

The Cultural Lives of Californians

Insights from the California Survey of Arts & Cultural Participation

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Table of Contents

Foreword	1
Executive Summary	2
Acknowledgements	7
Using a Larger Aperture	8
California Survey of Arts & Cultural Participation.....	9
About this Report	13
How Are Californians Participating in Arts and Culture?	15
Arts-Going and Art-Making.....	16
Arts-Learning	31
Supporting Arts and Culture.....	33
What Role Does Technology Play in Californians’ Cultural Lives?	35
Social Media	35
Digital Media-Based Consumption	38
Where Do Californians Engage in Art and Culture?	40
Venues	40
More and Less Urban Areas in California.....	44
What Is the Value to Californians of Participating in Arts and Culture?	47
Looking Forward	49
Implications for Practice	49
Reconceptualizing the Arts Field.....	51
Appendix	53
Question Design	53
Rates of Arts and Cultural Participation.....	56
Technical Report.....	62
Works Cited	63

Figures

Figure 1.	Snapshot of Californians’ Arts and Cultural Activities.....	12
Figure 2.	Rates of Arts-Going and Art-Making	16
Figure 3.	Descriptions of Arts-Going and Art-Making Measures in the California Survey of Arts & Cultural Participation	17
Figure 4.	Types of Music Performances	19
Figure 5.	Types of Dancing.....	20
Figure 6.	Frequency of Art-Making and Arts-Going.....	22
Figure 7.	Rates of Arts-Going Across Income Levels.....	24
Figure 8.	Rates of Arts-Going, by Educational Attainment	25
Figure 9.	Rates of Art-Making, by Age	26
Figure 10.	Rates of Arts-Going and Art-Making, by Nativity	28
Figure 11.	Differences in Participation across California’s Growing Racial/Ethnic Populations ..	30
Figure 12.	Rate of Arts-Learning, by Age and Gender	32
Figure 13.	Rates of Supporting Arts and Culture.....	33
Figure 14.	Frequency of Engaging with Arts and Culture through Social Media	36
Figure 15.	Frequency of Engaging with Arts and Culture through Social Media, by Race/Ethnicity.....	38
Figure 16.	Frequency of Watching or Listening to Arts and Cultural Programs Using Digital Media.....	39
Figure 17.	Venues for Arts-Going	41
Figure 18.	Venues for Art-Making	43
Figure 19.	Differences Between More and Less Urban Areas, within the Largest Racial/Ethnicity Groups.....	45

Tables

Table 1.	Rates of Arts and Cultural Participation, by Demographic Variables.....	57
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Foreword

Arts and culture deeply affect the quality of our lives and influence how we live together. They strengthen our ability to imagine, to empathize and to see from another perspective. In a diverse yet interdependent society, arts provide a meaningful bridge for individuals and cultures to connect to one another. Partnering with nonprofits to more effectively deliver this powerful public benefit is core to The James Irvine Foundation Arts program strategy, which is why we are especially pleased to present new data that provide extraordinary insights on the critical role that arts nonprofits can play in communities. The study, conducted by researchers at NORC at the University of Chicago, and reported in *The Cultural Lives of Californians: Insights from the California Survey of Arts & Cultural Participation*, reframes the conversation about arts participation.

For many years, arts nonprofits have been tracking a downward trend in arts attendance. By looking beyond the typical events used as benchmarks to reflect traditional measures of participation, the NORC study reveals a seemingly contradictory takeaway: The new narrative is not about decline! Californians actually have a deep interest in the arts and lead active cultural lives. People want to engage, in art-making and arts-learning in particular. Emerging technologies, expectations and cultural norms mean art is happening in new places and ways. At the same time, this updated narrative comes with elements of urgency for the nonprofit arts sector — for example, California’s largest and growing demographic groups do report lower overall arts participation and they are less likely to attend benchmark arts events (a finding established in this report’s earlier companion, [*A Closer Look at Arts Engagement in California: Insights from the NEA’s Survey of Public Participation in the Arts*](#)).

The Cultural Lives of Californians reports findings from a new survey of arts and cultural participation across California and responds to questions that are key to the future viability of the arts nonprofit field: What role does technology play in our cultural lives? Where do Californians participate in arts and culture? How do Californians value arts and culture? And who — considering ethnicity, age, education level and socioeconomic background — is engaging in what kinds of arts and culture?

Making visible the enormous cultural vitality of California, findings of this study point to opportunities for arts practitioners and supporters to rethink the fundamental assumptions and systems at work in the nonprofit arts sector, including the ways organizations are managed, operated, programmed, studied and funded. We hope you will find this research provocative in its implications for your work and how you bring the benefit of arts to your communities. And we encourage you to share and discuss this information in your own networks. In addition, NORC is making data from the *California Survey of Arts & Cultural Participation* publicly available.

This is a time of great possibilities for all who care about the future of this sector — and for the millions of Californians whose lives are enriched by engagement in the arts.

Sincerely,

Josephine Ramirez
Arts Program Director
The James Irvine Foundation
May 2015

Executive Summary

Over the past two decades, numerous reports indicate that national rates of arts attendance have been declining. This downward trend is reflected in both survey data and in the day-to-day experiences of many nonprofit arts organizations. In California, attendance rates — as defined by traditional measures — have also declined. And yet, there is a sense that the arts and culture are flourishing as never before, with a renewed vigor and excitement. How do we understand this apparent contradiction?

The trend in attendance figures, however, does not reflect Californians' participation in a wide array of arts and cultural activities. People's participation in arts and cultural activities, especially in ways that allow them to develop or release their own artistic impulse, is extensive — and perhaps nowhere more so than in California.

At the same time, California's cultural landscape is undergoing massive changes, affecting the ways people encounter, experience and engage with art. These changes include California's demographic shift to being a so-called "majority-minority" state and rapid technological advances that offer new opportunities for artistic expression and access. These changes pose challenges and exciting new opportunities for how artists and organizations create and share their expertise and work. But to understand these changes and their implications for the nonprofit arts field, a broader, more nuanced, more complete understanding of how Californians participate in arts and culture is required.

The *California Survey of Arts & Cultural Participation* is a tool we developed to ask a wide range of questions about what Californians do to engage with arts and culture. In addition to gathering information about activities, the survey asks questions to elicit further detail about people's participation, such as how frequently and where they typically engage in particular activities, and what participating in arts and cultural activities means to them. Using data from the survey, we find:

- Californians want to engage in arts and culture, and demand is high
- Art happens everywhere — new technology, expectations and cultural norms mean Californians engage in art in new ways and places
- There is disparity — Californians have varied arts interests, but there are evident patterns of lower participation levels for some of California's largest and growing demographic groups

Californians want to engage in arts and culture, and demand is high

Adults in California report that they participate in a broad range of arts and cultural pursuits. In particular, they have a great appetite for a range of hands-on, creative activities and for learning and practicing ways of making art. Overall, California's adults engage in art-making on a more regular basis than they go to arts events. We find that income and education levels continue to be key predictors of variation in rates of arts-going, but, in contrast, age plays a key role in explaining variation in rates of art-making.

Over half (51 percent) of California's adults spent time learning how to make or do art during the prior 12 months. Teaching oneself by using the Internet or another source is the most popularly reported form of arts-learning during adulthood — 44 percent of California's adults report having spent time teaching themselves arts during adulthood. Whereas one-third (31 percent) did so through lessons or classes, which is how arts-learning is typically measured. The most popular place where art-making and arts-learning take place, by far, is in the home. These findings underscore that being involved in art-making has great relevance and importance in people's lives.

Californians also value and support arts in great numbers. Forty-one percent of California adults donated money, goods or services to an arts or cultural organization or project, and almost one-third (30 percent) otherwise volunteered to help an arts or cultural organization. How Californians support arts and cultural activities differs across race and ethnicity, as well as nativity. These differences, however, are largely driven by education levels, with higher levels of education being positive predictors of support for arts and cultural activities.

These results raise questions and have implications for a broad set of stakeholders who care about the health and vitality of art and culture in California. Specific questions for nonprofit arts sector leaders and practitioners to consider are:

- *What are the implications for the nonprofit arts sector of shifting from a narrative framed around declining rates of attendance, to a narrative that includes diverse and robust cultural life?*
- *What tools or points of access can organizations offer to support individuals in their own art making and learning?*
- *What are the opportunities for nonprofit arts organizations to entice and engage those who typically make art in private?*

Art happens everywhere — new technology, expectations and cultural norms mean Californians engage in art in new ways and places

While performance-based art forms are most commonly attended in theaters, concert halls and auditoriums, large numbers of Californians see or participate in performances held in many different public spaces, including restaurants, night clubs, coffee shops, community centers, churches and schools. Large portions of Californians who like to go see dance performances went to them at schools, parks and fairgrounds, and places of worship during the prior 12 months. Immigrant arts-goers are more likely than other Californian adult arts-goers to go to events in community spaces. The dominant use of home for art-making and arts-learning and of community venues for arts-going, especially by immigrants, suggests a fundamental shift in how the nonprofit arts field should now think about the social organization of Americans' cultural lives.¹

Likewise, technology plays an increasing role in shaping the expectations, choice and control people have over their leisure and entertainment. A third (34 percent) of California's adults use YouTube on at least a weekly basis to watch or learn about artists and their work. On at least a weekly basis, 29 percent of California's adults use social media to learn about art, artists or arts events, and 20 percent use social media to tell others about art. These percentages practically double when considering those who did any of these activities at least once over the course of a year. Among African American Californians, online participation in arts is especially high. Even though younger Californians tend to use social media more than older Californians, still almost 30 percent of Californians aged 75 and older with at least a high school education report that they use YouTube to access and learn about art and artists.

Key questions for nonprofit arts sector leaders and practitioners to consider:

- *How can nonprofit arts organizations make their expertise and resources accessible to people who choose to engage culturally in non-arts-specific spaces, including private settings, such as the home?*
- *What are the opportunities for the nonprofit sector to work in and with community spaces without being disruptive to the activity already underway?*
- *How can nonprofit arts organizations make their expertise accessible to people who choose to engage culturally online or through mobile devices?*

There is disparity — Californian’s have varied arts interests, but there are evident patterns of lower participation levels for some of California’s largest and growing demographic groups

Although the overall amount and breadth of arts and cultural participation in California is encouraging, there is significant disparity between different groups of Californians.

California is one of the most diverse states in the country, and it serves as a leading indicator for the changes in the United States population as a whole. California’s immigrants, who comprise approximately 30 percent of the state’s adult population, report participating in numerous arts and cultural activities at starkly lower rates than their non-immigrant peers. Understanding why this is the case and its impact on the participation of the children of immigrants — a group projected to grow and comprise almost an additional 30 percent of the state’s population within 15 years’ time² — will be important for informing nonprofits’ engagement with immigrant communities. The state’s Latino and Asian populations are projected to grow in the proportion of the state’s population they comprise; the Latino population even more so than the Asian population. Overall, Latinos also report below average participation levels, with the one notable exception being the comparatively high rate Latino Californians report for dancing. Overall, Asians report slightly above average attendance rates, but otherwise generally report below average levels for art-making. In general, greater proportions of the Latino population living in California’s more urban areas go to arts and cultural events more than those living in less urban areas. In contrast, significantly greater portions of the Asian population living in less urban areas report higher rates of arts-learning and art-making than Asians living in denser urban areas.

Overall, arts participation rates are lower at older ages than at younger ages, yet sizable portions of California’s oldest adults are participating in arts and culture. As the portion of the state’s population that is 65 or older grows, this will be an increasingly important segment of the population to track in terms of arts participation.

Key questions for nonprofit arts sector leaders and practitioners to consider:

- *What types of connections do California’s nonprofit arts organizations have with California’s growing Latino and Asian populations?*
- *How can the range and amount of arts and culture that Californians participate in be reconciled with a deeper understanding of what opportunities are available and accessible to, and desired by, each Californian?*
- *How can a deeper understanding of preferences for and barriers to engaging with art and forms of aesthetic expression be developed in order to better address issues of equity?*

Looking Forward

The larger picture of artistic and cultural life offered by the *California Survey of Arts & Cultural Participation* reveals that Californians have impressively wide-ranging and active cultural lives. An expanded understanding of how arts and cultural activities and experiences are most relevant to a diverse range of Californians in their everyday experiences can help pinpoint new opportunities for engagement, as well as identify where there are lower rates of participation among particular segments of the state's population. This poses many opportunities for the nonprofit arts field to bring new value, and it will also certainly raise questions regarding the best ways to ensure a vital, relevant field in the future of a state undergoing significant change.

New measures of cultural participation can help elucidate how various forms of art and artistic expression and engagement connect to other facets of public life, such as community health and local economic development. Embracing a more encompassing notion of cultural life and measuring a breadth of indicators of the health of cultural engagement in California creates more opportunity for a broader set of stakeholders to engage in conversation about the health and vitality of art and culture in California. The results in this report suggest a need to reframe the parameters of how *arts participation* is understood and experienced and perhaps, in turn, to reconceptualize the structure and dynamics of the arts field as a whole.

Our hope is that this new understanding catalyzes critical discussions about how the cultural lives of all Californians can be further supported and enriched. Additionally, the much broader and deeper understanding of arts and cultural participation discussed in this report reveals opportunities for nonprofit arts organizations to meet people where they are, and in doing so, achieve greater relevance and benefit for all.

Much more remains to be learned and discussed. This research was supported by The James Irvine Foundation, and the Foundation is carefully considering what its findings suggest for funders, practitioners and others involved in the arts. Find the Foundation's discussion of implications at [Irvine.org/CAculturalives](https://www.irvine.org/CAculturalives).

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Using a Larger Aperture

Over the past two decades, according to numerous studies, national rates of arts attendance have been declining. This downward trend is reflected in both survey data and in the day-to-day experiences of many nonprofit arts organizations. In California, attendance rates — as defined by traditional measures — have also declined. And yet, there is a sense that the arts and culture are flourishing as never before, with a renewed vigor and excitement. How do we understand this apparent contradiction? Does the observed downward trend in attendance, at least at major institutional venues, suggest waning interest in arts and artistic creativity? The trend in attendance figures, however, does not reflect Californians' participation in a wide array of arts and cultural activities. Participation in arts and cultural activities, especially in ways that allow them to develop or release their own artistic impulse, is extensive — and perhaps nowhere more so than in California.

Significant changes in the contemporary cultural landscape are driving how people encounter, experience, and engage with art. These changes include California's demographic shift to being a "majority-minority" state; rapid technological advances that offer new opportunities for artistic expression and access; and enhanced expectations for leisure experiences that are personally meaningful, immediate and relevant. These changes have implications for how artists and organizations create and share their expertise and work. But to understand these changes and their implications for the nonprofit arts field as a whole, more complete data on how Californians participate in arts and culture are required. A primary goal of this report is to widen the aperture for what is recognized, and measured, as "arts participation" in order to capture a fuller picture of Californians' cultural lives.

This report is the second in a two-part study commissioned by The James Irvine Foundation with the mission of understanding what California's residents do to participate in the arts and, importantly, how that varies across the state's diverse population in order to help stakeholders navigate the evolving contemporary cultural landscape. The first report, [*A Closer Look at Arts Engagement in California*](#), drew on data from the National Endowment for the Arts' 2012 *Survey of Public Participation in the Arts*. This report, *The Cultural Lives of Californians*, generates insights using a new *California Survey of Arts & Cultural Participation*. Taken as a whole, the two-part study aims to transform how arts participation is understood and to inform the nonprofit arts field and other stakeholders about the current and changing cultural landscape.

Arts participation in the United States historically has been tracked through audience surveys, and while attendance figures are a vitally important piece of the puzzle, they are just one way of measuring how

people engage with art and culture. There is now broad recognition that conversations about “arts participation” need to be informed by a more holistic understanding of creative and cultural activity, and the connections across people, places and organizations.³ More data on the broader set of arts and cultural behaviors can have implications for policy, for research and, in particular, for the nonprofit arts field as it works to better navigate its current, and potential, role in California’s evolving cultural landscape. We developed the *California Survey of Arts & Cultural Participation* to capture this broader swath of data.⁴ In this report, we introduce the new survey tool, and present findings and initial implications for the nonprofit arts field and arts stakeholders in California, and beyond.

California Survey of Arts & Cultural Participation

The primary goal of the *California Survey of Arts & Cultural Participation* is to measure the ways Californians are encountering, experiencing and participating in art. Resulting from a rigorous design phase that included in-depth interviews with cultural experts, fieldwork in the San Joaquin Valley and an extensive review of the literature and existing surveys — used in the U.S. and across the globe — the *California Survey* asks a wide range of questions about what Californians do to engage with arts and culture. In addition to gathering information about the activities that people did, the *California Survey* asks questions to elicit further detail about their participation, such as how frequently and where they typically engage in particular activities, and what participating in arts and cultural activities means to them.

We do not assume, however, that the survey captures *all* of the possible ways in which people engage with and/or find meaning in art and artistic forms in their lives. Indeed, a key challenge in designing a survey of this kind is the lack of consensus about what constitutes artistic or creative expression and, then, deciding which of these forms of expression are relevant for measurement purposes. For example, some behaviors may be deemed artistic based on shared family or community aesthetics, or solely by virtue of a person’s own intent. Yet, because of the limitations inherent in any social science survey tool, boundaries must be drawn around what gets asked. We grappled with two key questions while designing the *California Survey of Arts & Cultural Participation*: “What should be considered as ‘arts participation’ for measurement purposes?” and “what are the implications of the choice about ‘what counts?’” Almost 40 years ago, similar questions were raised during conversations that ultimately led to the creation of the National Endowment for the Arts’ *Survey of Public Participation in the Arts*, the foremost source of data on arts participation in the U.S.⁵ Choices were made in those earlier years — a very different cultural context than today — that the survey would focus on what people did in relation to the types of organizations that largely comprised the agency’s funding portfolio at the time.⁶ However, given the

current cultural landscape, we grounded the *California Survey* in a complementary, but different starting perspective, which is to measure what the Californian public does with art and culture — however they chose to define it.

Setting the Tone

To begin identifying metrics that would meaningfully reflect how Californians participate in arts and culture, we asked respondents to tell us “what counts” as arts and culture participation from their own perspective. In this interest, the *California Survey* begins with a broad, open question:

“People are involved in different types of activities that they enjoy or that are important to them. Please briefly tell me about any creative, cultural or artistic activities that you do.”

As an opening question, this prompt alerted respondents to a very broad and inclusive definition of art and artistic and cultural activity, setting the tone for the survey.⁷ In turn, they provided a richly eclectic set of responses to this question, including: writing poetry, painting Russian eggs, going to performances, animating video games, studying opera, sandblasting mirrors, creating metal sculptures, preparing for and celebrating *Día de los Muertos*, cooking, making bowties that incorporate people’s personality characteristics, belly dancing, wood carving and building models, customizing old cars, doing hula and Tahitian dance, making costumes and going to comedy shows. Californians collectively shared a broad range of responses; individuals also shared the range of their own personal participation. For example, one Californian shared that he goes to art museums and does online gaming and roleplaying. Another attends musical performances and helps with a church youth group’s musical team. Another attends museums, theater and music concerts, and is a poetry critic. Another Californian shared that he attends modern dance concerts, and that he writes his own books and creates blessing ceremonies based on Buddhist traditions. This range of responses provides important insights into the rich panorama of artistic and cultural activities in which many Californians are engaging.

After inviting Californians to describe openly their creative, cultural or artistic activities, the survey proceeds to ask an extensive set of closed- and open-ended questions in order to understand how California’s adults are engaging in different kinds of artistic and cultural participation. Similar to the *Survey of Public Participation in the Arts*, the *California Survey* also:

- Measures participation without drawing distinctions between nonprofit and for-profit offerings
- Asks primarily about activities done within the prior 12 months

Some key differences are that the *California Survey of Arts & Cultural Participation*:

- Begins with an open-ended question about respondents' own description of their creative, cultural and artistic activities
- Focuses its questions on participation in art forms — such as music, dance and visual art — as opposed to specific artistic genres, such as ballet or opera
- Includes an array of examples designed to allow inclusive responses
- Asks questions about going to events, such as dance or theater performances, put on by adults as well as those put on by children

More information about the design of the *California Survey* is included in the Appendix, and further details are included in the accompanying [*California Survey of Arts & Cultural Participation: Technical Report*](#).

Overall, we find that Californians are engaging in an eclectic array of artistic, cultural and expressive activities.⁸ Figure 1 provides an overview of the primary measures of arts and cultural activities, categorized into major types of activities, that we use in this report. The figure illustrates the portion of California adults that participated in each activity during the past year. Additionally, Figure 1 illustrates how activities cluster in terms of Californians' shared interests. For instance, those who went to dance performances were also likely to go to art exhibits, but are not as likely to have done gaming.

