



CULTURAL ENGAGEMENT IN CALIFORNIA'S INLAND REGIONS

Research Commissioned by The James Irvine Foundation

September 2008

ALAN S. BROWN

JENNIFER L. NOVAK

WITH AMY KITCHENER



ABSTRACT

Cultural Engagement in California's Inland Regions investigates patterns of cultural engagement in two rapidly-growing and racially diverse regions of California, the San Joaquin Valley and the Inland Empire, which together account for nearly 8 million people. The research was commissioned by The James Irvine Foundation to develop a broader, inclusive definition of cultural engagement, to take stock of patterns of engagement in the two regions, and to gain a sense of how it might support culture in these areas more equitably and more effectively. Two major data collection efforts were undertaken. The first was a door-to-door intercept survey of over 1,000 randomly-selected households in six distinctly different neighborhoods. The second was a self-administered survey of over 5,000 residents of the two regions, promoted as the "California Cultural Census" and conducted both online and through intercept work at various locations and events. Results paint a detailed picture of the breadth and depth of cultural engagement in the two regions and reveal a rich tapestry of activity in music, theatre and drama, reading and writing, dance, and visual arts and crafts – much of which occurs 'off the radar map' of the traditional nonprofit infrastructure of arts organizations and facilities. The study identifies specific types of activities which, if supported at higher levels, might equitably raise participation levels and achieve higher levels of cultural vitality in millions of homes and hundreds of communities, and concludes that cultural providers and funders must look deeper into the fabric of their communities for new partners, new settings and innovative approaches to drawing residents into cultural experiences.

ACKNOWLEDGEMENTS

The execution of this study was a collaborative partnership between WolfBrown and the Alliance for California Traditional Arts (ACTA), which played the central logistical role in managing local data collection efforts. In particular, we are indebted ACTA's board and staff for their patience and tenacity in accepting the significant challenges brought upon them by this study, and for rising to the challenges so beautifully. The study benefited significantly from the conceptual guidance of Amy Kitchener, Jerry Yoshitomi and Josephine Ramirez, who served as advisors to the research team in matters of research design, and to the Irvine Foundation in assisting with interpretation of the results and consideration of the implications. Also, we thank Deborah Wong, Professor of Ethnomusicology at the University of California, Riverside, for being our eyes and ears in the Inland Empire, and Michael Nau, a PhD candidate in Comparative Literature at UC Riverside, for his insight into the mountains of qualitative data resulting from open-ended questions.

Finally, we are deeply indebted to the thousands of California residents who took the time to complete a lengthy survey about their arts and cultural activities. In doing so, they have opened an important new window into the vibrant cultural life of California.

Copyright 2008, WolfBrown, all rights reserved

TABLE OF CONTENTS

Executive Summary	5
Part 1: Background and Methodology.....	25
Genesis of the Study	25
Data Collection Methods	28
Neighborhood Door-to-Door Survey.....	29
Online Survey, with Focus Samples.....	30
Demographic Profile of Respondents	34
Weighting Methodology.....	37
Protocol Design.....	41
Engagement Constructs Defined.....	43
Part 2: Attitudes about Arts and Cultural Activities.....	46
Overall Importance of Cultural Activities	47
Cultural Space	50
Cultural Role Models	54
Social Context	57
Satisfaction with Cultural Opportunities	62
Part 3: Cultural Identity and Heritage-Based Engagement	66
Race, Ethnicity and Cultural Identity	66
In-Culture vs. Cross-Culture Interest Levels	69
Participation in Heritage-Based Community Cultural Events	72
Practice of Cultural Traditions	75
Part 4: Engagement in Arts Activities, By Discipline	81
Music Activities.....	81
Theatre and Drama Activities.....	96
Reading and Writing Activities.....	104
Dance Activities.....	111
Visual Arts and Crafts Activities	118
Other Participatory Cultural Practices: The Living Arts	127
Part 5: Modes of Engagement	133
Inventive Engagement.....	134
Interpretive Engagement or Arts Practice.....	136
Curatorial Engagement.....	138
Observational Engagement: Live Programs	139
Observational Engagement: Media-Based	142

Part 6: Vectors of Engagement	147
Family-Based Engagement.....	147
Faith-Based Engagement	149
Heritage-Based Engagement	152
Engagement in Arts Learning.....	155
Engagement at Arts Venues	155
Engagement at Community Venues.....	157
Appendix 1: Key Informant Interviewees and Protocol	164
Appendix 2: Modes and Vectors Defined	170
Appendix 3: Survey Protocols	174

FIELD RESEARCH TEAM

San Joaquin Valley

Amy Kitchener, field work supervisor, San Joaquin Valley
Suzanne Hildebrand, field work coordinator

Otilia Figueroa
Eliseo Garcia
Ellen Gill
Lottye Johnson

Inland Empire

Deborah Wong, field work supervisor, Inland Empire

Tania N. Hammidi
Ramon Mendoza
Michael Nau
Jacob Rekedal
Veronica Juarez
Cinthya Medina

EXECUTIVE SUMMARY

Cultural Engagement in California's Inland Regions offers a sweeping view of how residents in two of California's fastest-growing regions engage with the arts. The James Irvine Foundation (Irvine), through its Arts program, commissioned the study to gain a more nuanced understanding of patterns of cultural engagement in the two regions as part of its ongoing efforts to promote a vibrant and inclusive artistic and cultural environment in California.

