

CULTURAL PARTICIPATION

A Survey about Arts & Cultural Activities on Chicago's South Side

A Research Report by Students of PPHA 39703

Harris School of Public Policy Studies

The University of Chicago

March 2013

Authors

The research for this report was conducted by University of Chicago graduate students enrolled in the Harris School of Public Policy course, PPHA 39703 (Hot Button Topics in Cultural Policy), during the Winter Quarter (January to March) 2013. Jennifer Novak-Leonard and Betty Farrell were the course instructors.

The researchers and authors of the final report, in alphabetical order and by degree program, are:

Amanda Allen, Master of Arts in the Humanities

Patience Baach, Master of Arts in the Social Sciences

Abra Lyons-Warren, Master of Public Policy and Master of Arts in Social Service Administration

Alexandria Schultz, Master of Arts in the Humanities

Gregory Surh, Master of Arts in the Humanities

Fei Tang, Master of Public Policy

Grace Tung, Master of Arts in the Social Sciences

Breahna Wilson, Master of Arts in the Humanities

Meng Zhang, Master of Public Policy

Acknowledgements

We would like to thank Joanie Friedman, Coordinator of the South Side Arts and Humanities Network through the University of Chicago's Civic Knowledge Project, for her help in introducing us and our project to the staff of many arts organizations around the South Side. Ten organizations in the Network agreed to work with us on this project, and we want to thank their staff, board members, and volunteers for their generosity in agreeing to be interviewed and for their help with promoting our online survey to their members: Marguerite Horberg (Portoluz); Michiko Kobayashi (HumanThread); Bruce Tammen and Megan Balderston (Chicago Chorale); Dayo Laoye and Oyekunle Oyegbemi (Yoruba Arts Foundation); Estrella R. Alamar (Filipino American Historical Society); Patric McCoy, Pauline Kemp, and Linda Dunn (Diasporal Rhythms); Jon Pounds and Stanley Merriweather (Chicago Public Art Group); VaNessa Manar (Hyde Park Suzuki Institute); Sadia Uqaili (Snow City Arts); Carrie Spitler (Neighborhood Writing Alliance and Snow City Arts). Finally, thanks to the anonymous survey respondents who took the time to help us conduct this research.

Table of Contents

AUTHORS	I
PREFACE	V
I. INTRODUCTION	1
A New Definition of “Arts and Cultural Participation”	2
Methodology.....	2
II. WHAT CULTURAL ACTIVITIES DO PEOPLE PARTICIPATE IN, AND WHERE DO THESE OCCUR?	4
Cultural Involvement Happens Everywhere.....	8
III. WHO PARTICIPATES IN THE ARTS?	11
Survey Results	13
<i>Race/Ethnicity:</i>	13
<i>Age:</i>	14
<i>Education:</i>	14
IV. HOW, OR THROUGH WHICH MODES, DO PEOPLE PARTICIPATE IN CULTURAL ACTIVITIES?	15
Beyond Attending and/or Doing: Participation through the Media and Online	17
Some Speculative Interpretations about Modes of Participation	17
V. WHY PARTICIPATE?	19
Implications of a New Definition of Cultural Participation.....	20
BIBLIOGRAPHY	21
APPENDICES	23
SOUTH SIDE ARTS & CULTURE PARTICIPATION SURVEY	26

Figures and Tables

FIGURES

Figure II.1	5
Figure II.2	7
Figure II.3	9
Figure IV.1	16
Figure V.1	19

TABLE

Table III.1: Overview of Survey Respondents	12
---	----

PREFACE

Each year our graduate research class at the University of Chicago's Harris School of Public Policy undertakes a project to address a major issue in cultural policy. In 2013, our project was locally-based, but focused on an issue with global implications: charting the multiple and varied ways that people are now engaging in cultural activities and experiences beyond the focus in recent decades on arts attendance at established cultural venues.

Conducted periodically since 1982, the National Endowment for the Arts' Survey of Public Participation in the Arts (SPPA) serves as the preeminent source of arts participation data in the US. Historically, the most widely reported summary statistic from the SPPA has been attendance at the seven benchmark arts events.¹ The 2008 SPPA found that only 34.6 percent of American adults had attended any benchmark arts performance or exhibit in the preceding 12 months. This finding, along with the general downward trend in attendance across all art forms and among all age cohorts, sent shock waves through the cultural community of artists, arts professionals, audiences and supporters. And the persistent finding that the majority of cultural attenders tend to be white, well-educated, and older than the median age of Americans was also cause for concern and questioning. New questions have subsequently arisen about the nature of arts and cultural participation: *What arts experiences are most relevant to people's daily lives? Through what means and in what settings do people feel that they are participating in creative or cultural activity? Does the SPPA adequately capture these activities?*

Such issues about the extent and scope of cultural participation are now being addressed in countries around the world. A 2012 UNESCO study compiled the kinds of survey questions that are now being asked internationally, including *"did you go to a library, attend the cinema, or play videogames in the past 12 months?" "How often do you read books, newspapers, magazines, or listen to the radio?" "How often, if ever, have you taken photographs, or made videos or movies?; played a musical instrument, sung, acted or danced?"* [UNESCO 2012]. Increasingly, arts are not perceived as a luxury, but as an inherent cultural right to self-expression and community participation (Ivey 2008). Acts of individual creative expression, as well as attendance, are vital aspects of a healthy arts ecology.

Our project to investigate the ways and means by which individuals participate in arts and cultural experiences took shape as a pilot project in Chicago's South Side community, where the University of Chicago is located. With the help of the University-sponsored South Side Arts and Humanities Network, we brought a local focus to the questions of:

¹ The benchmark arts are: attendance at live ballet, non-musical theater, musical theater, jazz, opera or classical music performances, and visiting an art museum.

- ▶ *What “counts” as cultural participation?*
- ▶ *How often do people participate?*
- ▶ *What are the physical and social contexts for participation?*
- ▶ *How and why do people participate in the way they do*

Ten cultural organizations of varying sizes and membership, all of which actively engage people in a range of cultural activities and experiences, agreed to participate in our pilot study. Our students conducted interviews with staff and volunteer members of South Side arts and cultural organizations on the topic of cultural participation, then developed and conducted an online survey to gauge what kinds of cultural participation take place in this local context. Although our sample of respondents is an online convenience sample, not representative of the South Side as a whole, it does allow analysis of participation patterns within our sample of 263 respondents. It also generates a snapshot view of our local cultural landscape that can be used to encourage researchers and policymakers to think much more expansively about what cultural participation in the 21st century means.

The opportunity to address the question of “what’s happening culturally?” in our local neighborhood proved inspiring, particularly at this time when the latest 2012 NEA Survey of Public Participation in the Arts results are forthcoming. In conjunction with the NEA’s recent efforts to energize research to understand arts and cultural engagement, we present our survey results and report with the hope that it can make a contribution to a new and broadened understanding of cultural participation.

Jennifer Novak-Leonard and Betty Farrell
Instructors, PPHA 39703
Harris School of Public Policy, The University of Chicago
March 2013

I. INTRODUCTION

Since 1982, the National Endowment for the Arts (NEA) has been measuring the nation's participation in the arts, with survey questions such as:

- ▶ *Have you attended any ballet performances in the last 12 months?*
- ▶ *Have you taken any private art lessons?*
- ▶ *Have you visited an art museum or gallery?*

The NEA's original intent in launching the Survey of Public Participation in the Arts (SPPA) was to help measure the health of the U.S. nonprofit arts sector, which had experienced great institutional growth and expansion since the 1960s. With cultural institutions as its primary focus, the SPPA was not designed to capture the full breadth of individuals' participatory behavior. Instead, the core focus was on attendance at seven "benchmark" activities: ballet, opera, classical music concerts, art museums and galleries, theater, musical theater, and jazz concerts. Although the SPPA has included additional modules over the years that asked about media consumption, arts education, and a wider array of activities, including Latin dance and music, these seven attendance-based activities have always been the core of the survey and central to its implicit definition of "arts participation."

Over the past thirty years, interest in understanding cultural participation has expanded beyond nonprofit arts organizations to encompass individual cultural attitudes and behavior. There is still a need to measure attendance rates and trends in the nonprofit arts, but there is also growing recognition across the globe that better measures are needed to capture a broader range of people's cultural tastes, choices and activities (UNESCO 2012). Measuring diverse forms of participation, however, is not an easy task, and it raises challenging questions: *How should "participation" be defined? What is considered an "arts activity" versus a "cultural activity"?*; *is there a meaningful distinction to be made?* As interest shifts from a primary focus on measuring the health of arts organizations to an interest in measuring the cultural activities of individuals, these are some of the questions being raised about how best to define and measure cultural activities and engagement (Tepper and Gao 2008).

Our project was to develop a pilot survey to help capture a broader and more nuanced understanding of arts and cultural participation, particularly among racial and ethnic minority communities, whose participation rates—at least as currently measured in the SPPA—appear notably low. Chicago's South Side, an area of the city with a large African American population and rich cultural history, and where the University of Chicago is located, proved to be an opportune setting for this study. We chose to use our local neighborhood as a laboratory for this

project to help expand and deepen our understanding about the participation of diverse individuals across a diverse range of arts and cultural activities.

A NEW DEFINITION OF “ARTS AND CULTURAL PARTICIPATION”

Once we shift our focus from arts organizations to individuals, cultural participation encompasses many kinds of activities in a wide variety of places (Jackson and Herranz 2002). Our interviews conducted with South Side Chicago arts organizations confirmed this, with activities that included performing in the subway, drumming in the park, taking photographs at home, and organizing community arts events. Additionally, technological, social, and cultural changes have dramatically transformed the ways in which people engage with the arts in recent years, allowing many new forms of creative expression. Electronic media, in particular, have transformed the means by which people can participate.