About this Report

This report uses data from the *California Survey of Arts & Cultural Participation* to investigate the following four questions:

- How *are* Californians participating in arts and culture?
- What role does technology play in Californians' cultural lives?
- Where do Californians participate in arts and cultural activities?
- What is the value to Californians of participating in arts and culture?

Importantly, we examine how the answers to these questions differ across California's diverse population. This begins with an overview of the differences surfaced through the *California Survey of Arts & Cultural Participation* that reaffirm phenomena described in prior studies of arts participation, then focuses on differences across race, ethnicity and immigrant subgroups that are more specific to California's increasingly diversified population.

Sample and Methods

The *California Survey of Arts & Cultural Participation* sample is comprised of 1,238 adult respondents (aged 18 and older), identified through a stratified random sample of individuals living throughout California. NORC conducted telephone interviews in English, Spanish and Mandarin between November 2013 and March 2014. Additional details about the sample are included in the accompanying [Technical Report](#).

In this report, we present rates of Californian adults' participation and, using multivariate logistic regression, consider the unique influence on how Californians participate in arts and culture of each of the following socio-demographic characteristics:

- **Race and ethnicity.** Over the last three decades, examining differences in rates of arts participation across race and ethnic groups has been a key type of analysis performed with arts participation data.⁹ Continuing to understand how participation varies across, and within, racial and ethnic groups is increasingly important as the demographic composition of the U.S. population shifts. California is already a “majority-minority” state — meaning that the non-Hispanic White subpopulation no longer comprises the majority of the state's population — and the United States as a whole is projected to experience a historic shift to being “majority-minority” by the early 2040s.¹⁰

- **Being an immigrant.**¹¹ Approximately 30 percent of California’s adult population consists of immigrants¹² and the state is home to more immigrants than any other state, making this segment of California’s population especially important to examine and understand. Prior qualitative studies have shown that immigrants are engaged in many cultural and artistic practices, and in participatory artistic practices in particular, but that they are largely disengaged from mainstream nonprofit cultural institutions.¹³ This report examines differences between California’s immigrant and non-immigrant adult populations.
- **Income and education.** Income and education have been common lenses through which to examine arts participation. Prior research has found that higher levels of education, as well as higher household incomes, are positive predictors for arts attendance as it has been traditionally measured. Income and education are included to test if their influence is the same on more inclusive measures of arts-going and other types of participation, such as arts-learning and social media use, as it has historically been on traditional measures of attendance.
- **Living within California’s urban regions.** Given the population density and infrastructure¹⁴ in California’s major metropolitan areas, we examine potential differences in types and rates of participation between adults living in California’s more urban areas — identified as the Bay Area, greater Sacramento, greater Los Angeles, Orange County and San Diego County — and those living in less urban areas. A map of these more and less urban areas is included in the [Technical Report](#).

Additional characteristics studied, include age, gender and whether there are children under the age of 18 in the household.¹⁵

Any indication noting significant differences implies statistical significance of at least $p \leq 0.10$. The sampling plan was designed to achieve 80 percent power and used the tightest confidence intervals supported by the data.

How Are Californians Participating in Arts and Culture?

Only within the past few years have conversations about measuring “arts participation” within the nonprofit field really started to include the various kinds of participation beyond the standard focus on rates of arts attendance.^{16,17} The language and conceptual frameworks to describe the ways people encounter and are involved in art and expressive activities continue to evolve, just as the ways in which people participate are evolving.¹⁸ During the course of this study, we found it helpful to consider several key dimensions of these activities:

- Does the activity involve being physically present, such as going to an event or using one’s own body to create an expressive piece or experience? Or is the activity online, or otherwise delivered or mediated by a television, computer or mobile device?
- Is the activity an embedded part of one’s day, such as watching television or listening to music? How do people appreciate, engage with or value commonplace activities, such as television watching, that make it a valued arts experience for them?¹⁹
- Is the activity based solely on consumption?; does it rely completely on one’s own creative processing and artistic output?; or, like many activities, does it fall somewhere in between?²⁰

The *California Survey of Arts & Cultural Participation* asked respondents questions about “going to” an arts or cultural event or destination, opening the door for Californians to think about events where they may sit facing-forward throughout the duration of a performance, and also to think about events where the dynamics are much more participatory and interactive. Hence, in this report, there is discussion of “going,” along with “doing,” as each type of arts and cultural participation requires that a person be physically present.

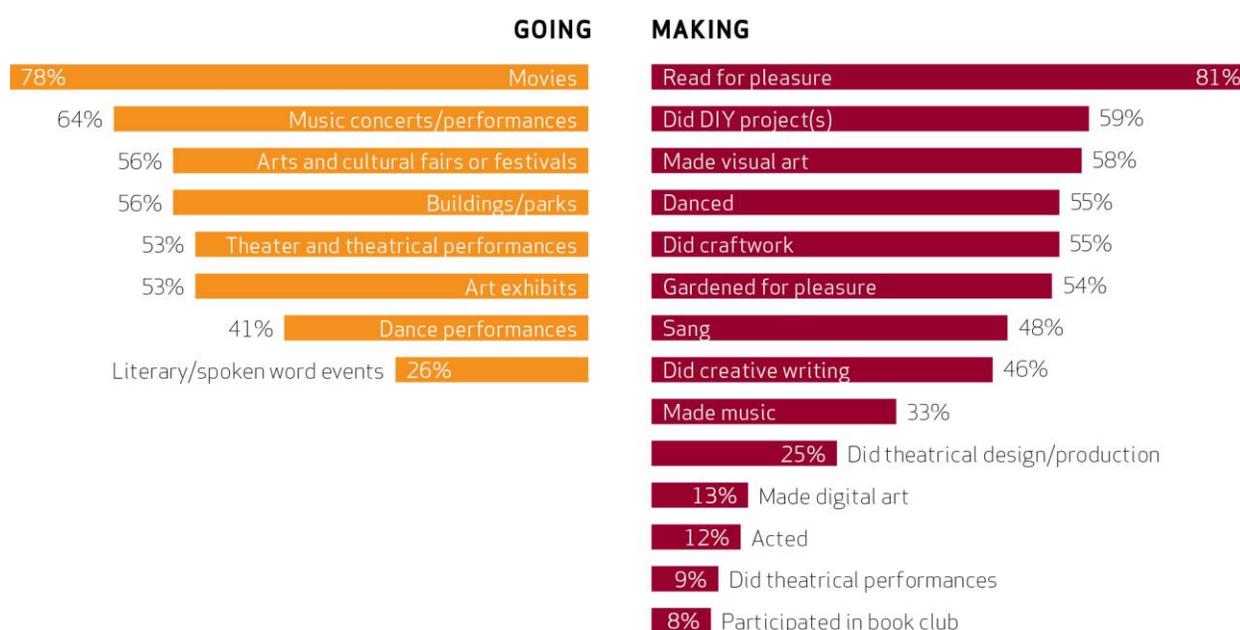
This section first discusses activities that involve a physical presence for making and doing art, and for going to arts and cultural events. Then, we discuss arts-learning, which for some of California’s adults implies a physical presence, but for others it does not. Finally, this section touches on how California’s adults support art, by donating, volunteering and other means. In the next report section, we go into more detail about participating in arts and culture through digital media and technology.

Arts-Going and Art-Making

A striking 81 percent of Californian adults read for pleasure during the 12 months before the survey was undertaken, making it the most commonly reported form of cultural participation. Just behind reading is movie-going: Three out of four (78 percent) of California’s adults went to the movies at least once during the same period.

Figure 2. Rates of Arts-Going and Art-Making

This figure shows the percent of California adults participating at least once during the prior 12 months in arts-going and art-making activities.



Note: Figure 3 provides descriptions of activities included within each abbreviated label.

Asking Questions Differently

People familiar with [A Closer Look at Arts Engagement in California: Insights from the NEA’s Survey of Public Participation in the Arts](#), a companion report, will notice that its rates of arts participation, in general, are lower than those contained in this report. When using these reports, it is important to recognize that they are based on different sets of survey data that measure arts participation differently from one another. The primary difference between the 2012 SPPA and the *California Survey of Arts & Cultural Participation* is that the *California Survey* incorporates different types of activity in an effort to shed light on a broader swath of arts and cultural engagement. Figure 3 provides a fuller description of some of these activities. The surveys, however, are similar in that neither draws an explicit distinction between the nonprofit and for-profit offerings with which people engage.

Figure 3. Descriptions of Arts-Going and Art-Making Measures in the California Survey of Arts & Cultural Participation

This figure provides a quick reference to arts-going and art-making measures asked of all survey respondents.

GOING	
Dance performances	Went to see a live performance, which could include professional dance troupes and student dance recitals
Art exhibits	Went to an art exhibit, such as paintings, sculpture, pottery, graphic design or photography
Arts and cultural fairs or festivals	Went to an arts and cultural fair or festival such as a crafts fair, a music festival or a festival with performing arts
Literary/spoken word events	Went to an event that featured the work of authors, poets, rappers or storytellers
Music concerts/performances	Went to a live music concert or performance, such as a performance by a professional orchestra, a community group, a country band or student recital
Movies	Went to the movies or to see a film
Theater and theatrical performances	Went to a live performance of musical or non-musical theater, puppetry, comedy events or other types of performance where people were telling stories or acting
Buildings/parks	Visited or went to see any buildings, neighborhoods, parks or monuments because of their historical, architectural or design value
MAKING	
Danced	Did any dancing, which could include dancing at a party or club, street-dancing, or practicing or performing any dance
Did DIY project(s)	Did a DIY project that repurposed materials or customized something as an artistic activity, such as adding your own artistic style to your home or a car
Made digital art	Designed or created animations, digital art, computer graphics or video games
Made visual art	Made any visual art, which could include paintings, sculpture, photography or other forms of visual art
Did craftwork	Did any craftwork, which could include pottery, beadwork, sewing, knitting, woodwork or leatherwork
Read for pleasure	Spent time reading for pleasure, excluding reading to keep up with current events
Did creative writing	Did any creative writing, which could include writing poetry or stories, journaling or blogging
Participated in book club	Participated in a book club or reading group
Sang	Did any singing, which could include activities such as singing at a worship service, beatboxing or singing for an audience
Made music	Played musical instrument(s) or made music through other means, which could include mixing, composing or writing music
Did theatrical design/production	Made any costumes or sets, or designed or operated lighting or sound equipment
Acted	Did any acting, which could include on stage, on screen or other forms of acting
Did theatrical performance	Performed standup comedy, puppetry or a type of theatrical performance different from acting
Gardened for pleasure	Did work with indoor plants or did any gardening for pleasure

Almost two-thirds (64 percent) of California’s adults reported going to a music concert or performance during the prior 12 months. To find out about the types of music events that Californians attended, survey respondents were asked to describe *in their own words* the kinds of music they went to see performed live (Figure 4).

Over half of Californians went to at least one cultural fair or festival (56 percent), visited a building, park or site for its historical, architectural or design value (56 percent), attended a theatrical performance (53 percent) or visited an art exhibit (53 percent) during the prior 12 months. Forty-one percent saw a dance performance of some kind, and a quarter of Californians (26 percent) attended an event featuring the work of authors, poets, rappers or storytellers. On average, Californians reported going to three or four different kinds of arts events during the prior 12 months. Casting a wider net with the new framing of arts participation in the *California Survey* provides Californians with the opportunity to tell us about a broader range of arts and cultural events that they are attending.

The most commonly reported art-making activities involved hands-on making and customizing. Almost 6 in 10 adults either made do-it-yourself (DIY) projects (59 percent), made some form of visual art (58 percent) or did craftwork such as pottery, beadwork, sewing, knitting, woodwork or leatherwork (55 percent) during the prior 12 months. Over half (55 percent) of Californians reported having danced during the prior 12 months. Similar to music-going, Californians report engaging in a diverse array of dance-based activity (Figure 5). The nonprofit sector historically has been involved with certain forms of dance, such as ballet and modern, but Californians’ broad tastes in dance suggest that there are opportunities to connect with more Californians by harnessing their enjoyment of dancing, regardless of the specific genre or style.

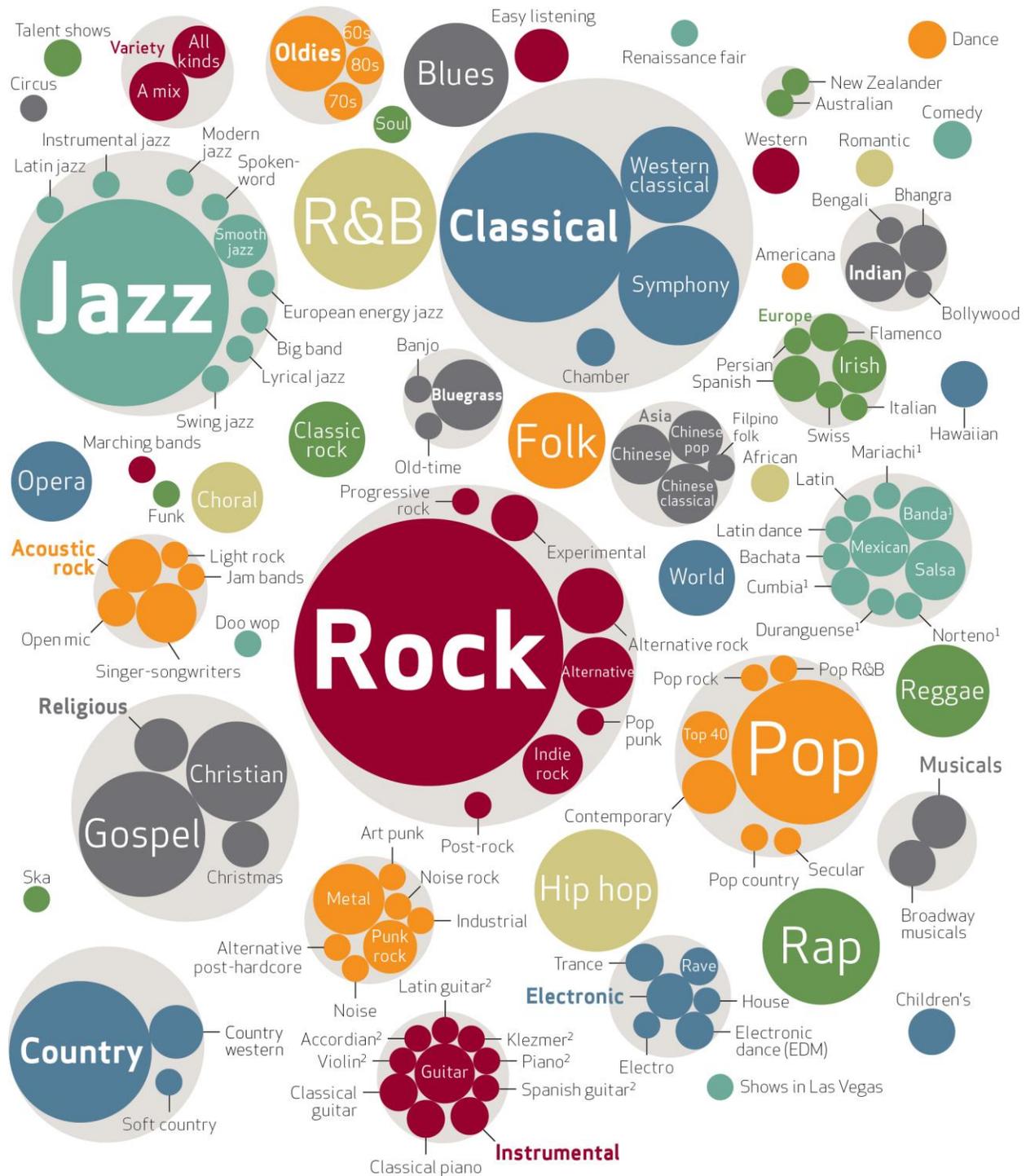
What are the implications for the nonprofit arts sector of shifting from a narrative framed around declining rates of attendance, to a narrative that includes diverse and robust cultural life?

Almost half reported having sung (48 percent) or done creative writing (46 percent). Twelve percent of California’s adults did some form of acting and 9 percent did another form of theatrical performance, such as stand-up comedy or puppetry. Large portions of California’s adult population are engaged in an array of cultural activity.

How can nonprofit organizations create interesting opportunities to connect with Californians focused on their interest in or enjoyment of an artistic form, such as music or dance, crossing boundaries between genres and styles?

Figure 4. Types of Music Performances

The *California Survey* asked detailed questions about the kind of arts-going experiences California adults most like. This figure illustrates the specific types of performances attended during the prior 12 months by respondents who say they most like going to music events. The size of the circles indicates the relative number of respondents that attended performances of the musical style.



Notes: 1. Also counts as Mexican dance. 2. All instrumental.

Frequency of Making and Going

Some arts experiences may be an embedded part of our everyday lives, such as listening to music during a commute, or while cooking or studying. Others experiences may be rare, such as arts activities that are seasonal or holiday-related. Still other arts and cultural experiences are ones that people actively seek out on a regular basis and that serve as a means of personal or group identity. Looking at the frequency with which people experience arts and cultural activities provides insight into the roles they play in people’s lives.

Participating actively in art and culture is a part of many Californians’ daily lives (Figure 6). Among Californians who report that they prefer to sing,²¹ 71 percent said that they perform or practice on at least a weekly basis. Similarly, 66 percent of Californians who prefer to do creative writing report that they write on at least a weekly basis; 49 percent of those who prefer to perform or practice dance do so weekly; and 26 percent of those who prefer to perform or practice a play do so weekly. Of those Californians who reported that they most like acting, 31 percent do this weekly or daily.

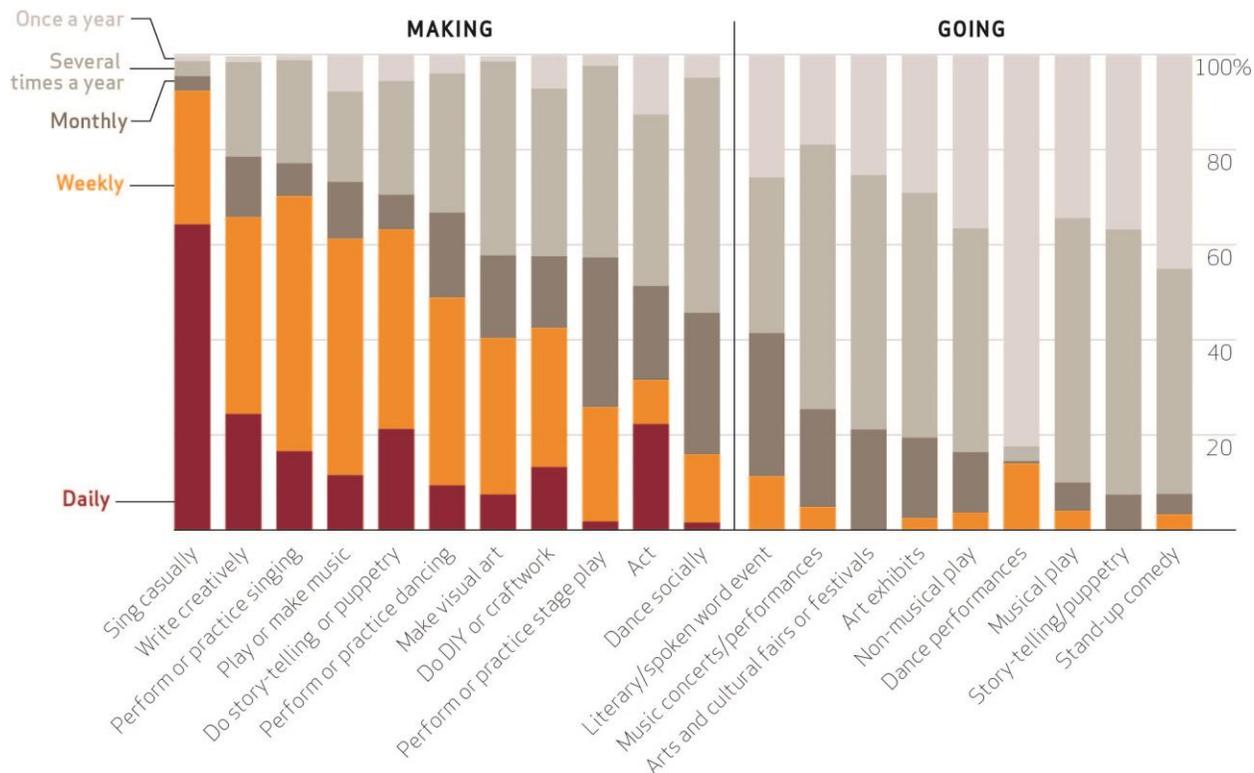
Perhaps not surprisingly, the activities that individuals can do on their own, such as singing, writing and playing music, tend to be ones that are done with greatest frequency. Group-based or event-oriented activities, such as performing in a play and dancing socially, are done on a less frequent basis.