The study delves more deeply than previous research on arts participation in that it explores myriad forms of participation and settings, both formal and informal, and brings to light a rich tapestry of cultural engagement – much of which occurs ‘off the radar map’ of the traditional nonprofit infrastructure of arts organizations and facilities. The research investigates a broad range of music, dance, theatre, reading and writing, and visual arts and crafts activities, and seeks a more nuanced understanding of patterns of engagement by exploring attitudes about the arts and issues surrounding cultural identity and heritage.



The two regions studied are the Inland Empire, defined as Riverside and San Bernardino counties, and the San Joaquin Valley, defined as a nine county area stretching from Bakersfield to Fresno and Modesto, encompassing much of the Central Valley and its agricultural economy. Together, these two rapidly growing regions currently account for 22% of California's total population or 8 million people – about the size of Virginia or New Jersey. Approximately 45% of all residents of the two regions are Hispanic or Latino, mostly of Mexican or Central American descent.

In commissioning the research, Irvine sought to develop a stronger definition of cultural engagement, to take stock of patterns of engagement in the two regions particularly in light of racial/ethnic diversity, to look harder at the settings in which people engage with culture, and to gain a sense of how it might support culture in these areas more equitably and more effectively.

In addition to informing its own grantmaking strategies, Irvine hopes that the study will offer its grantees new insights on the communities they serve, provide community planners in the Inland Empire and San Joaquin Valley with perspective on how to nurture and sustain cultural assets in their communities, and provide other funders with ideas for how to more effectively support culture in areas where the existing nonprofit infrastructure does not reach far enough into diverse communities.

Data Collection Methodology

The study was organized into two phases of data collection. The first phase of data collection involved a door-to-door survey of approximately 150 to 200 randomly selected households in each of six neighborhoods, three in the Fresno area and three in the Riverside/San Bernardino area. The neighborhoods were carefully selected to capture a diverse set of populations. Results of the six door-to-door surveys are representative of the respective neighborhoods within margins of sampling error.

The overall objective of the door-to-door survey was to develop hypotheses about patterns of engagement that could be further investigated in the second phase of data collection, and to provide baseline data for comparative purposes.

The second phase involved a much larger data collection effort, drawing on a combination of non-random online surveying and on-the-ground intercept surveying to reach both a large and diverse group of respondents, both with and without Internet access. In total, over 5,000 people completed the “California Cultural Census” during the second phase of data collection. Although the data were weighted by several factors to remove as much bias as possible, it is important to emphasize that this large data set is an aggregation of multiple nonrandom convenience samples, including many responses from people who actively support cultural organizations, and is not representative of all adults in the two regions.

Prior to designing the questionnaires, interviews were conducted with a diverse cross-section of cultural and community leaders in the two regions to gain context on key issues and patterns of engagement. In general, the two research efforts, which employed the same protocol with only minor modifications, yielded consistent results. This report focuses on the findings of the second phase of data collection – the large data set of over 5,000 responses – and draws on findings from the door-to-door research where additional context, clarity or amplification is needed.¹

Generally, results did not vary significantly by region, which is not surprising given the similarities between the two areas in terms of population characteristics. Therefore, this analysis looks primarily at differences across four racial/ethnic cohorts and five “focus samples,” as follows:

Racial/Ethnic Cohorts²

White/Non Hispanic
African American/Non Hispanic
Hispanic
Native American, Non Hispanic

Focus Samples

Hmong (interviewed in Hmong by Hmong researchers)
Mexican farm workers (intercepted at various locations around Selma, a small farming community south of Fresno)
Culturally-active Latinos (intercepted at Latino-oriented cultural events)
African American Faith-based (intercepted at churches in the Riverside area)
Latino Faith-based (intercepted at churches in the Fresno area)

Frameworks of Analysis

We are indebted to many other researchers for their work on cultural indicators³ and arts participation, both in California and on the national level. While consumer preferences, tastes and expectations of cultural experiences evolve more and more rapidly, few agencies or researchers have pushed forward with new measurement systems that offer an improved understanding of the changing ways

¹ Summary Report: Neighborhood Door-to-Door Survey, December 2007, this pre-cursor report to the present study is available through the Irvine Foundation.

² Regrettably, we did not obtain enough data from a broad enough cross-section of Asian respondents (apart from the Hmong focus sample) to report separately.