Beyond *what* should be considered arts and cultural participation, the issue of *where* people are engaging in the arts has also been of interest to researchers. Much cultural activity happens outside of traditional arts venues, such as museums, theaters, and performing arts centers. The home, places of worship, restaurants, bars, cafés, community centers and outdoor settings are popular sites where cultural activities and creative expression take place. Artistic and cultural activity is embedded in people’s daily lives and serves different roles in their lives, from personal enjoyment to social and civic engagement.

METHODOLOGY

We worked with staff, board members and volunteers from ten organizations in the University-sponsored South Side Arts and Humanities Network located on Chicago’s South Side. We began our primary research by conducting in-depth interviews with these organizational representatives to learn how they view the cultural ecology of their organization and community. From these interviews, we developed a pilot survey questionnaire and distributed it online with the promotional help of the participating organizations. In total, 263 individuals completed our online survey by responding to a series of closed-ended questions, as well as providing many rich comments to our open-ended questions. (Please see Appendix for the survey instrument). Our sample is:

- ▶ Predominantly composed of females: 68 percent of our respondents were female; 32 percent male;
- ▶ Highly educated: 54 percent with advanced graduate degrees; 35 percent college graduates; and 10 percent having completed at least some level of college;

- ▶ Predominantly Non-Hispanic (only 4 percent of our sample considered themselves to be Hispanic or Latino);
- ▶ Race: 40 percent self-reported as white; 49 percent as Black or African-American
- ▶ Average age of respondents: 49 years old, with an approximate normal distribution of ages around this mean age.

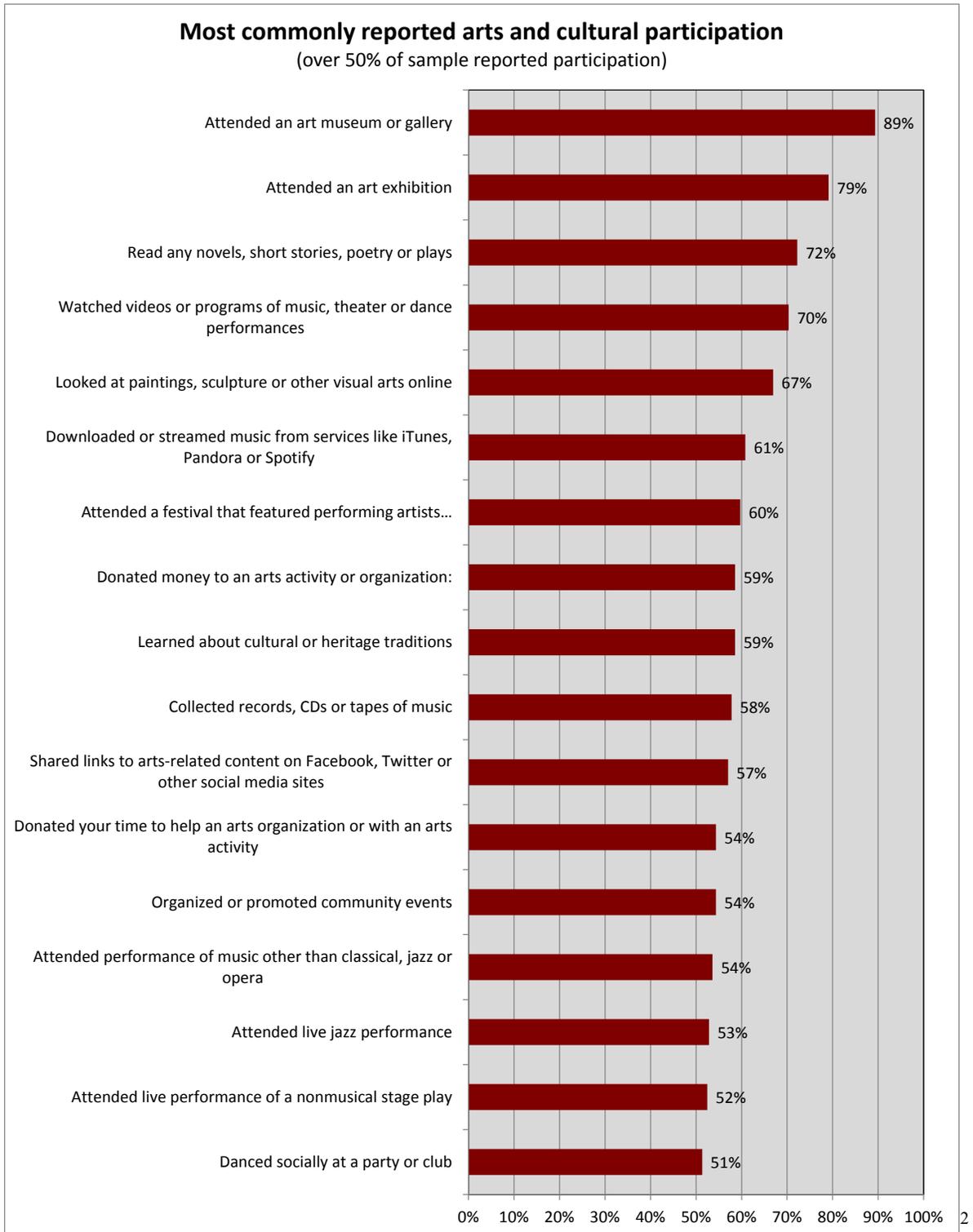
We organize and present our results as follows:

- ▶ “*What types of cultural activities are people participating in and where do these occur?*”
- ▶ “*Who participates?*”
- ▶ “*How, or through which modes?*”
- ▶ “*Why participate culturally?*”

II. WHAT CULTURAL ACTIVITIES DO PEOPLE PARTICIPATE IN, AND WHERE DO THESE OCCUR?

Shifting the focus from attending cultural events to a broader definition of cultural participation necessarily implies a larger range of activity, reflected in our survey as attending a festival; performing music, dance, and theater; cooking for a cultural event; doing crafts or visual arts activities; and engaging in media arts or cultural activities online, among other forms of cultural engagement. Later in this report we will discuss these types (or modes) of engagement through the categories of “attending” and “doing.” First, however, we want to emphasize the sheer range of activities that falls under the label of meaningful “cultural participation” for our respondents.

FIGURE II.1



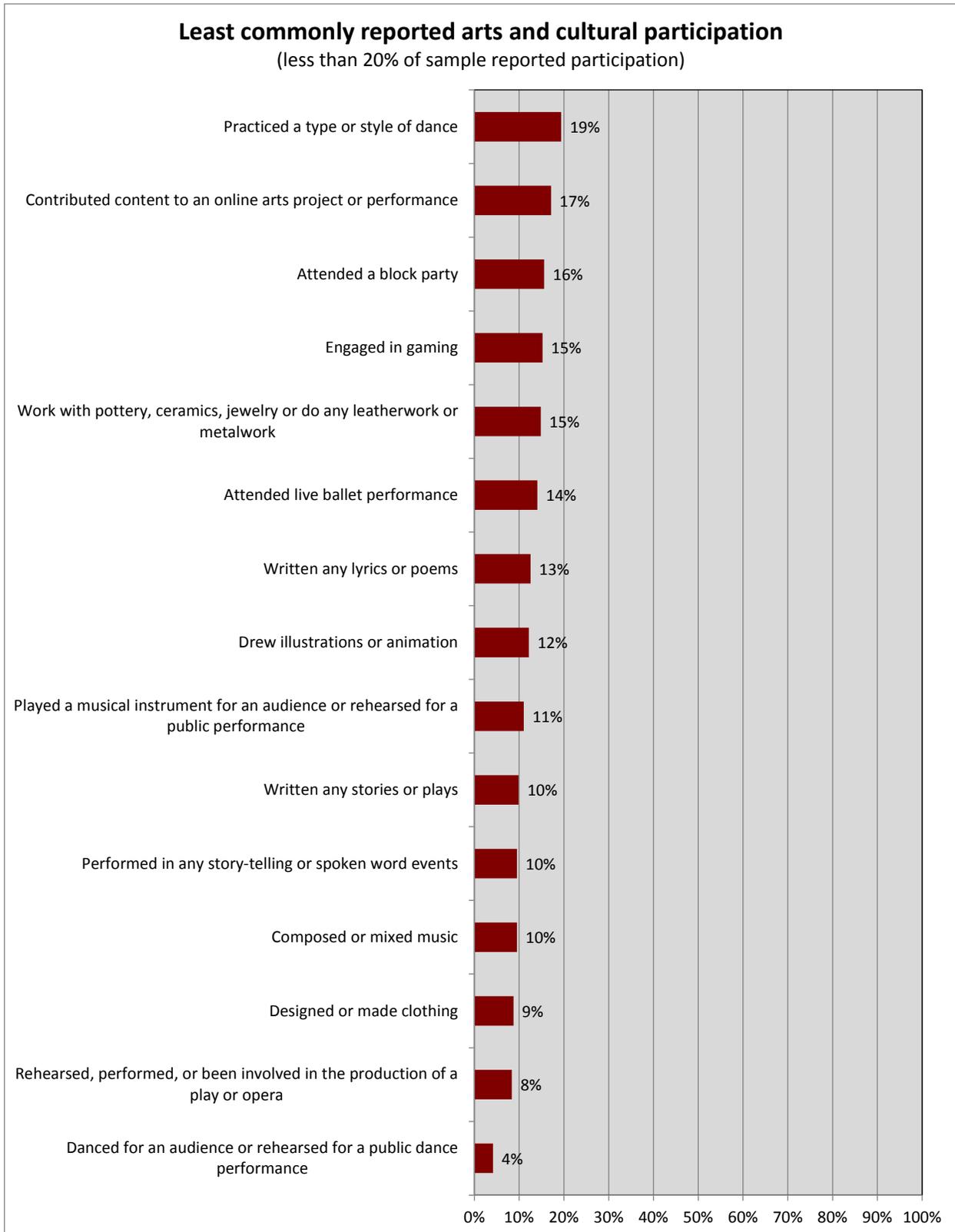
² Rates for all activities are available in the Appendix.