What are the opportunities for nonprofit arts organizations to entice and engage those who typically make art in private? What are the opportunities for nonprofit arts organizations to enrich and support art-making in private settings?

Overall, California’s adults engage in art-making on a more regular basis than they go to arts events. While the most commonly reported barriers to attending arts events are not finding time, cost and the difficulty of getting to the event,²² many art-making activities seem less likely to involve these barriers. In general, people seem to have more control and choice over their own art-making involvement than they do with arts-going; and the allure of control and choice is growing along with societal expectations that we have immediate access to and can customize our leisure and entertainment experiences. Across all arts-going activities, Californians who most prefer attending literary/spoken word events were the most frequent attenders: 41 percent went on at least a monthly basis if not more frequently. The vast majority — 82 percent — of Californians who prefer to go dance performances report going only once a year.²³

Figure 6. Frequency of Art-Making and Arts-Going

The *California Survey* asked detailed questions about the kind of art and cultural experiences California adults most like. This figure illustrates the frequency with which respondents reported engaging in their most liked art-making and arts-going activities during the prior 12 months.



Note: The *California Survey* asks more detailed questions about arts experiences identified as respondents' most liked art-making and most liked arts-going activity. Hence, the activity categories in Figure 6 are more detailed than those presented in earlier figures. Activities are organized in descending order by the rate at which California adults do the activity at least on a monthly basis. These percentages are conditional on respondents' having selected the activity as their most liked and do not represent the entire adult population.²⁴

It is not surprising that Californians are not going to arts events on a weekly or daily basis given that such activity depends on people having the time to go and the availability of programs, as well as, in many cases, securing and paying for tickets. Of the arts-goers who identify going to performing arts events as their preferred activity, the majority reported that they usually paid admission or bought a ticket to attend. Over three-quarters (76 percent) of those who favor going to theater and theatrical performances, or going to music performances paid to go the events, while 62 percent of those who prefer going to dance performances paid. Paying for entry was reported much less among those who favor arts and cultural fairs (46 percent), art exhibits (38 percent), and literary/spoken word events (34 percent). While cost remains a commonly cited barrier to attendance, multiple prior studies suggest that the barrier is not solely pecuniary.

The basic dynamic that the *California Survey* reveals — that of more frequent engagement with art-making and less frequent engagement with arts-going — has implications for how the nonprofit arts field may consider its own relevance to Californians’ lives. Rare and unique one-time experiences hold great value and meaning to people; that is not questioned here.²⁵ Rather, this study underscores that being involved in art-making has great relevance and importance in people’s lives, and yet this behavior receives little attention from large segments of the nonprofit arts field.

Differences in How Different Californians Participate

Although the overall amount and breadth of arts and cultural participation in California is encouraging, there is significant disparity between different groups of Californians. This section first addresses findings from the *California Survey* that mirror demographic phenomena described in prior studies of arts participation, and then focuses on differences across race, ethnicity and immigrant subgroups that are more specific to California’s increasingly diversified demographic composition. Understanding differences across demographic characteristics requires a multidimensional analysis since these characteristics are intricately linked. Many of the differences observable in the rates of participation across race and ethnicity are actually driven by other demographic characteristics, given that education, income and age distributions differ between race/ethnicity groups. However, even after controlling for the influence of demographic characteristics, significant differences across race, ethnicity and immigrant groups persist.

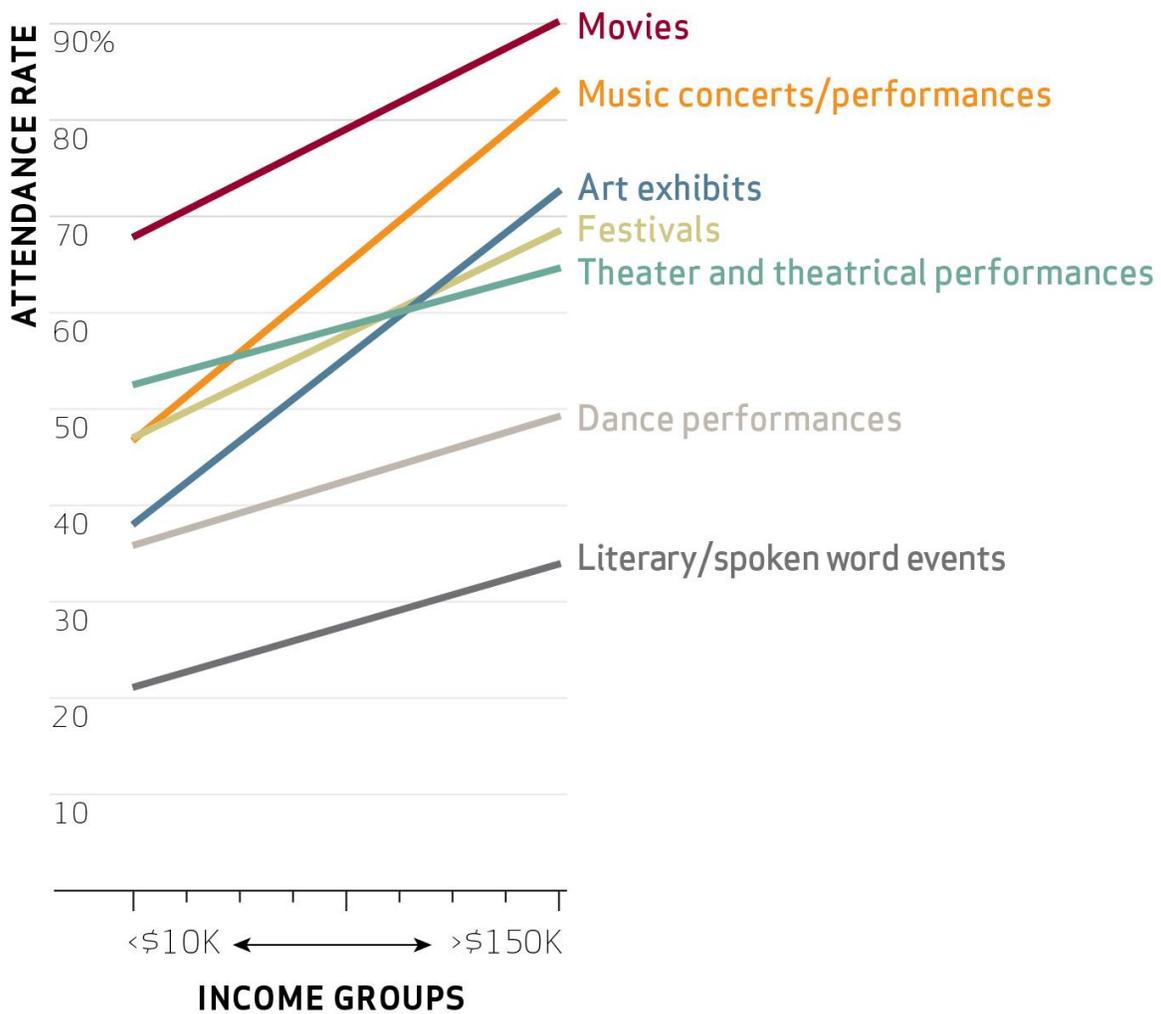
Income, Education and Age

Prior studies show that higher levels of income and educational attainment positively predict higher levels of arts attendance, using measures of arts attendance from the *Survey of Public Participation in the Arts*. Overall, these relationships hold for measures of arts-going in the *California Survey*. Even after controlling for other socio-demographic characteristics, higher levels of income generally predict higher levels of arts-going. However, the differences observed in rates of arts-going across income levels are starker for going to the movies, art exhibits or music performances than they are for going to festivals, dance or theatrical performances, or literary events. Above and beyond the role of actual costs, recent research shows that how one perceives his or her own social status also plays a role in predicting arts-going; those who perceive themselves to be “upper class” are more likely to attend the arts, art exhibits in particular, than those who think of themselves as “working class” or “lower class.” For people with similar incomes and levels of education, those who self-identified as “middle class” are more likely to attend than people who identified themselves as “working class.”²⁶ This finding suggests that arts events

with the steepest slopes across income levels in Figure 7 may also face the perceptual challenge that they are for Californians of high social standing.

Figure 7. Rates of Arts-Going Across Income Levels

This figure illustrates trendlines across income levels for the portions of California adults going to various arts experiences at least once during the prior 12 months.



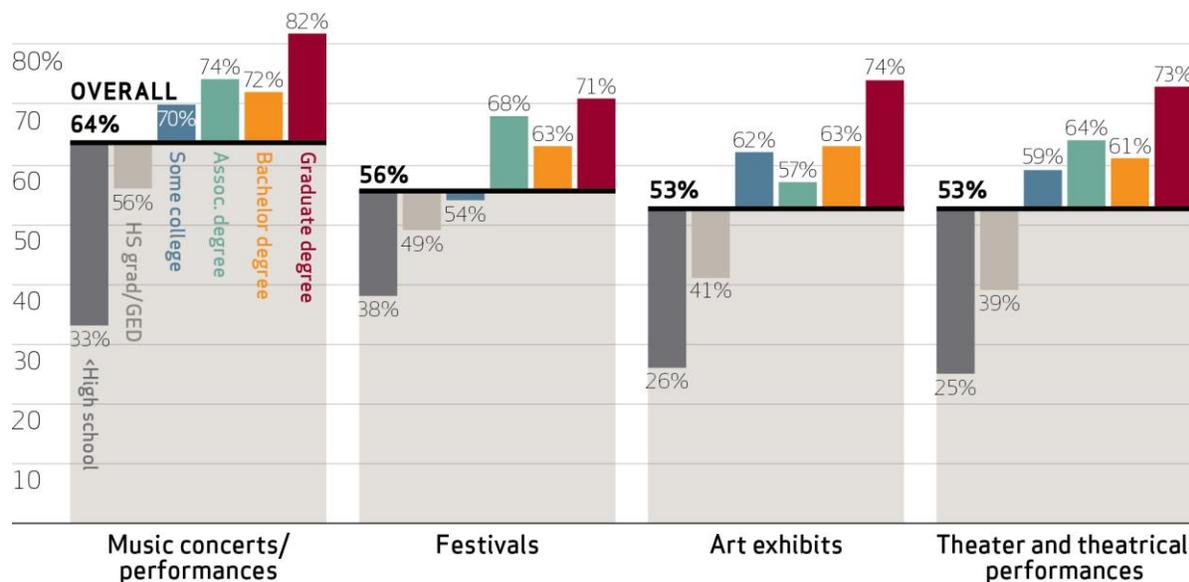
Note: *The California Survey* measured household income using nine brackets. This figure illustrates arts-going activities for which there are statistically significant differences in participation rates across income brackets, after controlling for other socio-demographic variables. Participation rates in each type of activity for each income bracket are available in the Appendix.

Similarly, higher levels of educational attainment are significant positive predictors of arts-going after controlling for the influence of other socio-demographic characteristics, yet this is the case for fewer types of arts-going activities (Figure 8). Based on the *California Survey* data, social status — as measured

by income and education levels — plays a significant role in explaining the variation between rates for going to music concerts, art exhibits, and theater and theatrical performances, and going to arts and cultural fairs or festivals.

Figure 8. Rates of Arts-Going, by Educational Attainment

This figure depicts rates of arts-going during the prior 12 months by levels of educational attainment for California adults.

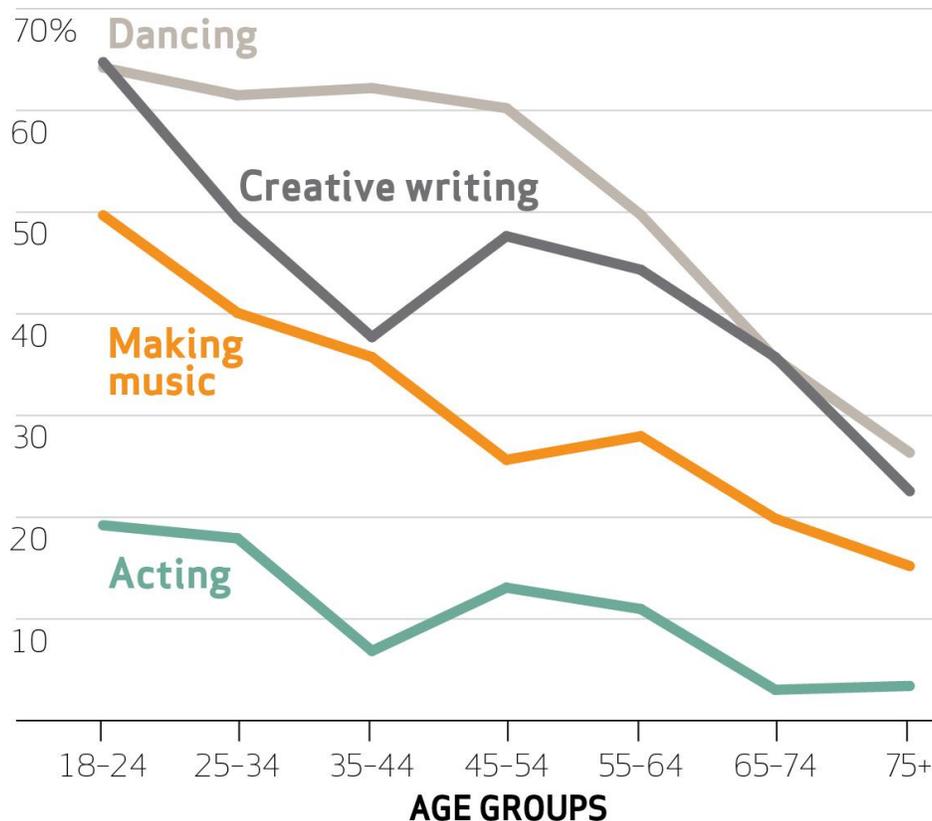


Note: This figure illustrates arts-going activities for which there are statistically significant differences in reported participation levels across educational attainment, after controlling for other socio-demographic variables. Participation rates in each type of activity for each level of educational attainment are available in the Appendix.

In contrast, age plays a larger role, while income and education play relatively minor roles,²⁷ in explaining variations in how different Californians engage in art-making. Overall levels of arts-going and art-making are lower in older ages, and after controlling for the influence of other socio-demographic characteristics, we find that Californians in their 40s and 50s are significantly less likely to make music, dance and act than California’s 18- to 24-year-olds (Figure 9). Californians aged 25 and older report significantly lower odds of writing creatively, and the odds are lowest in older age cohorts. Even though participation rates in these art-making activities are significantly lower in older age cohorts, it is important to note that sizeable portions of Californians aged 75 and older are engaging.

Figure 9. Rates of Art-Making, by Age

Overall, in older age cohorts, Californians report lower rates of art-making. This figure illustrates the portions of California adults that participated in art-making, by age group, at least once during the prior 12 months.



Note: This figure illustrates art-making activities for which there are statistically significant differences in reported participation levels across age cohorts, after controlling for other socio-demographic variables. Participation rates in each type of activity for each age cohort are available in the Appendix.

Race, Ethnicity and Immigrants

California is one of the most diverse states in the country, and it serves as a leading indicator for the changes in the United States population as a whole. Overall, California is a “majority-minority” population state, and in 2013 Latinos comprised a larger portion of the state’s population than non-Hispanic Whites.²⁸ The state’s Latino and Asian populations are projected to grow in the proportion of the state’s population they comprise; the Latino population even more so than the Asian population.²⁹ The composition of the state’s current adult population differs only slightly from the state’s total population: 43 percent non-Hispanic White; 34 percent Latino; 14 percent as non-Hispanic Asian; 6 percent as non-Hispanic Black or African American and the 3 percent who identify as another race.³⁰ This serves as an important point of reference given that the *California Survey* measures adult participation. Earlier

studies,³¹ which also measured adult participation but used more narrowly-defined measures of arts participation than those in the *California Survey*, have shown that non-Hispanic Whites are dramatically over-represented in many arts and cultural activities, especially attendance at benchmark arts events. The *California Survey* suggests that broader measures of arts and cultural participation capture more activities that are of relevance to diverse groups of California residents, although there are significant disparities between groups to consider.

Clarifying Terminology

In the *California Survey of Arts & Cultural Participation*, we ask two questions to identify a respondent's race and ethnicity in accordance with best practices used by the U.S. Census Bureau. First, respondents are asked if they identify themselves as Spanish, Hispanic or Latino. If so, then they are referred to as Latino or Hispanic in this report. If not, then they are identified as non-Hispanic White, Asian or Black/African American in this report. Our second question asked respondents to identify one or more races that they consider themselves to be.

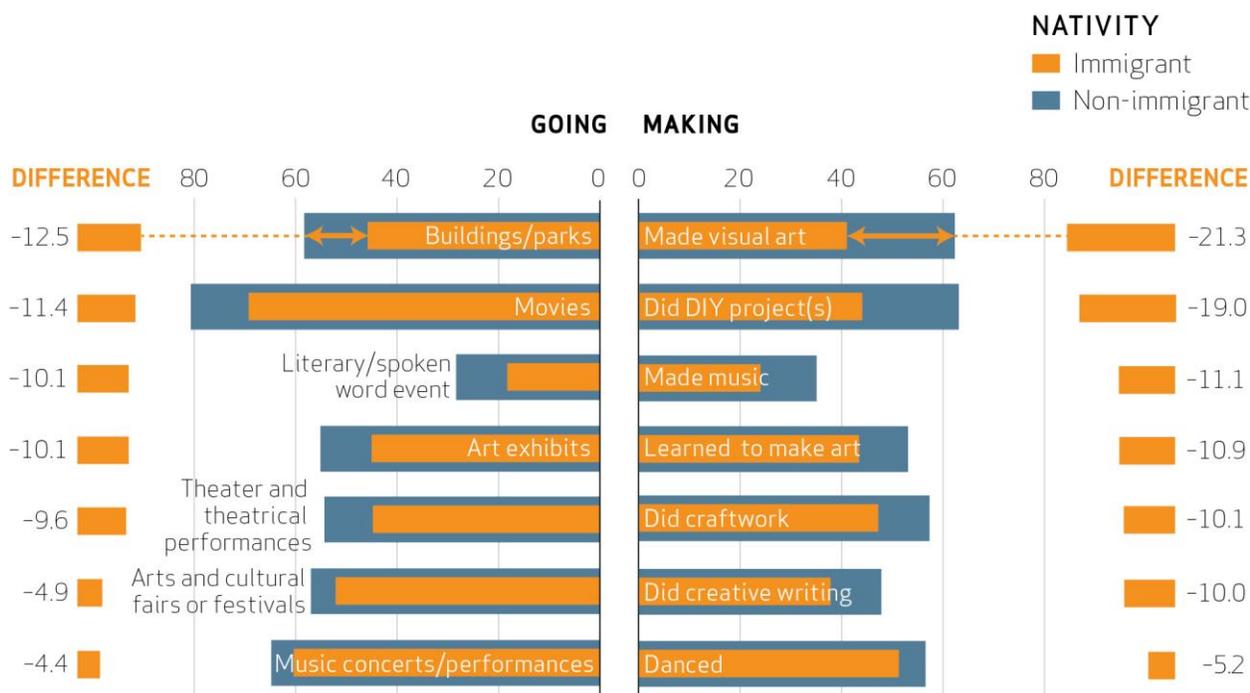
California is home to more immigrants than any other state, with approximately 30 percent of its adult population composed of immigrants.³² It is important to recognize that there is a great deal of diversity within immigrant communities and a great deal of diversity in how members of immigrant communities connect with art. This diversity stems from differences in country of origin, generational differences, social class and the cultural values of individuals.³³ Overall, however, California's adults who self-identify as immigrants report significantly lower levels of participation across most of the *California Survey's* measures of arts and cultural participation.

Immigrants to the U.S. devote more hours in an average week to working both in the market and in the home than non-immigrants. They also tend to spend fewer hours on leisure activities in an average week than non-immigrants.³⁴ Lack of time is a well-established constraint for arts and cultural participation generally,³⁵ but it may be even more of a limiting factor for immigrants than for non-immigrants. Immigrants have rich aesthetic, cultural and artistic practices, traditional and new, but if there is such a disparity between immigrants and non-immigrants in California, what does this bode for their children's arts and cultural participation? Within 15 years' time, California's population of children who have immigrant parents is projected to grow and comprise almost an additional 30 percent of the state's population.³⁶ If the disparity is due to lack of time and lower social status, then an upwardly mobile next generation may be different from their immigrant parents in many ways; however, they also may adopt

their parents’ preferences and practices for engagement with arts and culture. Given California’s projected population shifts, this warrants a closer investigation.