³ Cultural indicators are discussed in a definitional essay by Josephine Ramirez in *Grantmakers in the Arts Reader*, Volume 11, No. 1, Summer 2000.

in which people experience culture. Within the past few years, researchers such as Carole Rosenstein,⁴ Tom Borrup and Heidi Wagner⁵ have made compelling cases for a new generation of measurement tools that draw on a broader and more inclusive definition of culture.

Meanwhile, the Urban Institute's Arts and Culture Indicators project has made significant advances in setting forth a stronger conceptual framework for defining and assessing cultural vitality and in establishing its critical link to the overall quality of life. The Urban Institute defines cultural vitality as "...evidence of creating, disseminating, validating and supporting arts and culture as a dimension of everyday life in communities." We embrace their definition and agree with their assertion that it is impossible to fully understand the health of a community without taking stock of its cultural vitality.⁶

The foundation of our research is a simple, hierarchical framework for thinking about the cultural ecology in a community, developed by John Kreidler and Philip Trounstone, as illustrated below.⁷ In their framework, cultural literacy⁸ is the foundation of a healthy cultural ecology and the currency that supports higher levels of engagement such as participatory cultural practice and consumption of professional cultural goods and services. Therefore, in assessing the cultural ecology of a community or region one must look not only at attendance at professional-quality programs, but also at participatory activities such as singing in a choir or writing poetry, and also at more basic aspects of cultural



literacy such as reading books or magazines and preparing traditional foods. Notably, the framework suggests that professional-quality arts programs cannot be sustained without a constituency that actively engages in other forms of cultural practice. The key notion we use from this model is that the cultural life in a community cannot flourish without all three levels of activity.

In the summary that follows, we first discuss key findings related to cultural identity and then summarize findings within each discipline – including music, theatre and drama, reading and writing, dance, visual arts and crafts, and other participatory cultural practices. Next, results are discussed in terms of cross-cutting dimensions that transcend dis-

cipline (i.e., modes and vectors of engagement). Finally, key findings are presented in regards to attitudes towards the arts, cultural role models, social context and how respondents define their "cultural space."

⁴ Diversity and Participation in the Arts: Insights from the Bay Area, Carole Rosenstein, 2005, Urban Institute. Download available from <http://www.urban.org/publications/311252.html>.

⁵ The Evolving Nature of Cultural Participation and Creative Expression: A Primer of Key Issues and Recommendations for 1st ACT, Tom Borrup and Heidi Wagner, 2007, available through 1st Act Silicon Valley, www.1stact.org.

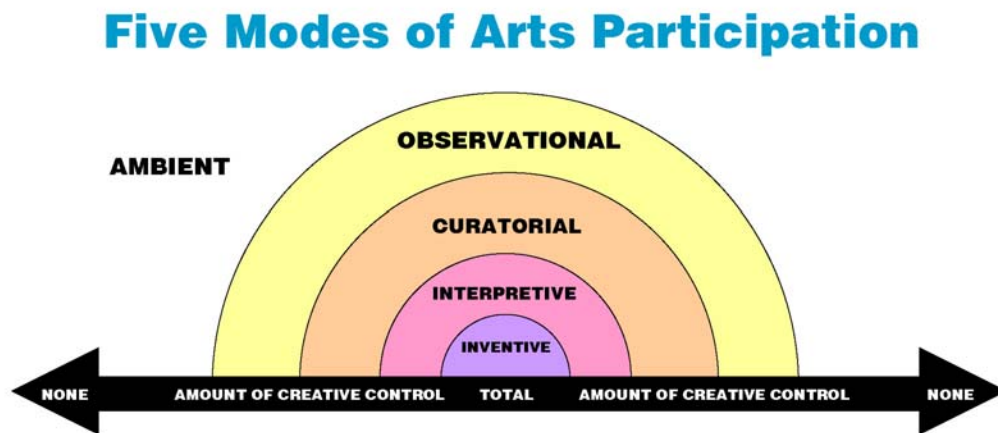
⁶ *Cultural Vitality in Communities: Interpretation and Indicators*, Maria Rosario Jackson, Ph.D., Florence Kabwasa-Green, Joaquin Herranz, Ph.D., The Urban Institute, 2006, Pages 2-7. Download available from <http://www.urban.org/publications/311392.html>.

⁷ Creative Community Index: Measuring Progress Toward a Vibrant Silicon Valley, John Kreidler and Philip J. Trounstone, Cultural Initiatives Silicon Valley, 2005, Page 6-7. Download available from <http://www.ci-sv.org/pdf/Index-2005.pdf>

⁸ Kreidler and Trounstone define cultural literacy as "...fluency in traditions, aesthetics, manners, customs, language and the arts, and the ability to apply critical thinking and creativity to these elements." (Page 6)

The findings reported throughout reflect the activities that people “do regularly.” We do not suppose to know if people would do a given activity more often if the activity were offered more abundantly in their community or if their personal circumstances changed. At the end of each section, however, we included a question asking the respondent to identify an activity that he or she would like to do more often, and the results are illuminating, particularly in regards to dance.