It is important to note that approximately 29 percent of all responses stemmed from the promotional energies of Diasporal Rhythms, which advocates for and organizes collectors of contemporary art of the African Diaspora. We anticipate that this accounts for such large portions of the sample reporting attending a museum or galley, and attending an art exhibition. However, national trends also show relatively higher attendance at art museums compared to attendance at live arts performances.³

Researchers have suggested that there are many new issues to consider once the definition has been expanded to include such a wide array of activities. Some degree of intentionality seems required to characterize cultural participation as meaningful—for example, people may directly intend to participate, or they may be drawn into activities more spontaneously or by chance. We do not yet know what difference such levels of intentionality might make to enjoyment, frequency of participation, or willingness to engage in multiple art forms. It is also important to know what kind of creative control participants have over their cultural experiences: do they invent new work, interpret existing work, curate from existing sources, or primarily observe? (Brown 2004).

³ 2008 SPPA data approximately 23% of adults reported attended art museum, whereas attendance at live music, dance or theater events were under 10%. The one exception to this pattern was attendance at musical (16.7%). (NEA 2009)

FIGURE II.2



Comparing Figures II.1 and II.2, we note an interesting pattern:

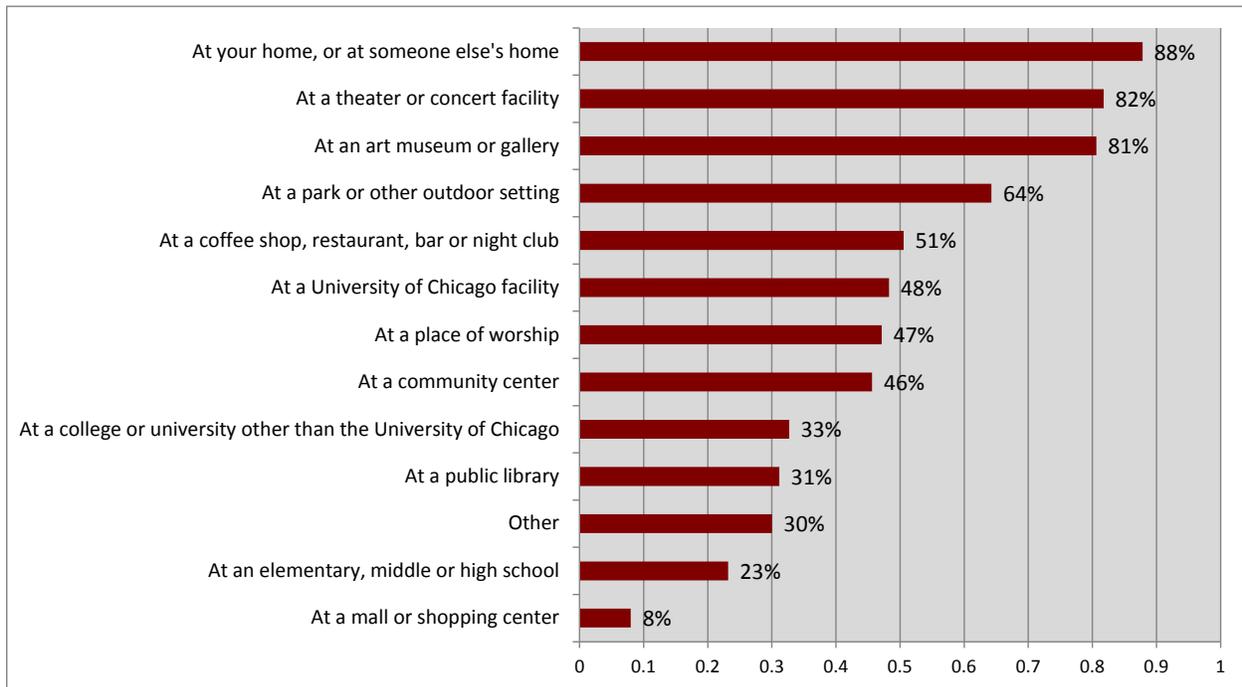
- ▶ Commonly reported activities among our respondents tended to include consuming artistic products (e.g., reading, downloading music), and very arts-supportive activities, such as donating dollars or time, promoting and organizing events, and leveraging social networks, suggesting a high degree of intentionality;
- ▶ The least-common activities reported by our respondents tended to be “inventive” and “interpretive” activities in which individuals assert the greatest creative control.

CULTURAL INVOLVEMENT HAPPENS EVERYWHERE

In terms of venues where these activities take place, we explored a broad range of options, including activity in the home, in places of worship, at cafés/coffee shops/bars, and at community centers, based on the themes that had emerged from our interview data. The most common location our respondents reported for various types of arts and culture activities was their own home or someone else’s home (88 percent). The next most commonly reported locations were arts-specific venues—a theater or concert facility (82 percent) and an art museum or gallery (81 percent). However, we were also struck by the high rates of activity reported taking place in non-arts specific locations, such as a park or other outdoor setting (64 percent) and at a coffee shop, restaurant, bar or nightclub (51 percent).

FIGURE II.3

“In the past 12 months, where did you usually attend/do ...?” (aggregate of all activities):



So, where do people engage in different types of arts activities?⁴ The responses also indicated that South Side community members participate in some benchmark arts activities in non-traditional settings. For example, 44 percent of those who attended benchmark arts events over the prior 12 months did so in a park or other outdoor setting. Although it is not surprising that most attended benchmark arts in conventional spaces (69 percent at a theater or concert facility; 66 percent at an art museum or gallery), it is also noteworthy that there were relatively high rates of benchmark arts attendance at places of worship (27 percent) and at coffee shops, restaurants, bars and clubs (26 percent).

Our survey also confirmed the finding from previous research that the home functions as an important setting for arts and cultural participation, especially with regard to creative activities for personal enjoyment or fulfillment (Tepper and Gao 2008: 17-18; Novak-Leonard and Brown 2011: 25-35). When asked about the places in which their creative activities most often occur, 83 percent stated that they create theater, writing, and/or storytelling at home; 71 percent reported creating crafts or visual arts at home; and 66 percent reported performing music and/or dance at home.

⁴ Refer to the Appendix for a fuller results table.

Overall, in terms of what people do culturally and where they do these activities, our survey of the South Side community found that non-arts specific locations—particularly the home—play a prominent role in the way that people engage in a broad set of arts and cultural activities. For our respondents, the most important settings for cultural participation shared the characteristics of easy access, familiarity, informality, and potential sociability with family and friends.

III. WHO PARTICIPATES IN THE ARTS?

Demographic characteristics are important in helping us make sense of why certain groups or individuals have participatory norms and in what ways these patterns may be changing within the current cultural landscape. The demographic indicators of race/ethnicity, gender, age, educational attainment, and income are often considered to be predictors for understanding arts participation. Yet, demographic characteristics alone do not explain much about willingness or likelihood of participating culturally. Research has shown that demographic factors explain less than 20 percent of the variation in attendance rates at traditional arts events and less than 6 percent of the variation in arts creation and performance participation rates (Novak-Leonard and Brown 2011:17). In other words, an individual's demographic makeup only marginally accounts for the likelihood of participation at all. The strength of socio-demographic data is therefore not predictive—it is descriptive.

Previous research has pointed to some of the following patterns:

- ▶ The categories of “*race*” and “*ethnicity*” are acknowledged as particularly challenging to assess because they are “socially constructed, not scientifically given” (DiMaggio and Ostrower 1992). In terms of broad patterns reported in the previous literature, however, most audiences for the benchmark arts are predominantly white; attendance by African Americans and Hispanics increases for jazz, theater, and many more informal cultural activities, such as festivals.
- ▶ In terms of *gender*, women have higher participation rates than men across the benchmark arts, as well as at art fairs, festivals, and literary readings. Women are also more likely to engage in handicrafts.
- ▶ In terms of *age*, younger adults (18-24 years old) enjoy media and online activities and are less likely to attend musical concerts, dance performances, and plays (NEA 2009). Instead, attendance rates for these art forms tend to peak with the 55-64 age group (Brown and Novak 2008: 19).
- ▶ Regarding *educational attainment*, previous research has found that individuals with college and advanced degrees are highly represented in audiences for the opera, ballet, and art museums and galleries.

Our interviews with leaders of South Side arts organizations revealed some similar patterns. For example, some interviewees noted that the majority of the people who participated in their organization were well educated and age 50 or older. Others described their clientele as “in the middle class or above...people with disposable income to spend.” Many reported that they

believed youth tend to engage in cultural activities online or on their own. One interviewee clarified that the problem in measuring cultural participation accurately was that “young people don’t always know [that] what they’re doing counts as art” and therefore might not report it as such.

Indeed, people define and “do” artistic or creative activity in different ways. Not so surprisingly, when a broader range of arts activities, modes, and venues are included, arts participants are much more diverse in terms of race/ethnicity, age, and education level than what has previously been reported as audiences for the benchmark arts. Ultimately, an individual’s decision to participate in the arts involves a set of decisions with a complex mix of traditions, intentions, constraints, and behaviors, as well as feedback between that mix and past experiences. All of these components can be highly influenced by an individual’s demographic characteristics. Given a broader understanding of *how, where, and why* people participate, we can better understand the demographic profile of *who* participates.

