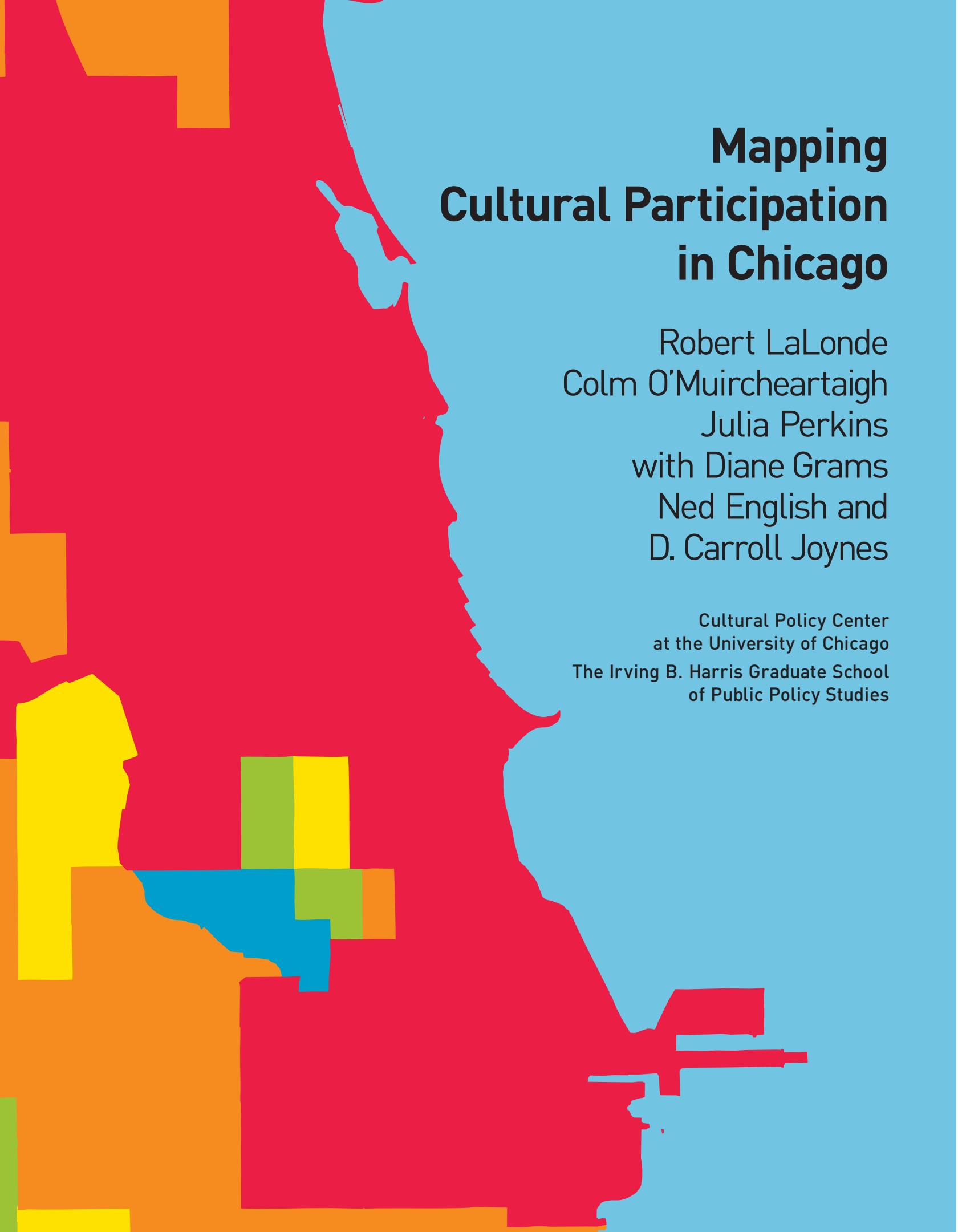




# Mapping Cultural Participation in Chicago

Robert LaLonde Colm O'Muircheartaigh Julia Perkins  
with Diane Grams Ned English and D. Carroll Joynes

Cultural Policy Center at the University of Chicago | The Irving B. Harris Graduate School of Public Policy Studies

A large, stylized silhouette of the city of Chicago is positioned on the left side of the page. The silhouette is composed of various colored shapes: red for the main landmass, orange for the northern suburbs, yellow for the lakefront area, and green for a small cluster of islands. The silhouette is partially cut off by the right edge of the frame.

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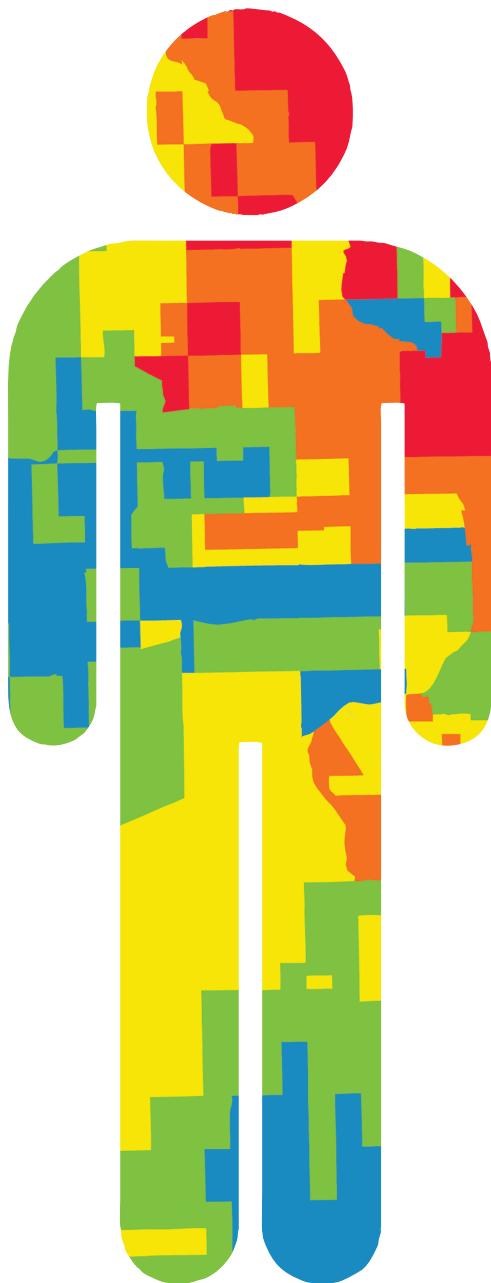
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A joint initiative of the Harris School of Public Policy Studies and the Division of the Humanities, the Cultural Policy Center is a nationally recognized leader in the emerging field of cultural policy research and education. Its mission is to provide research and inform policy that affects the arts, humanities, and cultural heritage. It serves as an incubator for new ways of understanding what the arts and culture are, as well as what they do and how they can be affected by a range of policies in the public and private sectors.

*This project was supported through a grant from the Joyce Foundation.*

*The research and conclusions expressed herein are the work of the researchers at the Cultural Policy Center and do not necessarily represent the views of the Joyce Foundation.*

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## Mapping Cultural Participation in Chicago

## Foreword

Many studies claim to ‘map’ the terrain of the cultural landscape. However, never before have actual maps of an entire major U.S. metropolitan area been produced to examine and understand cultural participation. Never before have so many arts organizations come together, collaboratively sharing one of their most valuable resources—their organizational databases—to improve our collective knowledge of our city, its cultural organizations, and the people who visit, participate in, and support them.

The goal of our research was simple—to establish baseline measures for cultural participation in nonprofit arts organizations in the Chicago metropolitan area. With such measures in hand, cultural institutions, foundations, and policymakers in Chicago and beyond could better understand the effectiveness of future efforts designed to build diverse audiences for their wide-ranging cultural activities.

Our focus was the nonprofit arts and cultural organizations located within the Chicago metropolitan area in Illinois. To establish this baseline measure, we invited all 508 arts organizations listed as 501(c)(3) nonprofits to participate in this study.

Sixty-one organizations shared their organizational databases with the research team assembled by the Cultural Policy Center at the University of Chicago. This large-scale collaboration resulted in a single database of 1.4 million addresses. With the help of experts from the Irving B. Harris Graduate School of Public Policy Studies and the National Opinion Research Center (NORC), these data were analyzed against census data and mapped to better understand the characteristics of participants.

**This collaborative effort has led Chicago to be the first city in the United States to have actual maps of its landscape of cultural participation.**

We hope that the organizations who shared their valuable information with us find this study useful. These data enabled us to paint a picture of the terrain in the arts today and to place their organizations within this terrain. It is our aspiration that our supporting foundation, these organizations, and other arts organizations and foundations will use these maps in their planning, audience development, and budgeting, so that underparticipating groups and areas might be the focus of greater organizational and programmatic emphasis.

Beyond such direct uses, we hope that the study will be helpful to other metropolitan areas, not only by providing generalized findings that can serve as a basis of comparison, but also by suggesting a methodological model to guide local efforts to understand arts participation patterns.



## Acknowledgments

We thank the Joyce Foundation for its financial support of this research and individual staff members for sharing their expertise throughout the research process. Specifically, we thank Ellen Alberding, foundation president; Michelle Boone, culture program officer; and Reginald Jones, former program officer at Joyce, now executive director of the Steans Family Foundation.

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We thank the University of Chicago, the Irving B. Harris Graduate School of Public Policy Studies, and the National Opinion Research Center (NORC). We want to give particular thanks to Robert LaLonde, faculty member at the Harris School, and Colm O'Muircheartaigh, vice president at NORC and a faculty member at the Harris School. We are indebted to the hard work and patience of Ned English, survey methodologist at NORC, who not only produced the maps included in this report, but also generated scores of others. Their expertise led the analysis and conclusions we identify here. This study would not have been possible without access to resources available through the university environment.

The current and former staff at the Cultural Policy Center played important roles throughout the two-year project. We thank D. Carroll Joynes, executive director, and Lawrence Rothfield, faculty director, for their project oversight and support; research associate Diane Grams, whose project management kept the large volume of data secure and intact; and Wendy Norris, who began as a graduate research assistant and ended up leading the final editing and communications efforts. We also thank Katie Claussen, public events coordinator; Michael Washburn and Kimberly McCullough, former assistant directors for communications; and Stefanie White, former assistant director for public information.

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Finally, we thank the sixty-one organizations whose staff provided us with their organizational data. Without their involvement and trust, this project would not have been possible.

— *The Cultural Policy Center at the University of Chicago*

## Mapping Cultural Participation in Chicago

# Executive Summary

In early 2003, the Joyce Foundation and the University of Chicago's Cultural Policy Center began discussions on the need to measure arts participation in the Chicagoland area. At that time, there were no reliable baseline data to serve as a benchmark of audience participation.

***Mapping Cultural Participation in Chicago provides this baseline for measuring arts participation.***

The study also addresses several critical questions about Chicago's arts audiences:

- What is the current minority participation in Chicago's twelve largest cultural institutions?
- Can differences in participation by race and ethnicity be accounted for by other factors, such as household income, household structure, and educational attainment?
- How do participation patterns in the larger organizations compare to participation patterns in smaller, more localized, diverse and ethnically specific organizations?

***The study analyzes more than one million records from sixty-one arts and culture organizations, representing almost six hundred thousand households.***

The data are built from the records of the cultural institutions. Each individual-level piece of data is an administrative record of a transaction between the institution and an individual or household. The core data are those from the twelve largest not-for-profit cultural institutions in Chicago, supplemented by a sample of forty-nine smaller institutions. The generosity of our partnering institutions in sharing their data deserves special recognition.

***We find that participation in Chicago's largest arts and cultural organizations is highest in predominantly white, high-income areas of the metropolitan area.***

In these areas, roughly one household in two participates in some way in the city's largest arts organizations. By contrast, participation rates are low throughout much of the rest of the metropolitan area. They are consistently lowest in areas with large percentages of African-American or Latino households.

***However, there are also many predominantly white areas, regardless of income, that are not significantly engaged with Chicago's largest arts organizations.***

In all of these low participation areas, roughly one household in twenty participates in the city's large organizations.

***The socioeconomic attributes of a neighborhood are the most important predictors of the density of arts participation.***

Attributes of a neighborhood, such as its median household income, the percentage of residents with bachelor's or master's degrees, household structure, and the age of residents can explain much, although not all, of the variation in arts participation densities across Chicago.

***Thus ethnicity represents only a part of the picture.***

The socioeconomic characteristics are much stronger predictors of who does and does not participate in these organizations.

**Even after we account for a neighborhood's socioeconomic characteristics, its ethnic composition still is a predictor of participation in the area's largest arts organizations.**

When we compare predominantly white, Latino, and African-American communities with similar socioeconomic characteristics, we find that rates of participation with large organizations tend to be lower in predominantly African-American communities than in predominantly Latino or white areas. However, this is not systematically the case: we can identify some predominantly African-American areas in which arts participation is much higher than expected.

**There is no earlier benchmark with which to compare the current situation.**

Thus, we cannot address whether progress is being made. Indeed, a major purpose of this study is to provide that baseline for future studies. Currently, however, Chicago's large arts organizations appear not to be successfully engaging households in areas with poor socioeconomic backgrounds. This finding suggests that to engage such households, these organizations may have to reassess their audience development practices, which could include pricing structure, type of services, program delivery, and hours of operations, along with conducting further research on the barriers and motivations for audience participation.

**Ethnic, diverse, and other smaller arts organizations successfully reach a different audience.**

Not only do the diverse and ethnic institutions tap a different population, but their audiences are relatively unengaged with the larger institutions. This finding holds especially true for the smaller organizations whose missions target particular ethnic and diverse audiences.

**There are still significant gaps in our knowledge of participation.**

Despite our requesting data from Chicago's 496 small and medium-size arts and culture organizations, only forty-nine provided data for this study.

- This did not allow us to create a representative sample of small and medium-size organizations from which to draw conclusions.
- Furthermore, our data do not reflect the participation of schools and community groups with arts organizations because these data are not tracked on a systematic basis.

To improve our understanding of audience participation in Chicago's arts and cultural organizations, we recommend that these organizations, along with the arts community, work together to develop a more uniform system for collecting information about their participants. It appears that many smaller organizations may require some assistance in this regard if we are to establish a more reliable baseline of participation patterns in their activities. Many of the area's largest organizations already have relatively sophisticated systems for recording audience participation. However, even their information has important gaps. Most need to develop a system to collect information on school and community groups that participate in their activities. Many of the large museums do not systematically collect and maintain information on their visitors. We propose that the arts and culture community in Chicago address these and related issues prior to future research, studies, and evaluations of audience participation.

# Introduction

## **Chicago's cultural institutions are a vital force in the life of our communities.**

In early 2003, the Joyce Foundation approached the Cultural Policy Center to discuss how to assess the impact of efforts by the city's largest cultural institutions to broaden their African-American and Latino audience base. However, to identify and understand change it is first necessary to establish a baseline measure. While other research has been conducted on this topic, not until now has a baseline measure been available. This project was designed to be a first step in addressing this information gap.

The initial focus of the project was on participation of African-American and Latino communities in Chicago's largest not-for-profit cultural institutions. We began by considering only these large institutions, of which we identified twelve in our dataset, each with annual revenue in excess of \$8 million. We then focused on participation in smaller and more specifically targeted institutions to determine whether they engaged a different population than the large institutions.

Initial discussions with a limited set of institutions revealed that there was little systematic collection or analysis of data on participants; nor was there any uniform method of displaying or analyzing the data. Thus, there was no available measure of the actual sociodemographic distribution of participants, whether from the overall population or from specific demographic groups.

### **This project is a pioneering effort to gather and pool data that is independently collected by diverse cultural institutions.**

The generosity of our partnering institutions in sharing their data deserves special recognition. Their support was invaluable. By analyzing and presenting the pooled data we provide a resource that is of value to all. The participating institutions are provided with their own individual maps, showing the distribution of their participants. Though we could not hope to collect data from all Chicago institutions, collecting data from a cross-section of institutions provides not only a solid basis for inference, but identifies the problems to be faced in mounting a more comprehensive data collection in the future.

### **The data are built from the records of the cultural institutions.**

Each individual-level piece of data is an administrative record of a transaction between the institution and an individual or household. The core data are those from almost all of the larger not-for-profit cultural institutions in Chicago, supplemented by a sample of smaller institutions.

We use technology that is widely applied in planning and marketing to convert these data to useful information. The address of each transaction is geocoded, meaning it is given a precise geographical location on a map. This geocode provides a link with other data sources, in particular, data from the U.S. 2000 Census, which allows us to describe in rich detail the characteristics of the area or neighborhood in which the address is located. In linking participation to socioeconomic factors and to race and ethnicity, we use the summary characteristics of the geographical units based on the 2000 Census of population.

### **The primary objective of this study is to further the dialogue in describing arts participation within the city's cultural landscape.**

The primary form of presentation is through maps that display the relative density of participation across the Chicagoland area. The largest area we consider is the Census-defined Chicago metropolitan statistical area (MSA) shown in Map 1. The MSA contains fourteen counties, extending north to Kenosha, Wisconsin, and south to Grundy and Will Counties in Illinois and Jasper and Newton Counties in Indiana. It also extends from Lake Michigan in the east to DeKalb County in the west. Map 2 details the townships and community areas within Cook County. Map 3 shows the seventy-seven community areas of the City of Chicago. Map 4 shows the more detailed subdivision into census tracts; each census tract contains about one thousand to two thousand households.

***Mapping Cultural Participation in Chicago is divided into five main sections.***

First, we produce a set of maps for arts institutions with annual revenues of \$8 million and above that presents the relative density of cultural participation across the area. This first set (Maps 5–8) illuminates the conventional wisdom about the distribution of participation. These maps do not explain the variation; they merely demonstrate it.

Second, we map Chicago's African-American and Latino populations (Maps 9–10) and compare their distributions to the density of cultural participation as shown in Map 8. This comparison reveals important variations in participation patterns.

Third, we build an explanatory model to predict and explain the variation in terms of the socioeconomic characteristics of the areas (Maps 11–14). Using the model, we produce a new set of maps that shows how much of the variation in activity can be explained by variation in the socioeconomic and demographic nature of the areas. Essentially, this third stage can be thought of as comparing the distribution of participation with the distributions of economic resources and demand, as represented by factors such as income, education, and family composition. The expected pattern of participation in an area is defined as the level that would be predicted by the socioeconomic characteristics of the area. This third stage shows a very different picture from the first. Here we are interested in the extent to which the socioeconomic model fails to explain the variability and variation in arts participation among communities in the Chicago area.

Fourth, we look separately at three categories of smaller institutions: those with a mission explicitly targeting a diverse community (Maps 15a and 16); those with a mission directed at a particular ethnicity (Maps 15b and 17); and finally, other smaller institutions (Maps 15c and 18). We contrast the patterns of arts participation among these institutions with the patterns for the larger institutions.