Throughout the report, results are considered in terms of various modes of participation, drawing on the Five Modes of Arts Participation framework developed by Alan Brown, illustrated below.



Briefly, the five modes of engagement are defined as follows:

1. **Inventive Participation** refers to activities that involve creating new, original work (e.g., composing music, writing original poetry, painting).
2. **Interpretive Participation** refers to learning and interpreting art (e.g., playing in a band, learning to dance, taking acting lessons).
3. **Curatorial Participation** refers to activities that involve selecting, organizing or collecting art (e.g., downloading music and burning CDs, making playlists, collecting art).
4. **Observational Participation** encompasses arts experiences that involve viewing or watching art created or performed by others. We define two sub-types of observational participation: 1) participation in live events, and 2) media-based participation.
5. **Ambient Participation** (not investigated in this study) refers to art experiences that occur without forethought (e.g. hearing music in a hotel lobby, seeing architecture).

Additionally, several vectors of engagement are analyzed in the study:

1. **Family-Based Engagement** provides a measure of arts activity occurring in a family social context.
2. **Faith-Based Engagement** provides a measure of arts activity that occurs on the context of faith or in a place of worship.
3. **Heritage-Based Engagement** provides a measure of arts activity that serves to celebrate or sustain a cultural heritage or ethnic identity.
4. **Engagement in Arts Learning** captures the level at which a respondent is actively acquiring skills, either formally or informally.

5. **Engagement at Arts Venues** serves as an aggregate measure of use of purpose-built arts venues for activities in all disciplines.
6. **Engagement at Community Venues** serves as an aggregate measure of use of parks and outdoor settings, restaurants, bars and coffee shops, and community centers as venues for activities in each discipline.

In interpreting the results, we encourage the reader to think holistically about the cultural ecology. In situations where low levels of activity are observed, it should not be inferred that respondents do not want to do the activity more often, or that investments in this activity would not be productive. Conversely, in situations where high levels of activity are observed, it does not necessarily follow that support is unnecessary because levels of activity are already high. Rather, we encourage the reader to consider what investments would be most likely to strengthen the overall system, achieve more equitable distribution of cultural resources and increase cultural vitality on a large scale.

Cultural Identity and Heritage-Based Engagement

The study sought to build a more nuanced definition of cultural identity, beyond race, and to explore the ways in which respondents engage with their cultural heritage. Several open-ended questions provided respondents with an opportunity to describe their cultural identity and heritage-based cultural activities in detail. Cultural identity was found to be a highly individualized construct. While many respondents tie their cultural identity to one or more specific countries or regions, others define their cultural identity in terms of their social reference groups, religious beliefs or political causes. The overall picture from this analysis is one of a rich variety of heritage-based cultural practices and community events that respondents find meaningful and, taken together, constitute a key aspect of cultural engagement in the Inland Empire and San Joaquin Valley.

A pair of questions investigated in-culture and cross-culture interest levels – in other words, the extent to which one engages in the art and culture of one's own ancestors, and the extent to which one seeks out activities representing a wide range of world cultures. Results suggest that different communities function with varying degrees of interaction and exposure to other cultures and attach varying degrees of importance to maintaining and passing down their living traditions. The data repeatedly illustrates that Hispanics, African Americans, Native Americans, Hmong and other populations of color take a relatively higher interest in their cultural heritage compared to Whites. They practice traditions that represent their cultural heritage at higher than average rates and engage in community events that celebrate their heritage much more often than Whites. But the differences between in-culture and cross-culture interest levels cannot be attributed solely to race/ethnicity. Educational attainment is also a strong predictor of cross-culture interest levels; the more education an individual has, the greater his tendency to seek out activities from a range of world cultures.

However, even if individuals report not being vitally interested in the artistic legacy and cultural heritage of their ancestors, this does not mean that they are not actively engaged in maintaining living traditions. Compared to the average respondent, Mexican farm workers were found to be less interested in the artistic legacy of their ancestors and much less interested in activities that would expose them to other cultures. Yet, the Mexican farm worker focus sample also reported the highest rates of practicing traditions and passing them down from generation to generation. This led us to further probe the differences between ancestral culture and living culture.

Many heritage-based cultural activities and traditions are deeply embedded in the social, religious and political fabric of their communities and cannot be removed from their contexts for the purposes of funding. However, precisely because they are embedded in other institutions and social structures one can argue that supporting them will have spill-over benefits. For example, supporting an infor-

mal group of quilters or woodworkers may result in the strengthening of social bonds and community networks as well as the sustenance of a cultural tradition.

In terms of organization, heritage-based cultural activities and programs are often grass-roots, small budget, operated on an ad hoc basis, and occur in the poorest communities. Supporting these activities and traditions will require cultural providers and funders to step outside of traditional funding and program delivery models to find new methods of support that can respond to highly localized conditions and opportunities, while not disrupting the community or taking the activities and traditions out of context. Thus, the communities themselves must be asked how their cultural traditions and the practitioners of these traditions can be supported.