Figure 10. Rates of Arts-Going and Art-Making, by Nativity

This figure illustrates the disparity between immigrants’ and non-immigrants’ rates of participation during the prior 12 months.



Note: This figure illustrates arts-going and art-making activities for which there are statistically significant differences in reported participation levels across nativity. Participation rates in each type of activity for each nativity status are available in the Appendix.

Many of the differences in participation rates between California’s immigrant and non-immigrant populations can be attributed to income, education and age effects, but significant differences persist even after controlling for additional socio-demographic characteristics. A notable difference is that non-immigrant Hispanics are more likely to watch programs about dance and dancers using some form of digital media and to dance themselves. Two-thirds (66 percent) of non-immigrant Hispanics reported having danced during the prior 12 months, and 54 percent of immigrant Hispanics reported doing so. California’s adults who self-identify as Hispanic, regardless of being non-immigrant or immigrant, however, are quite distinct from other race and ethnic groups because of this level of reported participation in activities involving dance. California’s Hispanic adults are more likely to have gone to a dance performance, even after controlling for other socio-economic characteristics. Almost half (45

percent) of California’s Hispanic adults reported going to a dance performance, compared to 36 percent of non-Hispanic White adults.

In contrast, immigrant Asians report lower likelihoods of participating across multiple measures of arts and cultural participation. Even after controlling for socio-demographic characteristics, California’s adult immigrant Asian population reports a low likelihood of dancing, doing craftwork or creative writing; going to literary events, movies or visiting buildings, parks or sites for their historical, architectural or design value; earning money through art or teaching it to others; and watching programs about craftwork or writers and their work.

By just looking at rates of participation of California’s growing race/ethnic groups, one can observe a general pattern of Asians reporting slightly above average attendance rates (immigrants and non-immigrants in aggregate), but otherwise generally reporting below average levels for art-making. Overall, Latinos also report below average participation levels, with the one notable exception being the rate Latino Californians report for dancing. As reported earlier in this section, the composition of California’s current adult population is 43 percent non-Hispanic White; 34 percent Latino; 14 percent as non-Hispanic Asian; 6 percent as non-Hispanic Black or African American and the 3 percent who identify as another race.³⁷ By 2040, it is projected that California’s non-Hispanic White adult population will decrease 11 percentage points, while the adult Latino population increases by 9 percentage points and the adult Asian population increases 1 percentage point.³⁸

Taking a Closer Look at Race and Ethnicity

There is a great deal of heterogeneity within the standard race and ethnicity categories used in much survey research, and there is a great deal of variation and uniqueness in how communities that identify themselves by a shared ethnicity value and practice arts, culture and aesthetics.

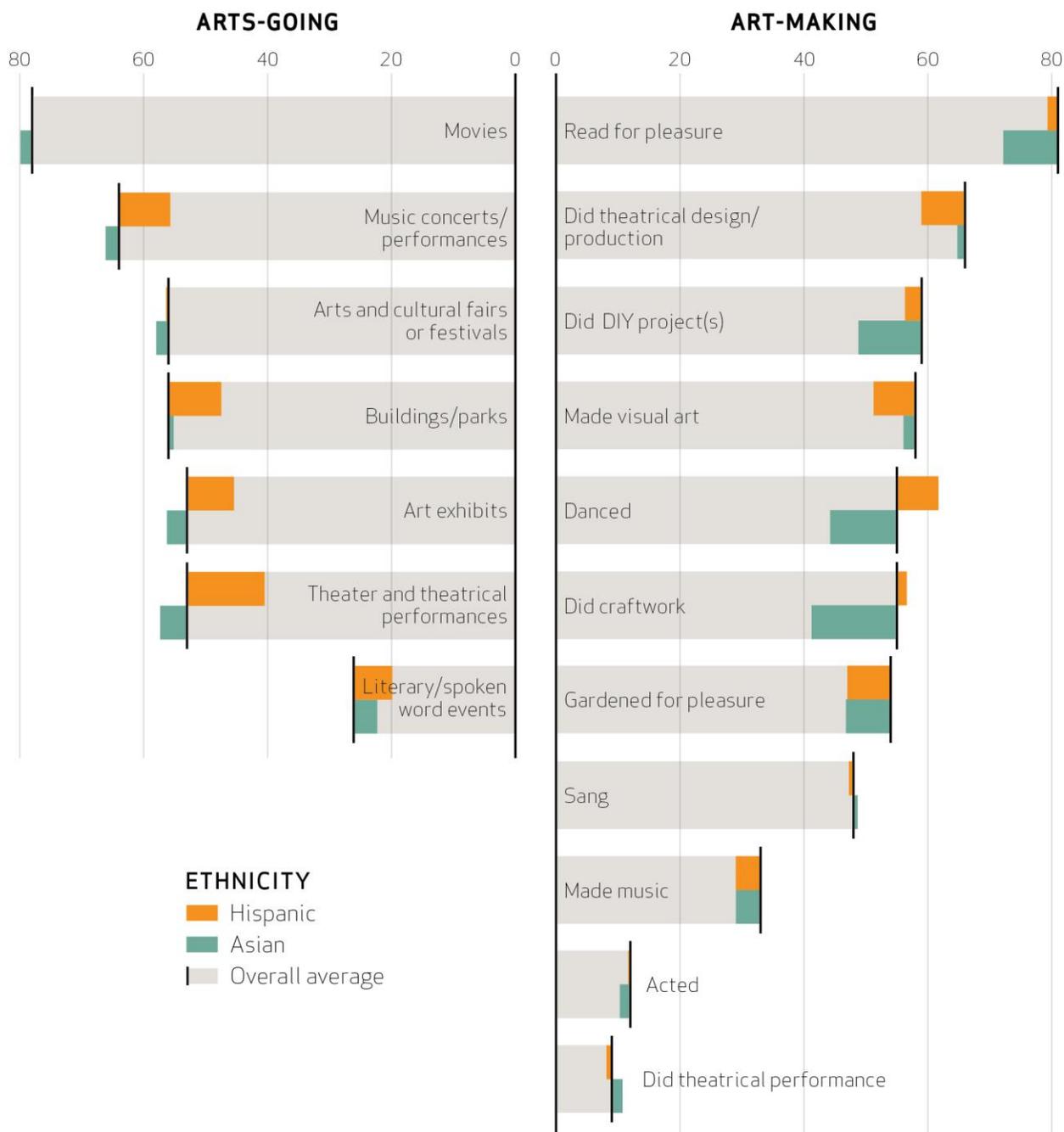
California’s Asian population is incredibly diverse. To garner some insights into this diversity, we looked specifically at California’s Chinese population. Chinese adults report lower rates compared with other Asian adults for making music (19 percent versus 35 percent) and going to the movies (66 percent compared to 78 percent). However, as emphasized in this report, differences such as these are likely to be linked to other characteristics, such as income, education or being an immigrant.

These are only a few initial insights and just the start of deepening the understanding of how diverse groups within California participate in arts and cultural activities.

What authentic connections do California’s nonprofit arts organizations have with California’s growing Latino and Asian populations?

Figure 11. Differences in Participation across California’s Growing Racial/Ethnic Populations

California’s Hispanic and Asian populations are projected to comprise increasingly larger proportions of the state’s population, with the Hispanic population growing at an especially high rate. Looking at how these groups differ from the overall participation levels reveals notable disparities.



Note: This figure illustrates arts-going and art-making activities for which there are statistically significant differences in reported participation levels across race/ethnicity. Participation rates by each race/ethnicity group are available in the Appendix.

In general, the *California Survey* data reveal that California’s Black/African American adults, who are projected to continue to comprise 6 percent of the state’s total adult population,³⁹ are involved in an array of arts and cultural activity at comparatively high levels. A large portion of Blacks/African Americans living in California danced (72 percent), and large portions sang (58 percent) or acted (29 percent) during the prior 12 months. Even after controlling for the influence of other socio-demographic variables, Blacks/African Americans remained significantly more likely to participate in these activities. They were also more likely to have attended a book club, with 17 percent reporting having attended one or more book club meetings during the prior 12 months. California’s Black/African American population also has significantly higher odds of going to cultural festivals and fairs, music performances, art exhibits, dance performances, literary events and the movies than non-Hispanic Whites. *A Closer Look at Arts Engagement in California: Insights from the NEA’s Survey of Public Participation in the Arts* also showed that Blacks/African Americans report relatively high rates for art-making activities,⁴⁰ but our findings on arts-going from the *California Survey of Arts & Cultural Participation* are somewhat surprising in how they differ from prior research and deserve further exploration.

Non-Hispanic Whites are less likely to attend fairs and festivals (53 percent) than California’s Hispanics (56 percent) and Black/African Americans (73 percent). Prior studies have also found that audiences for fairs and festivals tend to be more diverse than audiences at other types of arts events.⁴¹ Non-Hispanic Whites are also less likely to dance (50 percent reported dancing), compared to 62 percent of Latinos and 72 percent of Black/African Americans.

Arts-Learning

Over half (51 percent) of California’s adults spent time learning how to make or do art during the prior 12 months. According to the *California Survey* data, the most popular learning activities were craft-making and learning how to play an instrument or otherwise make music (not including singing). Of Californians who spent time learning how to make or do art during their adulthood, only one-third (31 percent) spent time learning art through lessons or classes, which implies being in a formal, structured learning environment and is typically how arts-learning has been measured. Almost the same portion of Californians (28 percent) reported that they learned from their family and friends. The most popular form of arts-learning, however, is teaching oneself by using the Internet or another resource, such as books or other types of guides; 44 percent of Californians have spent time teaching themselves how to make or do art during adulthood.

What tools or points of access can California’s nonprofit arts organizations offer for members of the public who are interested in and motivated to experiment with and refine their art-making skills?

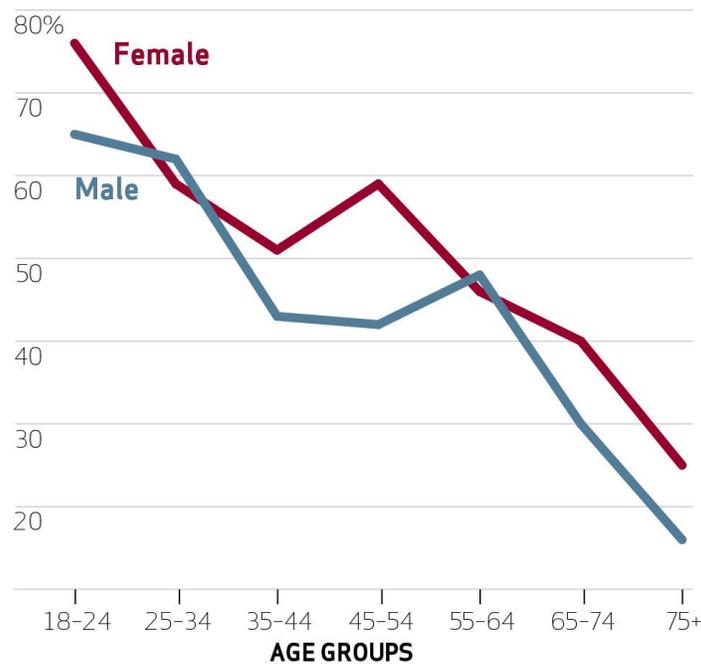
Arts-learning is most popular among young adults, with 69 percent of those aged 18 to 24 engaging in arts-learning. Nevertheless, one in five adults (21 percent) aged 75 and older also spent time learning how to make or do art during the prior 12 months. After controlling for the effects of other socio-economic variables, males aged 35 and older engage in arts-learning at significantly lower rates compared to younger males, and the rate at which males engage in arts-learning decreases in each older age cohort. Engagement in arts-learning declines significantly for women aged 65 and older (Figure 12). In

How can California’s nonprofit sector connect with the state’s growing elderly population?

addition to California’s population becoming increasingly diverse, it is also getting older. Currently, about 11 percent of Californians are age 65 and older; by 2025, that share is expected to grow to 17 percent.⁴² The nonprofit arts field has given notable attention to “graying audiences,”⁴³ and this study’s snapshot of California’s adult population also finds that age is a significant factor accounting for lower levels of art-making and arts-learning for older Californians.⁴⁴ How can California’s nonprofit sector connect with more older Californians? This is particularly relevant since current research shows that involvement in arts activities contributes to overall health and well-being of older adults.⁴⁵

Figure 12. Rate of Arts-Learning, by Age and Gender

This figure depicts the portions of California’s male and female adults, by age group, who reported engaging in arts-learning at least once during the prior 12 months.



Supporting Arts and Culture

The wide frame for artistic, creative and cultural activities considered in the *California Survey* also casts a wide net for the ways California’s adults support arts activities and organizations. Findings from the survey suggest that a large portion of California’s adults have a seemingly high willingness to devote time and money to support cultural activities. Forty-one percent of California adults donated money, goods or services to an arts or cultural organization or project and almost one-third (30 percent) otherwise volunteered to help an arts or cultural organization. Four people in 10 (40 percent) spent time teaching others to make art. Of these Californians, approximately half also reported having children under the age of 18 in their household, so it can be presumed that this includes activities for teaching art to one’s own child or children.

Figure 13. Rates of Supporting Arts and Culture

Data are shown as percent of California adults providing specified type of support at least once during the prior 12 months.



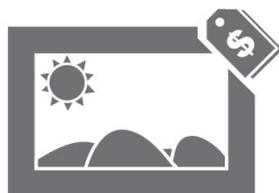
41%

Donated to a cultural or arts organization or project



40%

Spent time **teaching** others how to make art



37%

Purchased or **acquired** art



30%

Volunteered for arts or cultural organizations

These rates of support are substantially higher than those generally seen in other studies that ask about support for arts and culture. For example, the companion report, *A Closer Look at Arts Engagement in California: Insights from the NEA's Survey of Public Participation in the Arts*, shows that 12 percent of California's adults donated money, goods or services to an arts or cultural organization, and 8 percent purchased or acquired art, based on data from the 2012 *Survey of Public Participation in the Arts*. It is worth highlighting here that the *California Survey* asks about donating to "projects" in addition to organizations, which would capture donating to a crowd-funded project. The survey therefore invited respondents to think about a broader range of efforts they have supported. In addition, a report released by the United States Census Bureau in early 2014 finds that approximately 26 percent of U.S. adults aged 25 and older volunteered in any way, and approximately 4 percent of those volunteers did so mainly with an organization involving sport, hobby, cultural or arts activities.⁴⁶ Higher rates of support found in the *California Survey* may be attributed to the wider framing of the survey overall; in other words, Californians are reporting on the ways in which they support a broad swath of art and cultural projects, activities and organizations.

How Californians support arts and cultural activities differs across race and ethnicity, as well as nativity. These differences, however, are largely driven by differences in average education levels within subpopulations, with higher levels of education being positive predictors of support for arts and cultural activities. Almost half (49 percent) of Black/African American and non-Hispanic White Californians report donating money, goods or services to a cultural or arts organization, group or project, which is significantly higher than rates reported by Latinos (28 percent) or Asian (39 percent) Californians. Black/African American Californians also report a significantly higher rate (41 percent) of volunteering or doing charity work for a cultural or arts organization than non-Hispanic White, Latino and Asian Californians. Asian Californians report a significantly lower rate of teaching others how to make art (31 percent) compared to non-Hispanic White and Latino Californians — each group reports just over 40 percent. California's non-immigrant population reported donating money, goods or services to a cultural or arts organization, group or project at a significantly higher rate (44 percent) than the state's immigrant population (30 percent).

Additionally, 15 percent of California's adults reported that they earned income from the arts and cultural activities that they reported in the *California Survey*. Almost 4 percent of California's adults explained that they earn their main source of income from the arts and cultural activities they reported; 11.5 percent reported that they earn supplemental income from their arts and cultural activities.⁴⁷

What Role Does Technology Play in Californians' Cultural Lives?

As in other aspects of life, online activity and digital media play critically important roles in how Californians engage with and consume art and culture. Although the “digital divide” persists, it is narrowing. In 2013, 86 percent of California’s adults used the Internet at least occasionally and almost 70 percent had Internet access in their home. In California, Latinos report lower rates of Internet use and access, along with non-citizen immigrants, those with lower levels of education and income, those aged 55 and older, and those living in the Central Valley.⁴⁸ Substantial percentages of individuals with low incomes, with less than a college education, or who are non-White access the Internet solely through the use of smartphones and other mobile devices.⁴⁹

This study found that over three-quarters (77 percent) of California’s adults reported going online for leisure purposes (that is, not for work or for school), spending more than 2.2 hours online for leisure per day on average. Young adults (ages 18-24) spend the most daily leisure time online — just over 3 hours on average. An even larger portion (88 percent) of California’s adults report having spent time watching videos, shows or movies on most days: 2.7 hours on average. Californian adults aged 55 to 64 spent the most time — 3.4 hours — watching these media.

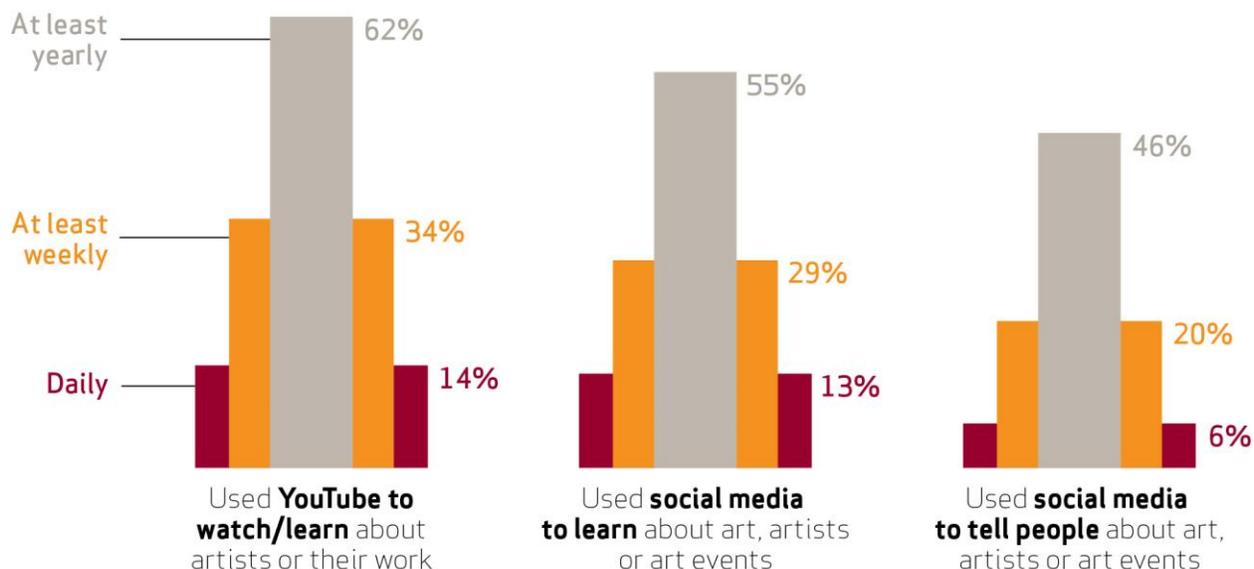
Social Media

Many Californians are consuming content through online and technology-supported platforms, and art, artists and culture play a role in this flurry of activity. Sixty-two percent of California’s adults used YouTube to watch or learn about artists and their work. The survey does not capture the specific kinds of content accessed through YouTube, so such content could be anything from clips of popular television shows, to dance performances at a community church, or rehearsal footage of a symphony.

More than half of Californian adults reported using social media to learn about art, artists or art events (55 percent) during the previous 12 months, with 29 percent doing so on at least a weekly basis. Almost half (46 percent) used social media to tell other people about art, artists or art events during the prior 12 months; 20 percent report telling others about artists and arts events via social media at least weekly.

Figure 14. Frequency of Engaging with Arts and Culture through Social Media

This figure illustrates the portions of California adults using social media to engage in arts and culture during the prior 12 months.



Note: YouTube was asked about specifically due to it being the most popular video-sharing platform.

YouTube is a key resource for watching or learning about artists and their work. Approximately one-third (34 percent) of California’s adults use YouTube on at least a weekly basis expressly for the purpose of accessing artistic content; 14 percent use YouTube on a daily basis. A slightly smaller portion (29 percent) of California’s adults report using other social media platforms, such as Facebook and Twitter, on at least a weekly basis to learn about art, artists or art events; 13 percent did so daily.