In the final section of the report, we summarize our findings, present our conclusions, and offer an agenda for future work.

## The Chicago Context

**Chicago has one of the country's most diverse populations and is one of the nation's most vibrant and diverse culture and arts environments.**

Chicago is the third largest metropolitan area in the United States behind New York and Los Angeles. Chicago's arts and culture community serves the city's seventy-seven community areas of almost three million people and the entire metropolitan statistical area (MSA) of nine million. The characteristics of Chicago's residents and its institutions demonstrate the diversity of the social, economic, and cultural resources of the entire metropolitan area.

The City of Chicago's population is roughly evenly divided among African-Americans (36 percent), Caucasians (31 percent), and Latinos (26 percent). The other races make up the remaining 7 percent of the city's population. Outside of the city, much smaller percentages of the population are either African-American or Latino. As a result, for the Chicago metropolitan area 18 percent of the population is African-American and 16 percent is Latino.

Although the Chicago area's Latino population comes from many parts of the Western Hemisphere, the vast majority report either having immigrated from Mexico or being of Mexican ancestry. Approximately 70 percent of the city's Latino population of approximately three-quarters of a million persons is of Mexican descent. Fifteen percent report being from Puerto Rico or of Puerto Rican ancestry. The remaining 15 percent report ancestry from Spanish-speaking countries throughout the Caribbean and Central and South America. In the rest of the metropolitan area outside of the City of Chicago, an even larger percentage of Latinos report that they are Mexican or of Mexican origin.

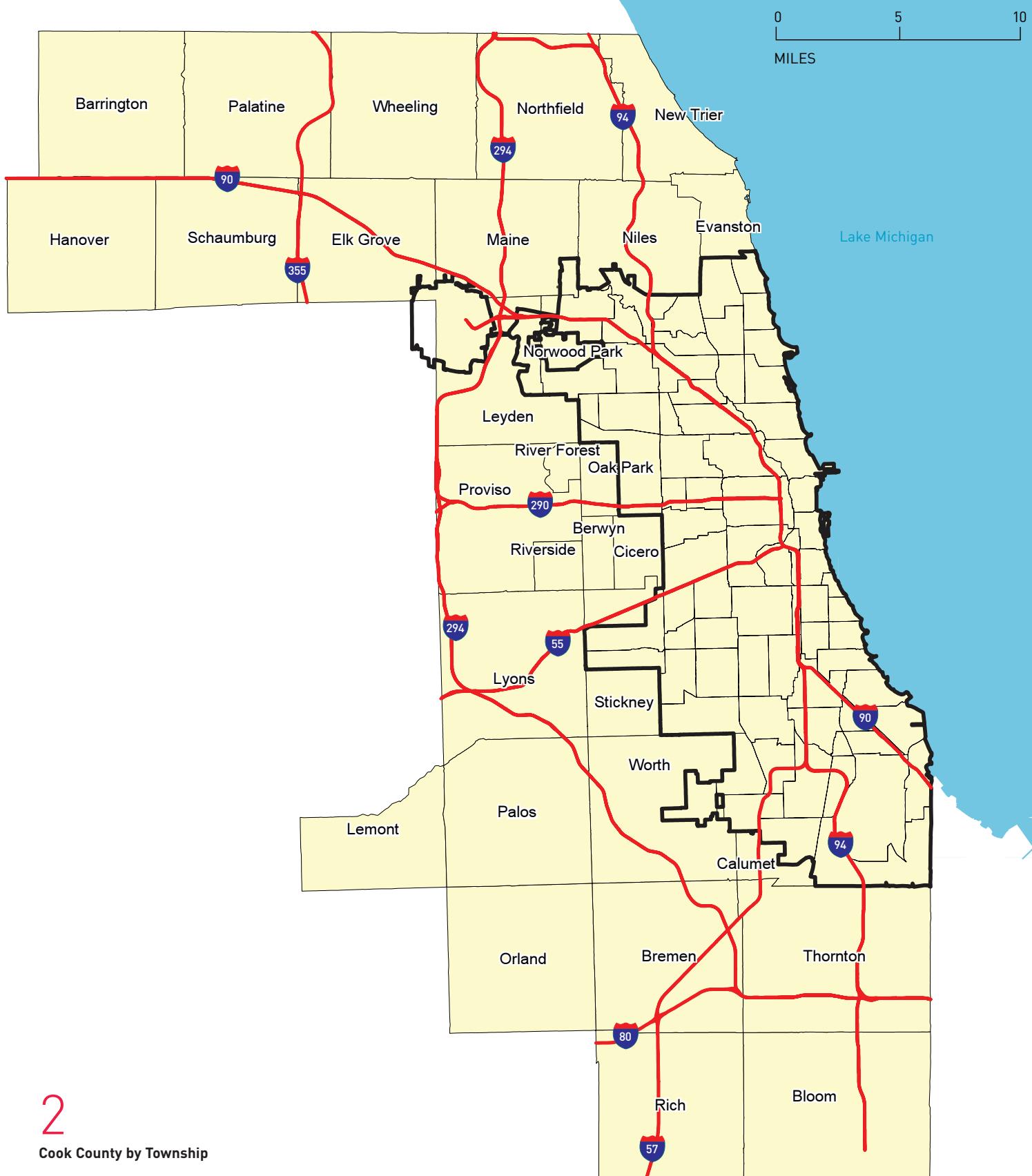
The median household income for the City of Chicago is substantially less (\$38,625) than the Chicago MSA (\$51,046). Furthermore, the metropolitan area has three to four times more middle income and wealthy households than the City of Chicago.

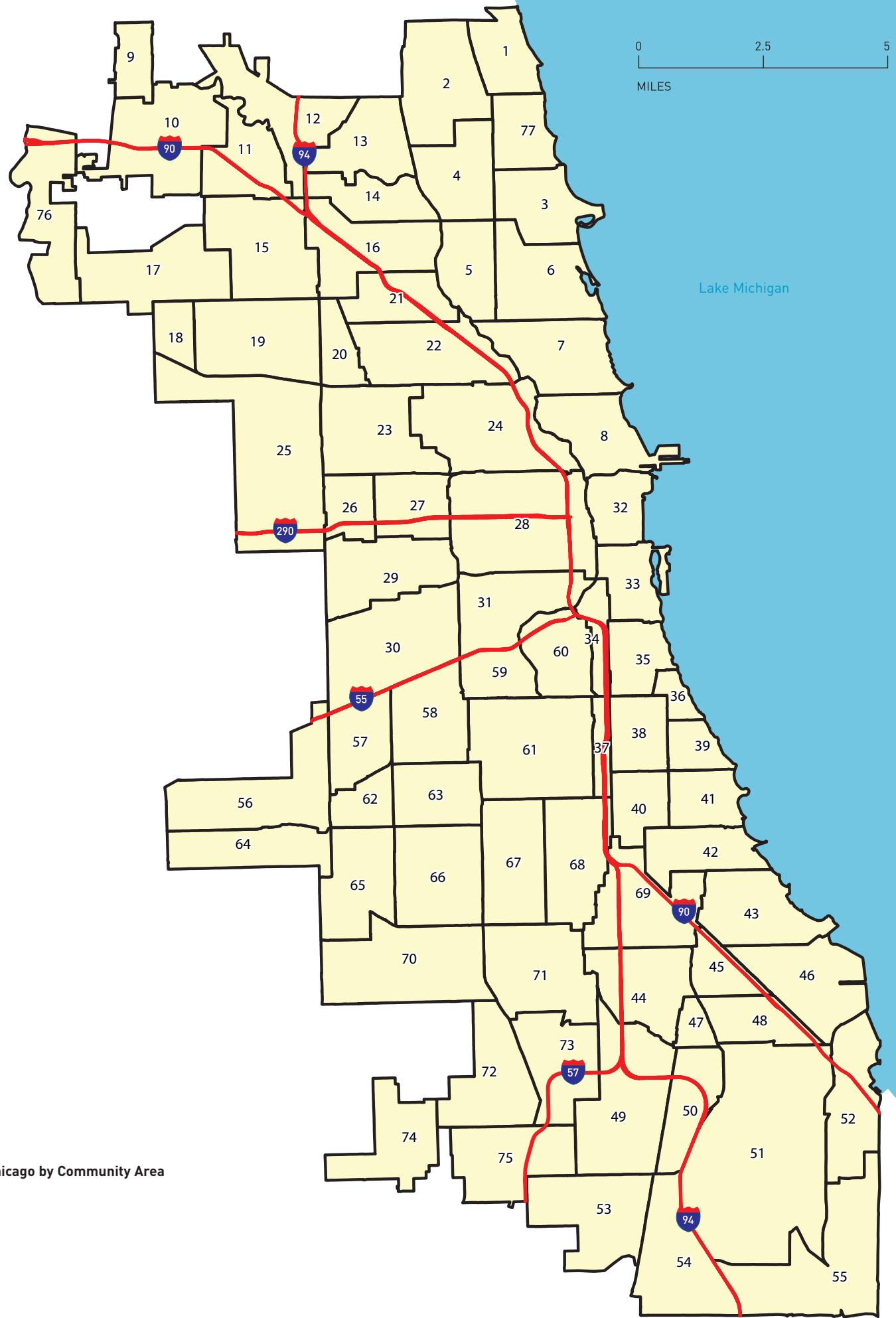
In the city, 25 percent of Chicago's population holds a bachelor's degree or higher, while in the metropolitan statistical area, the figure is 29 percent.

### Definitions and Maps of Chicago

- The Chicago MSA is the fourteen-county area shown in Map 1; the population of the MSA is about nine million.
- Just over five million of the people in the Chicago MSA live in Cook County, which is divided into townships and community areas, as shown in Map 2.
- The City of Chicago, with a population of nearly three million, is shown in Map 3. Within the city, the boundaries of the seventy-seven community areas are shown. The populations of community areas range from 3,000 to 117,500.
- Map 4 shows the boundaries of the 865 census tracts in the City of Chicago. Most tracts have populations of about 2,000 to 5,000, with 1,000 to 2,000 households in each.







## Characteristics of Cultural Institutions

In addition to its well-known major museums, performing groups, and cultural attractions, Chicago's metropolitan region within Illinois is home to 508 arts and cultural institutions.<sup>1</sup> This arts and cultural landscape offers audiences a range of experiences that include theater, arts education, ballet, contemporary dance, opera, choral music, symphonic music, museums, contemporary music, media arts, literature, and visual arts. Chicago is a major center for theater and the performing arts, with more than half of the 508 institutions in the MSA identified as performing arts organizations.

Just as diverse as the range of cultural experiences available are the sizes and ages of the institutions that provide them. A recent survey conducted by the Chicago Community Trust and Affiliates revealed that the budgets of Chicago's nonprofit arts and cultural organizations vary from less than \$150,000 to more than \$10 million. Just twelve of these organizations have budgets in excess of \$8 million per year. By contrast, there are hundreds of small to medium-size organizations with fewer staff and lower budgets. According to a study commissioned by the Illinois Arts Alliance (Grams 2005), 69 percent of arts organizations in the Chicago MSA have budgets less than \$250,000. Statewide, most arts organizations have fewer than eleven employees, nearly 40 percent do not have full-time staff, and nearly one-fifth have no paid staff whatsoever.

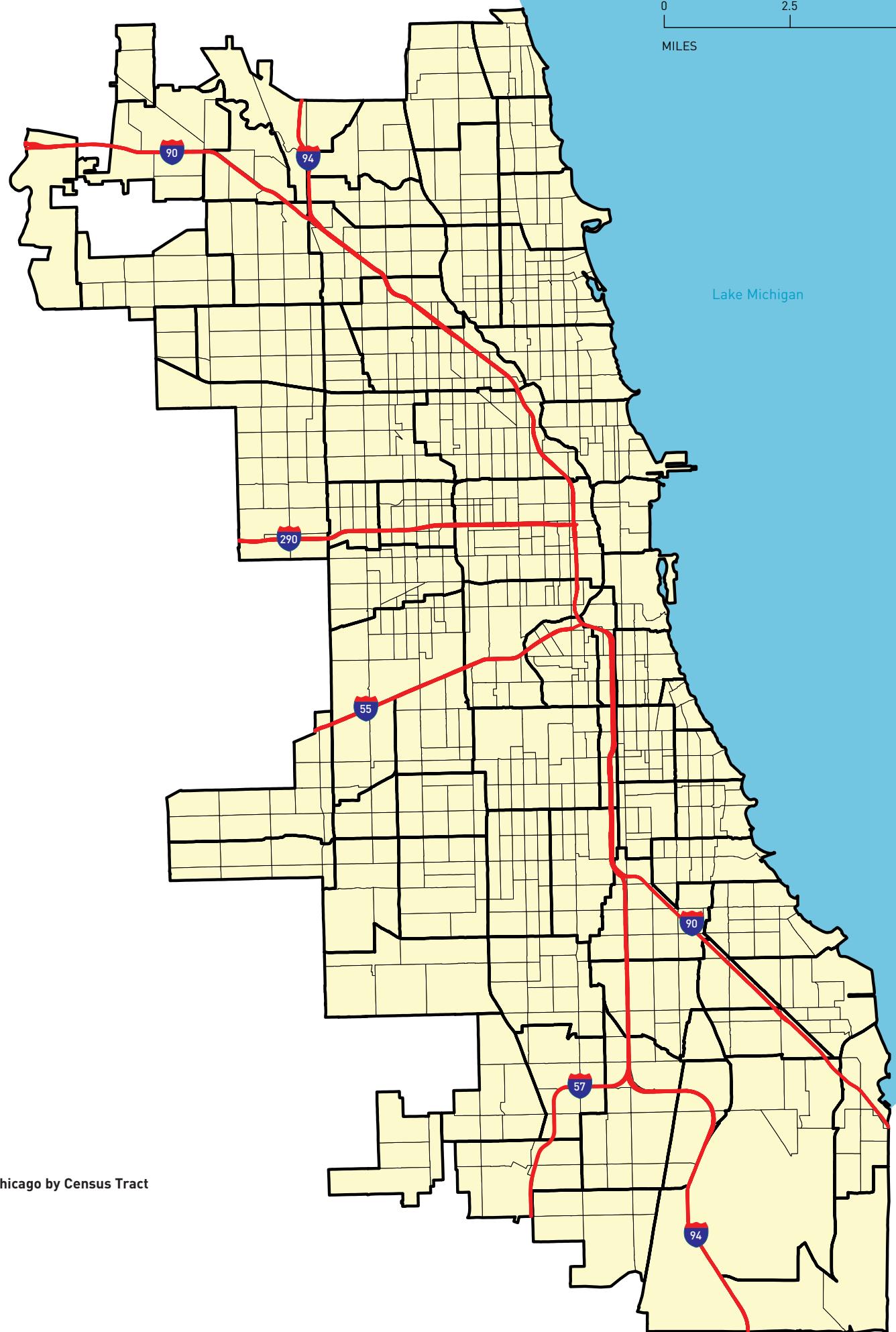
<sup>1</sup> This figure is based on a listing for tax year 2002–2003 of nonprofit arts and cultural organizations for the Chicago metropolitan statistical area within Illinois. This list was purchased from Guidestar.com and served as the source of organizations contacted for this study.

Although most of these organizations are small, many are well-established. According to 2002 figures from *A Survey of Chicago's Cultural Landscape*, 64 percent of the organizations surveyed have existed for ten or more years, while 35 percent have existed for more than twenty-one years (Zehr and Burros 2002). The economic environment within the Chicago metropolitan area sustains many nonprofit arts institutions, but most remain small and community-based.

## Community Areas (see Map 3)

1 Rogers Park	21 Avondale	41 Hyde Park	61 New City
2 West Ridge	22 Logan Square	42 Woodlawn	62 West Elsdon
3 Uptown	23 Humboldt Park	43 South Shore	63 Gage Park
4 Lincoln Square	24 West Town	44 Chatham	64 Clearing
5 North Center	25 Austin	45 Avalon Park	65 West Lawn
6 Lake View	26 West Garfield Park	46 South Chicago	66 Chicago Lawn
7 Lincoln Park	27 East Garfield Park	47 Burnside	67 West Englewood
8 Near North Side	28 Near West Side	48 Calumet Heights	68 Englewood
9 Edison Park	29 North Lawndale	49 Roseland	69 Greater Grand Crossing
10 Norwood Park	30 South Lawndale	50 Pullman	70 Ashburn
11 Jefferson Park	31 Lower West Side	51 South Deering	71 Auburn Gresham
12 Forest Glen	32 Loop	52 East Side	72 Beverly
13 North Park	33 Near South Side	53 West Pullman	73 Washington Heights
14 Albany Park	34 Armour Square	54 Riverdale	74 Mount Greenwood
15 Portage Park	35 Douglas	55 Hegewisch	75 Morgan Park
16 Irving Park	36 Oakland	56 Garfield Ridge	76 O'Hare
17 Dunning	37 Fuller Park	57 Archer Heights	77 Edgewater
18 Montclare	38 Grand Boulevard	58 Brighton Park	
19 Belmont Cragin	39 Kenwood	59 McKinley Park	
20 Hermosa	40 Washington Park	60 Bridgeport	

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## **Studies of Arts Participation**

Previous studies of arts participation generally fall into four categories:<sup>2</sup>

- *survey research* that documents participation rates and patterns for a variety of populations
- *theoretical frameworks* that explain why particular participation patterns exist and what their ramifications may be for society as a whole or for individual participants
- *examinations of arts activities in specific locales* on topics ranging from the reasons that artists settle in a region, to the effects arts programming has on a neighborhood, to local audience demographics
- *studies offering new methods for increasing audience participation*

By contrast, our study is unique in several ways. First, we draw our participation data from the records of the arts organizations themselves. Second, our analytical emphasis is geographic; the data are used to describe the geographic or spatial distribution of participation. This is particularly relevant in Chicago, where the unique demographic attributes of a neighborhood have been seen as an important social characteristic. Third, we relate the density of participation to the socioeconomic, racial, and ethnic characteristics of census tracts. Fourth, we compare and contrast the reach of arts organizations of different types.

<sup>2</sup> A list of recommended references is provided at the end of this report.

# Information Collection

Initially, this project focused on the largest not-for-profit cultural institutions and a set of localized or specialized institutions. The objective was to contrast the audience reach of the larger institutions with that of more localized organizations.

In accordance with the original scope of the project, we approached forty-one organizations. We contacted them in person and performed intensive follow-up to maximize the likelihood of a response. Of the twelve largest institutions—those with revenues of \$8 million or more—all responded (100 percent). Of the twenty-nine targeted smaller institutions, sixteen responded (55 percent).

However, in order not to exclude any organizations that might wish to participate, we broadened the scope of the data collection to include a less-intensive recruitment among as many cultural organizations as possible. We included all registered not-for-profit arts, culture, and humanities organizations located in the Chicago metropolitan area in Illinois.<sup>3</sup> These 467 organizations received a written invitation but were not earmarked for intensive follow-up. Only thirty-three responded. Internal resource constraints and technology challenges prevented many organizations from submitting their data.