Overall, results demonstrate the importance of living cultural traditions to communities with strong ethnic identities, and provoke us to consider how cultural providers and funders can best support heritage-based cultural activities in the future. Consideration should be given to whether cultural providers are the most effective vehicles for delivering heritage-based programs and activities when weighed against the existing networks offered by churches, social service organizations, community associations, neighborhood groups and networks of private artists and craftspeople. Accessing these existing networks, however, is likely to require a new commitment to partnering with local intermediaries with deep knowledge of these communities.

Engagement in Arts Activities, By Discipline

Music

Music activities are pervasive among Inland Empire and San Joaquin Valley residents, especially radio listening, with 74% of all adults indicating that they regularly listened to music on the radio. Results indicate that radio is a critical part of the delivery system for music and a likely avenue for reaching large numbers of adults.

In regards to participatory engagement, the data suggest that one in five adults have some background in music performance, but are no longer active. They may have taken music lessons when they were younger, or they may have performed in a band or choir. Combined with those who currently sing or play an instrument, the figure rises to two in five adults. How should we think about the dormant musical interests of so many people? Are they a hidden community cultural asset? If so, what types of programs would re-awaken their musical interests and allow this cultural asset to pay dividends?

African Americans reported proportionately higher levels of engagement in music-making, and also reported a significantly higher incidence of engaging in music activities in churches. Results suggest that African Americans would value additional music programs, and that places of worship cannot be overlooked as venues or providers of music programs. In contrast, music programs that take place in theatres and concert halls are much more likely to serve Whites than African Americans or Hispanics.

The predominance of the voice, the piano/keyboard and the guitar as instruments suggest that opportunities to learn and play these instruments should be broadly available and accessible to children and adults as a baseline strategy for increasing music participation and as a long-term strategy for building a foundation of music literacy in a community. Guitar playing, especially, is popular among Hispanics and younger adults, and both guitar and drums appeal to males.

The fragmentation and diffusion of musical tastes, illustrated in the wide variety of musical instruments and styles of music playing reported by respondents, suggests a need for better information

about where to find people who teach and play a wide variety of instruments. If cultural tastes continue to fragment, demand will grow for a supply of music programs that allow people to develop and follow their particular interests.

If one assumes that the younger people who are now downloading music continue to do so into their later years, and if one assumes that more and more people in the older age cohorts acquire the technology and skills to download and organize music, then the music downloading phenomenon is bound to proliferate even further. Results indicate a serious need for new programs that help children and adults acquire the technological and musical skills to make selecting and organizing music a more satisfying and meaningful experience. At the same time, such programs must also provide access to the Internet in communities on the short side of the digital divide.

On average, 30% of respondents expressed a desire to attend concerts more often, while 16% expressed a desire to take music lessons. If one were to define demand for music activities in terms of respondents' self-reported levels of interest in doing various music activities more often in the future, then observational music opportunities would account for 51 percent of demand, and participatory music activities would account for 42 percent of demand.

Theatre and Drama

Among Inland Empire and San Joaquin Valley respondents, observational participation in theatre (i.e., regular attendance at stage plays *or* musicals) is 38%, which is just shy of the 44% of respondents who reported regular attendance at music concerts. More residents attend stage plays than musicals, which may be a reflection of the limited supply of musical theatre programming in these regions, but may also reflect the more diverse set of venues where stage plays might be seen, such as schools, churches and outdoor settings.

The big stories with respect to theatrical activity are the differences observed between ethnic groups and languages spoken. Results suggest that musical theatre performances are more likely to attract affluent Whites, while stage plays attract a more diverse constituency. Hispanics attend stage plays at half the rate as Whites, and attend musical theatre performances at a third the rate of Whites. Moreover, those whose primary language is Spanish are half as likely as English speakers to attend stage plays, and one seventh as likely to attend musicals.

Provision of more Spanish-speaking productions of stage plays could help to resolve these disparities, although we cannot prove that the lower rates of engagement among Hispanics are due to language or other barriers such as cost, transportation or lack of interest. Spanish-speaking respondents were a third as likely as English-speaking respondents to cite unfulfilled interest in attending musicals, suggesting that the art form itself is an issue. Unfulfilled interest in stage plays, however, is nearly as strong among Spanish-speakers, suggesting more fertile territory for investment.

On average, Whites and African Americans are approximately two times as likely as Hispanics and Native Americans to use traditional theatre spaces for theatre activities. Overall, results imply the need for more support of theatrical activity in a multiplicity of settings, including the home, schools and other community venues.