This study’s findings suggest that using YouTube to learn about art and artists complements arts-going activities. After controlling for the influence of various socio-demographic variables, the use of YouTube positively predicts going to fairs and festivals, as well as to music, theatrical and dance performances. This is noteworthy, since one important question about the changing dynamics of cultural participation is the extent to which involvement in online forms of engagement replaces or complements other kinds of arts activities. The finding suggests, at least in this one case, that YouTube viewing spurs, rather than detracts from, additional cultural engagement.

Younger adults use social media and YouTube as platforms for talking and learning about art and artists more frequently than do older adults. However, among older adults, those with higher levels of education

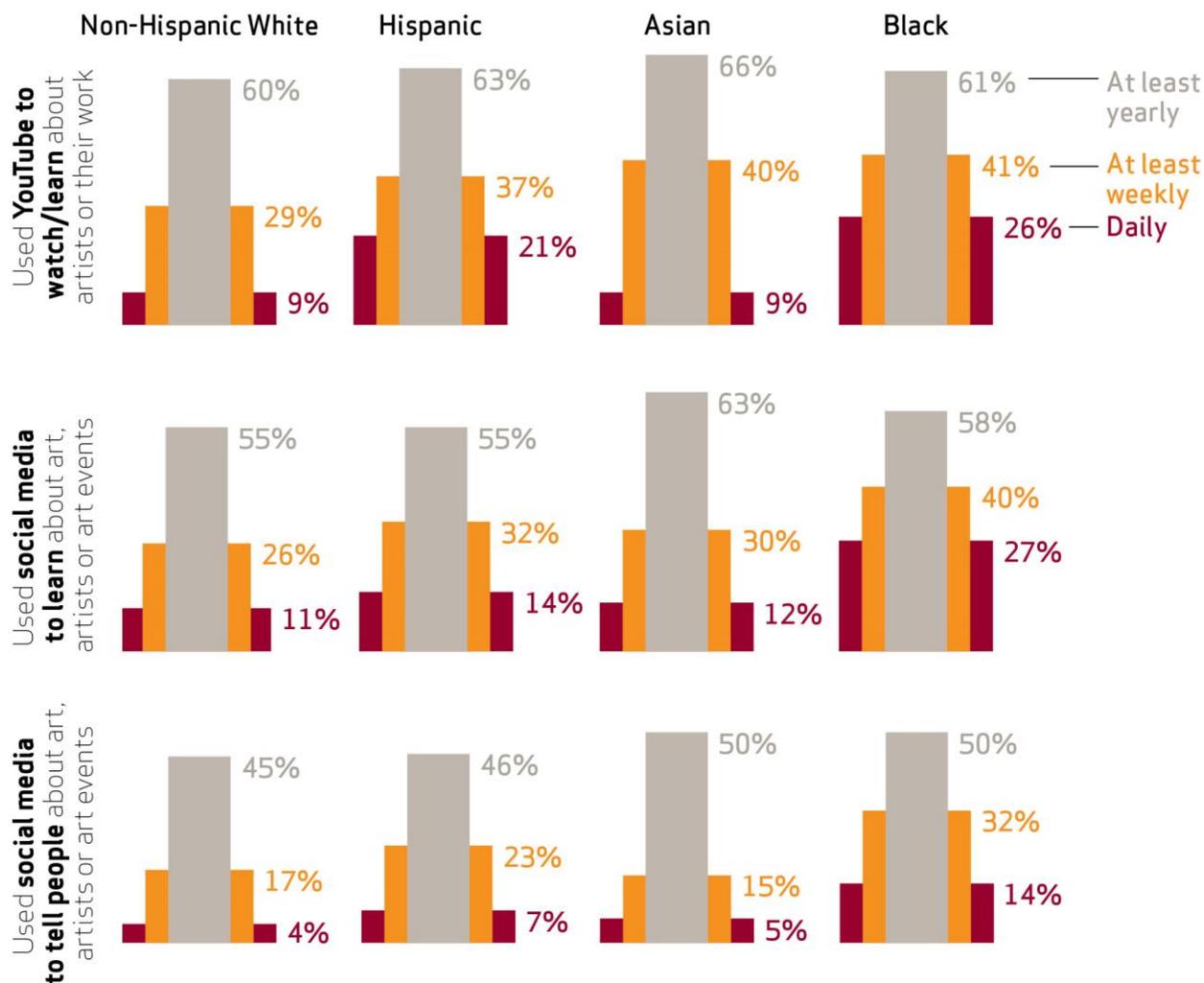
use social media and YouTube more frequently than those with lower levels of education. Again, even though rates are lower in older ages, it is important to note that a sizable portion, approximately 30 percent, of Californians aged 75 and older with at least a high school education report that they use YouTube to access and learn about art and artists.

Use of social media or YouTube during the prior 12 months did not vary much across race and ethnicity after controlling for education and income, with the notable exception that a relatively high portion of adult Asian Americans report using social media to learn about art, artists and art events (63 percent) compared to other race/ethnic groups. There are, however, some important differences in the *frequencies* of use across groups. Non-White adults in California report that they use social media and YouTube for talking and learning about art and artists more frequently than do non-Hispanic White Californian adults. Specifically, Black/African American adults report higher rates of using social media and YouTube as platforms for talking and learning about art and artists on a daily basis.

After controlling for other socio-demographic factors, California's Black/African American population is more likely than non-Hispanic Whites to report going to events and to consume arts using digital media.

Figure 15. Frequency of Engaging with Arts and Culture through Social Media, by Race/Ethnicity

This figure illustrates the portions of California adults, by race and ethnicity, using social media to engage in arts and culture during the prior 12 months.



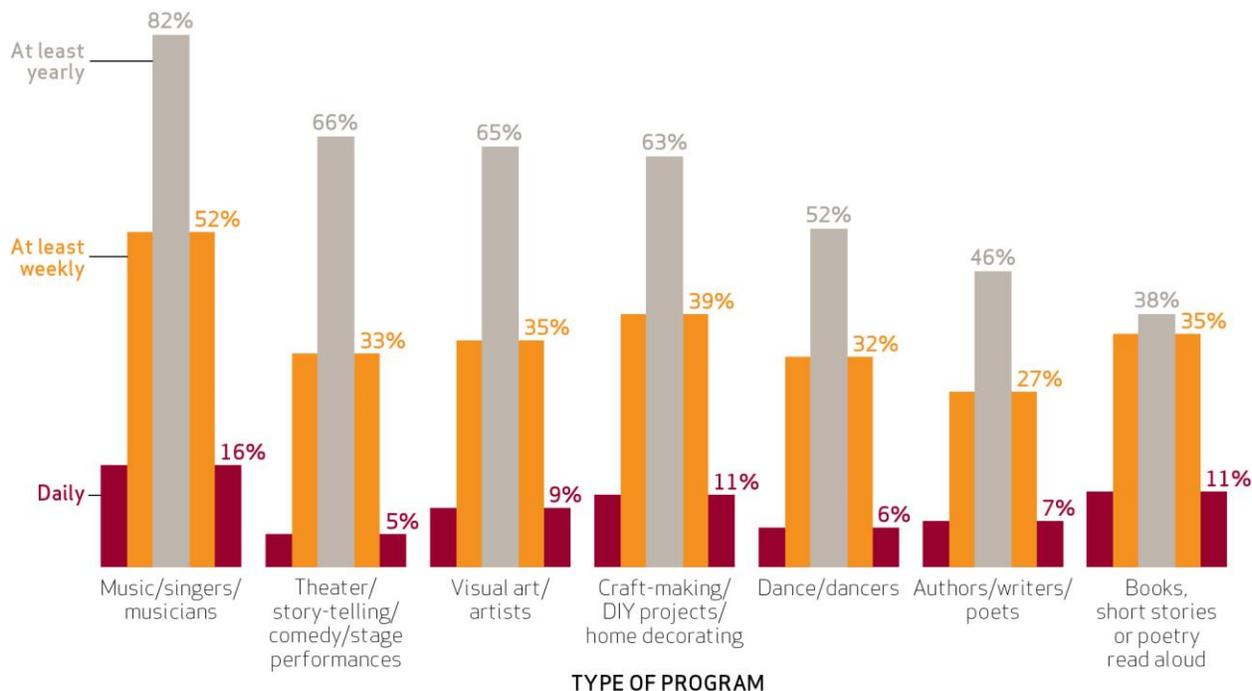
Note: Rates of engaging with arts and culture through social media by other demographic characteristics are available in the Appendix.

Digital Media-Based Consumption

Today, people can access video and audio content through multiple kinds of devices. For example, people can now stream radio and browse the Internet on their televisions. For this reason the *California Survey* asked if people watched or listened to arts programs using a device such as a television, a computer, a handheld or mobile device, or a radio without drawing distinctions between the devices used.

Figure 16. Frequency of Watching or Listening to Arts and Cultural Programs Using Digital Media

This figure illustrates the portions of California adults using digital media to access arts and cultural programs during the prior 12 months.



Eighty-two percent of California’s adults report using some form of technology to watch or listen to music performances and programs about singers or musicians. Over half (52 percent) of California’s adults report watching and listening to music programs or programs about singers and musicians at least on a weekly basis. Data from this study reveal that about 16 percent of California’s adults do this on a regular basis. Drawing on data from the *American Time Use Survey*, on any given day, 3.3 percent of California’s adults are listening to or playing music, which is comparatively higher than music listening and playing in almost all other states.⁵⁰ Even though music is popular, the *California Survey* shows that approximately one-third of California’s adults watch or listen to programs for each other type of program on at least a weekly basis. California’s Black/African Americans are significantly more likely to watch programs about dance and dancers, listen to recorded books, spend time with friends/family while playing music and put together playlists.

Where Do Californians Engage in Art and Culture?

The setting where one engages in arts and culture provides insights into the meaning and role of that activity in the lives of California residents. In particular, settings or venues can provide context for understanding how arts and culture fit into one's personal, social and civic life. In an effort to understand another dimension of how adults throughout the state engage in arts and cultural activity, the *California Survey* asked about where they did the activities that they most prefer. This section discusses the specific venues that Californians use for their arts and cultural participation, and it explores difference in *where* Californians participate by looking at variation in rates between the state's more and less urban regions.

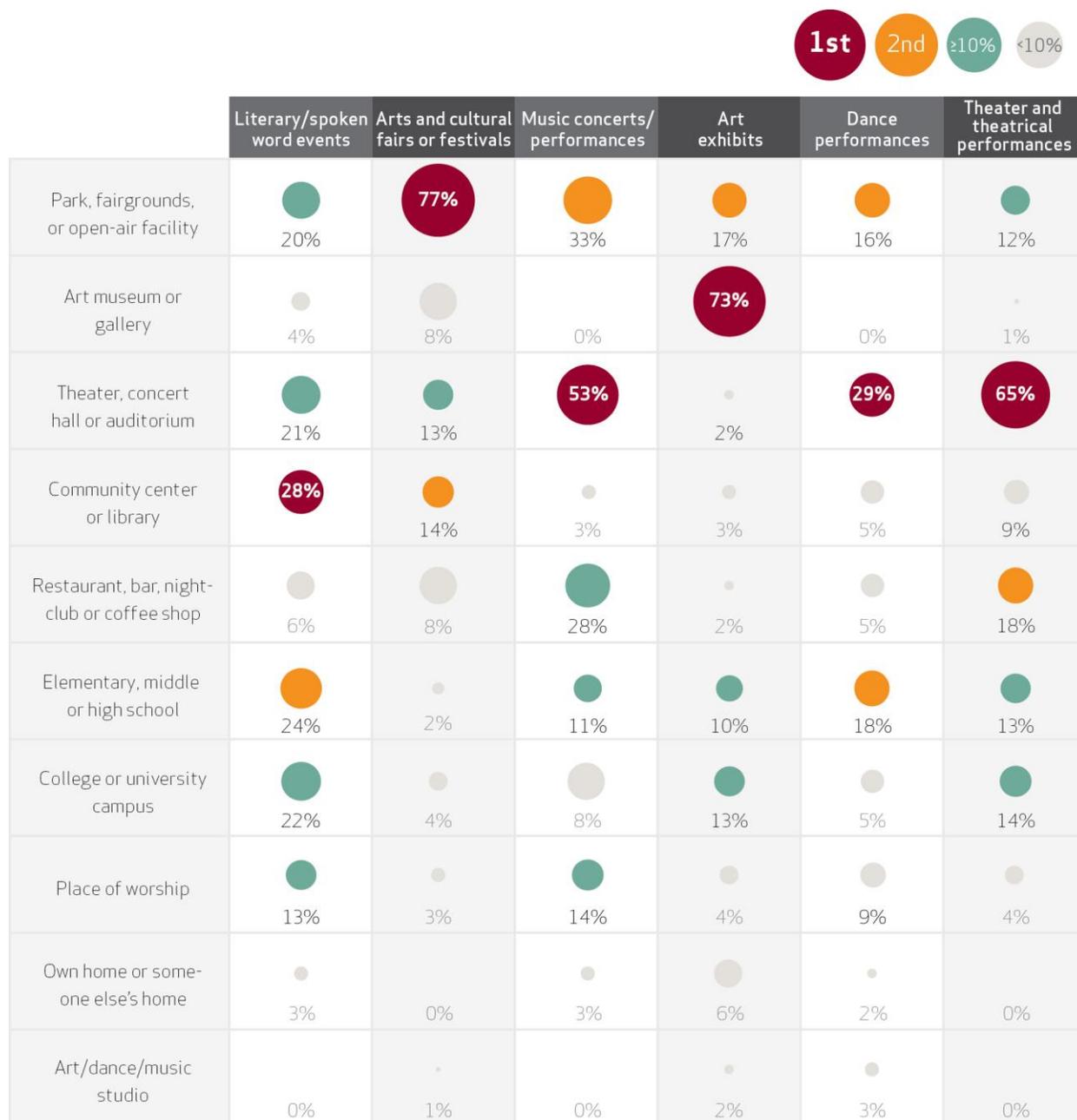
Venues

Certain art forms are rooted, or are most commonly offered, in specific settings, so it is not surprising that when looking at venues for arts-going, 77 percent of those who favor going to arts and cultural fairs did so at parks, fairgrounds or open-air facilities, and that 73 percent of those who favor going to exhibits did so at art museums or galleries.

Performance-based art forms were most commonly attended at theaters, concert halls or auditoriums. Sixty-five percent of those who favor theatrical performances, 53 percent of those who favor music performances, and 29 percent of those who favor dance performances attended these events at performance-specific spaces. However, while these spaces were where the majority of theater-goers and music-goers went, this did not apply to a majority of dance-goers. Rather, sizeable portions of dance-goers reported seeing dance performances in a variety of spaces, including schools (18 percent), parks and fairgrounds (16 percent) and places of worship (9 percent). The most commonly reported locations for literary/spoken word event-goers to attend were a library or community center (28 percent), a public school (24 percent) or a college campus (22 percent).

Figure 17. Venues for Arts-Going

For the California adults who most prefer to go to the type of event in each column, the rows show the portion of those respondents who went to the specified location for that type of event “a lot” during the prior 12 months.



Note: These percentages are conditional on respondents' having selected the activity as their most liked. They do not represent the entire adult population.

Immigrant arts-goers are more likely than other Californian adult arts-goers to go to events in community spaces. Specifically, immigrants reported going to festivals at schools and churches; going to live music performances at schools, community centers and libraries; going to dance performances at community

centers and libraries; and going to literary events in people’s homes, as well as parks, fairgrounds and other open-air facilities, at significantly higher rates than reported by non-immigrants. Of Californians who prefer to see dance performances, a greater portion of Asians report seeing dance in a community center or library, whereas greater portions of Latinos and Black/African Americans reported most often seeing dance in a place of worship.

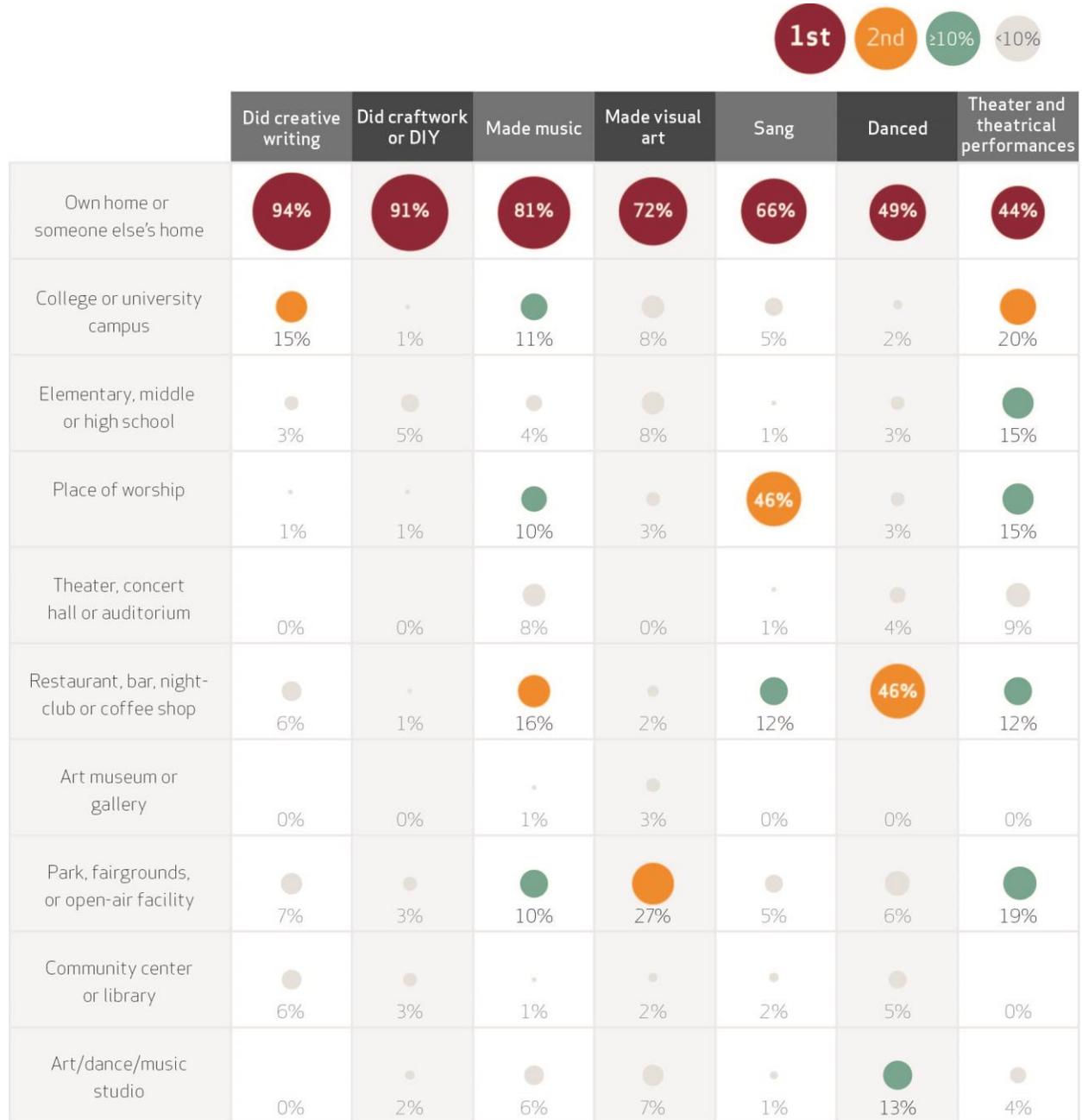
Home was the most commonly reported place for art-making and arts-learning. Of those who mentioned creative writing, do-it-yourself (DIY) projects or craft-making as their favorite art-making activity, the home was the most frequently cited place for engaging in this activity. DIY includes projects to decorate or organize homes as well as projects to customize vehicles. Craft-making includes working with pottery, ceramics or jewelry; leatherwork, metalwork or woodwork; weaving, crocheting, quilting, needlepoint, knitting or sewing; drawing or painting⁵¹; and scrapbooking. The majority of those who most like making music, making visual art or singing also reported doing so in the home. Close to half of those who favor dancing, acting or other theatrical performance also did so at home. An especially high rate of 25- to 34-year-olds reported doing arts-learning at home; arts-learning includes learning from friends and family, as well as teaching one’s self using the Internet or other resources.

Outside the home, there are additional spaces where relatively high concentrations of people engage in art-making. Public spaces are commonly reported venues for performance-based arts. For example, restaurants, bars, nightclubs and coffee shops are popular for art forms such as dancing (46 percent); singing and playing music (12 percent and 16 percent, respectively); and theatrical performances, such as acting and comedy (12 percent). Places of worship are also popular places for singing (46 percent of those who sing often do so in a place of worship), playing music (10 percent), and theatrical performance (15 percent). Parks, fairgrounds and open-air spaces also appear to be popular sites for visual art-making (27 percent), playing music (10 percent) and theatrical performances, including acting (19 percent). After the home, the college campus was the next most popular location for arts-learning, particularly among 18- to 24-year-olds and those aged 75 or older.