TABLE III.1: OVERVIEW OF SURVEY RESPONDENTS

Total Sample n=263	% of sample
SEX (n=255)	
Male	31%
Female	66%
RACE (n=263)*	
White	41%
Black or African-American	49%
Asian	4%
American Indian or Native Alaskan	2%
Native Hawaiian or Other Pacific Islander	0%
AGE (n=250)	
18-24	4%
25-34	16%
35-44	21%
45-54	14%
55-64	22%
65-74	15%
75+	3%
EDUCATION (n=257)	
Adv. Graduate Degree	53%
College grad	34%
Some college	10%
HS grad/GED	1%
Some HS	0%

* We analyze the data only by self-reported Whites and African Americans due to the small number of respondents in the other race/ethnicity categories. Also, given the high education level of our entire convenience sample, we do not look at differences by education level.

SURVEY RESULTS

RACE/ETHNICITY: In terms of attendance-based activity, our survey results mirror patterns found in previous research: whites were overrepresented in audiences for traditional art performances, such as opera and classical music performances, whereas African Americans reported that they attended activities that are often less formal, including musical theater, festivals, jazz performances, book or poetry readings, and dance performances other than ballet.

Within our sample, individuals who self-identified as white participated in the following activities at higher rates than individuals who self-identified as Black⁵:

- ▶ Downloaded or streamed music from services like iTunes, Pandora or Spotify
- ▶ Donated money to an arts activity or organization:
- ▶ Attended live classical music performance such as symphony, chamber, or choral music
- ▶ Downloaded or listened to a podcast
- ▶ Gardened or landscaped
- ▶ Practiced singing by yourself or with a group audience
- ▶ Practiced playing an instrument
- ▶ Attended live opera
- ▶ Sang for an audience or rehearsed for a public performance

Whereas, within our sample, individuals who self-identified as Black participated in the following activities at higher rates than individuals who self-identified as white:

- ▶ Attended a festival that featured performing artists...
- ▶ Attended live jazz performance
- ▶ Danced socially at a party or club
- ▶ Attended live musical stage play
- ▶ Watched dancing or singing competition TV shows
- ▶ Attended dance performance other than ballet
- ▶ Attended a film festival
- ▶ Attended a book or poetry reading
- ▶ Work with pottery, ceramics, jewelry or do any leatherwork or metalwork
- ▶ Written any lyrics or poems

⁵ Results are detailed in the Appendix.

GENDER: As has been found in prior research on the arts, women generally participate more than men, both in terms of attending arts activities and their involvement in arts creation. This holds true in our sample's results as well, with one notable exception. Women reported higher rates of participation in:

- ▶ Downloaded or streamed music from services like iTunes, Pandora or Spotify
- ▶ Attended a festival that featured performing artists...
- ▶ Danced socially at a party or club
- ▶ Gardened or landscaped
- ▶ Attended dance performance other than ballet
- ▶ Attended a book or poetry reading
- ▶ Participated in a book club or book reading group
- ▶ Any work with textiles, such as knitting, quilting, weaving
- ▶ Work with pottery, ceramics, jewelry or do any leatherwork or metalwork
- ▶ Written any lyrics or poems
- ▶ Designed or made clothing

Notably, males reported composing or mixing music at a higher rate than did the females in our sample (19 percent compared to 5 percent).

AGE: We found that the average age of those who participate in online arts activity is around 45, below the total sample's average age of 49.2; participants are largely younger adults, reaffirming previous research. We also observed that both formal and informal musical activities attracted younger individuals.

EDUCATION: Our sample, as noted previously, was a highly educated one. Although this limits the opportunity to explore differences by education level, we note some intriguing patterns for future exploration. Congruent with previous research, the highly educated individuals in our sample were more likely to attend core arts performances in established venues. By contrast, outdoors arts activities—in particular, attending block parties, festivals, and gardening—were the ones that attracted individuals with lower levels of education, possibly because of the ease of accessibility in this kind of venue. The respondents with lower levels of education were also engaged in all dance-related activities. This finding from an admittedly limited sample suggests that, similar to outdoor activities, dancing as an art form is highly accessible to most individuals and can be enjoyed both by amateurs with no professional training and by skilled practitioners.

IV. HOW, OR THROUGH WHICH MODES, DO PEOPLE PARTICIPATE IN CULTURAL ACTIVITIES?

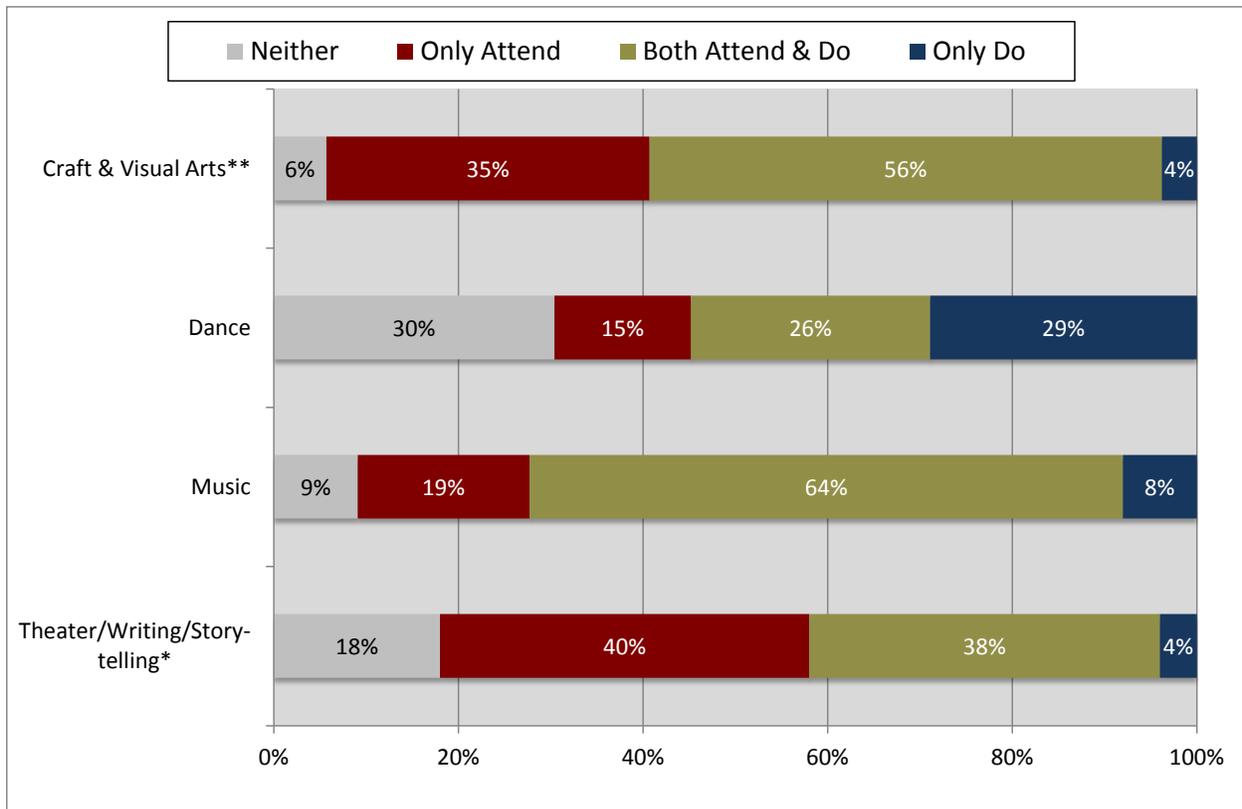
People participate in arts through many means – and the concept of “modes of participation” is the category for assessing the different ways that people engage or interact with a variety of artistic disciplines. Over the past 30 years, as discussed previously, the National Endowment for the Arts has reported findings from the SPPA on aggregate *attendance* at the seven benchmark arts as its key summary statistic; and, for data collected in 2008, it reported that 34.6 percent of American adults had attended one or more event in the previous twelve months (NEA 2009). But when arts activity across several modes—including attendance at live events, arts creation or performance, and participation via media—was analyzed, the participation rate more than doubled to include 74 percent of Americans (Novak-Leonard and Brown 2011). Clearly, understanding how people choose to participate in culture matters deeply.

“Attending” and “doing” are two seemingly different modes of participation, separated by observational or consumptive vs. active and creative styles of engagement. Yet, historians have argued that audiences, especially for the theater, were traditionally far more actively engaged in responding to performances than is characteristic of our experience today. The quietly respectful demeanor of the contemporary theater audience (rendered invisible and passive in the dark) is a relatively recent, but dramatic, cultural turn—an invention of the late 19th and early 20th century (Conner 2008). When we talk of the modes of participation as *attending* versus *doing*, therefore, we are highlighting styles of cultural engagement that, in the history of the arts, were not always so separate and distinct.

In analyzing our survey results, we identify four primary modes of cultural participation: people who [only] attend; those who [only] “do” (i.e., actively create); those who both attend and do; or those who neither attend nor do. These modes of participation cut across various art forms or disciplines. Our survey identified four of these: **crafts and visual arts**; **dance**; **music**; and **theater/writing/storytelling**. In this section, we describe our survey findings and then speculate about what these findings might mean. Analyzing modes can help us identify interesting or informative patterns of participation. For example, we can ask if people prefer to participate via a single mode, regardless of artistic discipline—generally preferring hands-on, active engagement to attendance at events? Or do they participate via multiple modes—sometimes attending and at other times actively doing—for particular kinds of art forms or across many disciplines?