A full list of responding institutions is given in Appendix I. As context, we present two maps in Appendix II, one showing the locations of responding organizations, the other showing the locations of the eligible organizations that did not respond.

**Nonresponding organizations did not affect the analysis of the twelve larger institutions. However, the large number of nonresponding organizations does create some limitations on conclusions for overall and specific levels of participation.**

Our conclusions on patterns of participation and the reach of the large organizations are not affected by the nonresponding institutions. Our data do allow us to contrast the reach of large and small institutions. However, due to the high number of nonresponding organizations, our data do not permit us to reach strong conclusions about the overall level of arts participation, whether in the entire Chicago metropolitan statistical area or within particular small communities. Significant participation by members of a community in local or specialized organizations not included in the study would crucially affect these estimates.

<sup>3</sup> Researchers invited an institution to participate in the study if it met these criteria:

- It was classified as an arts, culture, or humanities organization within the Guidestar coding system.
- It had filed an IRS Form 990 in 2003 for fiscal year 2002.
- It was located within the Chicago MSA in Illinois.

We made an exception to these criteria for several organizations that were not identified as arts and culture organizations by Guidestar, but whose purpose ostensibly placed them in this grouping. These included the Art Institute of Chicago and organizations associated with the University of Chicago. Guidestar codes these as professional schools.

## The Data

Our data are built from records provided by the cultural institutions. We use these records, which represent some form of transaction between households and each of the cultural institutions, as our sample. These records become a proxy for arts participation.

**Each data point is an administrative record of a transaction between the institution and an individual or household.**

The identifying factor we use is the postal address of the record, which is recorded in the membership and mailing lists of the institutions. The level of detail recorded and the quality of the address information varies by institution; considerable data editing and manipulation was required to produce a coherent database. The extent to which institutions record transactions and the type of transactions they record vary widely

across institutions, whether for structural or administrative reasons. For example, in institutions presenting the performing arts, buying a ticket is the most basic level of participation; in museums, it is a museum visit. In both types of institutions, higher levels of participation may be indicated by season-ticket holding, or some form of membership.

**The basic unit in the analysis is geographical, not individual.**

Using databases of census tracts and street addresses, the National Opinion Research Center (NORC) at the University of Chicago geocoded all addresses in our data set; the location of each address in our files was identified, and the address was mapped onto the appropriate street segment. This analysis makes it possible to produce maps showing the distribution of activity across the entire Chicago MSA and beyond.

Furthermore, it makes linkage possible between our records of participation in cultural institutions and data about the community available elsewhere. Our primary source of external data is the 2000 Census, which provides information, also based on census tracts, on socioeconomic characteristics such as income, education, and household composition, as well as crucial data on race and ethnicity.

Though we can link household addresses in the database to specific areas, we need to take into account the size of the population in each location to be able to compare and contrast areas. We choose density of participation as our first measure, where density is measured as the proportion of households in an area that participate in at least one of these institutions. In calculating levels of participation we use population baseline data from the 2000 Census; changes in population size and composition since 2000 are not reflected in our measures.<sup>4</sup>

**From census figures, we know the characteristics of the areas where people live, but we do not know the characteristics of the individuals or housing units in our own database.**

Individual names and identification are removed from the records before we analyze them, and we have no access to personal characteristics of individuals or families.

A household can appear multiple times in the overall database, either because it has multiple transactions with a particular organization, or because it has transactions with many organizations, or both. We measure participation as a household's involvement with at least one organization. In selecting the data points for each map, a household is represented only once.<sup>5</sup>

<sup>4</sup> Looking to the future, the U.S. Census Bureau's new large-scale national survey, the American Community Survey (ACS), will provide updated information about population size and composition on a rolling basis from 2008 onward.

<sup>5</sup> A shortcoming of the data is that school groups and other social or civic groups are excluded. In no case, however, were those data available at the level of the individual participant; indeed, institutional records of such visits were often not even in electronic form.

## Mapping and Modeling

### Participation in Chicago's Large Cultural Institutions

All of the city's arts institutions play a significant role in promoting the vibrancy and richness of Chicago's cultural landscape. The larger cultural institutions, however, are a vital and extremely visible element of the city's cultural life on both a local and national level. A major focus of the study is to measure the variation in participation in these institutions across the region. This section presents the results of our analysis of the records of these institutions.

We analyze the data by area. Areas vary greatly in terms of the sizes of their populations. Therefore, presenting the counts of participating households would be extremely misleading.

#### Density of participation is our basic measure.

Density is measured as the proportion of households in an area that participates. Thus if one area has 2,000 households, and if 1,000 of these households participate in the institutions, the density of participation is one in two, or 50 percent; if another area has 12,000 households, and if 1,200 of these participate, the density of participation is one in ten, or 10 percent. On the maps, the density of participation within an area is indicated by the color of the area on the map. Colors range from red for the highest density areas, to orange, yellow, and green for mid-density areas, to blue for the lowest density areas. The area designated by each color represents one-fifth of the activity being described. In other words, of all participating households in the sample, the area designated in red represents the top 20 percent in terms of rates of participation; the area shaded in blue represents the lowest 20 percent in terms of rates of participation.

### Maps of Chicago

#### Maps 5–8 paint a picture of density of participation at Chicago's twelve largest cultural organizations.

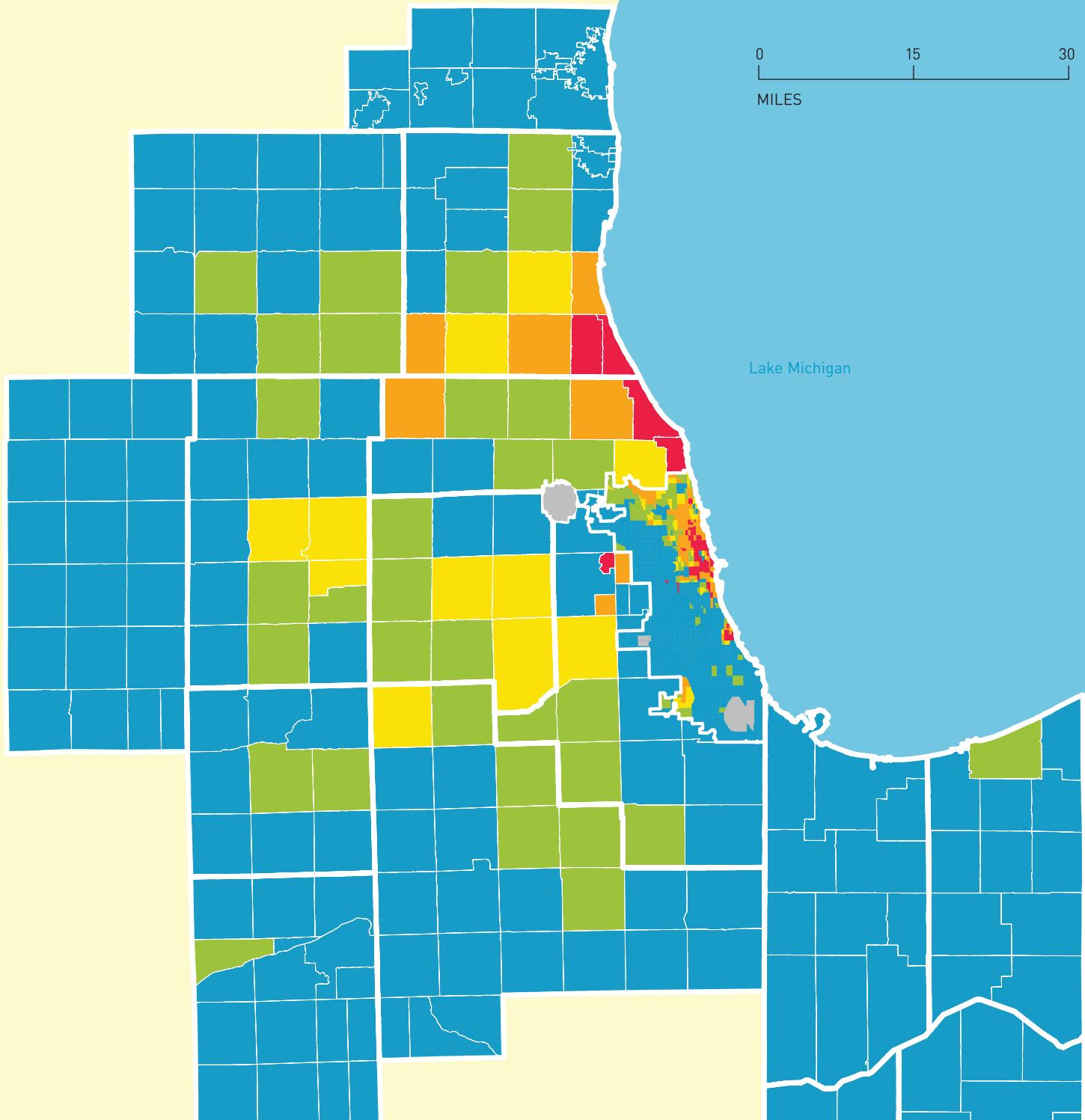
On the maps, each household recorded as participating with these institutions is represented only once. The data represent the combined reach of these institutions. The sequence of maps starts with a regional map showing the fourteen counties of the Chicago MSA. Succeeding maps home in, first on Cook County, then on the seventy-seven community areas within the City of Chicago, and finally on the 865 census tracts within the City of Chicago.

#### Map 5 shows the distribution of participation across the entire Chicago MSA.

For each of the maps, the total area is divided so that each category—red, orange, yellow, green, and blue—represents 20 percent of the participants in the area presented in the map.<sup>6</sup> The borders represent tracts in the City of Chicago and townships in the rest of the MSA.

There is considerable variation across the region. The red areas on the map are those with the highest rate of participation; in these locations more than one household in two participates in at least one of the twelve largest organizations. These areas account for 20 percent of all participating households, even though they comprise less than 4 percent of the region's population. In the Chicago MSA as a whole, the only red areas are in the suburbs of the north lakeshore and the western suburb of River Forest. As we will see,

<sup>6</sup> Consequently, the areas labeled by each color vary somewhat from one map to another, and areas can have a different designation in different maps. For example, Evanston is in the top (red) category for the map of the whole MSA (Map 5), but orange in the map that is confined to Cook County (Map 6). It is important to note that the value for the arts participation density in Evanston does not change between Cook County and the MSA. What does change is whether Evanston's arts participation density is high enough, in comparison with all of the densities within the geographic area being considered, to rank within the top (red) category (as it does in the case of the whole MSA), or in the second highest (orange) category (as in the case of Cook County).



5

#### Density of Households Participating in Larger Cultural Institutions

Chicago MSA by Township and Census Tract

- 32% and Above
- 18% to 32%
- 13% to 18%
- 7% to 13%
- Below 7%

within the city there are certain census tracts within community areas that display patches of red; however, no community area within the City of Chicago exhibits this highest density of participation.

At the other end of the spectrum, blue represents the areas with the lowest participation; in every one of these areas, less than one household in ten participates, with the average density being around one in twenty. Not surprisingly, the sections of the MSA distant from the city have very low densities. Blue also predominates on the south and west sides of Chicago and in the near south suburbs. All of these blue areas must be combined to arrive at 20 percent, or one-fifth, of the households in the MSA that participate with the twelve largest cultural institutions, despite their comprising 57 percent of the population.

The orange areas are quite active, though less so than the red. Here about one household in four participates. There are areas of orange in the north suburbs near the lake in Lake County's Shields Township, which contains Lake Forest and Lake Bluff. Away from the lake in Lake County, Vernon Township contains Vernon Hills and Buffalo Grove, and Cuba Township contains Lake Barrington and Barrington Hills. The rest of the orange areas are within Cook County. The yellow areas have participation rates close to those for the Chicago region as a whole; about one household in six in these yellow areas participates. Interestingly, there are large patches of yellow on the map of the northern and western suburbs, even though these areas are quite distant from the institutions themselves. Some examples are Niles in Cook County and the eastern portion of DuPage County. Similarly, there are large green areas in the suburbs; in those, about one household in ten participates.

**Map 6 presents the results for Cook County.**

The townships with highest density of participation are New Trier (which contains Wilmette, Winnetka, Kenilworth, and Glencoe) and River Forest. Oak Park in the west and Evanston and Northfield in the north are in the second highest category, matched by a number of community areas in the city (see Map 7).<sup>7</sup> Outside the city, the lowest density in Cook County is in the south and west suburbs, and in Hanover, Schaumburg, and Elk Grove in the northwest.

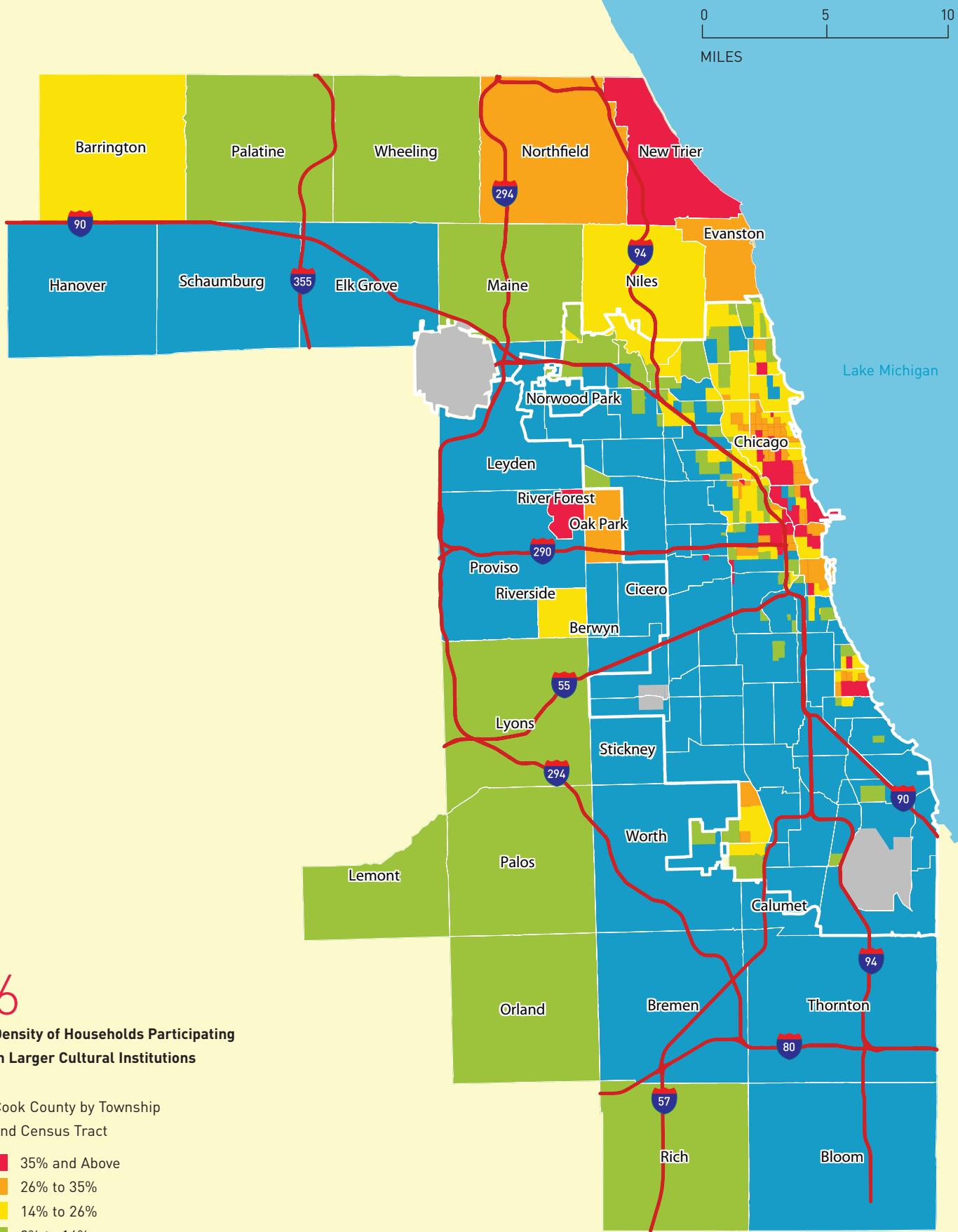
**Map 7 represents the city's seventy-seven community areas. The strongest overall impression is the large swath of blue stretching from the South Side through the West Side and up to the northwest.**

All of these blue areas have very low levels of participation, on average about one household in twenty. No community area exhibits any red. The orange areas are along the lakeshore, particularly north of the South Loop, and in the north-central part of the city. Hyde Park is the only South Side area with this density; even its neighbor, Kenwood, is in the second lowest category. Beverly in the south is the intermediate yellow category.

**Map 8 and the satellite maps, 8a, 8b, and 8c, demonstrate how important it is to look in detail at the characteristics of a neighborhood.**

At the level of community areas, it appears that there are no areas as active as the north shore suburbs. However, this is not true when we consider census tracts within community areas. Beverly, Hyde Park, Kenwood, the South Loop, the Loop, the Near North, Lincoln Park, and Lakeview all show that there is considerable variation within community areas, with the most active parts of these areas more than matching the level

<sup>7</sup> A small number of townships switch categories between the MSA and Cook County maps. See footnote 6 for an explanation.