The dominant use of the home and of community venues, especially by immigrants, suggests a fundamental shift in how the arts field should now think about the social organization of Americans’ cultural lives. How can nonprofit arts organizations make their expertise and resources accessible to people who choose to engage culturally in non-traditional spaces, including the home?

Figure 18. Venues for Art-Making

For the California adults who most prefer to do the art-making activity in each column, the rows show the portion of those respondents who engaged in the activity in that place ‘a lot’ during the prior 12 months.



Note: These percentages are conditional on respondents' having selected the activity as their most liked. They do not represent the entire adult population.

More and Less Urban Areas in California

Greater portions of Californian arts-goers who reside in more urban areas report going to arts events in formal arts spaces than arts-goers living in the state’s more rural areas. “More urban areas” are identified in this study as the Bay Area, along with greater Sacramento, greater Los Angeles, and Orange and San Diego counties. A greater portion of Californians living in urban areas who prefer attending live music or theatrical performances did so in a theater, concert hall or auditorium than those living in less urban areas of the state. Additionally, art exhibit-goers who live in the state’s urban areas also report doing so more often in an art gallery or museum than art exhibit-goers living in other areas of the state. In contrast, those arts-goers living outside of the state’s urban regions who identified a preference for art exhibits were likely to attend those events at colleges or schools, and those with a preference for theater performances were likely to attend those events at community centers, libraries or schools.

What are the opportunities for the nonprofit sector to work in and with community spaces without being disruptive to the activity already underway?

In addition to differences in the venues used by those engaging in arts and cultural activities, there are significant differences between how Californians living in different regions of the state report

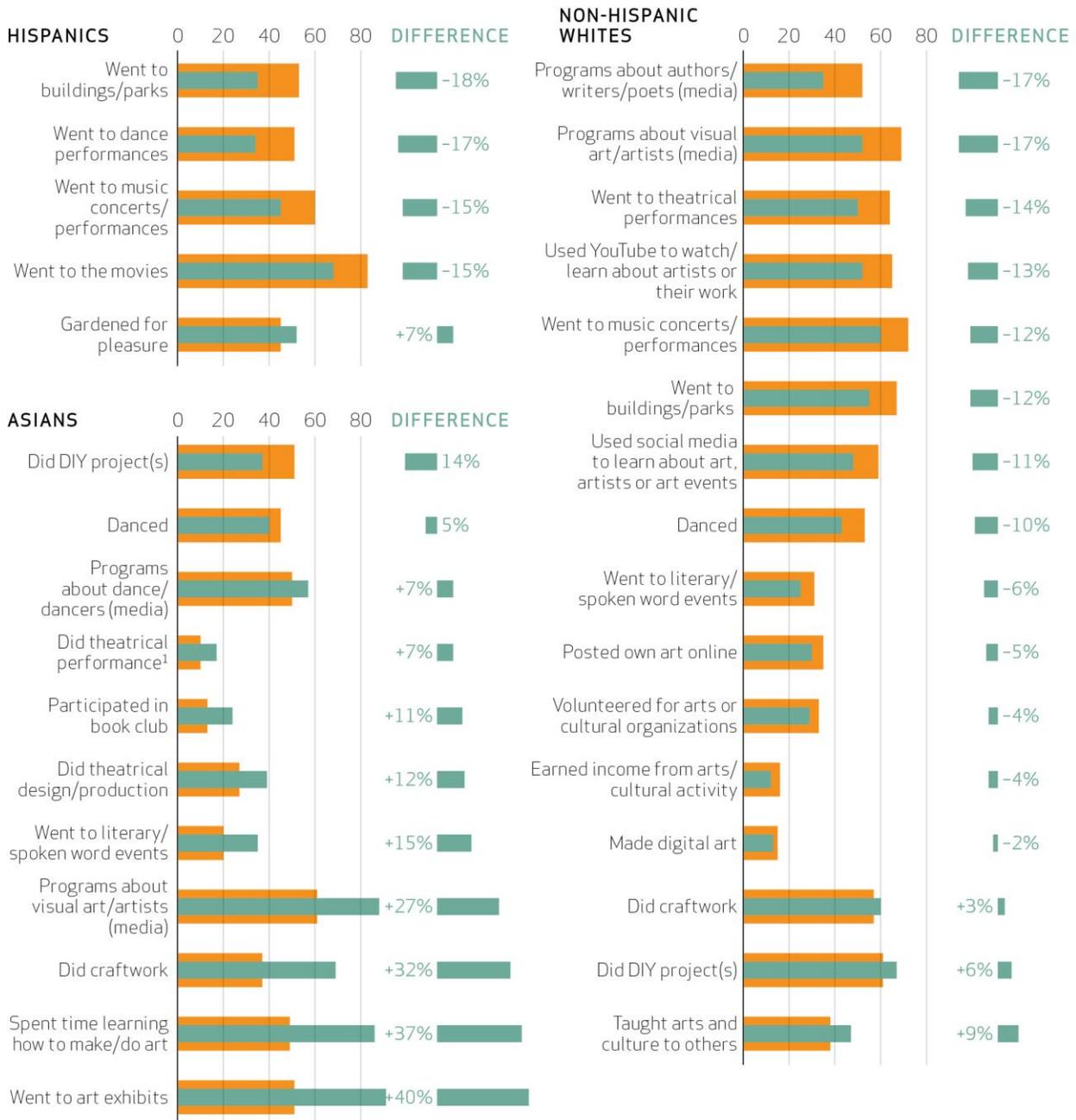
How can the range and amount of arts and culture that Californians participate in be reconciled with a deeper understanding of what opportunities are available and accessible to each Californian? How can a deeper understanding of preferences and barriers be developed?

participating. We did not find differences in the rates at which Californians living in more urban versus those living in less urban areas participated, but when looking at difference *within* race/ethnicity groups, we did find significant differences. In general, greater portions of Latinos living in California’s more urban areas go to arts and cultural events than do those living in less

urban areas. In contrast, significantly greater portions of Asians living in less urban areas report higher rates of arts-learning and art-making than Asians living in denser urban areas. Within this survey sample, we identified that greater portions of Black/African Americans living in more rural areas than those living in urban areas report doing DIY projects (85 percent compared to 62 percent). Black/African Americans living in less urban areas also report making costumes or sets, or designing or operating lighting or sound equipment at higher rates than their more urban counterparts (58 percent compared to 23 percent).

Figure 19. Differences Between More and Less Urban Areas, within the Largest Racial/Ethnicity Groups

At an aggregate level, urban dwellers and people living in the remainder of California did not differ significantly, but when looking within particular race and ethnic groups, some interesting disparities do show up in the following activities. Participation rates are the portions of the race/ethnic group engaging in the activity during the prior 12 months, by more or less urban area of residence.



Note: Differences are statistically significant.

Greater portions of non-Hispanic White Californians living in more rural areas, compared to those living in more urban areas, reported that they did DIY projects (67 percent compared to 61 percent), craftwork (60 percent compared to 57 percent), and spent time teaching others how to make art (47 percent compared to 38 percent). On multiple other measures of arts and cultural participation, non-Hispanic Whites living in California's more urban areas reported higher rates.

What Is the Value to Californians of Participating in Arts and Culture?

In addition to a multitude of measures that can be used to unpack the dimensions of participation in arts and cultural activity, the *California Survey* also asks attitudinal questions. In responding to these questions, California's adults reflected and shared stories about why they participate and how these activities are meaningful in their lives.

The *California Survey* asked both closed and open-ended attitudinal questions. In response to a high-level, close-ended question about motivations, the majority of California's respondents (41 percent) reported that they engaged with arts and culture, "to be entertained." A quarter (25 percent) reported that they participated "to be or feel creative," 16 percent reported participating "to pass along or learn about one's own heritage" and 17 percent identified another motivation. These answers just scratched the surface. To capture greater nuance about the dimensionality of Californian's motivations behind and the meaningfulness of their activity, the survey delved deeper into why California's adults engage with arts and culture by asking additional open-ended questions.

In response to the *California Survey's* open-ended question that asked about meaningful experiences connected with arts and cultural activity, Californians shared rich details from which emerge several motivational strands. The most frequently cited strands were *pleasure*, *connection* and *accomplishment*.

A quarter (25 percent) of respondents described the primary motivation behind their participation as *pleasure*. While California's adults shared that their arts and cultural activities added "joy," "relaxation," and "fun" to their lives, the language many used also suggest a deeper pleasure beyond the immediate, ephemeral pleasures of entertainment. Almost nine out of 10 (89 percent) of these Californians framed pleasure in terms of happiness, joy or passion. Others who spoke of pleasure said that they engage with arts and culture because they find such activities to be therapeutic or relaxing (8 percent) — an antidote to the stressors of everyday life. For example, one respondent said, "Art is a way to cope with reality; reality is too cold. I couldn't live without art."

Almost another quarter (23 percent) of respondents described the *connection* they felt to others through their arts and cultural participation. For these Californians, arts and cultural activities gained meaning in part because they could be shared with others. Among these respondents, the majority explained that such engagement brings them closer to loved ones (66 percent), including parents, children, siblings, friends and extended families. Other respondents described broader connections, explaining that arts and cultural

engagement allows them to connect with a particular community (20 percent), whether it be geographic, interest- or ideology-based, or otherwise. Others reported a more transcendent connection with humanity (7 percent) or even with divinity (8 percent). Several respondents shared that arts and culture heightened their awareness of and appreciation for life, allowing them to “experience a sense of our shared humanity,” feel a “spiritual connection” and reflect upon “the glory of God.”

Approximately 15 percent of respondents described the sense of *accomplishment* or gratification that being involved in arts and cultural activity affords them. Accomplishment meant different things to different people — some spoke of it in terms of learning new things, others spoke in terms of craft mastery and others yet spoke in terms of gaining recognition for their work. Whether their achievements are public (for example, publishing a novel, winning a graffiti contest, touring with a famous rock band or having a solo art exhibit) or more personal (for example, dancing despite an injury, getting a good grade in an art class or realizing a lifelong goal of producing a film), California’s adults are proud of their skills and products. As one respondent shared, “It’s nice to take a step back and look at something and say, ‘Hey, I made that.’”

In addition, California’s adults described other motivations, such as the significance and meaning of special places for their arts and cultural activity or the importance of self-expression. These motivations were less frequently cited, but still speak to a substantial number of responses at 4 percent and 2 percent respectively.

With such powerful motivations compelling respondents to engage with arts and culture, it is no surprise that California’s adults report that the arts are very important to them. To specifically gauge the level of importance that arts and cultural activities play in the lives of the state’s adult residents, the *California Survey* asked how unhappy respondents would be if they were no longer able to engage in their preferred artistic and cultural activities. The majority reported that they would experience some level of unhappiness without arts engagement: 39 percent reported that they would be “very unhappy,” 18 percent “pretty unhappy,” and 22 percent “moderately unhappy.” Only 21 percent of respondents said that they would “not [be] too unhappy” without any arts engagement. On the other end of the spectrum, some reported that, for them, the arts go beyond happiness and into necessity. When one respondent was asked about how his happiness would be affected if he was unable to continue making music, he replied “There is no question of happiness. I wouldn’t be alive. If it’s not there, I’m not either.”

Looking Forward

The *California Survey of Arts & Cultural Participation* offers an empirical grounding for understanding the current relevance of an array of artistic and expressive forms and activities to the state's diverse adult residents. Although arts attendance has been declining over the past two decades, the survey makes clear that attendance measures capture only one of the ways that people engage in arts and culture. The larger picture of artistic and cultural life offered by the *California Survey of Arts & Cultural Participation* reveals that Californians have impressively wide-ranging and active cultural lives. An expanded understanding of how arts and cultural activities and experiences are most relevant to a diverse range of Californians in their everyday lives can help pinpoint new opportunities for engagement, as well as identify where there are lower rates of participation among particular segments of the state's population. This new understanding also offers a new framework for the arts field itself, and it raises some critical questions about how the cultural lives of all Californians can be further supported and enriched.

Implications for Practice

Many artists and leaders of cultural nonprofits in California are already experimenting with new programs and approaches that will ensure their relevance to future Californians. The findings of the *California Survey* have significant implications for arts practitioners in suggesting new ways in which organizations and artists deliver their artistic products and engage with participants.

New Opportunities for Sharing Expertise

Findings from the *California Survey* show the tremendous volume and importance of making art, which is flourishing in California. Beyond support for arts education in schools, however, supporting individuals in their own art making has not been a high priority for the nonprofit art sector in general. The surprising strength of individual artistic endeavors suggests that there may be avenues through which these efforts could be sustained and improved. There is a remarkable hunger for learning, practicing and making art. Over half of California's adults spent time learning how to make or do art during a year's time, and most of them taught themselves using the Internet or another source. In particular, increased attention to instructional material made available through electronic media could lead both to improved instruction and to a broader range of activities attuned to the interests of varied subgroups of the population. The nonprofit arts sector could play an important role in supporting and further fostering peoples' desire to learn, practice and tinker in the comfort and convenience of the home, as well as in community spaces.

Increasingly, all arts organizations will need to help cultivate the multiple and potentially intersecting pathways through which people choose to participate culturally. These pathways lead to a wide range of venues in which artistic performances, events and activities are encountered, sometimes in more arts-specific spaces, but also in parks, fairgrounds, open-air facilities and community venues. Community venues have proven to be of particular importance for immigrants, as well as for Asians and Black/African Americans for many types of cultural engagement. The diversity of the California population and the variety of their cultural tastes and interests ensures that cultural venues will also need to be diverse in nature, widespread and openly accessible. There are new opportunities for arts organizations to work in and with community partners to develop the new spaces for the cultural engagement of current and future Californians.

Attend to Growing Segments of the Population

While the survey documents the vigorous arts and cultural participation of the California population, participation is not uniformly distributed among various segments of the population. Attention needs to be given to those groups that experience particular barriers to participation or whose circumstances make it more difficult for them to participate.

- The lower participation of immigrants deserves attention. The data from the *California Survey* does not provide insights into the reasons for this lower participation and more research would need to be done to understand the barriers to access that may confront immigrants before one could devise measures that might improve their access. But, given that such a high proportion of Californians are immigrants, this is important to pursue.
- The lower participation rates of older people is also a cause for concern, particularly as this segment of California's population grows and, because participation in art-making has been shown to have positive effects on the health and well-being of older adults. As is the case with immigrants, more research would need to be done to better understand the reasons for these lower participation rates in order to design effective programs, but the data point to an area where attention should be directed.
- Additionally, California's Latino and Asian populations are projected to comprise increasing proportions of the state's population; the Latino population is growing at an especially high rate. Our findings show that there are important disparities to consider for these populations, and suggest that nonprofit organizations need to be aware of the heterogeneity within these populations, generally and specifically, in terms of how they participate or would like to participate in arts and culture.

More focused efforts are needed to understand how the range and amount of arts and culture that Californians participate in is to be reconciled with a deeper understanding of what opportunities are available and accessible to each Californian.

Reconceptualizing the Arts Field

The *California Survey of Arts & Cultural Participation* is a major initiative that represents a potential paradigm shift in how we conceive of and measure “art.” It begins with individuals’ own interpretations of what they do and find meaning in, and which forms of art and artistic expression engage them in their everyday lives. The results in this report suggest a need to reframe the parameters of how *arts participation* is understood and experienced and perhaps, in turn, to reconceptualize the structure and dynamics of the arts field as a whole.

Arts attendance, as it has traditionally been measured and discussed, remains an important part of how people engage with art, but it is only one part. It is now time to adopt a broader perspective on how cultural life in California, and in the United States, can be more effectively framed, measured, fostered and further enriched. This poses many opportunities for the nonprofit arts field to bring its expertise into many facets of people’s lives, and it will also certainly raise questions.

There are equally important implications for arts researchers and policymakers, who need new definitional models, approaches and tools in order to investigate and better understand the wide range of activities underway. Over the last 30 years, traditional measures of arts attendance have continually suggested that, with few exceptions, people of color participate in art activities at lower rates than their non-Hispanic White peers.⁵² The *California Survey* captures a broader range of data that can help inform a more nuanced dialogue about access and opportunities for California’s diverse population.

New measures of cultural participation can help elucidate how various forms of art and artistic expression and engagement connect to other facets of public life, such as community health and local economic development. Embracing a more encompassing notion of cultural life and measuring a breadth of indicators of the health of cultural engagement in California creates more opportunity for a broader set of stakeholders to engage in conversation about the health and vitality of art and culture in California.

The *California Survey of Arts & Cultural Participation* is a substantial step in identifying and recording changes that are rapidly altering the landscape of cultural participation in California and beyond, but much more remains to be learned. In its diversity of arts participation, as in its diversity of population, California may be the leading edge of cultural changes that will be sweeping across the U.S. We hope that

the questions asked and the responses documented here will inform the development of policies and practices that help art and cultural expression thrive in communities in California and beyond, and help California's nonprofit arts field navigate, increase its relevance to, and create impactful opportunities within this shifting cultural landscape.

Appendix

Question Design

Following the traditional format of survey tools, the *California Survey* consists largely of direct questioning about various forms of participation in arts and culture. Respondents then select from a set of choices, in order to count and systematically measure means of participation. There are several key aspects about the questions asked that are pertinent to the findings presented in this report:

The *California Survey* questions focus on participation in a broad art form — such as music, dance and visual art — as opposed to specific artistic genres. For example:

“(During the last 12 months) did you go to a live music concert or performance?”

“...did you do any dancing?”

Artistic genres evolve, boundaries blur and new artistic forms and aesthetics are constantly taking shape. People who earn their livelihoods as artists often do not identify with or want to limit themselves by trying to understand or fit the definitions of specific genres. It is an even greater challenge, then, to pose close-ended questions about artistic genre to the general public. Consequently, precisely measuring participation in specific genres poses both substantive and technical challenges; how can it be expected that all Californian survey-takers have a shared understanding of different genre-specific terms?

Despite these challenges, attempting to gauge the types and range of genres that Californians engage with is important. Therefore, interviewers asked open-ended, follow-up questions inviting respondents to use their own language and terms to describe their type of participation in greater detail. For example:

“What kinds of music concerts and performances did you go to? For example, rock or country music concerts, performances of salsa, gospel, bhangra or Western or Chinese classical music.”

“What types or styles of dance have you done during the last 12 months?”

As done with the introductory question, interviewers used an array of examples to make the items more inclusive to respondents. For example:

“... did you do any singing? This could include activities such as singing at a worship service, beat boxing or singing for an audience.”

“ ... did you do any craftwork? This could include pottery, beadwork, sewing, knitting, woodwork or leatherwork.”

“ ... did you go see any live performances of musical or non-musical theater, puppetry, comedy events or other types of performance where people were telling stories or acting?”

“ ... did you attend any events that featured the work of authors, poets, rappers or storytellers?”

The survey asked questions about going to events, such as dance or theater performances, put on by adults as well as those put on by children. For example:

“... did you go see any live dance performances? This could include professional dance troupes and student dance recitals.”

Then, interviewers followed up with a series of questions, asking separately about performances or other events put on by adults versus those put on by children or students. For example:

“During the last 12 months, with the exception of performances given by children or students, how often did you attend live music concerts or performances? This could include live music performances at a festival, concert hall or elsewhere.”

The survey also included questions about how often and in what types of places people participate in specific kinds of arts and cultural activities. For example:

“...how often did you use YouTube to watch or learn about artists or their work?” [Response categories measure frequency using a range of frequency intervals from “several times a day” to “never.”]

“People see live music in a variety of locations. I’d like to know where you most often saw or heard live music being played during the last 12 months.

- *[Respondent’s] own home, or at someone else’s home*
- *College or university campus*

- *Elementary, middle or high school*
- *Church, synagogue, mosque or other place of worship*
- *Theater, concert hall or auditorium*
- *Restaurant, bar, nightclub or coffee shop*
- *Art museum or gallery*
- *Park, fairgrounds, or open-air facility*
- *Community center or library*
- *Art/dance/music studio*
- *Other _____*

Additional questions went beyond asking about behaviors — to surface attitudes and motivations for engaging in arts and cultural activities. For example:

“People participate in arts and culture for many reasons. I’m going to read you a list of reasons. Thinking about all of the arts and culture activities that you do, which one of the reasons comes closest to how you would describe your reason for doing them?”

Initial Internal Validity Check

Even without fully knowing what California’s adults would consider and report as creative, cultural or artistic activity, we needed to include a limited set of questions to systematically measure this activity. Using the open-ended data from the *California Survey* we can answer our own question about how effectively the close-ended questions captured the range of activity that Californians consider and report as creative, cultural or artistic. After examining the free responses given to the initial open-ended question against the close-ended questions that follow in the *California Survey*, we find that our close-ended questions captured about 85 percent of respondents’ free responses about the “creative, cultural or artistic” activities in which they participate.