Figure IV.1 below displays the distribution of arts participation across modes, by artistic discipline.

FIGURE IV.1



Among the most notable results, 29 percent of our sample reported that they actively dance – or, in the terminology of our survey, that they ‘only do’ dance – but they do not attend live dance performances. This percent is **three to seven times higher** for dance than for any of the other disciplines reported here. Additionally, dance is the discipline that respondents were most likely not to be involved in—30 percent of our sample reported neither attending nor doing dance.

By contrast, craft/visual arts and music share similar patterns across participation modes; overall, people were most likely to report participation in these disciplines. People who reported participating in either discipline were most likely to participate by both active engagement and by attending (64 percent of respondents “do” and attend music; 56 percent reported doing and attending craft/visual arts). Thirty-five percent of the respondents reported only attending craft/visual art activities; 19 percent reported only attending music events. Relatively few respondents reported only “doing” music (8 percent) or craft/visual arts (4 percent).

Theater/writing/storytelling activities have the largest portion of respondents reporting that they only attend (40 percent). A large portion (38 percent) reports that they attend and are actively involved in theater/writing/storytelling activities.

These patterns are similar to national trends, which have shown that:

- ▶ Overall participation, across attendance and active engagement, is highest for crafts/visual arts and music. These arts disciplines have the greatest numbers of individuals who both attend and do.
- ▶ Overall participation is lowest for dance (Novak-Leonard and Brown 2011).

BEYOND ATTENDING AND/OR DOING: PARTICIPATION THROUGH THE MEDIA AND ONLINE

Participating only through media-based online activity is largest for dance. A full 17 percent of respondents participate in dance only by watching dance on television or online. This means that, when online and media-based activity is taken into consideration as another mode of participation, the portion of our sample who reported that they neither attended nor actively engaged in dance is cut in half. Participation through the media or online is therefore another important means of measuring cultural engagement.

People who actively dance are also more likely to participate via media and online activity than they are to attend live dance performances. By contrast, people who actively engage in music or craft/visuals arts are more likely to attend live performances and events than they are to participate via media or through online activity.

SOME SPECULATIVE INTERPRETATIONS ABOUT MODES OF PARTICIPATION

Expanding our perspectives on the “what,” “where,” and “how” of cultural participation raises many additional questions, including “why”? Why does dance invite such different patterns of participation than other art forms? Our survey provides no specific answers, although we might speculate that, because dance is an activity that many people engage in socially and even practice individually, there may be more interest in observing professional or semi-professional dance technique than in other art forms. Active participants may be less interested in observing general dance movement (such as in viewing professional ballet) than the specific dance style and technique of contestants on *So You Think You Can Dance*. It may be both the accessibility and pervasiveness of social dance that creates such large proportions of “do-ers” and media observers

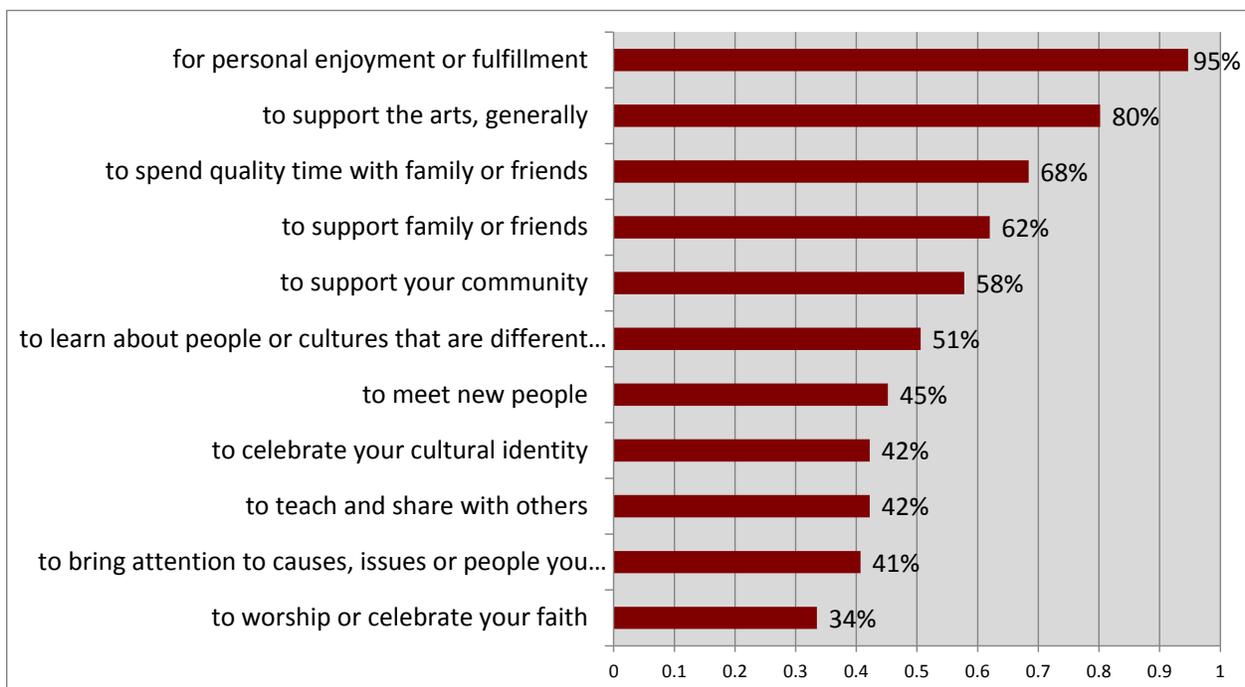
in the mix of participants. By contrast, attending a professional dance performance is a very different type of experience.

The high proportions of our survey respondents who both attend and do music and crafts/visual arts might also be explained by familiarity with and access to these art forms. Many Americans have had at least some exposure to arts education and are therefore likely to be more familiar with making arts and crafts and with the opportunity to play an instrument. There are also more venue choices—both traditional and non-traditional—in which the visual arts are displayed and music performed. The high proportion of people who only attend theater/writing/storytelling events could relate to the fact that theater and storytelling are performances that imply having an audience of viewers and listeners. They are cultural activities that are primarily collective, rather than individual, experiences. Even writing, an activity that may be conducted privately and individually, is a form of creative expression that at least implies a social audience of outside readers. Analyzing the modes through which people participate culturally offers many new avenues for inquiry.

V. WHY PARTICIPATE?

In addition to documenting people’s actual cultural participation, we sought to learn about why people participate. Initially, we asked if respondents participated as part of their employment, studies or schooling, volunteer work, or as a way of spending their leisure time. Overwhelmingly, our sample reported that they choose to spend their own time – that is, outside of work and study – on cultural activities. Most respondents reported participating because they find it personally rewarding or fulfilling, or that it is a way for them to support the arts, their family and friends, and their community.

FIGURE V.1



Typically, three quarters or more of respondents who reported online art participation said that they did so for their own enjoyment. In contrast, though, over 80 percent of respondents who uploaded videos, images or music that they had created; contributed content to an online arts project or performance; or shared links to arts-related content on Facebook, Twitter or other social media sites reported doing so to spend time with or to interact with others.

Given the ongoing conversations about declines in attendance and the cultural shifts toward higher expectations for participatory experiences, we asked respondents to choose: *In general, do you prefer to create and actively participate in the arts, or do you prefer to attend events or visit sites where you can take in the artistic work of others?* Fifty-five percent reported that they prefer to create and actively participate, while 45 percent reported that they prefer to take in the

artistic works of others. This is only one indicator, and many respondents valued being able to participate in the arts through varied means.

IMPLICATIONS OF A NEW DEFINITION OF CULTURAL PARTICIPATION

These questions are not unique to our project. A number of international surveys have helped inform our research, particularly in terms of arguing that “the arts” are not just a separate set of formal, professional activities, but one kind of creative expression that complements the other informal, everyday activities in the sphere of culture (Australia Council for the Arts 2010; CRESC 2010; DCMS 2011; UNESCO 2012). An expanded definition of cultural participation underscores the centrality of the arts as an important source of creativity, self-expression, social interaction, and community vitality.

Ultimately, accepting an expanded definition of cultural participation should allow researchers and policymakers to have a more inclusive understanding of what people are doing in terms of creative expression and where they are doing it. This could help us build on the cultural strengths of communities and recognize where more resources are needed. For example, if we know people are actively participating in theater and dance but lack rehearsal or performance space, communities could then more effectively address the issue.

By thoroughly investigating and analyzing communities through their patterns of cultural participation, funders could more efficiently target and enhance venues and activities, new partnerships could be created, and more people included. Arts organizations could more effectively chart shifts in demand and determine how they might help facilitate activities around these new preferences that help overcome barriers to active engagement. Policymakers could gain a fuller understanding of what people are doing and how to structure policies to support these activities and interests. The engagement of communities with the arts could result in direct benefits for regions, including economic growth that appears to be correlated with a strong artistic and cultural sector. Ultimately, this new definition shifts the historical focus on professional organizations to a focus on individuals as cultural participants, giving individuals a greater voice in shaping their cultural landscape. A broader perspective on cultural participation points to communities and neighborhoods as the sites of multiple kinds of arts activity and cultural expression—formal and informal, live and online, and occurring in traditional arts venues and myriad public and private spaces. Our survey is intended as a contribution to this new and broader field of cultural participation studies.

BIBLIOGRAPHY

Australia Council for the Arts (2010), "More Than Bums on Seats: Australian Participation in the Arts." Sydney, Australia. Access at http://www.australiacouncil.gov.au/data/assets/pdf_file/0004/71257/Full_report_More_than_bums_on_seats_Australian_participation_in_the_arts2.pdf

Brown, Alan (2004). "The Values Study: Rediscovering the Meaning and Value of Arts Participation." Connecticut Commission on Culture and Tourism.