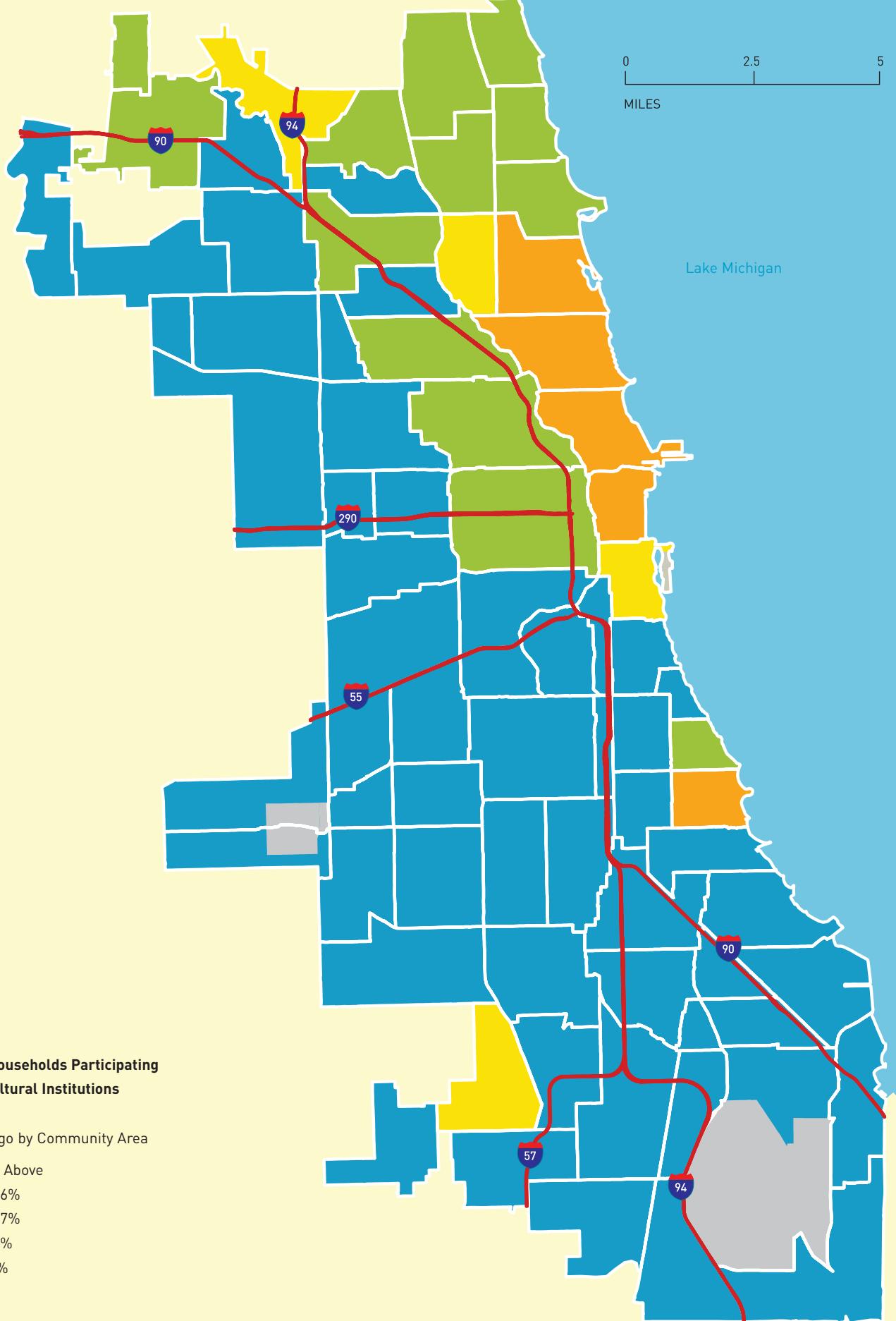


7

### Density of Households Participating in Larger Cultural Institutions

City of Chicago by Community Area

- 36% and Above
- 27% to 36%
- 20% to 27%
- 9% to 20%
- Below 9%



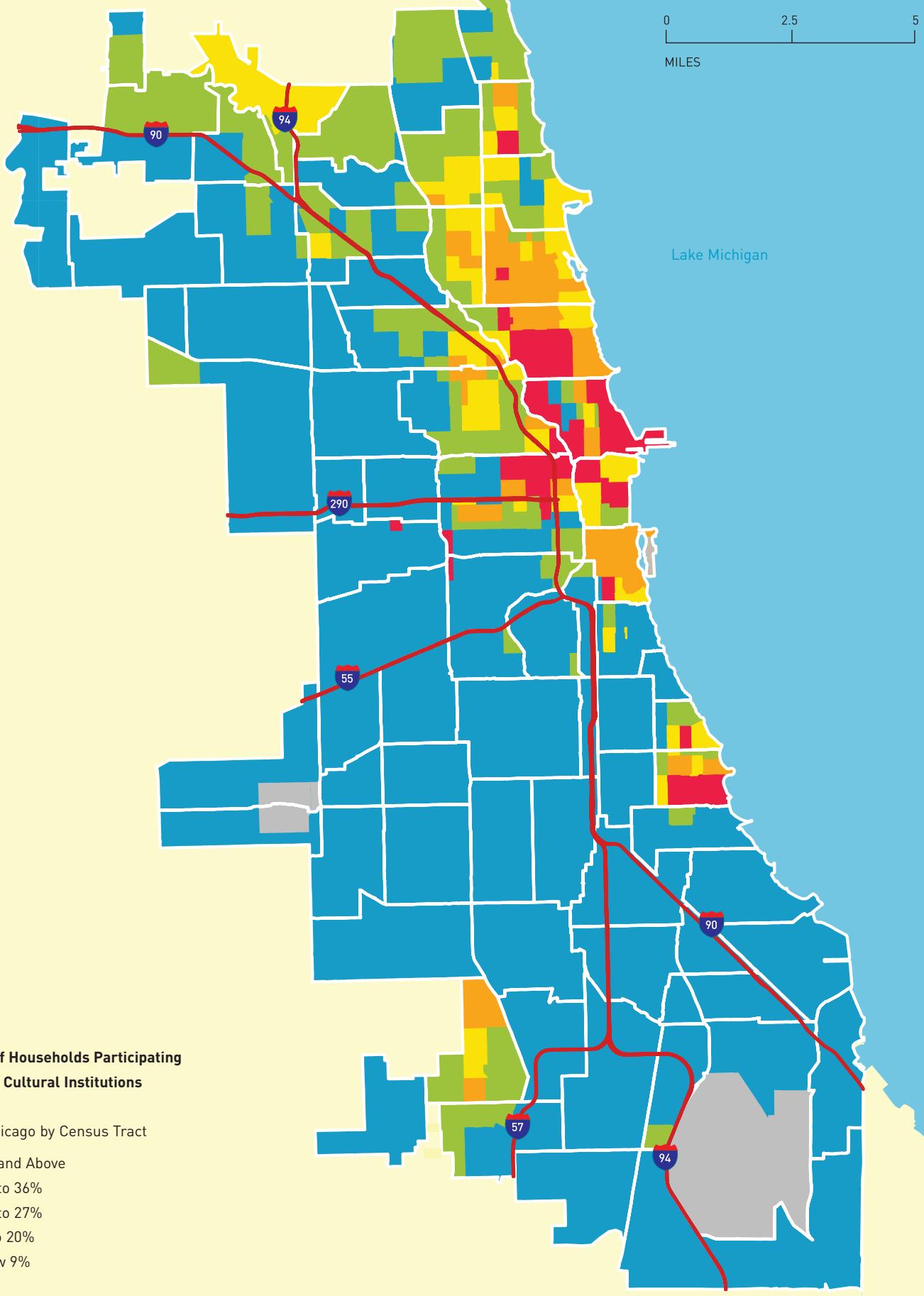
of activity in the north shore suburbs. The detailed maps of the Near North, Beverly and Morgan Park, and Hyde Park and Kenwood show very high levels of involvement from certain sections of these neighborhoods. Indeed, the density and the total involvement of these areas is considerably greater than that of the suburbs.

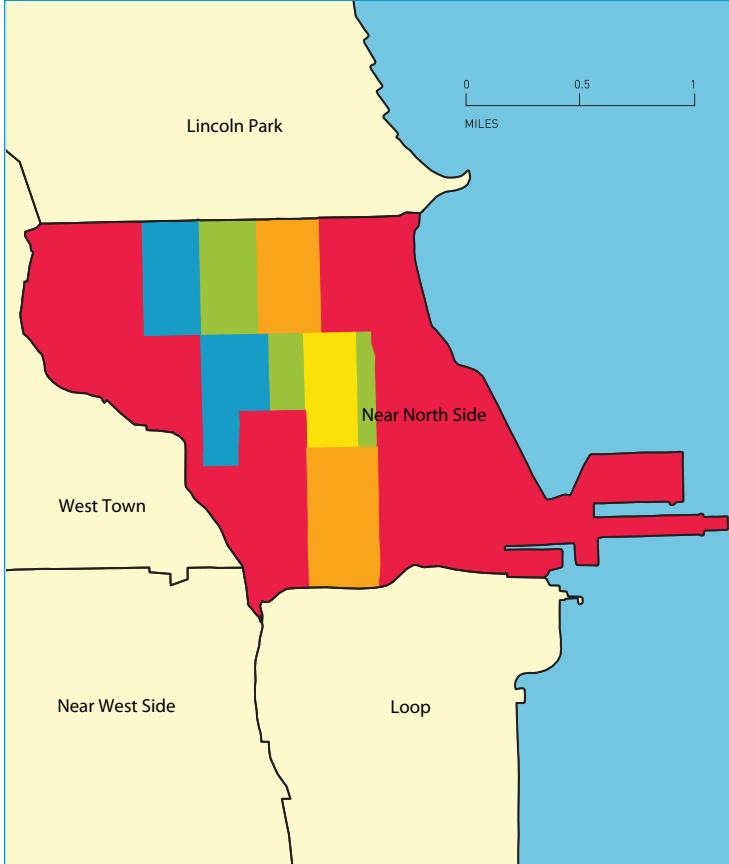
We also examined other definitions of arts participation in the larger organizations other than defining it as whether the household appears on the mailing list of one of Chicago's largest arts institutions. We found that the large institutions tend to maintain relatively more sophisticated records of their transactions with households than did the smaller organizations. For those organizations it is possible to distinguish among different types of participation, including whether the household has a membership or subscription or even whether they are donors or board members. Our analysis of this information indicates that defining participation in these ways tends to result in a more geographically concentrated pattern of participation than shown in Map 8. We also find a more geographically concentrated pattern of arts participation when we define participation to be whether the household participates in the activities of more than one of the city's largest organizations.

### Density of Households Participating in Larger Cultural Institutions

City of Chicago by Census Tract

- 36% and Above
- 27% to 36%
- 20% to 27%
- 9% to 20%
- Below 9%





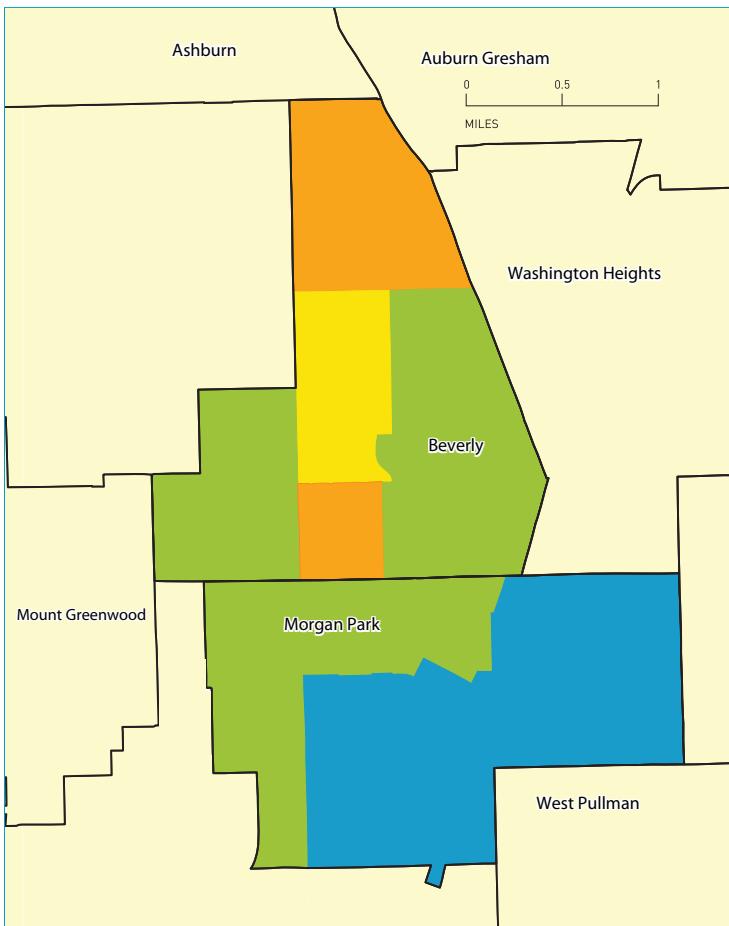
**8a** Detail of Near North Side

## 8a, 8b, 8c

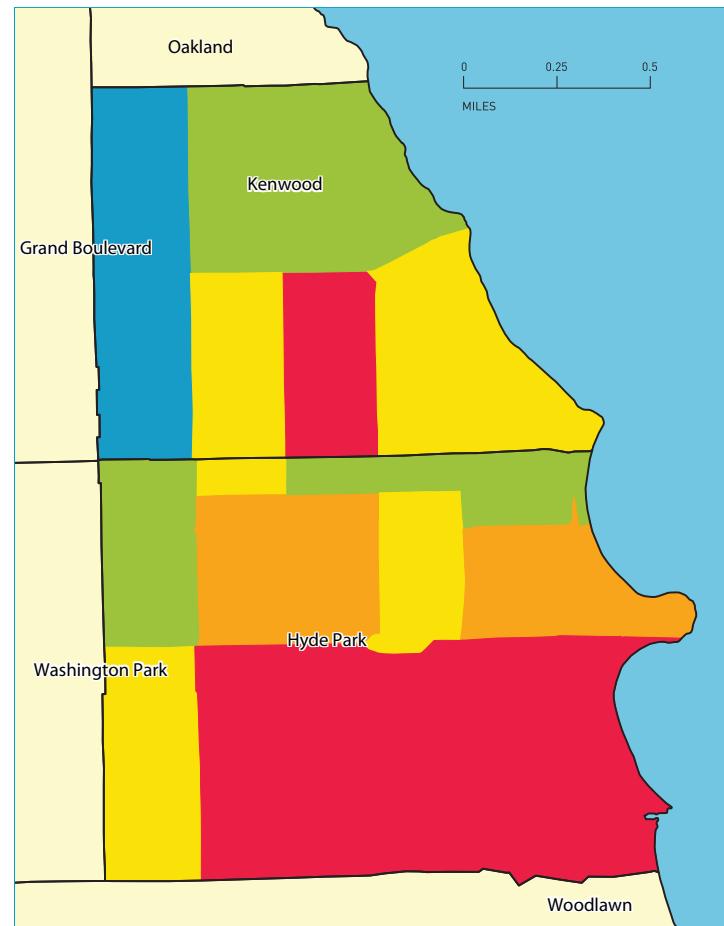
Density of Households Participating  
in Larger Cultural Institutions

City of Chicago by Census Tract

- 36% and Above
- 27% to 36%
- 20% to 27%
- 9% to 20%
- Below 9%



**8b** Detail of Beverly and Morgan Park



**8c** Detail of Hyde Park and Kenwood

# Arts and Culture Organizations: Who Participates?

## Relation to Race and Ethnicity

**For many Chicagoans, the geographic distribution of audience participation in large arts and cultural organizations will not be surprising.**

The lens through which people will see the information will depend, however, on which characteristics of the communities they focus on. Many will recognize that areas with the least participation are African-American and Latino communities. Others will register that the areas of highest participation densities are predominantly wealthy, relatively well-educated communities. In considering this, it is important to remember that we only know the composite characteristics of the areas, and not the characteristics of the individual households.

Basic economic analysis would predict that arts participation should rise with household income. Few would be surprised that participation in larger arts organizations is higher among better educated populations. Of greater concern is the possibility that the arts organizations in our sample do not engage African-American and Latino communities at the same rate that they engage other areas in the city. If this is indeed the case, organizations may wish to devote additional resources and re-evaluate strategies in order to engage African-American, Latino, and other potential audiences.

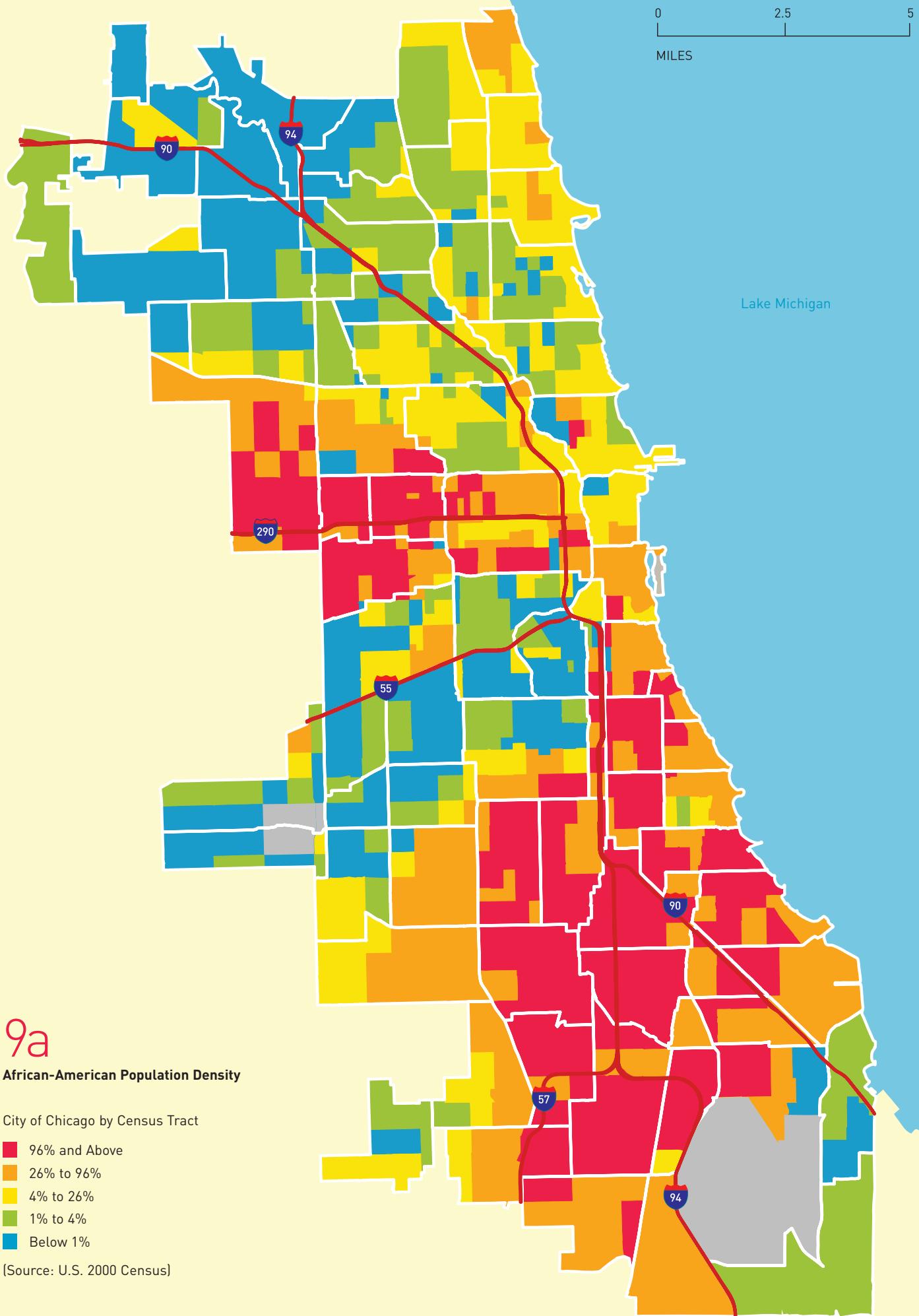
Consistent with this concern, we observe that areas with high concentrations of African-Americans and Latinos have among the lowest participation rates in large arts organizations. The most striking characteristic of the distribution of participation in Map 8 is how it appears to mirror the racial and ethnic distribution of the City of Chicago. Maps 9a and 9b show the distributions of the African-American and Latino populations separately. The critical illustration is Map 10, which shows the distribution of the combined African-American and Latino population. In this map, for each census tract in red, more than 98 percent of the residents are either African-American or Latino; approximately one-fifth, or 20 percent, of Chicago's population resides in these areas. In the orange areas, between 87 percent and 98 percent of residents are either African-American or Latino; an additional one-fifth, or 20 percent, of the city's residents reside in these areas. At the other end of the continuum, census tracts shaded in blue also contain one-fifth of the city's residents. In these sections, less than 20 percent of residents are African-American and Latino.