Through a coding process, members of our research team who had not been involved in the survey design process coded whether the activity reported by a respondent to an open-ended question reasonably could have been reported during a later close-ended question in the survey. This coding process found that 78 respondents did not provide an open response or only discussed sports and/or exercise, and these respondents were excluded from this exercise. Sports and exercise are certainly part of culture, writ large, however our purposes are more focused on aesthetic cultural expression. Of the remaining respondents,

we concluded that 83 percent of them would have had all of the responses they provided to the open-ended question captured by a close-ended question later in the survey. Approximately 15 percent of respondents gave at least one response that reasonably would not have been captured by the close-ended questions. These responses fall into three main categories of activity: (1) attending worship services; (2) food, either preparing or consuming it; and (3) travel. We include these activities in our total of “creative, cultural or artistic” activities, and conservatively estimate that the close-ended survey questions captured about 85 percent of freely offered responses about creative, cultural and artistic activities.

For additional perspective, we also examined the open-ended responses against the National Endowment for the Arts’ historically used measures of attendance at “benchmark arts” events, which include attendance at live ballet, classical music, musical or non-musical theater, jazz or opera performances and attendance at an art museum. Approximately 25 percent of the sample from this study freely mentioned having attended such events. Further details about our coding processes are available upon request.

Rates of Arts and Cultural Participation

Table 1 specifies the rates of participation for most measures included in the *California Survey of Arts & Cultural Participation*, by socio-demographic groups examined in this report. Reading from left to right, the table lists the socio-demographic groups examined and the size of the sample available. The remainder of the columns detail the rates of participation for each measure. The second row included for each socio-demographic group is the margin of error based on a 95 percent confidence interval for each estimated rate of participation. Statistically, this means we are 95 percent confident that the true rate of participation lies within the range defined by subtracting and adding the margin of error to the estimated rate of participation. The margin of error is smaller for socio-demographic groups that have larger samples available in the dataset. These margins are important to consider when comparing differences *between* groups, for example, comparing participation rates between non-Hispanic Whites and Hispanics.

Table 1. Rates of Arts and Cultural Participation, by Demographic Variables

	ART-GOING									SUPPORT ARTS					OTHER FORMS OF PARTICIPATION				
	#	Arts & cultural fairs or festivals	Music concerts/performances	Art exhibits	Theatrical performances	Dance performances	Literary/spoken word events	Buildings/parks	Movies	Earned money from arts/cultural activity	Donated money, goods or services to a cultural or arts organization, group or project	Taught arts & culture to others	Purchased or acquired art	Did volunteer or charity work for a cultural or arts organization, group or project	Spent time with friends/family as they sang or made music	Did Gaming	Posted own art to internet	Made a playlist	
CALIFORNIA ADULTS	1238	56%	64%	53%	53%	41%	26%	56%	78%	15%	41%	40%	37%	30%	59%	34%	31%	47%	
+/-		4%	4%	4%	4%	4%	3%	4%	3%	3%	4%	4%	4%	4%	4%	4%	4%	4%	
RACE & ETHNICITY																			
White, Non-Hispanic	525	53%	68%	56%	59%	36%	29%	63%	76%	15%	49%	41%	45%	32%	55%	32%	33%	40%	
+/-		6%	5%	6%	6%	6%	5%	6%	5%	4%	6%	6%	6%	5%	6%	6%	6%	6%	
Hispanic	244	56%	56%	45%	41%	45%	20%	47%	78%	14%	28%	42%	23%	24%	64%	32%	23%	54%	
+/-		8%	8%	8%	8%	8%	6%	8%	7%	6%	7%	8%	6%	6%	7%	7%	6%	8%	
Asian, Non-Hispanic	233	58%	66%	56%	57%	48%	22%	55%	80%	11%	39%	31%	44%	34%	59%	45%	46%	45%	
+/-		10%	10%	10%	10%	11%	9%	10%	7%	7%	11%	10%	11%	11%	10%	11%	11%	11%	
Black/African American, Non-Hispanic	184	73%	73%	67%	65%	54%	53%	51%	86%	24%	49%	45%	40%	41%	69%	35%	39%	64%	
+/-		10%	10%	11%	11%	12%	12%	12%	8%	11%	12%	12%	12%	12%	11%	12%	12%	11%	
NATIVITY																			
Non-Immigrant	957	57%	65%	55%	54%	41%	28%	58%	81%	16%	44%	42%	38%	30%	60%	37%	33%	50%	
+/-		4%	4%	5%	5%	4%	4%	4%	4%	3%	4%	4%	4%	4%	4%	4%	4%	4%	
Immigrant	275	52%	60%	45%	41%	41%	18%	46%	69%	14%	30%	34%	35%	29%	59%	21%	23%	37%	
+/-		9%	9%	9%	9%	9%	7%	9%	8%	7%	8%	9%	9%	8%	9%	7%	7%	9%	
Hispanic Non-Immigrant	175	58%	58%	52%	42%	46%	23%	50%	83%	14%	34%	43%	24%	25%	63%	41%	29%	62%	
+/-		9%	9%	9%	9%	9%	8%	9%	7%	7%	9%	9%	8%	8%	9%	9%	8%	9%	
Hispanic Immigrant	69	53%	52%	33%	37%	44%	14%	42%	69%	14%	17%	38%	22%	24%	65%	13%	12%	37%	
+/-		14%	14%	13%	14%	14%	10%	14%	13%	10%	9%	13%	11%	11%	13%	8%	8%	13%	
Asian Non-Immigrant	73	70%	73%	70%	72%	51%	31%	73%	92%	17%	41%	39%	39%	34%	67%	54%	55%	63%	
+/-		15%	15%	15%	14%	16%	14%	14%	9%	11%	17%	16%	17%	16%	15%	16%	16%	16%	
Asian Immigrant	160	46%	59%	42%	42%	45%	13%	37%	67%	6%	37%	23%	49%	34%	52%	37%	36%	27%	
+/-		14%	13%	13%	14%	13%	11%	13%	12%	8%	14%	12%	13%	14%	13%	14%	14%	14%	
EDUCATION																			
Less than high school diploma	88	38%	33%	26%	25%	35%	14%	40%	62%	9%	14%	34%	20%	16%	60%	18%	23%	31%	
+/-		13%	13%	11%	12%	13%	10%	13%	13%	8%	8%	13%	11%	9%	13%	10%	11%	12%	
HS Grad or equivalent	204	49%	56%	41%	39%	36%	20%	48%	79%	18%	30%	38%	27%	28%	52%	38%	29%	54%	
+/-		9%	9%	9%	8%	8%	7%	9%	7%	7%	8%	8%	8%	8%	9%	8%	8%	9%	
Some College	238	55%	70%	62%	59%	38%	37%	57%	81%	11%	45%	42%	42%	29%	59%	41%	35%	48%	
+/-		9%	8%	8%	9%	8%	8%	9%	7%	6%	9%	9%	9%	8%	9%	9%	8%	9%	
Associate's Degree	171	68%	74%	57%	64%	48%	21%	60%	74%	17%	50%	44%	41%	31%	65%	30%	31%	46%	
+/-		10%	9%	11%	10%	11%	8%	11%	10%	8%	11%	11%	11%	10%	10%	10%	10%	11%	
Bachelor's Degree	277	63%	72%	63%	61%	47%	31%	62%	85%	20%	48%	35%	38%	35%	56%	32%	34%	51%	
+/-		8%	8%	9%	9%	9%	8%	8%	6%	7%	9%	9%	8%	9%	9%	8%	9%	9%	
Advanced Degree	259	71%	82%	74%	73%	51%	32%	72%	86%	14%	65%	50%	60%	45%	73%	33%	37%	45%	
+/-		8%	7%	8%	8%	9%	8%	8%	6%	6%	9%	9%	9%	9%	7%	9%	9%	9%	
AGE																			
18-24	137	48%	63%	50%	49%	42%	33%	54%	92%	19%	34%	42%	36%	35%	59%	62%	54%	79%	
+/-		10%	10%	10%	10%	10%	9%	10%	5%	8%	10%	10%	10%	10%	10%	10%	10%	8%	
25-34	156	61%	72%	55%	48%	38%	31%	56%	85%	18%	41%	46%	39%	30%	66%	48%	43%	65%	
+/-		10%	9%	10%	10%	10%	9%	10%	7%	8%	10%	10%	10%	9%	10%	10%	10%	10%	
35-44	121	60%	70%	53%	60%	50%	27%	61%	82%	14%	37%	47%	44%	25%	66%	30%	27%	44%	
+/-		11%	10%	11%	11%	11%	10%	11%	9%	8%	10%	11%	11%	9%	11%	10%	9%	11%	
45-54	220	63%	66%	56%	51%	43%	21%	57%	77%	15%	39%	38%	34%	33%	62%	30%	25%	39%	
+/-		9%	9%	9%	9%	9%	7%	9%	8%	7%	9%	9%	8%	9%	9%	9%	8%	9%	
55-64	250	53%	59%	58%	58%	40%	26%	55%	67%	13%	47%	35%	41%	34%	62%	14%	26%	41%	
+/-		10%	10%	9%	9%	9%	8%	9%	9%	6%	9%	9%	9%	9%	9%	6%	8%	9%	
65-74	202	56%	52%	51%	52%	36%	22%	50%	70%	14%	49%	36%	32%	29%	45%	25%	19%	20%	
+/-		11%	12%	11%	12%	11%	9%	11%	11%	8%	11%	11%	10%	10%	11%	10%	8%	8%	
75+	151	42%	50%	44%	46%	30%	14%	52%	61%	8%	47%	29%	29%	19%	33%	5%	7%	10%	
+/-		14%	15%	14%	15%	12%	9%	15%	14%	9%	14%	13%	13%	10%	13%	4%	6%	7%	

		ART-GOING								SUPPORT ARTS					OTHER FORMS OF PARTICIPATION			
	n=	Arts & cultural fairs or festivals	Music concerts/performances	Art exhibits	Theatrical performances	Dance performances	Literary/spoken word events	Buildings/parks	Movies	Earned money from arts/cultural activity	Donated money, goods or services to a cultural or arts organization, group or project	Taught arts & culture to others	Purchased or acquired art	Did volunteer or charity work for a cultural or arts organization, group or project	Spent time with friends/family as they sang or made music	Did Gaming	Posted own art to Internet	Made a playlist
HOUSEHOLD INCOME																		
<\$10k	120	42%	40%	41%	29%	28%	15%	34%	63%	17%	22%	41%	24%	16%	54%	32%	27%	53%
+/-		13%	13%	13%	11%	11%	8%	12%	12%	10%	10%	13%	11%	9%	13%	12%	11%	13%
\$10-19.9k	123	42%	50%	33%	36%	40%	28%	42%	68%	16%	33%	40%	26%	31%	49%	29%	32%	39%
+/-		13%	13%	12%	13%	13%	12%	13%	12%	11%	12%	13%	11%	12%	13%	12%	12%	13%
\$20-29.9k	96	53%	58%	48%	45%	45%	27%	52%	84%	9%	31%	44%	35%	28%	57%	38%	16%	47%
+/-		14%	14%	14%	14%	14%	12%	14%	11%	7%	13%	14%	14%	12%	14%	14%	10%	14%
\$30-39.9	87	73%	76%	60%	62%	53%	35%	67%	72%	19%	48%	51%	54%	40%	66%	31%	36%	51%
+/-		13%	13%	14%	14%	14%	13%	13%	13%	11%	14%	14%	14%	14%	14%	13%	14%	14%
\$40-49.9	77	66%	67%	62%	55%	30%	25%	57%	88%	17%	44%	48%	37%	15%	59%	35%	31%	45%
+/-		15%	16%	16%	17%	16%	15%	17%	9%	14%	17%	17%	17%	11%	17%	17%	16%	17%
\$50-74.9	157	52%	58%	44%	50%	40%	19%	60%	75%	5%	45%	25%	24%	27%	50%	37%	24%	47%
+/-		11%	11%	11%	11%	11%	8%	11%	10%	4%	11%	9%	9%	10%	11%	11%	9%	11%
\$75-99.9	106	57%	73%	66%	56%	53%	29%	67%	87%	16%	46%	39%	42%	35%	58%	45%	38%	60%
+/-		13%	12%	12%	13%	13%	12%	12%	9%	9%	13%	13%	13%	12%	13%	13%	13%	13%
\$100-149.9k	120	75%	81%	73%	72%	46%	33%	71%	83%	15%	48%	48%	59%	34%	79%	43%	38%	42%
+/-		11%	10%	11%	11%	13%	12%	12%	9%	9%	13%	13%	12%	12%	9%	13%	12%	12%
\$150k+	137	61%	82%	71%	75%	48%	38%	66%	91%	16%	58%	48%	54%	48%	71%	27%	43%	51%
+/-		11%	8%	10%	10%	11%	11%	11%	6%	8%	11%	11%	11%	11%	10%	10%	11%	11%
GENDER																		
Female	690	59%	64%	54%	53%	45%	27%	54%	79%	12%	41%	46%	38%	32%	63%	29%	29%	42%
+/-		5%	5%	6%	6%	5%	5%	5%	4%	4%	5%	5%	5%	5%	5%	5%	5%	5%
Male	546	53%	63%	52%	52%	38%	25%	58%	78%	18%	41%	34%	36%	28%	56%	39%	34%	53%
+/-		6%	6%	6%	6%	6%	5%	6%	5%	5%	6%	6%	6%	6%	6%	6%	6%	6%
REGION OF CA																		
Large Metro Areas	820	58%	66%	54%	56%	43%	28%	58%	80%	16%	41%	39%	37%	33%	60%	35%	33%	47%
+/-		5%	5%	5%	5%	5%	4%	5%	4%	4%	5%	5%	5%	5%	5%	5%	5%	5%
Remainder of State	418	51%	57%	52%	45%	37%	22%	50%	74%	14%	40%	44%	37%	25%	59%	30%	28%	48%
+/-		7%	7%	7%	7%	7%	5%	7%	6%	5%	7%	7%	7%	6%	7%	6%	6%	7%
CHILDREN IN HOUSEHOLD																		
No children	824	53%	62%	54%	54%	35%	27%	58%	76%	18%	43%	33%	37%	29%	52%	33%	31%	43%
+/-		5%	5%	5%	5%	5%	4%	5%	4%	4%	5%	5%	5%	5%	5%	5%	5%	5%
Children under age 18	408	60%	66%	52%	51%	50%	25%	53%	82%	11%	38%	51%	38%	32%	70%	35%	32%	53%
+/-		6%	6%	7%	7%	7%	6%	7%	5%	4%	6%	7%	6%	6%	6%	6%	6%	7%

	n=	ARTS LEARNING		ARTS DOING												
		Spent time learning how to make/do art	Sang	Made music	Did craftwork	Did DIY project(s)	Made visual art	Did creative writing	Danced	Acted	Did other theater (i.e. comedy, puppetry)	Did theatrical design/product on	Made digital art	Read for pleasure	Participated in book club	Gardened for pleasure
CALIFORNIA ADULTS	1238	51%	48%	33%	55%	59%	58%	46%	55%	12%	9%	25%	13%	81%	8%	54%
+/-		4%	4%	4%	4%	4%	4%	4%	4%	3%	2%	4%	3%	3%	2%	4%
RACE & ETHNICITY																
White, Non-Hispanic	525	50%	46%	36%	58%	63%	62%	48%	50%	9%	8%	25%	14%	82%	6%	63%
+/-		6%	6%	6%	6%	6%	6%	6%	6%	3%	3%	5%	4%	5%	3%	6%
Hispanic	244	50%	47%	29%	57%	56%	51%	39%	62%	12%	8%	25%	12%	79%	7%	47%
+/-		8%	8%	7%	8%	8%	8%	7%	8%	5%	4%	7%	5%	6%	3%	8%
Asian, Non-Hispanic	233	53%	49%	29%	41%	49%	56%	45%	44%	10%	11%	28%	12%	72%	15%	47%
+/-		10%	11%	10%	11%	11%	10%	11%	11%	7%	7%	10%	7%	10%	9%	11%
Black/African American, Non-Hispanic	184	54%	58%	36%	57%	67%	61%	60%	72%	29%	12%	31%	13%	87%	17%	37%
+/-		12%	12%	12%	12%	11%	11%	11%	10%	12%	7%	12%	8%	7%	10%	12%
NATIVITY																
Non-Immigrant	957	53%	49%	35%	57%	63%	62%	48%	57%	12%	8%	26%	12%	79%	7%	52%
+/-		4%	4%	4%	4%	4%	4%	4%	4%	3%	2%	4%	3%	4%	2%	4%
Immigrant	275	43%	49%	24%	47%	44%	41%	38%	51%	11%	13%	22%	17%	85%	11%	58%
+/-		9%	9%	8%	9%	9%	9%	9%	9%	6%	7%	7%	7%	6%	6%	9%
Hispanic Non-Immigrant	175	54%	45%	36%	57%	63%	62%	43%	66%	13%	5%	27%	9%	76%	7%	41%
+/-		9%	9%	9%	9%	9%	9%	9%	9%	6%	4%	8%	6%	8%	4%	9%
Hispanic Immigrant	69	41%	52%	16%	56%	42%	30%	32%	54%	10%	14%	22%	19%	86%	7%	59%
+/-		14%	14%	10%	14%	14%	13%	13%	14%	9%	10%	11%	12%	9%	6%	14%
Asian Non-Immigrant	73	71%	50%	35%	51%	56%	66%	59%	56%	10%	9%	35%	9%	69%	15%	42%
+/-		14%	16%	16%	16%	16%	16%	16%	16%	10%	10%	16%	9%	16%	13%	16%
Asian Immigrant	160	35%	48%	23%	32%	41%	46%	30%	32%	11%	12%	21%	15%	76%	14%	51%
+/-		14%	13%	13%	13%	14%	13%	11%	13%	9%	11%	12%	11%	11%	11%	13%
EDUCATION																
Less than high school diploma	88	35%	60%	25%	52%	39%	41%	33%	46%	12%	14%	23%	14%	80%	1%	45%
+/-		13%	13%	12%	13%	13%	13%	12%	13%	9%	10%	11%	10%	10%	2%	13%
HS Grad or equivalent	204	49%	40%	26%	59%	63%	54%	36%	55%	11%	4%	22%	8%	74%	5%	50%
+/-		9%	8%	8%	8%	8%	9%	8%	9%	5%	3%	7%	5%	7%	4%	9%
Some College	238	56%	50%	38%	60%	67%	66%	49%	58%	17%	9%	26%	11%	84%	6%	57%
+/-		9%	9%	8%	8%	8%	8%	9%	9%	7%	4%	8%	6%	6%	4%	9%
Associate's Degree	171	54%	45%	32%	52%	62%	61%	57%	61%	9%	17%	34%	11%	80%	13%	60%
+/-		11%	11%	10%	11%	11%	11%	11%	11%	6%	9%	10%	7%	9%	8%	11%
Bachelor's Degree	277	51%	56%	37%	46%	56%	61%	58%	55%	11%	7%	25%	18%	85%	10%	51%
+/-		9%	9%	9%	9%	9%	9%	9%	9%	5%	4%	8%	7%	6%	6%	9%
Advanced Degree	259	59%	48%	43%	57%	56%	65%	50%	56%	11%	10%	25%	22%	86%	14%	61%
+/-		9%	9%	9%	9%	9%	9%	9%	9%	6%	6%	9%	8%	7%	7%	9%
AGE																
18-24	137	69%	54%	50%	55%	65%	65%	65%	64%	19%	13%	34%	15%	73%	8%	27%
+/-		9%	10%	10%	10%	9%	10%	10%	10%	8%	7%	9%	7%	9%	5%	9%
25-34	156	60%	50%	40%	58%	58%	68%	49%	62%	18%	10%	28%	17%	83%	10%	48%
+/-		10%	10%	10%	10%	10%	9%	10%	10%	8%	5%	9%	7%	7%	6%	10%
35-44	121	47%	54%	36%	54%	52%	59%	38%	62%	7%	14%	28%	20%	83%	10%	47%
+/-		11%	11%	11%	11%	11%	11%	11%	11%	5%	8%	10%	9%	8%	6%	11%
45-54	220	51%	43%	26%	56%	65%	52%	48%	60%	13%	5%	30%	11%	77%	7%	65%
+/-		9%	9%	8%	9%	9%	9%	9%	9%	7%	4%	9%	6%	8%	5%	9%
55-64	250	47%	46%	28%	56%	59%	54%	44%	50%	11%	9%	20%	10%	82%	9%	66%
+/-		9%	9%	8%	9%	9%	9%	9%	9%	6%	6%	7%	5%	7%	4%	9%
65-74	202	36%	47%	20%	57%	61%	52%	36%	36%	3%	7%	13%	10%	89%	5%	62%
+/-		10%	11%	8%	11%	11%	11%	10%	11%	3%	4%	8%	6%	7%	5%	12%
75+	151	21%	39%	15%	48%	38%	45%	23%	26%	3%	2%	6%	2%	84%	3%	75%
+/-		10%	14%	9%	15%	14%	14%	10%	12%	3%	3%	5%	4%	11%	4%	12%