We must be careful not to assume that narrative art forms are less relevant to Hispanics and Native Americans because they attend stage plays and musical at lower rates. Informal dramatic activity – ‘acting out stories about my family, heritage or faith’ – was observed to be strongest among non-Whites. In two of our focus samples (Hmong and Latino Faith-Based), acting out stories was observed to be the *dominant* form of theatrical engagement. Thus, we conclude that engaging more Spanish-speaking Hispanics and other geographically and culturally isolated sub-populations in theat-

rical activity will require increased emphasis on informal or unconventional theatre activities designed to encourage and inspire people to create, rehearse and act out stories in front of friends and family members. To provide a sense of emphasis, consider that 3% of Spanish-speakers indicated an unfulfilled interest in participating in theatre productions as an actor or volunteer, while 16% indicated an unfulfilled interest in acting out stories, which is nearly as high as the percentage of Spanish-speakers who want to attend stage plays more often. To serve a broad cross-section of adults and families in the Inland Empire and San Joaquin Valley, cultural providers and funders must find new and innovative ways to support informal dramatic activity in homes, churches and other community venues.

Reading and Writing

Levels of engagement in reading and writing activities among White, African American and Hispanic respondents are vastly different. Whites are 20 percentage points more likely than African Americans to read books or poetry for pleasure on a regular basis, while White respondents are twice as likely as the other race cohorts to write for business or pleasure on a regular basis. These gaps may be attributed in large part to variations in the underlying levels of educational attainment across the race cohorts, although there are plenty of adults with post-graduate educations who do not read for pleasure. On a positive note, respondents whose primary language is Spanish indicated a high level of unfulfilled interest in reading more often (28% vs. 20% for Whites), suggesting a sizeable demand for additional reading materials and reading programs. More research is necessary to better understand what specific programs and materials would be most appealing.

Reading and writing skills are not a pre-requisite for engaging with culture. In fact, our research illustrates how people with very modest education levels can be vitally engaged with culture. But, reading and writing are critical ways of absorbing and expressing culture. Here is where cultural engagement goals intersect with literacy efforts. Further efforts to encourage reading and writing among adults – at all levels of proficiency, and especially among adults with modest educations – is seen as a core strategy for strengthening the foundation of cultural literacy from which other forms of engagement rise, such as arts practice and attendance at professional arts presentations and exhibitions.

‘Meeting with a book club or reading group’ (i.e., literary participation with a social dimension) is the only activity for which levels of unfulfilled interest (11%) exceed levels of current engagement (6%), on average. In other studies we have observed that the social dimension of an arts activity takes on added importance as the connection to the art form weakens, as well as the inverse – people who do arts activities alone tend to have stronger connections to the art. If this is true, then investment in social forms of literary programming such as reading groups is likely to engage a more diverse cross-section of adults than literary programming that does not involve a social component.

Two activities are especially likely to engage a more diverse cross-section of adults – “writing in a journal, diary or blog,” and “storytelling – sharing personal, historical or cultural stories in the oral tradition.” Unlike most of the other activities, these two activities are not positively correlated with educational attainment. In fact, levels of engagement in “writing in a journal, diary or blog” are consistent across the educational attainment cohorts starting at “completed High School.” Levels of engagement in storytelling are highest for those with only grade school educations, although many respondents who engage in storytelling have high education levels. These two activities, as well as “writing or performing lyrics, poetry or rap,” are also more likely to engage younger adults, while most other reading and writing activities appeal more to older adults. Overall, results suggest that investments in programs that encourage people to chronicle their lives and to learn and tell stories about their lives will be particularly effective in engaging many residents of the Inland Empire and San Joaquin Valley who do not engage with culture in other ways.

Dance

Overall, we observe that engagement in dance is highly dependent on cultural context, with rates of engagement in seven dance activities varying dramatically across the racial/ethnic cohorts. A third of all respondents, on average, indicated that they regularly dance socially at clubs or parties, while 17% said that they regularly learn dances from friends or family members. The dominance of participatory and informal forms of dance engagement is especially strong for Hispanics and Native Americans, while watching praise dancing in a church was found to be the most common dance activity among African Americans (30%).

Young adults in the 18-24 age cohort, who are less likely to participate in many types of cultural activities, are highly involved with social dancing and learning dances from friends or family members. Results point to a need to devise new ways of introducing social dancers to professional quality dancing and new styles of dance at commercial and outdoor venues and events in order to broaden their interests and inspire them to try new forms of dance.

We are provoked by the finding that the home is the dominant setting for engaging in dance, primarily among Hispanics. As with other disciplines, here again we find the over-riding importance of the home as a setting for cultural engagement and wonder how home-based dance activity can be encouraged, just as home-based music or visual arts activity can be encouraged, at progressively higher levels of skill and artistic quality. The data indicate that any comprehensive policy to broaden dance participation in the Inland Empire and San Joaquin Valley must deal with at-home participation, and must also embrace other settings such as the church and outdoor venues.