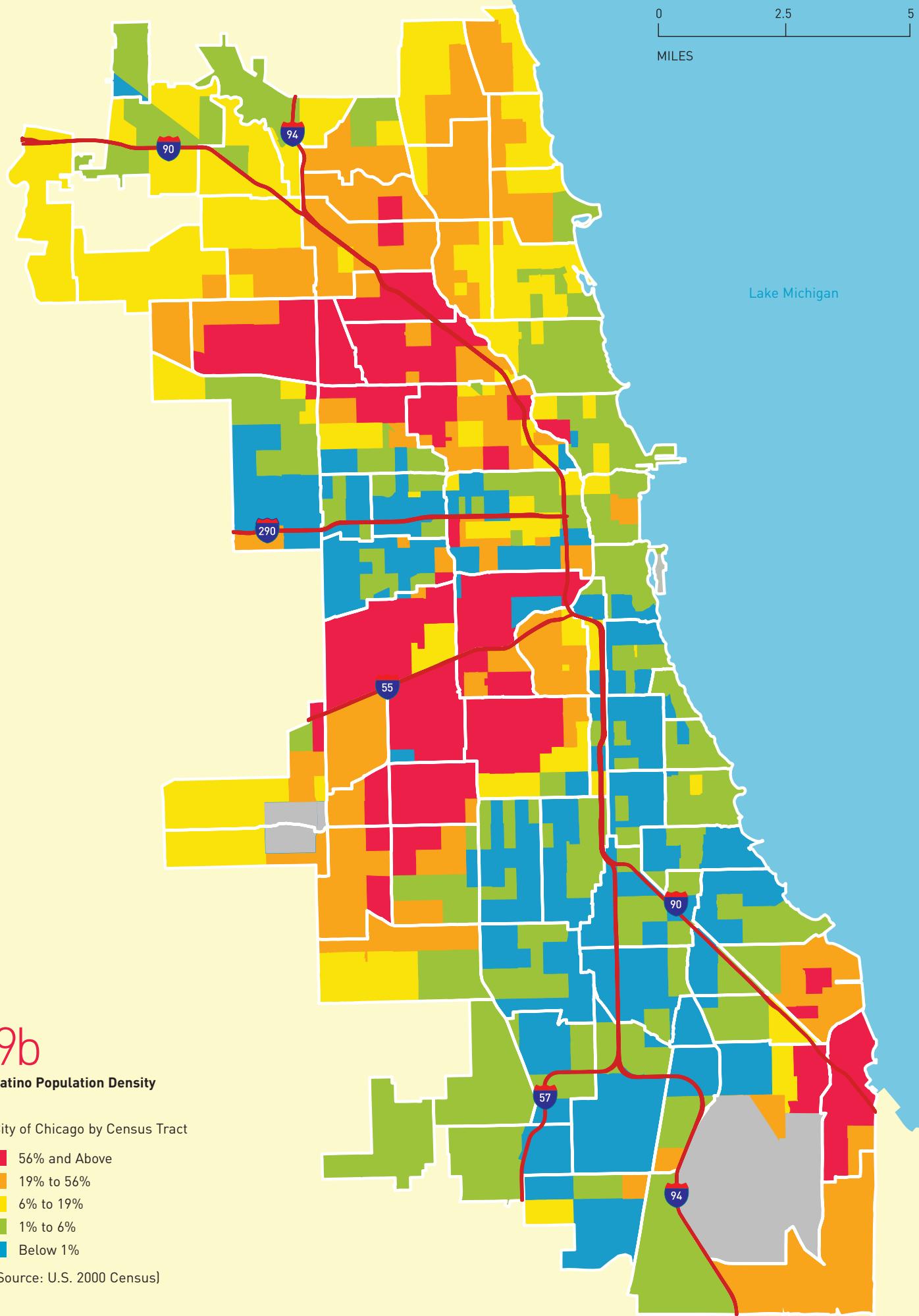
**It is important to recognize that race and ethnicity are not perfectly correlated with an area's level of arts participation.**

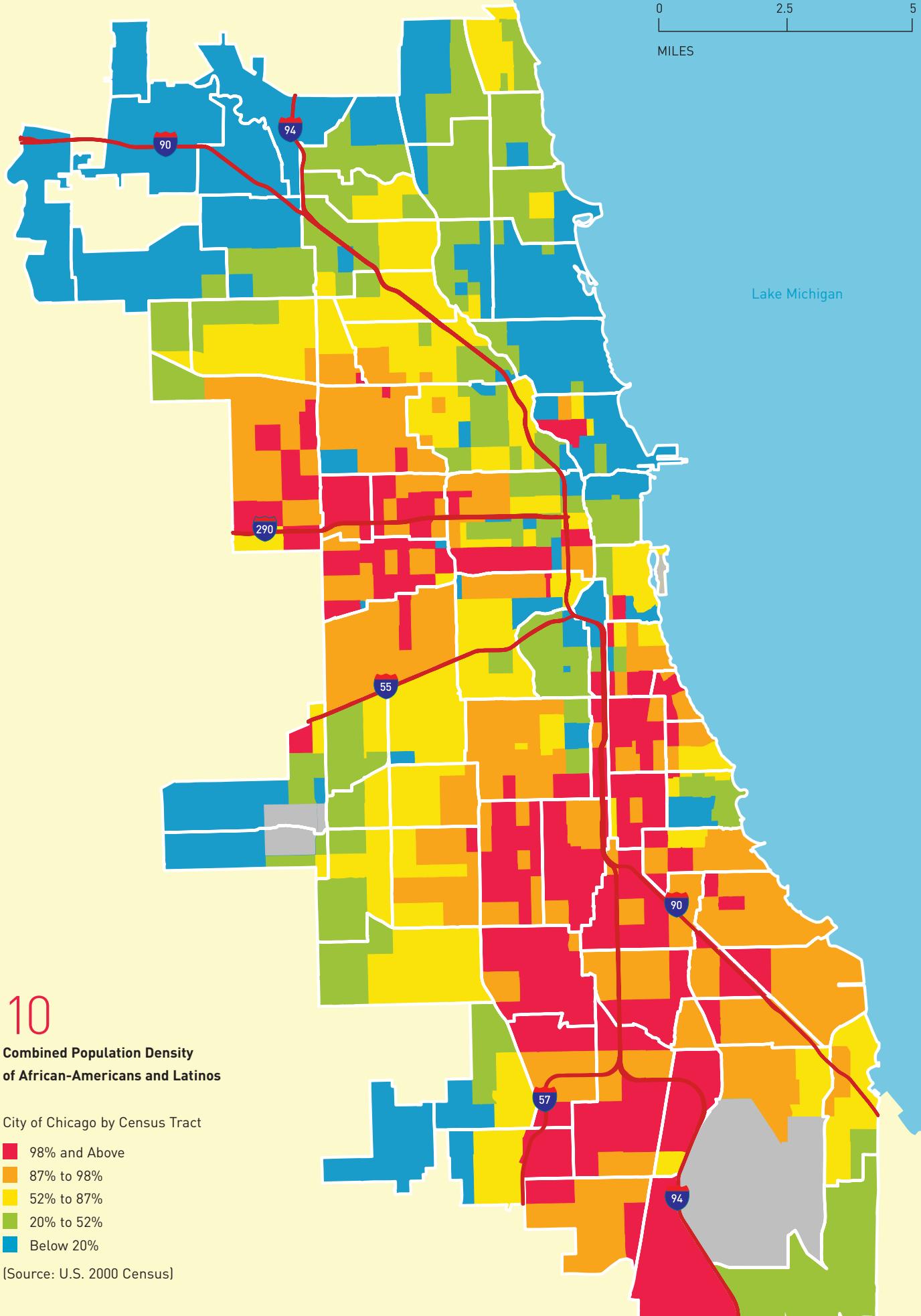
We observe that there are many census tracts in the city's northwest and southwest regions in which the percentage of the population that is either African-American or Latino approaches zero, yet these areas also have relatively low participation densities in the large arts organizations. Clearly, other factors besides race and ethnicity must account for at least some of the differences in arts participation among areas of the city.

## Predictors of Participation

**One goal of this study is to learn whether factors other than an area's ethnic composition account for the apparent tendency for arts participation to be highest in predominantly white communities and lowest in African-American and Latino communities.**







To better understand these patterns of arts participation, we also analyzed the geographic distributions of three socioeconomic factors that are known to be associated with arts participation: (i) household income, (ii) educational attainment, and (iii) household structure. This third factor takes into account the number of persons in the household, the ages of adult household members, whether the household has children, and whether the household is headed by an unmarried woman.

To motivate our analysis of this question we present measures of the distribution of household income and educational attainment by census tract in two maps following Map 10, which shows the geographic distribution of ethnicity. In Map 11, we identify communities according to the level of median household income in the census tract.

**Median household income** is the level of income for which 50 percent of the households in the area have a lower income and 50 percent of the households have a higher income. Areas with annual median household incomes greater than \$59,000, as indicated in red on the map, are concentrated north of downtown along Lake Michigan. By contrast, as indicated by the blue, the lowest median household incomes—less than \$31,000—are concentrated on the West Side and in parts of the South Side of the city. The correlation between arts participation in an area and its median household income is apparent when comparing Map 11 to Map 8.

**Arts participation is generally high in communities with the highest household incomes, and it is generally low in areas with the lowest incomes.**

This is seen in the maps by observing that the areas that are red in one map also tend to be red in the other. Likewise, areas shaded in blue in one map also tend to be shaded in blue in the other. However, both these correlations are by no means perfect.

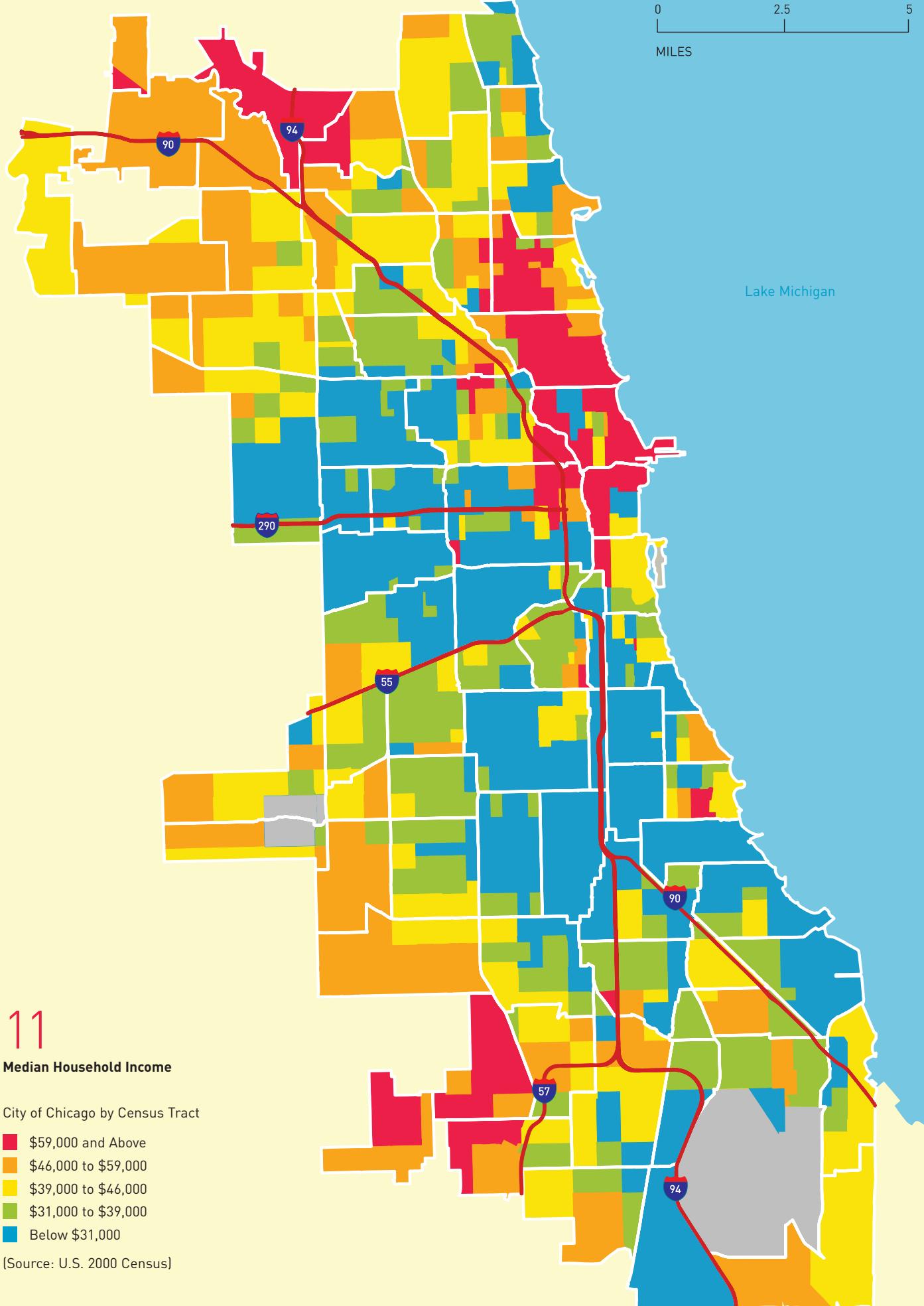
**Specifically, although there are no low income areas with high arts participation densities, there are many medium and high income areas that appear to have low arts participation densities.**

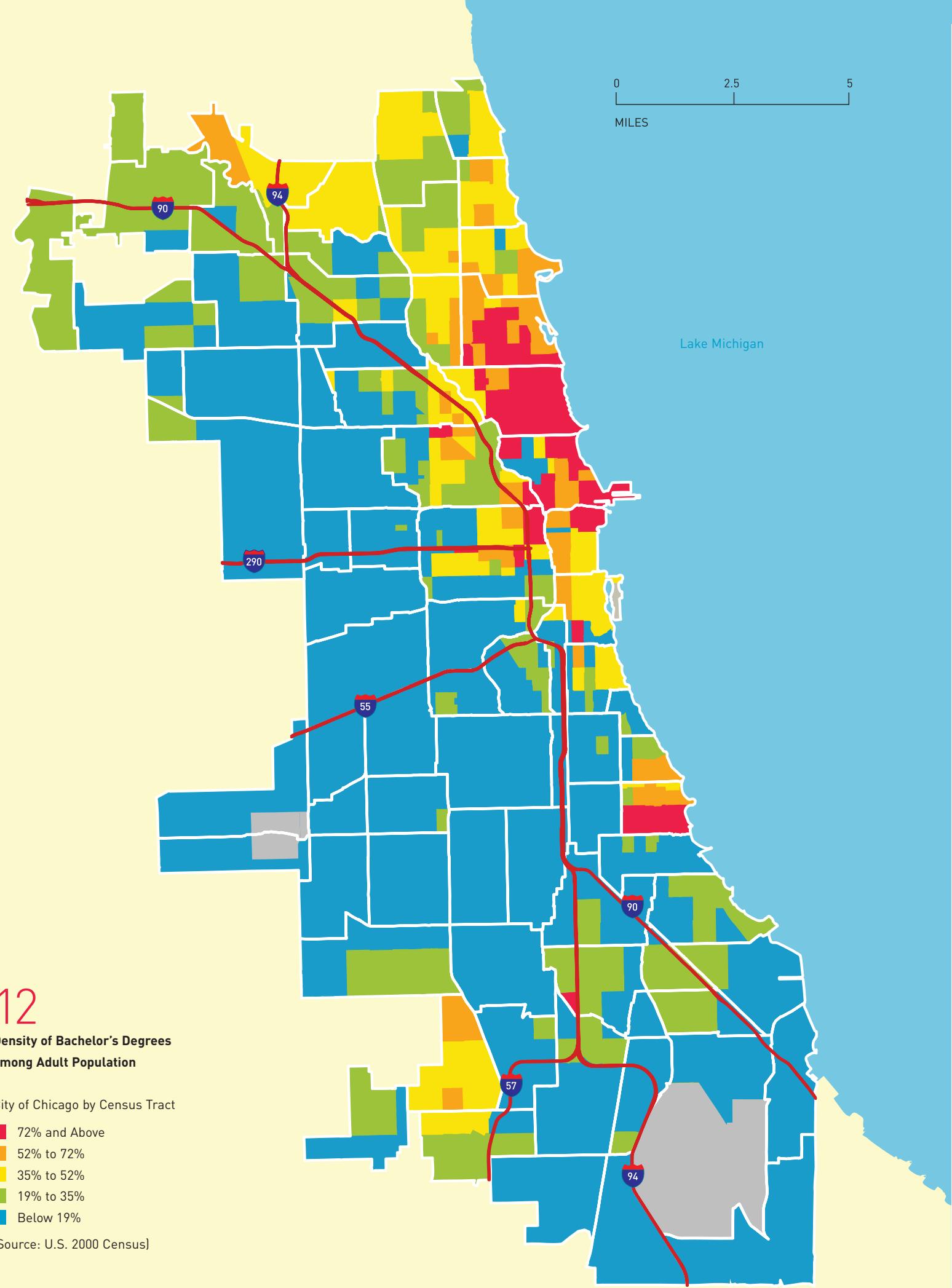
An example of such an area is in the northwest part of the city. There, median incomes are relatively high, yet participation in large arts organizations is low.

**Arts participation is generally high in communities with high levels of educational attainment, and it is generally low in areas with low educational attainment.**

Map 12 shows that arts participation is positively correlated with high levels of educational attainment. One measure that works well, because it is visually evident and highly correlated with arts participation in an area, is the percentage of people with a bachelor's degree or higher. Many of the areas with high median household incomes in Map 11 also have relatively large percentages of persons with at least a bachelor's degree. In the red areas of Map 12, more than 72 percent of adult residents age 25 and over have a bachelor's degree or higher. By contrast, the blue areas indicate that fewer than 19 percent of the population has bachelor's degrees. Not surprisingly, areas with relatively high levels of educational attainment also tend to have high incomes. But once again, these correlations are not perfect.