Brown, Alan (2006). "An Architecture of Value" in *Grantsmakers In the Arts Reader*.

Brown, Alan and Jennifer Novak (2008). *Cultural Engagement in California's Inland Regions* Access at: http://irvine.org/assets/pdf/pubs/arts/CulturalEngagement_FullReport.pdf

Conner, Lynne (2008). "In and Out of the Dark: A Theory about Audience Behavior from Sophocles to Spoken Word," in *Engaging Art: The Next Great Transformation of America's Cultural Life*, eds. Tepper and Ivey, 103-124. NY: Routledge.

CRESC (Centre for Research on Socio-Cultural Change). (2010). "Understanding Everyday Participation—Articulating Cultural Values." Manchester, UK: the University of Manchester/Open University. Access at: <http://www.cresc.ac.uk/our-research/trajectories-of-participation-and-inequality/understanding-everyday-participation-%E2%80%93-articulating-cultural-values>

DCMS (Department for Culture, Media, and Sport, UK) (2011). "Taking Part: The National Survey of Culture, Leisure, and Sport." Access at https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/77449/Taking_Part_Y6_Q3_Jan-Dec10.pdf

DiMaggio and Ostrower (1992). *Race, Ethnicity and Participation in the Arts: Patterns of Participation by Hispanics, Whites, and African Americans in Selected Activities from the 1982 and 1985 Survey of Public Participation in the Arts*. Santa Ana, CA: Seven Locks Press.

Dylla, Kelly (2012). "Arts Policy Library: 2008 Survey of Public Participation in the Arts" on Createquity blog: <http://createquity.com/2012/07/arts-policy-library-2008-survey-of-public-participation-in-the-arts.html>

Ivey, Bill (2008). *Arts, Inc.: How Greed and Neglect Have Destroyed Our Cultural Rights*. Berkeley, CA: University of California Press.

Jackson, Maria-Rosario and Joaquin Herranz (2002). *Culture Counts in Communities: A Framework for Measurement*. Washington, D.C.: The Urban Institute.

Access at: http://www.urban.org/UploadedPDF/310834_culture_counts.pdf

Jackson, Maria-Rosario, Florence Kabwasa-Green and Joaquin Herranz (2006). *Cultural Vitality in Communities: Interpretation and Indicators*. Washington, D.C.: The Urban Institute.

Access at: http://www.urban.org/UploadedPDF/311392_Cultural_Vitality.pdf

James Irvine Foundation, “New Funding Strategy: Engage Californians in the Arts”

Access at: <http://irvine.org/grantmaking/our-programs/arts-program/new-arts-strategy>

Kreidler, John and Philip J. Trounstein (2005). *Creative Community Index: Measuring Progress Towards A Vibrant Silicon Valley*. San Jose, CA: Cultural Initiatives Silicon Valley.

Access at http://www.1stact.org/media/2005_creativecommunityindex.pdf

NEA (National Endowment for the Arts) (2009). *2008 Survey of Public Participation in the Arts*. (Research Report #49) Washington, D.C.: National Endowment for the Arts.

Access at <http://www.nea.gov/research/2008-sppa.pdf>

Novak-Leonard, Jennifer L. and Alan S. Brown (2011). *Beyond Attendance: A multi-modal understanding of arts participation*. (Research Report #54). Washington, D.C.: National

Endowment for the Arts. Access at <http://www.nea.gov/research/2008-SPPA-BeyondAttendance.pdf>

Orend, Richard J. (1977). “Developing Research on the Arts Consumer,” in *Research in the Arts: Proceedings of the Conference on Policy Related Studies of the National Endowment for the Arts*, pp. 10-12.

Tepper and Gao (2008). “Engaging Arts: What Counts?” In *Engaging Art: The Next Great Transformation of America’s Cultural Life*, Tepper and Ivey (eds). NY: Routledge.

UNESCO (2012), *Measuring Cultural Participation* (2009 UNESCO Framework for Cultural Statistics Handbook No. 2). Montreal, Canada: UNESCO Institute for Statistics.

Wuthnow, Robert (2008). “Faithful Audiences: The Intersection of Art and Religion” in Tepper and Ivey (eds.), *Engaging Art: The Next Great Transformation of America’s Cultural Life*. NY: Routledge.

APPENDICES

Activity	% of Total Sample (n=263)	SEX		RACE	
		Female (n=174)	Male (n=81)	White (n=106)	Black (n=130)
Attended an art museum or gallery	89%	91%	90%	90%	90%
Attended an art exhibition	79%	80%	83%	76%	85%
Read any novels, short stories, poetry or plays	72%	76%	67%	76%	71%
Watched videos or programs of music, theater or dance performances	70%	73%	67%	70%	70%
Looked at paintings, sculpture or other visual arts online	67%	70%	63%	64%	69%
Downloaded or streamed music from services like iTunes, Pandora or Spotify	61%	67%	48%	72%	54%
Attended a festival that featured performing artists...	60%	64%	52%	51%	70%
Donated money to an arts activity or organization:	59%	60%	57%	67%	53%
Learned about cultural or heritage traditions	59%	62%	54%	53%	63%
Collected records, CDs or tapes of music	58%	56%	64%	56%	62%
Shared links to arts-related content on Facebook, Twitter or other social media sites	57%	60%	53%	57%	58%
Donated your time to help an arts organization or with an arts activity	54%	59%	48%	56%	52%
Organized or promoted community events	54%	59%	48%	55%	55%
Attended performance of music other than classical, jazz or opera	54%	57%	51%	51%	54%
Attended live jazz performance	53%	53%	56%	39%	68%
Attended live performance of a nonmusical stage play	52%	53%	56%	58%	53%
Danced socially at a party or club	51%	56%	44%	43%	55%
Prepared traditional cultural foods for a holiday or celebration	48%	59%	28%	51%	47%
Attended live musical stage play	48%	52%	42%	43%	55%
Attended live classical music performance such as symphony, chamber, or choral music	47%	49%	46%	57%	36%
Purchased or acquired any original artworks	47%	50%	43%	45%	52%
Attended religious or worship service	45%	48%	38%	41%	49%
Downloaded or listened to a podcast	44%	47%	42%	55%	39%
Downloaded any books or other literary works	44%	46%	38%	48%	42%
Gardened or landscaped	41%	46%	31%	49%	34%
Took or made photographs, films or videos as an artistic activity	39%	42%	33%	36%	42%
Any painting, drawing, sculpture, printmaking or calligraphy	38%	38%	40%	36%	38%
Watched dancing or singing competition TV shows	37%	45%	20%	25%	45%
Attended dance performance other than ballet	34%	38%	25%	22%	43%
Uploaded videos, images or music that you created	33%	35%	31%	33%	33%
Practiced singing by yourself or with a group audience	30%	30%	30%	38%	23%
Attended a film festival	28%	30%	25%	19%	34%
Practiced playing an instrument	27%	27%	28%	38%	19%
Attended a book or poetry reading	26%	30%	19%	16%	31%
Attended spoken word or story-telling event	26%	28%	22%	24%	29%
Attended live opera	24%	23%	30%	37%	11%
Sang for an audience or rehearsed for a public performance	21%	20%	26%	31%	13%
Participated in a book club or book reading group	21%	27%	7%	20%	22%
Any work with textiles, such as knitting, quilting, weaving	20%	28%	6%	19%	22%
Practiced a type or style of dance	19%	22%	16%	18%	19%
Contributed content to an online arts project or performance	17%	18%	15%	13%	21%
Attended a block party	16%	17%	15%	16%	18%
Engaged in gaming	15%	16%	15%	11%	15%
Work with pottery, ceramics, jewelry or do any leatherwork or metalwork	15%	20%	4%	9%	20%
Attended live ballet performance	14%	13%	16%	16%	12%
Written any lyrics or poems	13%	16%	7%	8%	16%
Drew illustrations or animation	12%	13%	11%	9%	14%
Played a musical instrument for an audience or rehearsed for a public performance	11%	10%	14%	12%	8%
Written any stories or plays	10%	10%	10%	9%	11%
Composed or mixed music	10%	5%	19%	9%	8%
Performed in any story-telling or spoken word events	10%	9%	11%	8%	11%
Designed or made clothing	9%	12%	2%	9%	9%
Rehearsed, performed, or been involved in the production of a play or opera	8%	8%	10%	10%	7%
Danced for an audience or rehearsed for a public dance performance	4%	5%	2%	3%	5%

Significant differences at 90% confidence at noted in **bold and underlined**. Again, we note that our sample is a convenience sample and results cannot be generalized beyond our sample.