Perhaps one of the most surprising and encouraging observations of the study is that a third of all respondents indicated an unfulfilled interest in taking dance lessons. To contextualize this figure, consider that 16% of respondents indicated an unfulfilled interest in taking music lessons, and 30% indicated an unfulfilled interest in attending more Broadway shows. Not only does this finding signal a high level of unfulfilled interest in participatory forms of dance, but a high level of interest in structured learning (i.e., acquiring skills), not just social dancing. In the larger picture of cultural engagement, we see this as another sign of rising interest in all forms of personal creative expression.

Consider the structural implications, however implausible, of accommodating the interests of a third of all adults in taking dance lessons, or even a small fraction of that percentage. While such thinking may amount to daydreaming, dance companies and dance presenters would be well advised to consider a role for themselves in this dream, since participation in elective lessons and classes is widely known to be a strong indicator of future attendance at live programs. This also suggests taking a new look at the role of privately-owned dance studios, schools and places of worship in the dance system, and considering how they might be enfranchised in the larger goal of broadening and diversifying dance participation.

The larger policy implication from this analysis is recognizing, embracing and supporting participatory forms of dance that take place in a range of settings as essential to a healthy ecology of dance, movement and community health.

Visual Arts and Crafts

While a third of all respondents said that they regularly visit art museums or art galleries (i.e., observational participation), almost the same percentage indicated that they collect art or decorations for their home (i.e., curatorial participation). More significantly, nearly half of all respondents indicated that they engage regularly in some type of participatory visual arts or crafts activity, such as painting or drawing or making any sort of crafts. This observation cannot be attributed to a pro-arts bias in

the sample, since respondents to the door-to-door random samples in six neighborhoods responded at similar or higher rates. Of course this doesn't mean that half of all adults are waiting to sign up for art classes or crafts workshops, but it does suggest a huge vein of interest – or at least curiosity – in further developing this avenue of personal creative expression as a matter of cultural policy.

The data suggest that quilt-making, needlework and other forms of stitchery serve as vital forms of cultural expression for many residents of the Inland Empire and San Joaquin Valley, especially Hispanics, Hmong and Native Americans. Verbatim responses to an open-ended question about craft-making activities reveal many avenues of creative expression, particularly through sewing, crocheting, and knitting, but also through jewelry-making, scrap-booking, making decorations, flower arranging, woodworking and bead work. The data suggest that many thousands of Inland Empire and San Joaquin Valley residents are engaged in craft activities and would benefit from additional opportunities to share their work and engage at a deeper level.

Given that younger respondents reported higher levels of participatory engagement in art-making and craft-making, and given the comparatively low levels of museum-going and art collecting among younger adults and adults with children, we conclude that efforts to engage younger adults in the visual arts and crafts should focus on participatory forms of engagement. There is also evidence to suggest that interest in participatory art-making and especially craft-making holds steady across the age cohorts and even increases in some cases among older adults, suggesting an opportunity to further develop the creative energies of older adults.

As with music and dance, results point to the crucial role of the home as a setting for all forms of engagement in the visual arts and crafts – inventive/interpretive, curatorial and observational. In fact, given that 74% of all respondents provided an answer to an open-ended question asking them to describe their “very favorite piece of art or decoration in the house,” home-based observational participation is probably the most pervasive form of engagement in visual arts and crafts. Some are active curators of art for their home, however simple or sophisticated, while others see blank walls every day. While this sort of activity has generally been off the radar map of cultural policy, perhaps it shouldn't be. How does one weigh the personal meaning and value to society of seeing great works of art in museums against the personal meaning and value to society of seeing one's own collection of posters, photographs, art and other objects at home?

Of course, this is not an either-or proposition. But if the dual objectives of cultural policy are to sustain and preserve great art and also to vitally engage a wide cross-section of the public in art production and appreciation, then a serious look at home-based and neighborhood-based activity is implied, particularly in areas of California that are far away from museums and community art centers.

Other Participatory Cultural Practices: The Living Arts

The inclusion of these activities was largely motivated by our in-depth interviewing prior to designing the protocol. Numerous interviewees emphasized how important it would be for us to gather information on a set of activities that do not require formal instruction or expensive materials, activities that reflect common forms of creative expression that are not typically valued as ‘arts activities’ (especially among populations of color), and emerging artistic activities that arise from the more widespread availability of digital imaging and other technology-based creative tools. Collectively, we call these “The Living Arts” – the arts, cultural and creative activities that are integrated into daily life.

Of all the participatory activities tested in the survey, ‘taking photographs’ is the most ubiquitous at 52% of respondents, on average, and many additional respondents would like to get more involved with photography. The next highest figure for a participatory activity is 40%, corresponding to the percentage of respondents who have *ever* played an instrument. The high level of interest in photog-

raphy is consistent with our research in other areas of the country and illustrates the profound effect of the revolution in digital imaging technology on the creative activities of adults. Although our study did not investigate children, we have seen even higher levels of interest in photography among children, including children as young as 9 or 10 years old. Many cell phone models now include cameras with video capability, and an entire generation is growing increasingly facile with digital imaging devices. Moreover, interest in photography is strong across all of the race and age cohorts, and is equal for men and women. This represents a major opportunity to scale up participatory involvement in photography and filmmaking through lessons, classes, online sharing and mentoring, virtual competitions and other forms of engagement.