We also find, but do not show, similar correlations with our measures of household structure. Larger households tend to be in low income areas with lower arts participation densities.





## Modeling Participation: Does Ethnicity Still Matter?

As evidenced by Maps 9a, 9b, and 10, Chicago is a city that is segmented into many ethnic enclaves. But ethnicity is only one of several indicators related to participation with the large arts and cultural organizations.

**This study shows that there are many white communities unengaged in the larger arts organizations, just as with African-American and Latino communities.**

If communities with similar socioeconomic characteristics are compared, will differences in participation with the large organizations still be associated with the ethnic composition of an area's population?

To address this question, we developed a statistical model that associates an area's arts participation density with measures of its median income, household structure, and educational attainment. Using this model, we estimate the average relation between each of our socioeconomic factors and arts participation in the large organizations. For example, we find that if we compare areas with similar levels of educational attainment and household structure, the areas with higher median incomes generally have higher levels of participation in the large arts organizations.

**The main purpose of our statistical model is to predict what an area's participation density in large arts organizations might be if only socioeconomic variables—and not the community's racial and ethnic composition—are considered in predicting participation.**

The difference between the actual participation density for an area and the participation density predicted by the model is a measure of whether the area has unexpectedly high or low participation in large organizations, given its socioeconomic characteristics. If actual participation exceeds predicted participation by a large amount, this means that compared with other areas with similar socioeconomic characteristics (median household income, educational attainment, and household structure), this area has an unexpectedly high level of arts participation. By contrast, if actual participation is far less than its predicted participation, this means that compared with other areas with similar characteristics, this area has an unexpectedly low level of arts participation in the large organizations.

Because we compare each census tract to other census tracts with similar socioeconomic characteristics, it is possible for high income areas, such as those along Lake Michigan and north of downtown, to have unexpectedly low levels of arts participation in large organizations, and for low income areas, such as those in the South and far West Sides of the city, to have unexpectedly high levels of arts participation in large organizations.

**It is important to understand what the findings from this analysis represent.**

To appreciate the use of our statistical model, it is important first to understand the meaning of potential results. If we find that the concentration of African-Americans and Latinos in an area is essentially uncorrelated with whether the area has either an unexpectedly high or low arts participation density, then we have evidence that differences in participation in large organizations are largely due to incomes, educational attainment, household structure, and possibly other unmeasured factors; in this scenario, it is not likely due to the community's ethnic composition. Alternatively, if we find that having unexpectedly low arts participation densities is related to the ethnic composition of an area, there would be evidence that ethnicity may be a contributing factor to the level of participation in the large arts organizations in Chicago.

Map 13 displays the expected participation in large organizations by census tract for the City of Chicago, based on our statistical model. This map shows the geographic distribution of arts participation that we expect based on an area's socioeconomic characteristics. The relatively close correspondence between the expected and actual patterns (in Map 8) of arts participation indicates that the socioeconomic characteristics that we study explain much of the variation in arts participation in Chicago.

Although our measures of expected and actual arts participation are similar, they are not the same. In some areas participation in the large organizations is greater than expected while in others it is less than expected. For each census tract in the City of Chicago, we used our statistical model to compute the measure of unexpected arts participation. Map 14 presents the geographic distribution of our measure of unexpected participation in Chicago's large arts organizations. The census tracts shaded in red are areas with the highest unexpected participation densities. In other words, after taking into account the socioeconomic characteristics of these areas, we find that participation in the large organizations is relatively high. In the orange shaded areas, arts participation is only somewhat higher than expected. By contrast, census tracts shaded in blue are areas in which participation in the large organizations is unexpectedly low. The areas shaded in yellow represent arts participation densities that are close to the levels that we expect based on the community's median income, household structure, and educational attainment.

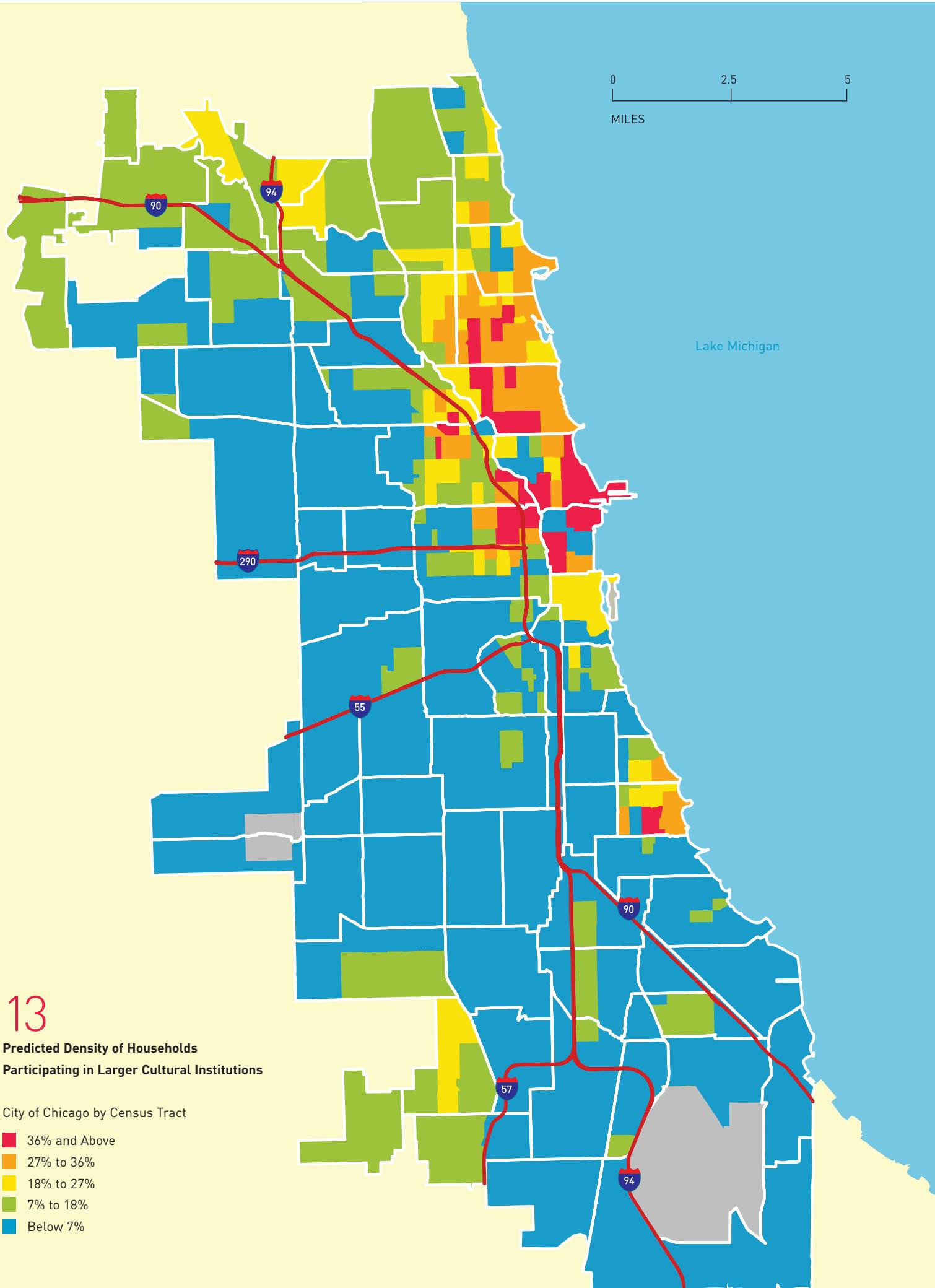
The pattern of unexpected levels of arts participation in the large organizations is much less discernable than the patterns observed for actual participation in Map 8. Recall that our earlier findings from Map 8 revealed that arts participation densities were the highest in communities extending north along Lake Michigan from downtown and in the Hyde Park and Kenwood area on the South Side along the lake. But in Map 14 showing unexpected participation in the large organizations, we do not observe that these same areas systematically have unexpectedly high levels of arts participation.

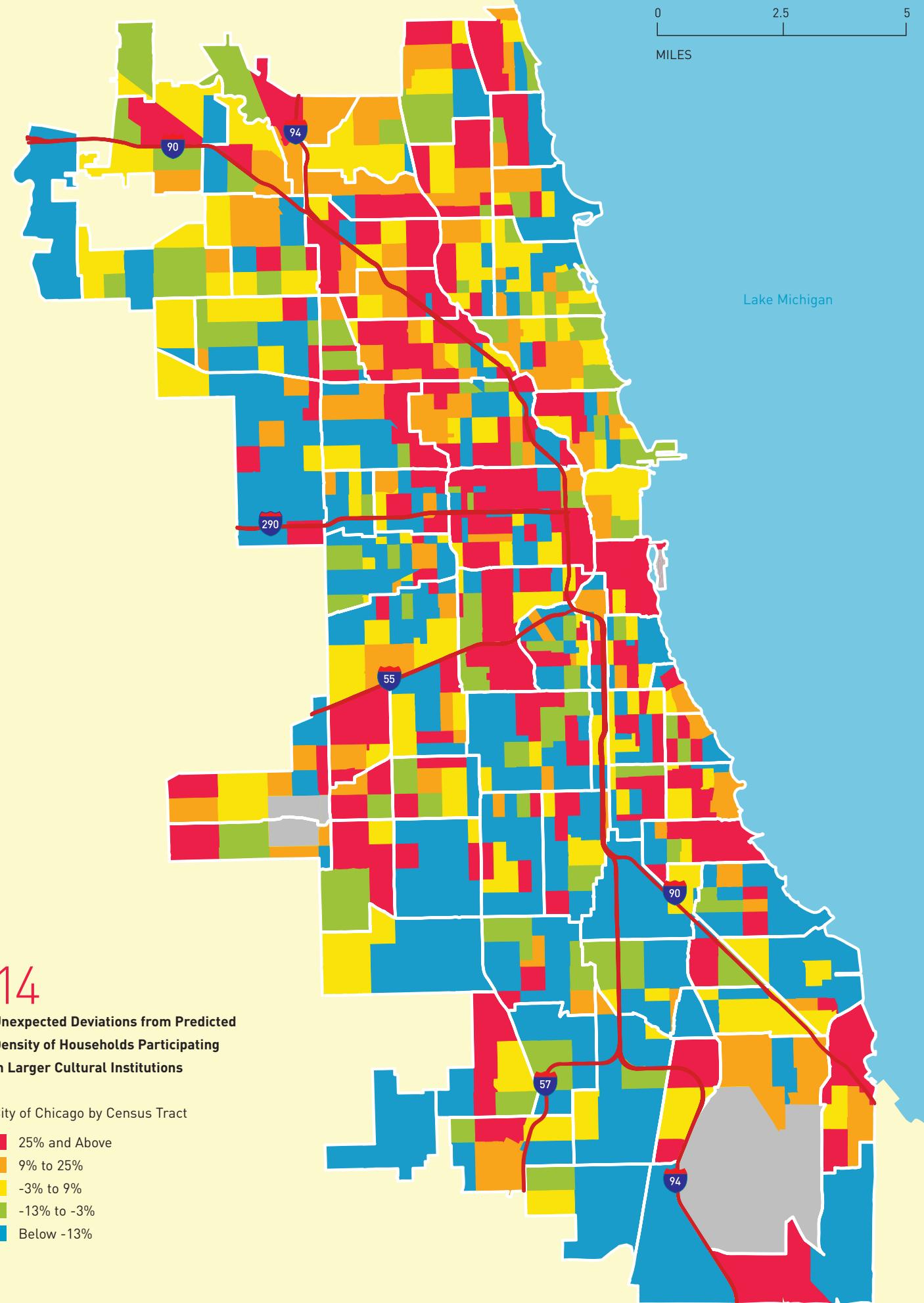
**The green and blue shading in some socioeconomically advantaged northside lakefront areas indicates that levels of participation in large organizations are lower than expected.**

In comparison with other areas of the city, arts participation in these lakefront communities is very high. But, given these areas' high levels of income and educational attainment, and the structure of their households, the expectation is that participation in the large organizations would be even greater than its current level.

**We find an association between the percentage of African-American residents in an area and unexpectedly low arts participation.**

Although the pattern of unexpected arts participation in large organizations is less discernable than the pattern of arts participation shown in Map 8, we find that even after accounting for an area's socioeconomic characteristics, areas with higher percentages of African-Americans are more likely to have unexpectedly low participation densities in the large arts organizations. The relationship we observe between our measure of unexpected arts participation and the percentage of an area's residents that are African-American suggests that when we compare two areas with similar socioeconomic characteristics, if the percentage of African-American residents is 10 percentage points larger in one area, then we predict that on average the participation density in large arts organizations





will be about 5 percent lower in the community with the larger share of African-American residents.

**We find no such association between the percentage of Latino residents in an area and our measure of unexpected arts participation.**

These results imply that ethnicity is a factor that can account for some of the lower rates of arts participation in large organizations for predominantly African-American areas of the city. However, they do not apply to Latino areas; in these neighborhoods, participation in large arts organizations is about what we would expect, given these areas' socioeconomic characteristics.

### **Explanations of Patterns in Unexpected Participation**

**No simple explanation can account for the patterns of variation.**

Our data shows that areas with higher concentrations of African-Americans are likely to have lower participation densities in the large arts organizations than areas with similar socioeconomic characteristics but larger concentrations of whites or Latinos. However, we do find that there are some predominantly African-American communities with unexpectedly high participation densities and others with unexpectedly low arts participation densities. They are unexpectedly low in the New City, Englewood, and West Englewood communities on the South Side of Chicago. The census tracts in these communities are frequently shaded green and blue, indicating that arts participation is below expected levels. So although these are relatively low income communities, arts participation is still lower than we would expect, given their socioeconomic attributes.

Conversely, census tracts in the predominantly African-American neighborhoods of Avalon Park, and Calumet Heights community areas to the east, often are shaded in yellow, orange, and red. This indicates that these areas have arts participation densities that either match (yellow) or exceed (orange or red) what we would expect based on these areas' socioeconomic characteristics. In predominantly African-American areas, differences in ethnic composition cannot be a factor accounting for these differences in our measure of unexpected participation. Moreover, since we have taken into account differences in these areas' socioeconomic characteristics, other unmeasured attributes of these areas and the people in them are likely at play.

## Ethnic, Diverse, and Other Institutions

The previous analysis considers only participation in the twelve arts organizations with revenue more than \$8 million. It shows that socioeconomic characteristics are major determinants of participation in Chicago's large arts and culture institutions. Furthermore, over and above these factors, the racial or ethnic composition of the community is related to participation.

The objectives of this study also include examining participation in Chicago's other arts institutions. A major question is whether these other institutions reach a different population than do the largest institutions. We are interested in contrasting the characteristics of their audiences with the audiences of the largest institutions, especially in terms of the geographical distribution of the participants.

We collected data from forty-nine additional institutions; sixteen of them were specifically targeted, the other thirty-three responded to our general invitation to participate. However, these forty-nine institutions do not constitute a representative sample of Chicago's arts institutions. Therefore, we cannot generalize our findings beyond the specific institutions included.

We consider three groups of organizations: those that direct their efforts toward a specific ethnic population [*Ethnic*]; those that direct their efforts toward a deliberately diverse population [*Diverse*]; and other smaller institutions [*Other*].

### Definitions:

Ethnically/culturally specific institutions [*Ethnic Institutions*]: Organizations whose mission statements explicitly identify their primary purpose as representing and/or targeting a particular ethnic or cultural group.

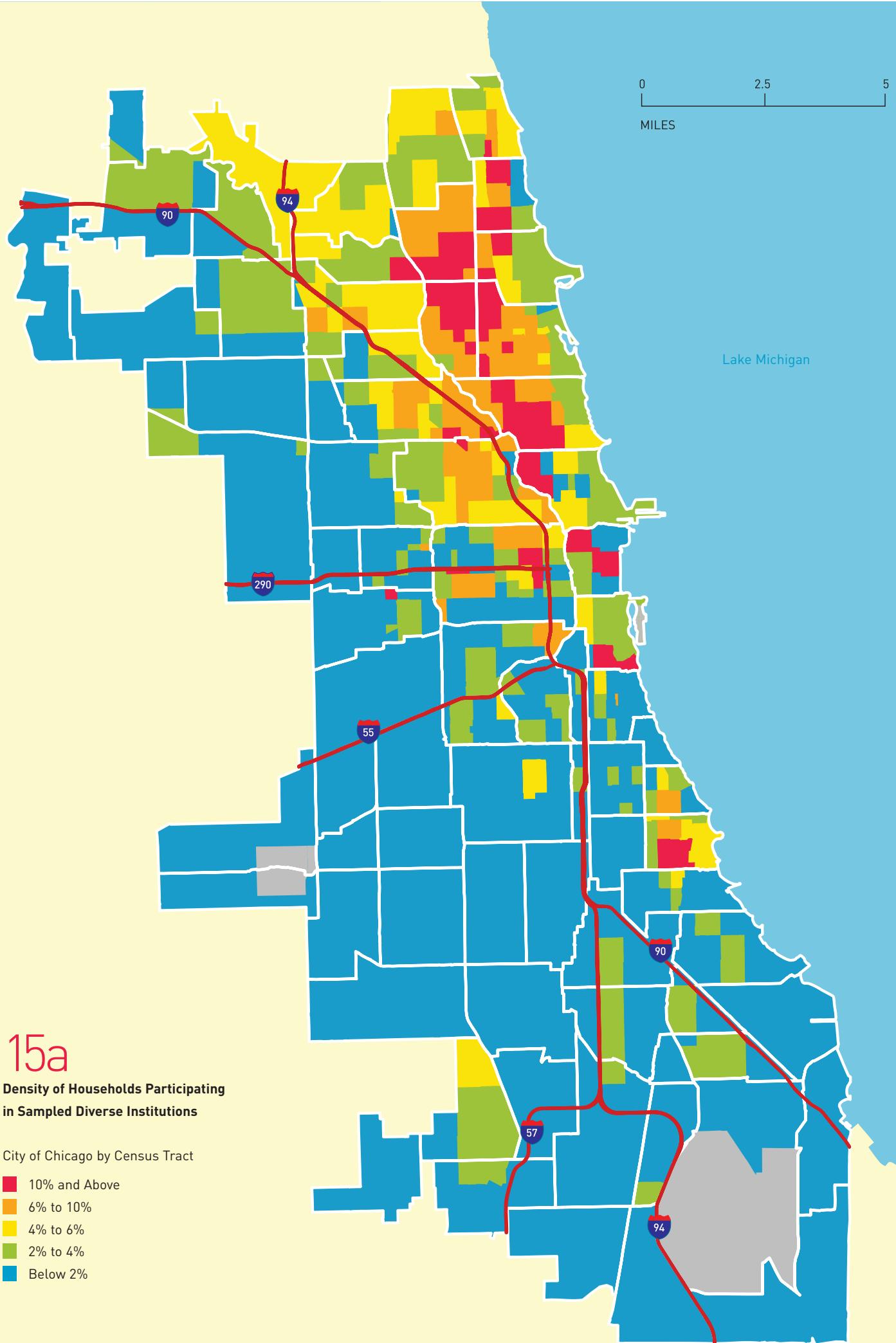
Ethnically/culturally diverse institutions [*Diverse Institutions*]: Organizations whose mission statements explicitly identify their primary purpose as representing and/or targeting multiple ethnic or cultural groups.