In the past 12 months, where did you usually attend/do ...?	Total Activity (n=263)	Attending		Doing/Making		
		Attend Non-Benchmark Activities (n=251)	Attend Benchmark Arts Activities (n=252)	Music & Dance (n=218)	Theater, Writing & Story-telling (n=210)	Crafts & Visual Arts (n=196)
At your home, or at someone else's home	88%	23%	19%	66%	83%	71%
At a theater or concert facility	82%	67%	69%	32%	19%	6%
At an art museum or gallery	81%	75%	66%	17%	12%	49%
At a park or other outdoor setting	64%	55%	44%	24%	9%	30%
At a coffee shop, restaurant, bar or night club	51%	32%	26%	30%	18%	10%
At a University of Chicago facility	48%	45%	35%	16%	8%	9%
At a place of worship	47%	39%	27%	26%	10%	5%
At a community center	46%	32%	34%	21%	12%	21%
At a college or university other than the University of Chicago	33%	23%	23%	7%	7%	10%
At a public library	31%	22%	17%	6%	17%	8%
Other	30%	8%	8%	13%	9%	18%
At an elementary, middle or high school	23%	18%	9%	7%	10%	7%
At a mall or shopping center	8%	4%	4%	4%	0%	3%

Activity	Average Age of Activity Participants
Rehearsed, performed, or been involved in the production of a play or opera	53.5
Performed in any story-telling or spoken word events	53.1
Attended live jazz performance	52.5
Written any stories or plays	51.7
Purchased or acquired any original artworks	51.6
Attended religious or worship service	51.5
Work with pottery, ceramics, jewelry or do any leatherwork or metalwork	51.2
Attended a festival that featured performing artists...	51.0
Donated money to an arts activity or organization:	50.7
Attended dance performance other than ballet	50.7
Attended live musical stage play	50.5
Attended live performance of a nonmusical stage play	50.5
Any work with textiles, such as knitting, quilting, weaving	50.4
Gardened or landscaped	49.8
Attended a film festival	49.8
Participated in a book club or book reading group	49.8
Organized or promoted community events	49.7
Learned about cultural or heritage traditions	49.7
Designed or made clothing	49.7
Attended an art exhibition	49.4
Written any lyrics or poems	49.3
Looked at paintings, sculpture or other visual arts online	49.3
Collected records, CDs or tapes of music	49.2
AVERAGE AGE (TOTAL SAMPLE)	49.2
Attended an art museum or gallery	49.0
Took or made photographs, films or videos as an artistic activity	49.0
Prepared traditional cultural foods for a holiday or celebration	49.0
Read any novels, short stories, poetry or plays	48.8
Watched dancing or singing competition TV shows	48.6
Donated your time to help an arts organization or with an arts activity	48.5
Watched videos or programs of music, theater or dance performances	48.4
Attended live classical music performance such as symphony, chamber, or choral music	48.4
Any painting, drawing, sculpture, printmaking or calligraphy	48.4
Attended a book or poetry reading	48.3
Attended live ballet performance	48.1
Downloaded any books or other literary works	48.1
Danced for an audience or rehearsed for a public dance performance	47.9
Attended spoken word or story-telling event	47.7
Contributed content to an online arts project or performance	47.6
Danced socially at a party or club	47.0
Drew illustrations or animation	46.9
Attended live opera	46.6
Practiced a type or style of dance	46.5
Attended performance of music other than classical, jazz or opera	46.0
Uploaded videos, images or music that you created	45.7
Shared links to arts-related content on Facebook, Twitter or other social media sites	45.7
Downloaded or listened to a podcast	45.4
Downloaded or streamed music from services like iTunes, Pandora or Spotify	45.2
Practiced singing by yourself or with a group audience	45.0
Attended a block party	44.9
Engaged in gaming	44.6
Practiced playing an instrument	43.8
Sang for an audience or rehearsed for a public performance	42.6
Played a musical instrument for an audience or rehearsed for a public performance	42.1
Composed or mixed music	40.3

SOUTH SIDE ARTS & CULTURE PARTICIPATION SURVEY

Welcome

Thank you for participating in this survey. At the end of the survey, you may enter your email address into a drawing to win a \$5 iTunes giftcard. There will be 5 winners, and winners will be notified by March 31, 2013.

All adults (age 18 or older) who reside in Chicago's South Side - or who are active in the South Side through work, worship, study, or other forms of civic engagement - are invited to take the survey. The survey takes about 10 minutes to complete.

The survey is sponsored by the Cultural Policy Center at the University of Chicago in collaboration with members of the Southside Arts & Humanities Network, specifically:

- Chicago Chorale
- Chicago Public Art Group
- Diasporal Rhythms
- Filipino American Historical Society
- HumanThread
- Hyde Park Suzuki
- Portoluz
- Snow City Arts
- Vivian Harsh Society
- Yoruba Arts Foundation

Your answers will help improve our understanding of how arts and culture can be supported in the South Side. Your responses are anonymous. Questions? Email the Cultural Policy Center: culturalpolicy@uchicago.edu

Please click on 'Next' below to start the survey.

[MODULE 1]

First, we'd like to ask you about various events you have attended over the past 12 months.

1. In the last 12 months, have you attended any of the following events? *(select all that apply)*

- a festival that featured performing artists, such as the Hyde Park Jazz Festival or African Art Festival in Washington Park
- block party
- art exhibition
- performance of music other than classical, jazz or opera
- religious or worship service
- book or poetry reading
- spoken word or story-telling event
- dance performances other than ballet
- film festival

[Note: if zero items marked, then skip to next Module]

2. In the past 12 months, where did you usually attend these events?*(select all that apply)*

- At your home, or at some else's home
- At an elementary, middle or high school
- At a public library
- At a place of worship, such as a church, synagogue or mosque
- At a theater or concert facility
- At a park or other outdoor setting
- At a coffee shop, restaurant, bar or night club
- At a community center
- At a University of Chicago facility
- At a college or university other than the University of Chicago
- At a mall or shopping center
- At an art museum or gallery
- Other (please specify): _____

3. In the past 12 months, have you attended these events primarily...(select one)⁶

- for paid work
- as part of voluntary work
- for academic study
- in your own time

[IF 'AS PART OF VOLUNTARY WORK' OR 'IN YOUR OWN TIME' SELECTED, THEN PROCEED TO NEXT QUESTION; OTHERWISE SKIP]

4. In the past 12 months, have you attended these events primarily...(select all that apply)

- to worship or celebrate your faith
- to learn about people and cultures that are different from you
- to teach and share with others
- for personal enjoyment or fulfillment
- to celebrate your cultural identity
- to spend quality time with family or friends
- to meet new people
- to support family or friends
- to bring attention to causes, issues or people you care about
- to support your community
- to support the arts, generally
- Other (please describe):

⁶ Adapted from the UK's Department of Media, Culture & Sport's *Taking Part* Survey; Accessible at: <https://www.gov.uk/government/organisations/department-for-culture-media-sport/series/taking-part>

[MODULE 2]

We have a couple more questions about your attendance at events over the past 12 months.

Even if you feel that you've already reported on your attendance at the events asked about below, please go ahead and do so again.

5. With the exception of elementary or high school performances, did you attend any of the following performances during the last 12 months?⁷

- live classical music performance such as symphony, chamber, or choral music
- live opera
- live musical stage play
- live performance of a nonmusical stage play
- live ballet performance
- live jazz performance

6. During the last 12 months, did you visit an art museum or gallery?

- Yes
- No

[If zero items marked in Question 5, and Question 6 omitted or 'No', then skip to next Module]

⁷ Questions 5 and 6 are adapted from the 2008 SPPA, and are intended to measure the standard *benchmark arts* measured historically by the National Endowment for the Arts. Accessible at: <http://www.nea.gov/research/SPPA/SPPA-questionnaire.pdf>

7. What other kinds of arts or cultural events did you attend over the last 12 months? [open-ended]

Attend a live performance of classical music, opera, ballet, jazz; attend a musical or nonmusical stage play; or visit an art museum.

8. In the past 12 months, where did you usually attend these activities?(*select all that apply*)

- At your home, or at some else's home
- At an elementary, middle or high school
- At a public library
- At a place of worship, such as a church, synagogue or mosque
- At a theater or concert facility
- At a park or other outdoor setting
- At a coffee shop, restaurant, bar or night club
- At a community center
- At a University of Chicago facility
- At a college or university other than the University of Chicago
- At a mall or shopping center
- At an art museum or gallery
- Other (please specify):

9. In the past 12 months, have you attended these events primarily...(*select one*)

- for paid work
- as part of voluntary work
- for academic study
- in your own time

[IF 'AS PART OF VOLUNTARY WORK' OR 'IN YOUR OWN TIME' SELECTED, THEN PROCEED TO NEXT QUESTION; OTHERWISE SKIP]

10. In the past 12 months, have you attended these events primarily...*(select all that apply)*

- to worship or celebrate your faith
- to learn about people and cultures that are different from you
- to teach and share with others
- for personal enjoyment or fulfillment
- to celebrate your cultural identity
- to spend quality time with family or friends
- to meet new people
- to support family or friends
- to bring attention to causes, issues or people you care about
- to support your community
- to support the arts, generally
- Other (please describe):

[MODULE 3]

Music & Dance

Now, we'd like to ask about your involvement with activities involving music or dance.

11. In the last 12 months, have you done any of the following activities? *(select all that apply)*

- Practiced playing an instrument
- Played a musical instrument for an audience or rehearsed for a public performance
- Collected records, CDs or tapes of music
- Composed or mixed music
- Practiced singing by yourself or with a group audience
- Sang for an audience or rehearsed for a public performance
- Practiced a type or style of dance
- Danced for an audience or rehearsed for a public dance performance
- Danced socially at a party or club

[Note: if zero items marked, then skip to next Module]

12. What other activities have you actively participated in over the past 12 months that involved music or dance? *We'll ask about participation via television, radio, the Internet, and other electronic media later.*

[open-ended]

Music & Dance

Please tell us about how often you did each of the following activities over the past 12 months.

13-20. How often did you [run list of positive response categories from previous question]?