	ARTS LEARNING		ARTS DOING													
	n =	Spent time learning how to make/do art	Sang	Made music	Did craftwork	Did DIY project(s)	Made visual art	Did creative writing	Danced	Acted	Did other theater (i.e. comedy, puppetry)	Did theatrical design/product on	Made digital art	Read for pleasure	Participated in book club	Gardened for pleasure
HOUSEHOLD INCOME																
<\$10k	120	51%	44%	27%	51%	46%	54%	45%	53%	9%	2%	19%	12%	69%	5%	51%
+/-		13%	13%	11%	13%	13%	13%	13%	13%	7%	3%	10%	10%	12%	5%	13%
\$10-19.9k	123	43%	55%	24%	54%	57%	53%	44%	52%	7%	11%	30%	12%	80%	6%	47%
+/-		13%	13%	11%	13%	13%	13%	13%	13%	7%	8%	12%	10%	10%	6%	13%
\$20-29.9k	96	45%	44%	30%	65%	63%	52%	44%	67%	12%	20%	31%	8%	68%	5%	65%
+/-		14%	14%	13%	13%	14%	14%	14%	13%	9%	12%	13%	8%	13%	5%	14%
\$30-39.9	87	52%	56%	37%	60%	75%	63%	54%	53%	16%	9%	30%	15%	90%	8%	69%
+/-		14%	14%	14%	14%	12%	14%	14%	14%	11%	8%	13%	10%	7%	7%	12%
\$40-49.9	77	42%	31%	25%	60%	62%	63%	36%	53%	12%	8%	14%	10%	82%	3%	49%
+/-		17%	14%	14%	16%	16%	16%	15%	17%	11%	7%	11%	10%	14%	3%	17%
\$50-74.9	157	48%	36%	29%	50%	61%	53%	38%	47%	9%	8%	15%	9%	77%	4%	49%
+/-		11%	10%	10%	11%	11%	11%	11%	11%	5%	6%	8%	6%	9%	3%	11%
\$75-99.9	106	60%	45%	35%	56%	64%	66%	48%	60%	11%	4%	35%	18%	85%	6%	63%
+/-		13%	13%	12%	13%	13%	13%	13%	13%	9%	3%	13%	10%	10%	5%	13%
\$100-149.9k	120	57%	55%	49%	55%	61%	60%	47%	67%	13%	9%	36%	16%	82%	14%	54%
+/-		13%	13%	13%	13%	12%	13%	13%	12%	9%	7%	13%	10%	10%	8%	13%
\$150k+	137	60%	53%	46%	55%	65%	66%	57%	58%	14%	14%	28%	19%	87%	13%	54%
+/-		11%	11%	11%	11%	11%	11%	11%	11%	8%	8%	10%	9%	8%	8%	11%
GENDER																
Female	690	53%	52%	25%	64%	61%	60%	45%	59%	11%	10%	24%	11%	84%	10%	57%
+/-		5%	5%	5%	5%	5%	5%	5%	5%	3%	3%	5%	3%	4%	3%	5%
Male	546	48%	45%	41%	46%	56%	56%	47%	52%	13%	8%	27%	16%	77%	5%	50%
+/-		6%	6%	6%	6%	6%	6%	6%	6%	4%	3%	5%	4%	5%	3%	6%
REGION OF CA																
Large Metro Areas	820	52%	48%	33%	55%	58%	60%	48%	56%	13%	10%	25%	14%	83%	8%	52%
+/-		5%	5%	5%	5%	5%	5%	5%	5%	3%	3%	4%	3%	4%	3%	5%
Remainder of State	418	49%	48%	32%	57%	62%	54%	41%	53%	10%	7%	27%	12%	75%	7%	56%
+/-		7%	7%	6%	7%	7%	7%	7%	7%	4%	3%	6%	5%	6%	3%	7%
CHILDREN IN HOUSEHOLD																
No children	824	49%	47%	31%	52%	57%	59%	44%	49%	11%	9%	20%	11%	81%	5%	56%
+/-		5%	5%	5%	5%	5%	5%	5%	5%	3%	3%	4%	3%	4%	2%	5%
Children under age 18	408	54%	50%	36%	61%	62%	57%	48%	64%	13%	10%	33%	15%	81%	12%	50%
+/-		7%	7%	6%	6%	6%	7%	7%	6%	4%	4%	6%	5%	5%	4%	7%

	n=	MEDIA-BASED CONSUMPTION							SOCIAL MEDIA		
		Music/singers/ musicians	Theater/ story-telling/ comedy/stage performances	Visual art/artists	Craft- making/DIY projects/Home decorating	Dance/ Dancers	Authors/writers/ poets	Books, short stories or poetry read aloud	Used YouTube to watch/learn about artists or their work	Used social media to learn about art, artists	Used social media to tell people about art,
CALIFORNIA ADULTS	1238	82%	66%	65%	63%	52%	46%	38%	62%	55%	46%
+/-		3%	4%	4%	4%	4%	4%	4%	4%	4%	4%
RACE & ETHNICITY											
White, Non-Hispanic	525	80%	70%	63%	62%	49%	46%	34%	60%	55%	45%
+/-		5%	5%	6%	6%	6%	6%	6%	6%	6%	6%
Hispanic	244	83%	59%	66%	67%	54%	48%	40%	63%	55%	46%
+/-		6%	8%	7%	7%	8%	8%	8%	8%	8%	8%
Asian, Non-Hispanic	233	85%	65%	65%	54%	51%	36%	38%	66%	63%	50%
+/-		7%	10%	10%	11%	11%	11%	10%	9%	10%	11%
Black/African American, Non-Hispanic	184	87%	80%	73%	65%	68%	53%	57%	61%	58%	50%
+/-		7%	9%	10%	11%	12%	12%	12%	11%	12%	12%
NATIVITY											
Non-Immigrant	957	82%	67%	64%	64%	51%	45%	36%	62%	57%	48%
+/-		4%	4%	4%	4%	5%	4%	4%	4%	4%	4%
Immigrant	275	84%	62%	69%	58%	54%	49%	43%	62%	49%	38%
+/-		7%	9%	8%	9%	9%	9%	9%	9%	9%	9%
Hispanic Non-Immigrant	175	85%	59%	64%	69%	53%	47%	37%	66%	60%	53%
+/-		7%	9%	9%	9%	9%	9%	9%	9%	9%	9%
Hispanic Immigrant	69	79%	59%	71%	62%	54%	50%	47%	57%	44%	33%
+/-		11%	14%	13%	14%	14%	14%	14%	14%	14%	13%
Asian Non-Immigrant	73	85%	77%	73%	67%	49%	44%	47%	71%	79%	65%
+/-		11%	13%	14%	15%	16%	16%	17%	15%	13%	16%
Asian Immigrant	160	85%	52%	56%	41%	53%	28%	29%	61%	47%	36%
+/-		7%	14%	13%	14%	13%	13%	12%	12%	14%	14%
EDUCATION											
Less than high school diploma	88	71%	54%	68%	54%	54%	35%	41%	42%	36%	30%
+/-		12%	13%	12%	13%	13%	13%	13%	13%	13%	12%
HS Grad or equivalent	204	80%	59%	56%	64%	51%	39%	34%	57%	50%	43%
+/-		7%	9%	9%	8%	9%	8%	8%	9%	9%	9%
Some College	238	86%	74%	66%	62%	50%	45%	37%	65%	64%	53%
+/-		6%	7%	8%	8%	9%	9%	8%	8%	8%	9%
Associate's Degree	171	86%	68%	63%	71%	50%	48%	37%	69%	61%	49%
+/-		7%	10%	11%	10%	11%	11%	11%	9%	11%	11%
Bachelor's Degree	277	84%	70%	70%	65%	51%	53%	42%	69%	62%	51%
+/-		7%	8%	8%	8%	9%	9%	9%	8%	8%	9%
Advanced Degree	259	87%	74%	76%	60%	57%	61%	40%	70%	60%	49%
+/-		6%	8%	8%	9%	9%	9%	9%	8%	9%	9%
AGE											
18-24	137	89%	65%	70%	58%	45%	44%	39%	84%	80%	71%
+/-		6%	10%	9%	10%	10%	10%	10%	7%	8%	9%
25-34	156	88%	69%	69%	69%	50%	45%	45%	72%	63%	52%
+/-		6%	9%	9%	10%	10%	10%	10%	9%	10%	10%
35-44	121	82%	71%	63%	67%	48%	45%	42%	72%	58%	51%
+/-		9%	10%	11%	10%	11%	11%	11%	10%	11%	11%
45-54	220	82%	69%	69%	71%	54%	52%	37%	61%	56%	44%
+/-		7%	9%	9%	8%	9%	9%	9%	9%	9%	9%
55-64	250	81%	63%	62%	59%	54%	48%	35%	50%	44%	36%
+/-		8%	9%	10%	9%	10%	9%	9%	9%	9%	9%
65-74	202	72%	58%	59%	61%	59%	38%	27%	38%	40%	25%
+/-		11%	12%	11%	11%	11%	11%	10%	11%	11%	9%
75+	151	69%	55%	48%	31%	61%	40%	27%	18%	12%	12%
+/-		14%	15%	15%	13%	14%	14%	14%	10%	8%	10%

	n=	MEDIA-BASED CONSUMPTION							SOCIAL MEDIA		
		Music/singers/ musicians	Theater/ story-telling/ comedy/stage performances	Visual art/artists	Craft- making/DIY projects/Home decorating	Dance/ Dancers	Authors/writers/ poets	Books, short stories or poetry read aloud	Used YouTube to watch/learn about artists or their work	Used social media to learn about art, artists	Used social media to tell people about art,
HOUSEHOLD INCOME											
<\$10k	120	76%	60%	59%	55%	60%	41%	48%	41%	46%	38%
+/-		11%	13%	13%	13%	12%	13%	13%	13%	13%	12%
\$10-19.9k	123	75%	63%	64%	66%	55%	47%	35%	56%	44%	41%
+/-		12%	13%	13%	12%	13%	13%	12%	13%	13%	13%
\$20-29.9k	96	85%	68%	63%	63%	57%	39%	45%	65%	56%	42%
+/-		10%	13%	14%	14%	14%	14%	14%	14%	14%	14%
\$30-39.9	87	90%	83%	82%	76%	56%	57%	43%	63%	62%	54%
+/-		9%	10%	9%	11%	14%	14%	14%	14%	14%	14%
\$40-49.9	77	81%	66%	64%	69%	59%	62%	53%	72%	63%	56%
+/-		13%	17%	17%	15%	17%	16%	17%	14%	15%	17%
\$50-74.9	157	80%	57%	57%	46%	38%	37%	23%	60%	55%	45%
+/-		9%	11%	11%	11%	10%	11%	9%	11%	11%	11%
\$75-99.9	106	88%	75%	62%	72%	54%	53%	47%	69%	65%	50%
+/-		9%	12%	13%	11%	13%	13%	13%	12%	12%	13%
\$100-149.9k	120	85%	78%	80%	64%	48%	51%	42%	68%	61%	51%
+/-		9%	11%	11%	12%	13%	13%	13%	12%	13%	13%
\$150k+	137	88%	75%	67%	68%	55%	48%	29%	70%	66%	53%
+/-		7%	9%	11%	10%	11%	11%	10%	10%	10%	11%
GENDER											
Female	690	84%	67%	68%	71%	62%	48%	40%	57%	54%	46%
+/-		4%	5%	5%	5%	5%	5%	5%	5%	6%	5%
Male	546	81%	65%	61%	55%	42%	43%	35%	66%	57%	47%
+/-		5%	6%	6%	6%	6%	6%	6%	5%	6%	6%
REGION OF CA											
Large Metro Areas	820	84%	65%	67%	63%	52%	47%	38%	64%	58%	48%
+/-		4%	5%	5%	5%	5%	5%	5%	5%	5%	5%
Remainder of State	418	78%	69%	61%	63%	52%	42%	38%	57%	49%	41%
+/-		6%	6%	7%	7%	7%	7%	7%	7%	7%	7%
CHILDREN IN HOUSEHOLD											
No children	824	81%	62%	62%	59%	50%	41%	33%	57%	53%	44%
+/-		4%	5%	5%	5%	5%	5%	5%	5%	5%	5%
Children under age 18	408	84%	72%	68%	68%	54%	52%	44%	69%	58%	49%
+/-		5%	6%	6%	6%	7%	7%	6%	6%	7%	7%

Technical Report

Readers seeking additional detail on this study’s sampling design and weighting, as well as survey questions and administration process may find that information in the companion [California Survey of Arts & Cultural Participation: Technical Report](#).

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¹ Stern, Seifert and Vitiello (2010).

² Pitkin and Myers (2012).

³ See: Kreidler and Trounstein (2005); Markusen, Gadwa, Barbour, and Beyers (2011); Rife, King, Thomas, and Li (2014); Stern and Seifert (2005); Stern, Seifert, and Vitiello (2010); UNESCO Institute for Statistics (2012).

⁴ UNESCO Institute for Statistics (2012) calls for new tools to understand and measure how contemporary society participates in arts, culture and creative expression.

⁵ Orend (1977).

⁶ See: Pettit (2000); Tepper and Gao (2008).

⁷ To the research team's knowledge, this approach is unlike all other arts participation surveys to date. UNESCO Institute for Statistics (2012) offers the most comprehensive review of surveys about arts and cultural participation conducted to date. In addition, NORC reviewed additional survey tools, including: Arts and Heritage in Canada: Access and Availability Survey 2012, Department of Canadian Heritage (2012); Taking Part Survey conducted by The Department for Culture, Media and Sport in the UK (2012-13); More than Bums on Seats: Australian Participation in the Arts, conducted by the Australia Council for the Arts (2010); Statistics Canada General Social Survey section on Cultural Activities and Sports Participation; and the California Cultural Census, developed by Brown & Novak, in Cultural Engagement in California's Inland Regions (2008).

⁸ This report uses the term "expressive" as coined in Ivey (2008).

⁹ For example, see: DiMaggio and Ostrower (1992); Welch & Kim (2010).

¹⁰ See: U.S. Census Bureau (2012).

¹¹ In this study, if an individual identifies as having lived in the U.S. for all or almost all of his or her life, then he or she is considered to be "non-immigrant."

¹² Johnson and Hill (2014).

¹³ See: Alvarez (2005); Moriarty (2008); Stern et al. (2010); Wali, Severson, & Longoni (2002).

¹⁴ For example, see Markusen et al. (2011).

¹⁵ Further documentation of all analyses can be made available upon request.

¹⁶ Efforts to measure "arts participation" have evolved from a history rooted in the nonprofit arts' history of audience surveys (Pettit, 2000; Tepper & Gao, 2008).

¹⁷ See Brown, Novak, and Kitchener (2008).

¹⁸ See Chapter 1 in Novak-Leonard and Brown (2011) and UNESCO Institute for Statistics (2012).

¹⁹ See Kreidler and Trounstein (2005); Miles (2013); Miles & Sullivan (2012).

²⁰ *Getting in on the Act* (Brown, Novak-Leonard, & Gilbride, 2011) discusses the Audience Involvement Spectrum, which models the degree to which an audience member may be a spectator or may be an integral contributor to, and participant in, an artistic creation or experience.

²¹ Following initial sets of close-ended questions about art-making and arts-going activities, respondents were asked to select the activity they most like from each set and were then asked a series of follow-up questions, including questions about the frequency that they did specific activities. Hence, the distributions of frequencies represent the frequencies among those respondents that most preferred the art form.

²² Blume-Kohout, Leonard, and Novak-Leonard (2015)

²³ It is likely that these dance performances are holiday performances because, of those who report seeing dance performances once a year, approximately half report seeing the performance in a theater space, but the other half report seeing the performance in a church or other place of worship, underscoring an important role that community venues play for dance, which is discussed in greater depth elsewhere in this report.

²⁴ Cell sizes for respondents who report attending literary/spoken word or dance events are small and should be interpreted with this understanding. Additionally, of those who report seeing dance performances on a weekly basis, the majority report seeing the performances at elementary, middle or high schools. Please note that this question specifically excludes performances given by students or children, suggesting that people going on a weekly basis to see dance may be seeing community dance groups perform when a school serves as community venue. The research team had hypothesized the weekly occurrence of seeing dance performance may be due to seeing praise dance in worship services, but the survey data do not support this.

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- ²⁵ The *California Survey* includes an open-ended question specifically about Californians' most memorable and meaningful experiences, and is discussed in the section of this report titled "What Is the Value to Californians of Participating in Arts and Culture?"
- ²⁶ Blume-Kohout et al. (2015)
- ²⁷ Individuals with household incomes of \$30,000 or more report significantly higher rates of doing DIY projects, reading for pleasure and being involved in theatrical performances. After controlling for socio-demographic variables, Californians with an associate's degree or above report higher rates of dancing and of doing creative writing (58 percent, compared to 32 percent of those with high school-level education).
- ²⁸ The California Department of Finance projects that Latino the population shifted to comprising a plurality in California in March 2014. Researchers expect to confirm the shift in 2015 when the U.S. Census Bureau releases American Community Survey data from 2014.
- ²⁹ California Department of Finance. "Population Projections by Race/Ethnicity and 5-Year Age Groups, 2010-2060." Retrieved Dec 9, 2014, from: <http://www.dof.ca.gov/research/demographic/reports/projections/P-2/>
- ³⁰ Adult population estimates for California were calculated using Annual Estimates of the Resident Population by Sex, Age, Race, and Hispanic Origin for the United States and States: April 1, 2010 to July 1, 2012. Source: U.S. Census Bureau, Population Division.
- ³¹ Novak-Leonard and Brown (2011).
- ³² Johnson and Mejia (2013).
- ³³ See DiMaggio and Fernandez-Kelly (2010) and Farrell and Medvedeva (2010).
- ³⁴ See Table 1 in Ribar (2012).
- ³⁵ For example, see Blume-Kohout et al. (2015).
- ³⁶ Pitkin and Myers (2012).
- ³⁷ Adult population estimates for California were calculated using Annual Estimates of the Resident Population by Sex, Age, Race, and Hispanic Origin for the United States and States: April 1, 2010 to July 1, 2012. Source: U.S. Census Bureau, Population Division.
- ³⁸ Authors' calculations using State of California, Department of Finance, Report P-3: State and County Population Projections by Race/Ethnicity, Detailed Age, and Gender, 2010-2060. Sacramento, California, December 2014. Accessed March 2015: <http://www.dof.ca.gov/research/demographic/reports/projections/P-3/>
- ³⁹ Ibid.
- ⁴⁰ Novak-Leonard, Wong, English, Zeng, and Fiorio (2015).
- ⁴¹ Rosenstein (2010a, 2010b).
- ⁴² Johnson and Hill (2014).
- ⁴³ Examples of research addressing this phenomenon: Peterson, Hull, and Kern (2000); Stern (2011).
- ⁴⁴ The *California Survey of Arts & Cultural Participation* is a snapshot of California's population given that the survey has been fielded once. Hence, it is not possible to identify if the lower rates in older ages are due to a cohort effect or an aging effect.
- ⁴⁵ For example, see: Castora-Binkley, Noelker, Prohaska, & Satariano (2010); Cohen et al. (2007); McCarthy, Ondaatje, Zakaras, & Brooks (2004).
- ⁴⁶ See Tables 1 and 4 in Bureau of Labor Statistics US Department of Labor (2014).
- ⁴⁷ Other recent studies show that "artists," using the National Endowment for the Arts' operational definition of 11 occupation types, comprise 2 percent of California's labor. See Table 4 in National Endowment for the Arts (2011). However, we do not mean to suggest that, if asked, all of the Californians who earn income from their reported activities would self-identify as an "artist." For a discussion on self-identifying as an artist and employment, see Lena and Lindemann (2014).
- ⁴⁸ Baldassare, Bonner, Petek, and Shrestha (2013).
- ⁴⁹ Rainie (2013).
- ⁵⁰ National Endowment for the Arts (2012).
- ⁵¹ Painting and drawing are also asked about as means of creating visual art.
- ⁵² Other research discusses the shortcomings of the questions being posed that have informed this narrative. See: Rosenstein (2005).