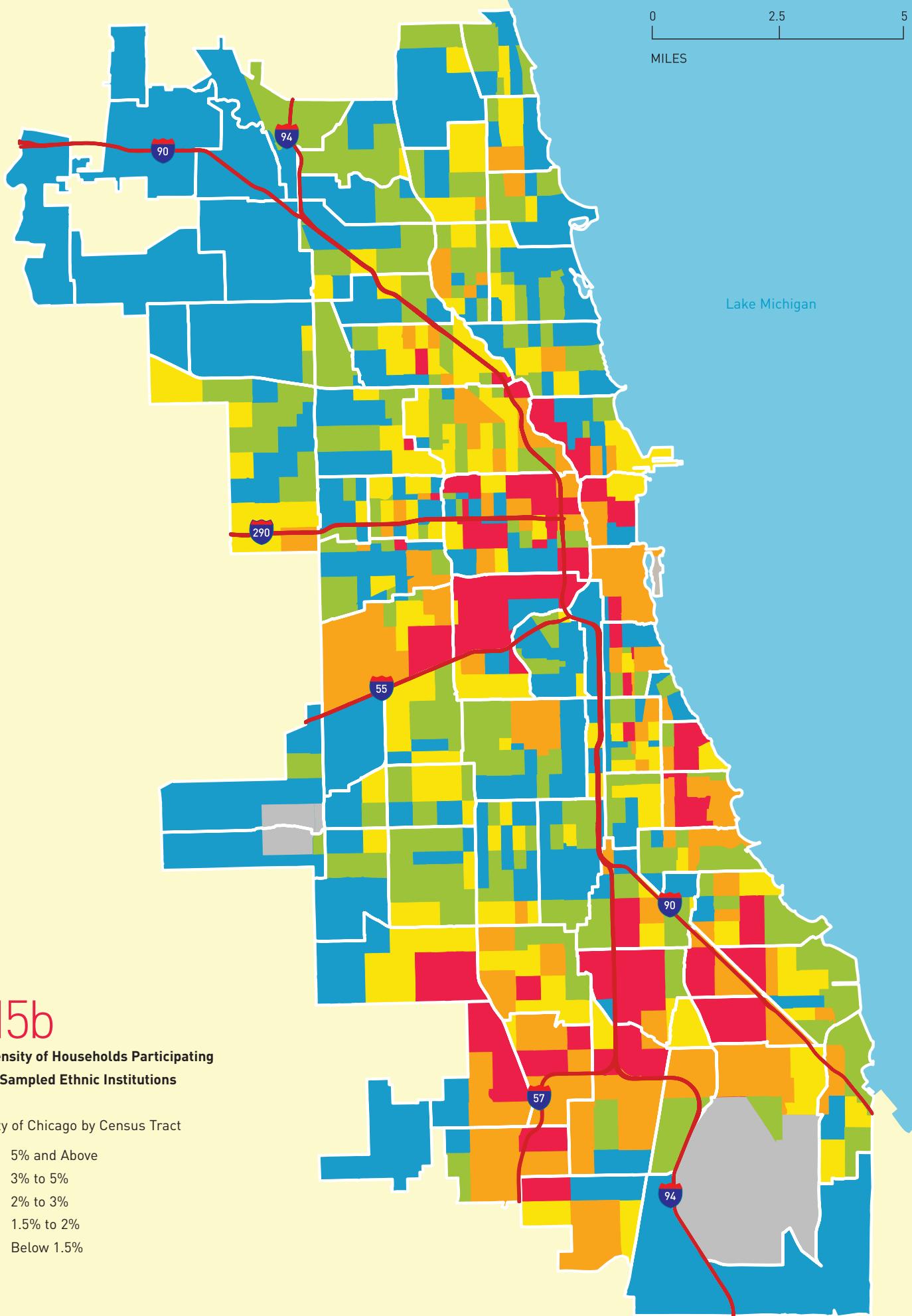
Other smaller institutions [*Other Institutions*]: Organizations whose budgets are below \$8 million and are neither explicitly *Diverse* nor *Ethnic*.

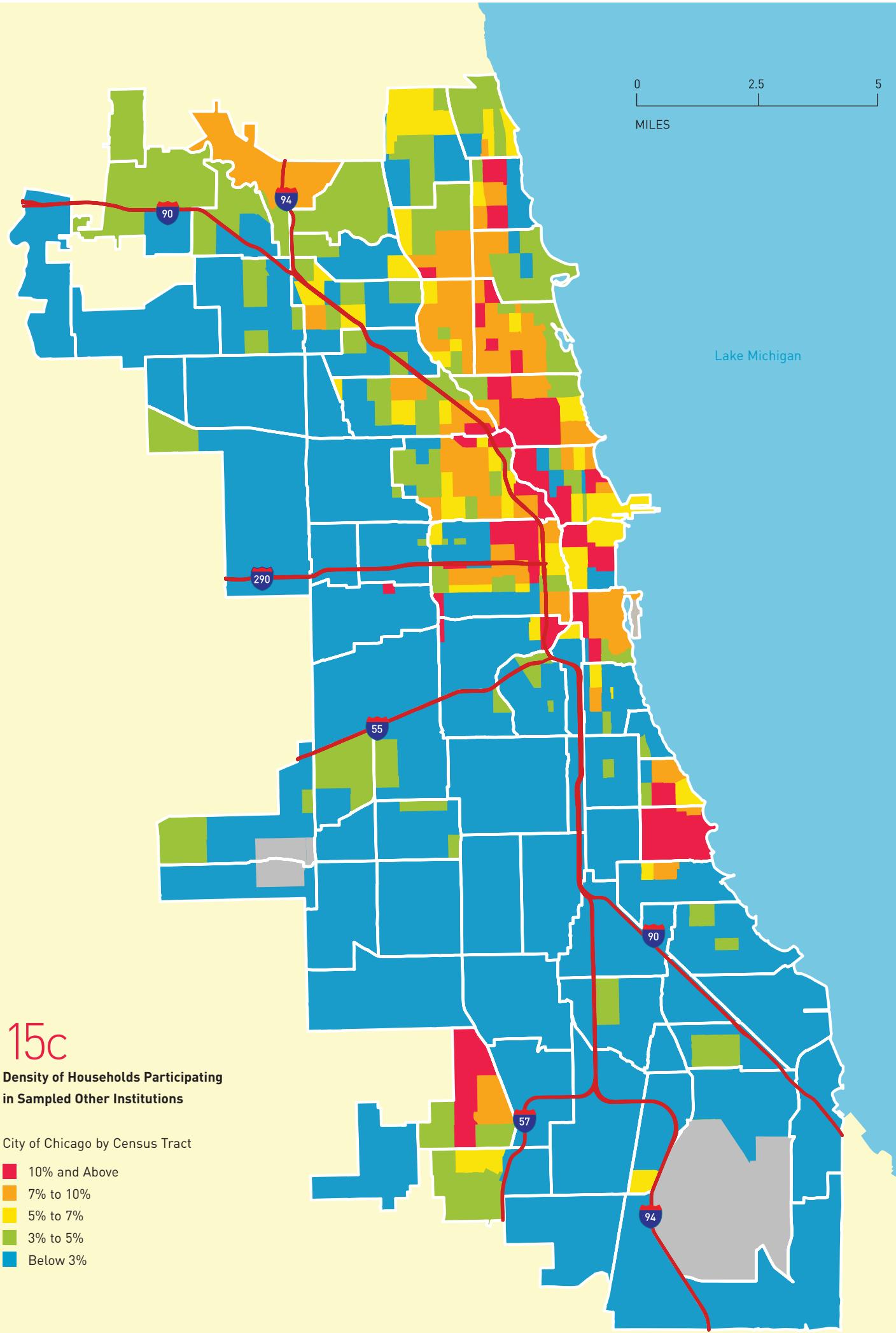
Maps 15a, 15b, and 15c present the distributions for Chicago. Once again, red represents the highest density of participation and blue the lowest. (The institutions in each category are listed in Appendix I.) It is clear that the audiences in these institutions are distributed differently across Chicago than the audiences for the larger institutions displayed in Map 8.

It is possible, however, that even though the audience distribution is different, the audiences themselves are not; it is possible that the smaller institutions simply attract the part of the audiences of the largest institutions that live in their own areas of influence. As our database contains the address of each household, we can check directly whether this is the case.

**Not only do the diverse and ethnic institutions engage a different audience than the large organizations, but the additional audience they reach is from a relatively untapped population.**







We matched all the addresses of participants in the smaller institutions against the address records for the large institutions. For each category—*Diverse*, *Ethnic*, and *Other*—we classified every household as either participating only in that category of institution or as participating also in a large institution. The results are shown in Tables 1, 2, and 3.

**Table 1: Participation Overlap between Diverse Institutions and Larger Cultural Institutions**

Overlap	Count	%
Diverse/Also in Larger Institutions	23,000	43
Diverse/Not in Larger Institutions	30,000	57
Totals	53,000	100

Table 1 shows that more than half (57 percent) of the households that participate in the *Diverse* institutions in our sample do not also participate in the larger institutions; thus these institutions are reaching an additional audience. Map 16 shows the distribution of this additional audience. It is mostly on the North Side, away from the lakefront, but with significant pockets on the South Side that do not appear in the density map for the large institutions.

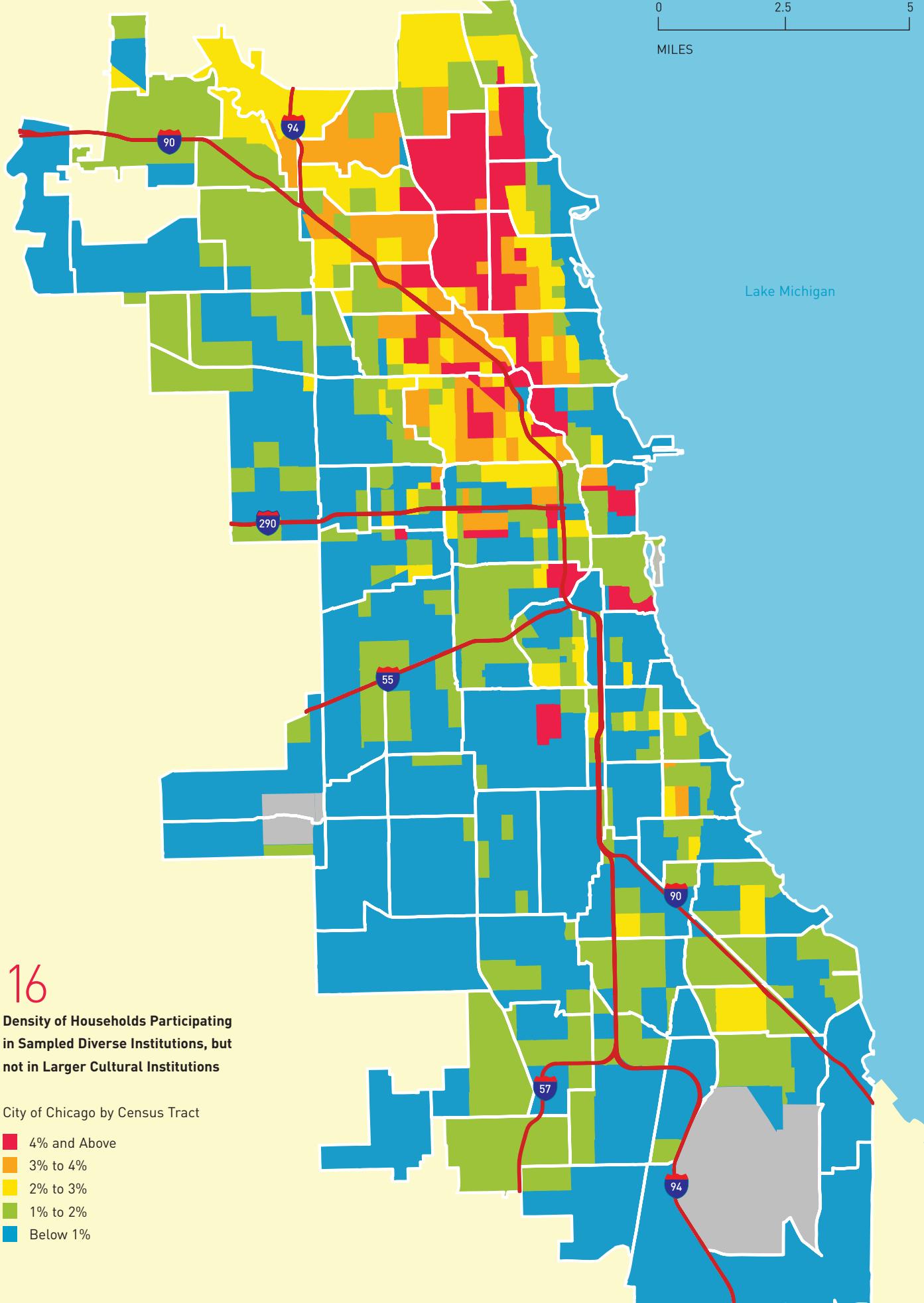
**Table 2: Participation Overlap between Ethnic Institutions and Larger Cultural Institutions**

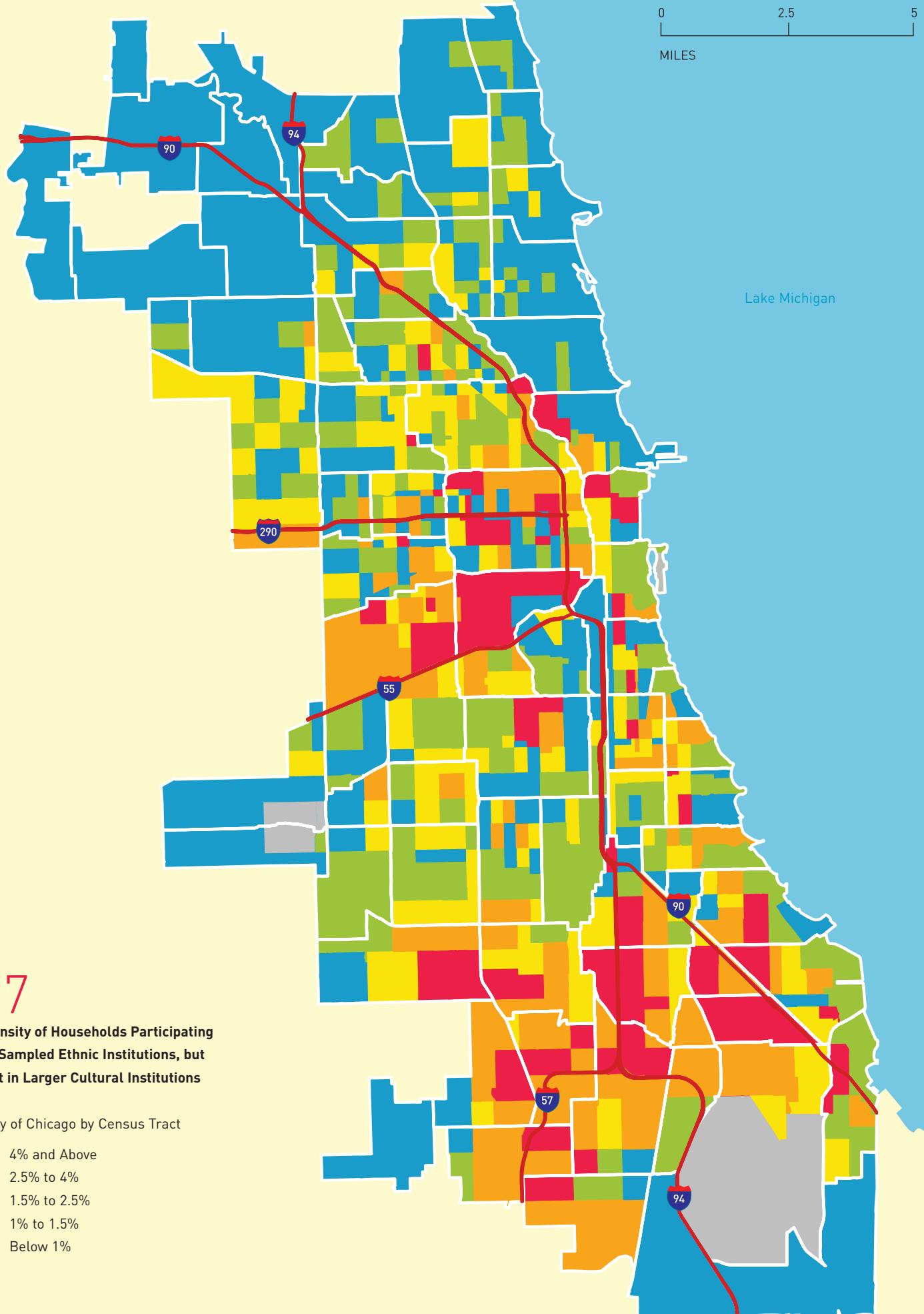
Overlap	Count	%
Ethnic/Also in Larger Institutions	11,000	27
Ethnic/Not in Larger Institutions	31,000	73
Totals	42,000	100

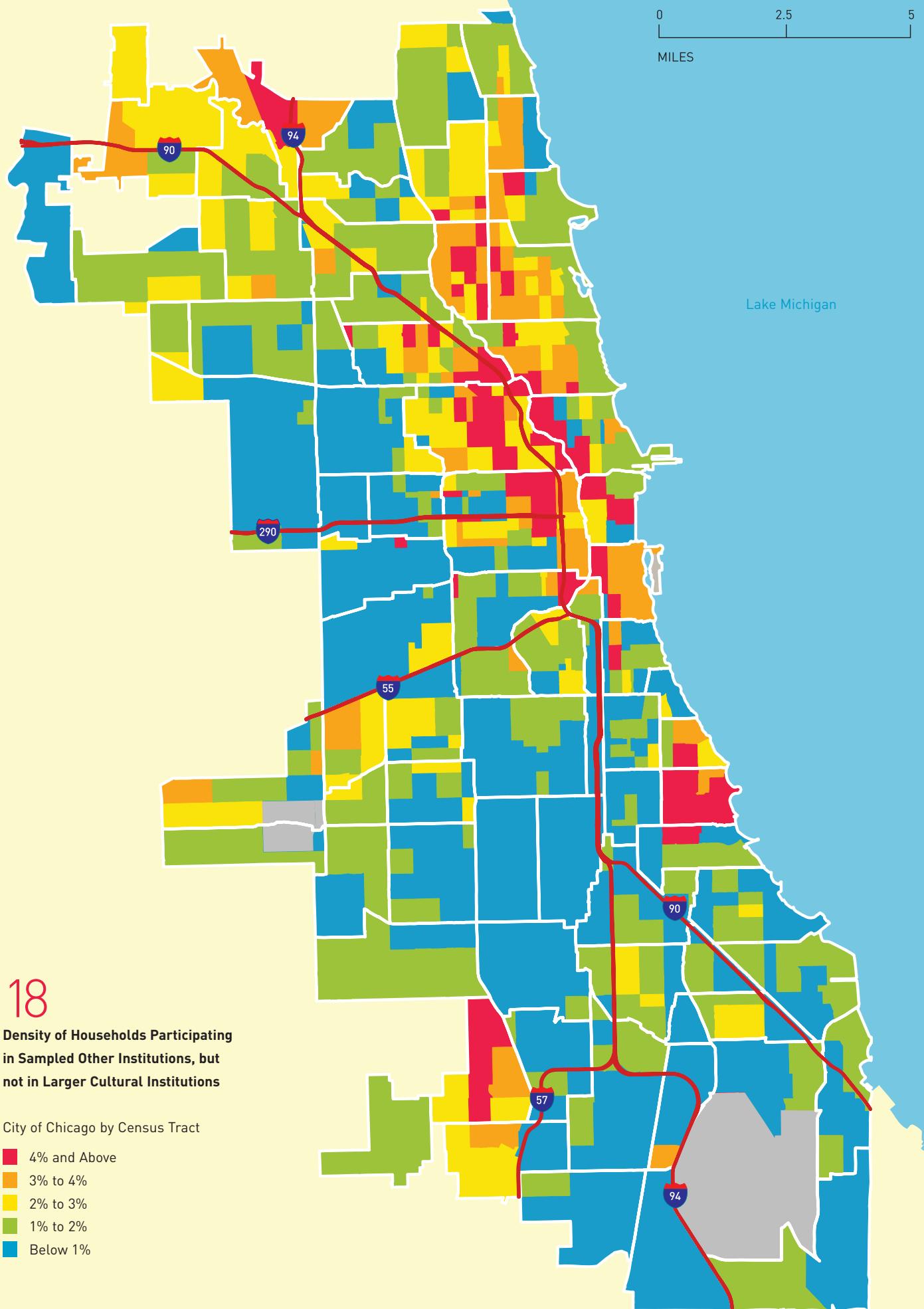
Table 2 shows that in the case of *Ethnic* institutions, the additional audience is an even greater proportion of the total. About three quarters (73 percent) of their audience does not participate in the larger institutions. Map 17, which displays the density of participation in ethnically specific institutions, is dramatically different from the general map of participation density. The concentrations are on the South Side and the south central areas, with relatively little density on the North Side, especially along the lakefront.