- Daily
- At least once a week
- At least once a month
- At least once a year

Music & Dance

Please think about the music and dance activities you've done over the past 12 months:

21. In the past 12 months, where did you usually do these activities?(*select all that apply*)

- At your home, or at some else's home
- At an elementary, middle or high school
- At a public library
- At a place of worship, such as a church, synagogue or mosque
- At a theater or concert facility
- At a park or other outdoor setting
- At a coffee shop, restaurant, bar or night club
- At a community center
- At a University of Chicago facility
- At a college or university other than the University of Chicago
- At a mall or shopping center
- At an art museum or gallery
- Other (please specify):

Please think about the music and dance activities you've done over the past 12 months:

22. In the past 12 months, have you done these activities primarily...*(select one)*

- for paid work
- as part of voluntary work
- for academic study
- in your own time

[IF 'AS PART OF VOLUNTARY WORK' OR 'IN YOUR OWN TIME' SELECTED, THEN PROCEED TO NEXT QUESTION; OTHERWISE SKIP]

Please think about the music and dance activities you've done over the past 12 months:

23. In the past 12 months, have you done these activities primarily...*(select all that apply)*

- to worship or celebrate your faith
- to learn about people and cultures that are different from you
- to teach and share with others
- for personal enjoyment or fulfillment
- to celebrate your cultural identity
- to spend quality time with family or friends
- to meet new people
- to support family or friends
- to bring attention to causes, issues or people you care about
- to support your community
- to support the arts, generally
- Other (please describe):

[MODULE 4]

Now, we'd like to ask about your involvement with activities involving theater, writing or storytelling.

24. In the last 12 months, have you done any of the following activities? *(select all that apply)*

- Rehearsed, performed, or been involved in the production of a play or opera
- Written any stories or plays
- Written any lyrics or poems
- Performed in any story-telling or spoken word events
- Participated in a book club or book reading group
- Read any novels, short stories, poetry or plays

[Note: if zero items marked, then skip to next Module]

25. What other activities have you actively participated in over the past 12 months that involved theater, writing or story-telling? *We'll ask about participation via television, radio, the Internet, and other electronic media later.*

[open-ended]

Please tell us about how often you did each of the following activities over the past 12 months.

26-31. How often did you [run list of positive response categories from previous question]?

- Daily
- At least once a week
- At least once a month
- At least once a year

Please think about the theater, writing and story-telling activities you've done over the past 12 months:

32. In the past 12 months, where did you usually do these activities?(*select all that apply*)

- At your home, or at some else's home
- At an elementary, middle or high school
- At a public library
- At a place of worship, such as a church, synagogue or mosque
- At a theater or concert facility
- At a park or other outdoor setting
- At a coffee shop, restaurant, bar or night club
- At a community center
- At a University of Chicago facility
- At a college or university other than the University of Chicago
- At a mall or shopping center
- At an art museum or gallery
- Other (please specify):

Please think about the theater, writing and story-telling activities you've done over the past 12 months:

33. In the past 12 months, have you done these activities primarily...(*select one*)

- for paid work
- as part of voluntary work
- for academic study
- in your own time

[IF 'AS PART OF VOLUNTARY WORK' OR 'IN YOUR OWN TIME' SELECTED, THEN PROCEED TO NEXT QUESTION; OTHERWISE SKIP]

Please think about the theater, writing and story-telling activities you've done over the past 12 months:

34. In the past 12 months, have you done these activities primarily...*(select all that apply)*

- to worship or celebrate your faith
- to learn about people and cultures that are different from you
- to teach and share with others
- for personal enjoyment or fulfillment
- to celebrate your cultural identity
- to spend quality time with family or friends
- to meet new people
- to support family or friends
- to bring attention to causes, issues or people you care about
- to support your community
- to support the arts, generally
- Other (please describe):

[MODULE 6]

Now, we'd like to ask about your involvement with activities involving crafts and visual arts.

35. In the last 12 months, have you done any of the following activities? *(select all that apply)*

- Any painting, drawing, sculpture, printmaking or calligraphy
- Any work with textiles, such as knitting, quilting, weaving
- Any painting, drawing, sculpture, printmaking or calligraphy
- Any work with textiles, such as knitting, quilting, weaving
- Took or made photographs, films or videos as an artistic activity
- Work with pottery, ceramics, jewelry or do any leatherwork or metalwork
- Drew illustrations or animation
- Designed or made clothing
- Purchased or acquired any original artworks

[Note: if zero items marked, then skip to next Module]

36. What other activities have you actively participated in over the past 12 months that involved crafts or visual arts? *We'll ask about participation via television, radio, the Internet, and other electronic media later.*

[open-ended]

Please tell us about how often you did each of the following activities over the past 12 months.

37-43. How often did you [run list of positive response categories from previous question]?

- Daily
- At least once a week
- At least once a month
- At least once a year

Please think about the activities involving crafts or visual arts that you've done over the past 12 months:

44. In the past 12 months, where did you usually do these activities?*(select all that apply)*

- At your home, or at some else's home
- At an elementary, middle or high school
- At a public library
- At a place of worship, such as a church, synagogue or mosque
- At a theater or concert facility
- At a park or other outdoor setting
- At a coffee shop, restaurant, bar or night club
- At a community center
- At a University of Chicago facility
- At a college or university other than the University of Chicago
- At a mall or shopping center
- At an art museum or gallery
- Other (please specify):

Please think about the activities involving crafts or visual arts that you've done over the past 12 months:

45. In the past 12 months, have you done these activities primarily...(select one)

- for paid work
- as part of voluntary work
- for academic study
- in your own time

[IF 'AS PART OF VOLUNTARY WORK' OR 'IN YOUR OWN TIME' SELECTED, THEN PROCEED TO NEXT QUESTION; OTHERWISE SKIP]

Please think about the activities involving crafts or visual arts that you've done over the past 12 months:

46. In the past 12 months, have you done these activities primarily...(select all that apply)

- to worship or celebrate your faith
- to learn about people and cultures that are different from you
- to teach and share with others
- for personal enjoyment or fulfillment
- to celebrate your cultural identity
- to spend quality time with family or friends
- to meet new people
- to support family or friends
- to bring attention to causes, issues or people you care about
- to support your community
- to support the arts, generally
- Other (please describe):

[MODULE 7]

Now we would like to ask you briefly about your participation in activities we have not previously mentioned.

47. In the last 12 months, have you done any of the following activities? *(select all that apply)*

- Organized or promoted community events
- Donated your time to help an arts organization or with an arts activity
- Learned about cultural or heritage traditions
- Gardened or landscaped
- Downloaded or listened to a podcast
- Donated money to an arts activity or organization
- Prepared traditional cultural foods for a holiday or celebration

[MODULE 8]

The following questions are about ways people use television, radio, the Internet, and other electronic media to participate in arts and culture.

48. In the last 12 months, have you done any of the following activities? *(select all that apply)*

- contributed content to an online arts project or performance
- uploaded videos, images or music that you created
- looked at paintings, sculpture or other visual arts online
- shared links to arts-related content on Facebook, Twitter or other social media sites
- downloaded or streamed music from services like iTunes, Pandora or Spotify
- watched dancing or singing competition TV shows
- watched videos or programs of music, theater or dance performances
- engaged in gaming
- downloaded any books or other literary works

[Note: if zero items marked, then skip to next Module]

49. What other media-based or online arts activity have you done over the past 12 months?

[open-ended]

Please tell us about how often you did each of the following activities over the past 12 months.

50-58. How often did you [run list of positive response categories from previous question]?

- Daily
- At least once a week
- At least once a month
- At least once a year

Over the past 12 months, would you say you primarily did the following activities for your own enjoyment, or to engage with others?

59-67. [run list of positive response categories from previous question]

- your own enjoyment
- to engage with others

[MODULE 9]

The following questions ask for your opinion.

68. Overall, would you say that cultural activities are...?⁸ (*select one*)

- A big part of your life
- A small part of your life
- Not a part of your life

⁸ This question was developed by: Brown, Alan S. & Jennifer L. Novak (2008). *Cultural Engagement in California's Inland Regions*, WolfBrown: San Francisco. Accessible at: http://www.irvine.org/assets/pdf/pubs/arts/CulturalEngagement_FullReport.pdf

69. In general, do you prefer to create and actively participate in the arts, or do you prefer to attend events or visit sites where you can take in the artistic work of others? *(select one)*

- You prefer to create and actively participate in the arts.
- You prefer to attend events or visit sites where you can take in the artistic work of others

70. Of all the various arts and culture activity you've told us about, please describe for us your most meaningful or memorable arts experience.

[open-ended]

Finally, please answer a few questions about yourself. Your responses are anonymous and confidential.

71. In what 5-digit zip code do you reside? *(for example, 60619)*

[write-in box]

72. Please tell us your age.

[drop-down menu, ages 18-100]

73. What is your sex?

- Male
- Female

Please remember, your responses are anonymous and confidential.

74. What is the highest level of school you have completed or the highest degree you have received?
(select one)

- Less than 9th grade
- Some high school
- High school graduate/GED
- Some college
- College graduate
- Advanced graduate degree

75. Do you consider yourself to be Hispanic or Latino? (select one)

- No
- Yes

76. Which category or categories best describe your race? (select one or more)

- White
- Black or African American
- American Indian or Alaska Native
- Asian
- Native Hawaiian or Other Pacific Islander

77. Please share any feedback you'd like to provide on the survey itself. *For example, are there ways you participate in arts and culture that you felt you did not have the opportunity to tell us about in this survey?* [open-ended]

Click 'Submit' below to complete the survey.

If you would like to enter yourself into a drawing for a \$5 iTunes giftcard, then please enter your email address below before clicking 'Submit'. Winners will be contacted using their email address, so please be sure to enter it carefully. Your email address will only be used to notify you if you are a winner of the drawing. Your email address will not be used for any marketing or solicitation purposes.

78. Email address: _____

Thank You!

Thank you for taking this survey. Your response will help improve our understanding of how arts and culture can be supported in the South Side.