**Other smaller institutions also tap additional audiences; the location of these audiences depends on the nature and location of the institutions.**

To put these results in context, we look at the audiences for the *Other* arts organizations in our sample. Table 3 shows that, as for *Ethnic* and *Diverse* institutions, the majority (in this case, 64 percent) of the audience does not participate in the larger organizations. Map 18 shows the geographical distribution of this additional audience. The concentrations are on the North Side, not by the lake, with pockets of high density in the Hyde Park and Kenwood and Beverly areas on the South Side.







**Table 3: Participation Overlap between Other Institutions and Larger Cultural Institutions**

Overlap	Count	%
Other Small/Also in Larger Institutions	56,000	36
Other Small/Not in Larger Institutions	102,000	64
Totals	158,000	100

**Each category of arts organization reaches an additional audience.**

Across all three categories of organization, therefore, we find that additional audiences are reached by the range of Chicago's arts organizations. Though there are some overlaps across the categories, the major part of each category's audience is an addition to overall participation.

The geographic distributions of participation in the smaller organizations differ from the distribution for the large arts organizations. Participation in the smaller institutions in our sample is more spread out across the city than is participation in the large arts organizations. This raises the question of whether, if we add together participation in the large organizations with that of all other organizations, we would find the same set of determinants for arts participation. We hope to address that question in future research.

Overall these data provide a striking illustration of the specificity of the audiences of different categories of institutions, and make it clear that participation in the larger institutions cannot be taken as representative of arts participation in general. While recognizing the great importance of these flagship institutions, it is also important to recognize the vital role played by Chicago's other institutions. In future research we hope to accumulate a more comprehensive data set that will enable us to address the issue of the determinants of arts participation in general.

## Conclusion

The primary focus of this project was on participation in Chicago's largest not-for-profit cultural institutions by the African-American and Latino communities. A secondary focus was on participation in smaller and more specifically targeted institutions, to see whether they engage a different population than the large institutions. The data we used were built from the records of the cultural institutions; each individual-level piece of data was an administrative record of a transaction between the institution and an individual or household.

We find that participation in Chicago's largest arts and cultural organizations is highest in predominantly white, high income areas of the metropolitan area. Areas with the highest participation densities are community areas in Chicago and townships in the suburbs that are north of downtown bordering on Lake Michigan. A few other areas that also have relatively high rates of arts participation are scattered about Cook County, including areas with more ethnically diverse populations such as Hyde Park on the city's South Side and Oak Park in the near western suburbs. In these areas roughly one household in two participates in some way in the city's largest arts organizations.

By contrast, participation rates are low throughout much of the rest of the metropolitan area. However, they are consistently lowest in areas with large percentages of African-American or Latino households. These areas include Chicago's South and West Sides as well as suburban communities in Cook County with relatively large minority populations. In these low participation areas roughly one household in twenty participates in the city's large organizations.

Measures of more intensive forms of arts participation reveal even greater geographic concentration of participation. For example, the geographic distribution of donors to these organizations is even more concentrated in predominantly high income areas than is the distribution of all forms of participation. Likewise, the proportion of households participating in more than one organization is higher in these areas as well. We plan to continue to explore these issues.

To many familiar with Chicago's arts community, these participation patterns may not be surprising. However, one of our most important findings is that socioeconomic attributes are the most important predictors of the density of arts participation. Among the characteristics that we considered were an area's median household income, the percentages of residents with bachelor's or master's degrees, household size, and the age of its adult population. These characteristics of a community or neighborhood can explain much but not all of the variation in arts participation densities among areas in Chicago. As such, ethnicity represents only a part of the picture; socioeconomic characteristics are much stronger predictors of who does and does not participate in these organizations.

There is no earlier benchmark with which to compare the current situation. Thus, we cannot address whether progress is being made. Indeed, a major purpose of this study is to provide that baseline for future studies. Currently, however, Chicago's large arts organizations are not successfully engaging households in areas with poor socioeconomic backgrounds. Both predominantly minority and predominantly white areas with relatively low household incomes, low levels of educational attainment, and large households participate in the city's large arts organizations at relatively low rates. This finding suggests that to engage such households, these organizations may have to reconsider how they deliver their services, their pricing structure, and the times they make their services available to this audience.

Although our findings underscore the importance of an area's socioeconomic characteristics for understanding patterns of arts participation in Chicago, a neighborhood's ethnic composition still appears to matter. Even when we compare predominantly white and African-American communities with similar socioeconomic characteristics, we find that participation rates in the city's largest arts organizations tend to be lower for predominantly African-American communities. We did identify some predominantly African-American areas in which arts participation was much higher than expected. However, when an area's rate of participation in large organizations was lower than expected, that area was more likely to be predominantly African-American than predominantly Latino or white.

When we consider participation with smaller and more targeted arts organizations, we find a different story. Not only do the diverse and ethnic institutions tap a different population, but the audiences they tap are relatively unengaged with the larger institutions. This finding holds especially true for the smaller organizations whose missions target particular ethnic audiences. What is clear is that among the organizations in our sample, participation in these smaller organizations is more geographically dispersed than the corresponding distributions of participation for the larger organizations. Furthermore, communities with predominantly African-American and Latino populations appear to be well represented in the audiences of these organizations.

An important caveat to the foregoing finding is that most of the area's small to medium-size arts organizations (those with revenue under \$8 million) are not adequately represented in our sample. Without a larger and more representative sample of these organizations, we cannot say for sure whether our findings on participation in these organizations reflect their audience more generally or just the participation patterns for the smaller organizations represented in our sample. We propose to address this important question in future research.

# Appendix I

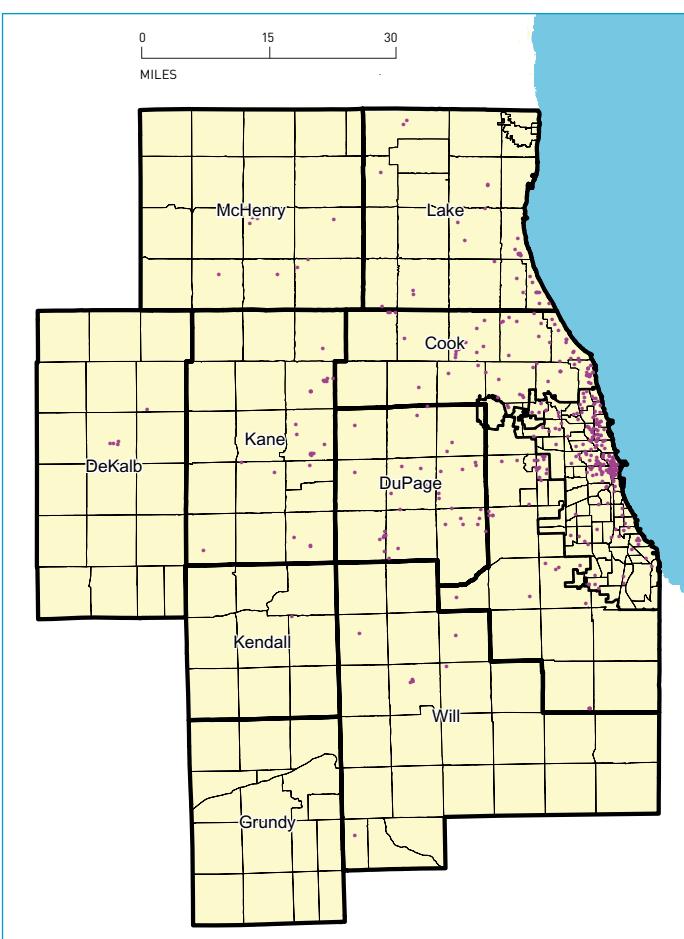
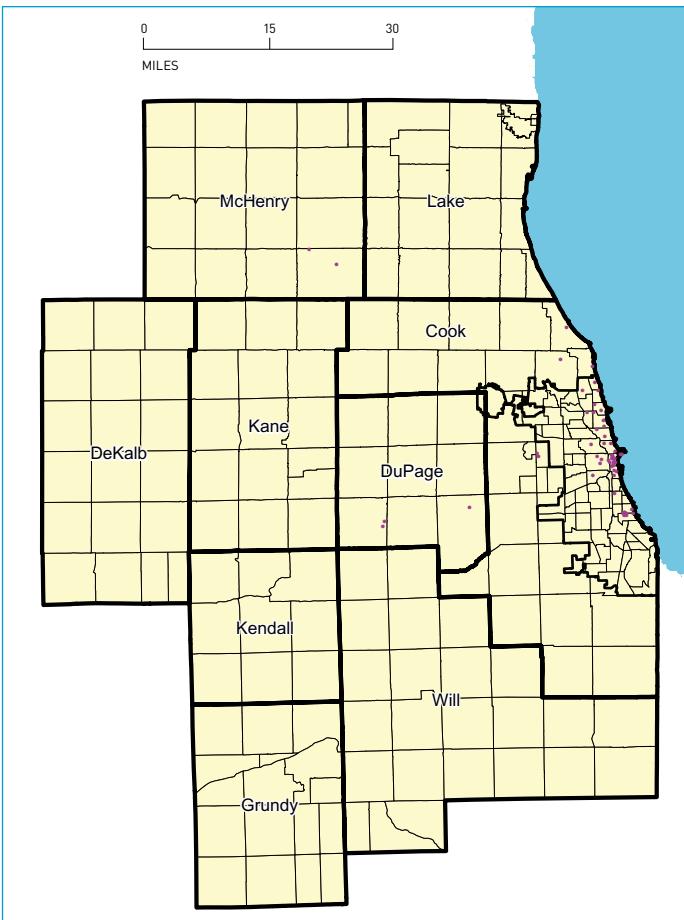
## Partnering Organizations by Category

Larger Cultural Institutions	All Others
The Art Institute of Chicago	Beverly Arts Center
Auditorium Theatre Council	Chicago ( <i>a cappella</i> )
Chicago Historical Society	Chicago Architecture Foundation
Chicago Shakespeare Theater	Chicago Artists' Coalition
Chicago Symphony Orchestra	Chicago Children's Museum
Chicago Theater Group, Inc. (The Goodman Theatre)	Chicago Humanities Festival
The Field Museum	Chicago Opera Theater
Joffrey Ballet of Chicago	Christian Youth Theater of Chicago
Lyric Opera of Chicago	Court Theatre, University of Chicago
Museum of Contemporary Art	David and Alfred Smart Museum of Art, University of Chicago
Museum of Science and Industry	DuPage Children's Museum
Steppenwolf Theatre Company	Evanston Historical Society
<b>Diverse Institutions</b>	First Folio Shakespeare Festival
Chicago City Theatre (Joel Hall Dancers & Center)	Frank Lloyd Wright Preservation Trust
Chicago Cultural Center Foundation	Halevi Choral Society
Chicago Sinfonietta	Harris Theater for Music and Dance
Guild Complex	Hubbard Street Dance Chicago
Illinois Humanities Council	Hyde Park Art Center
Merit School of Music	McHenry County Music Center
Old Town School of Folk Music	Museums in the Park
People's Music School	Music Theatre Workshop
Sherwood Conservatory of Music	Naperville Heritage Society
Urban Gateways	Oriental Institute, University of Chicago
<b>Ethnic Institutions</b>	Redmoon Theater
Black Ensemble Theater	The Renaissance Society at The University of Chicago
Deeply Rooted Productions	Rockefeller Memorial Chapel, University of Chicago
DuSable Museum of African American History	Scrap Mettle SOUL
The HistoryMakers	Skokie Valley Orchestral Association
International Latino Cultural Center of Chicago	Unity Temple Restoration Foundation
Mexican Fine Arts Center Museum	The University of Chicago Presents
South Side Community Art Center	Victory Gardens Theater
	William Ferris Chorale

## Appendix II

### Location of Chicago Area

#### Cultural Organizations



## Appendix III

### Modeling and Prediction

To calculate our measure of unexpected participation, we specified and estimated the parameters of a statistical model that related the participation density in arts organizations for each census tract to several socioeconomic characteristics for that tract.

- To account for differences in income among areas we used the natural log of the median household income in the tract. We also experimented with using median income and its square.
- To account for educational attainment we used the percentage, and its square, of residents over 25 years of age who had a bachelor's degree. We also controlled for the percentage of residents that had a master's level or higher degree.
- To account for the age structure of the census tract we used the percentage of residents between the ages of 35 and 49 and between the ages of 50 and 65. We also interacted these two age variables with the percentage of residents with a bachelor's degree.
- To account for differences in household structure among tracts we considered the average household size, percentage of households headed by a female with children, percentage of households with children, and percentage of households with one member. Once we accounted for these variables, the percentage of households headed by a woman with children had no explanatory power in the model and so it was dropped from our analysis.

We measured participation in our analysis as the natural log of the participation density in large organizations. Each of the socioeconomic characteristics was related linearly to this variable. We estimated our statistical model using the method of least squares. We considered several variations on the model where we included or excluded some of the variables described above. We also alternatively excluded some census tracts from the analysis depending on their small size. We weighted the observations by the number of occupied households in the census tract. Finally, we adjusted downward the participation densities in the downtown Loop community area to account for the relatively large number of business addresses from this part of the city in our database. The purpose of estimating these variations in our statistical model was to see whether our findings on ethnic composition of a community were sensitive to our specification and assumptions about the data.

The unit of analysis was the census tract. There are 865 such tracts in Chicago. Because we excluded tracts with small numbers of people, we used only 810.

## Appendix IV

### Glossary

**Arts participation/audience participation:** Individuals who have through an action, or a series of actions, engaged themselves with one or more of the partnering organizations, resulting in their name and address being included on a mailing list.

**Census tracts:** The U.S. Census Bureau defines census tracts to be small, relatively permanent statistical subdivisions of a county. They are relatively compact, continuous land areas. Tract boundaries normally follow visible features, such as roads, but may follow governmental unit boundaries. They are intended to be relatively homogeneous units with respect to population characteristics, economic status, and living conditions. Census tracts average about 4,000 inhabitants. (Source: U.S. Census Bureau website)

**Chicago metropolitan statistical area (CMSA):** the fourteen-county area that includes Cook, DeKalb, DuPage, Grundy, Kane, Kendall, Lake, McHenry, and Will Counties in Illinois; Kenosha County in Wisconsin; and Jasper, Lake, Newton, and Porter Counties in Indiana.

**Community:** defined as either a census tract, which typically consists of approximately 4,000 residents; a community area in the City of Chicago; or a township in the surrounding suburbs.

**Community areas:** districts that were delineated in the 1920s to identify areas with a distinct history and community awareness.

**Data:** records of the study's partnering arts and culture institutions. Each data point is an administrative record of a transaction between the institution and an individual or household.

**Density of participation:** a measure of the proportion of households in a community that participate in an arts organization or organizations. It is defined as the ratio of the number of households that appear in the databases of these organizations divided by the total number of households in the community.

**Diverse institutions:** organizations whose mission statements explicitly identify their purpose as representing and/or targeting multiple ethnic or cultural groups.

**Educational attainment:** refers to the percentage of adults in an area who are 25 or older who have a bachelor's degree or higher.

**Ethnically/culturally specific institutions:** organizations whose mission statements explicitly identify their purpose as representing and/or targeting a particular ethnic or cultural group.

**Household:** includes all the persons who occupy a housing unit. A housing unit is a house, an apartment, a mobile home, a group of rooms, or a single room that is occupied (or if vacant, is intended for occupancy) as separate living quarters. The occupants may be a single family, one person living alone, two or more families living together, or any other group of related or unrelated persons who share living arrangements. (Source: U.S. Census Bureau website)

**Larger institutions:** arts and culture institutions whose total revenue exceeds \$8 million.

**Median household income:** an approximate measure of the household income of the typical household in an area. It divides the household income distribution into two equal parts: one-half of the cases fall below the median household income, and one-half above it. (Source: U.S. Census Bureau website)

**Mid-size and small institutions:** arts and culture institutions whose total revenue is under \$8 million.

**Nonrespondents:** those arts and culture organizations that did not participate in the study.

**Partnering organizations:** those arts and cultural organizations that participated in the study by submitting their mailing lists.

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