Four in ten respondents indicated that they regularly 'prepare traditional foods' and three in ten indicated that they regularly engage in 'gardening or landscaping.' In the case of gardening, higher levels of involvement were observed for adults in the upper age cohorts. Given these large veins of interest, more thinking should be done to consider how to infuse these activities with higher and higher levels of creative intent and artistic quality, since so many people are already involved.

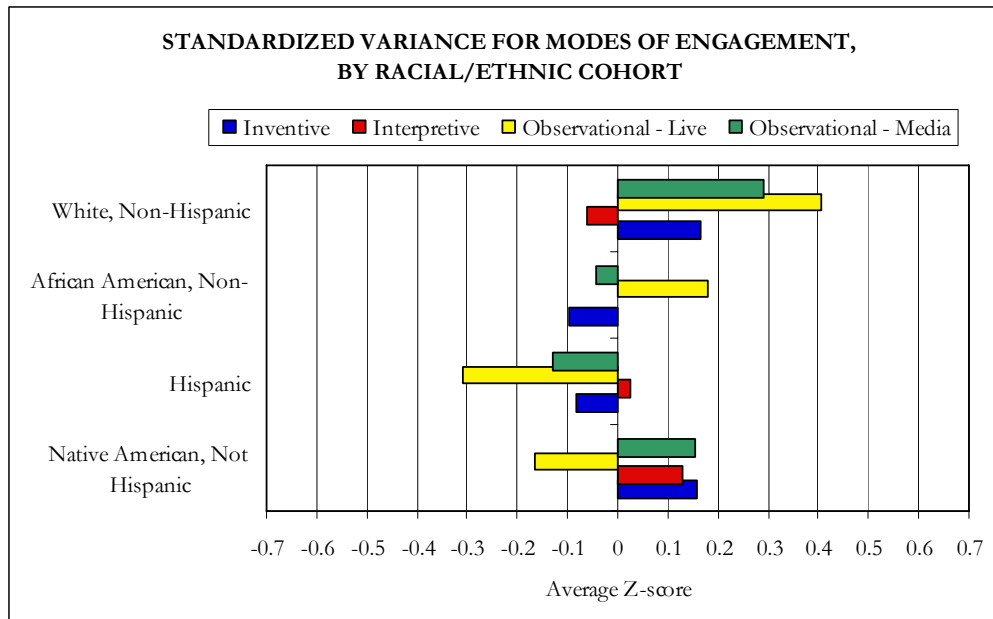
This category of activity is a much larger subject that requires in-depth research. Unfortunately, we were only able to test engagement in a small set of activities. In order to further illuminate the 'new participatory culture' described by Jenkins and Bertossi,⁹ future research might track involvement in a wider range of activities such as: various forms of body decoration (e.g., tattooing, hair weaving, making clothing and other accessories); a longer list of culinary and food preparation activities (e.g., cake decorating); engagement in genealogy or the study of family history; more writing activities (e.g., writing letters and cards, writing poems); a more detailed breakdown of digital imaging activities; new forms of collecting and organizing digital music and video, and various forms of household decoration (e.g., flower arranging, making holiday ornaments, home decorating) and other common forms of craft-making.

Modes of Engagement

Four modes of engagement were examined: inventive, interpretive, observational – live programs, and observational – media based. The differences between these modes relates to the participant's level of creative control over the activity. Small to moderate differences were observed across the four racial/ethnic cohorts, as illustrated in the chart below. The most significant difference is the gap between Whites and Hispanics for observational engagement in live programs. For this mode of engagement, the average figure for Whites exceeds the average figure for Hispanics by three-quarters of a standard deviation. The gap is even wider for Hispanic respondents whose primary language is Spanish, although engagement in certain types of live programs (i.e., attendance at community ethnic or folk dances, and seeing praise dancing in a church) is higher among Spanish-speaking Hispanics compared to English-speaking Hispanics.

Variations in levels of observational engagement in live programs are not just correlated with race/ethnicity, but also with age and – at a much stronger level – educational attainment. On average, respondents in the 55-64 age cohort are most likely to report engagement in live programs, while those in the 25-34 cohort are least likely. Similarly, respondents with graduate degrees are much more likely to engage in live programs, on average, compared to those with grade school and high school educations.

⁹ "Artistic Expression in the Age of Participatory Culture: How and Why Young People Create," by Henry Jenkins and Vanessa Bertossi, is one of 16 collected writings in *Engaging Art: The Next Great Transformation of America's Cultural Life*, edited by Steven J. Tepper and Bill Ivey, published by Routledge, 2008.

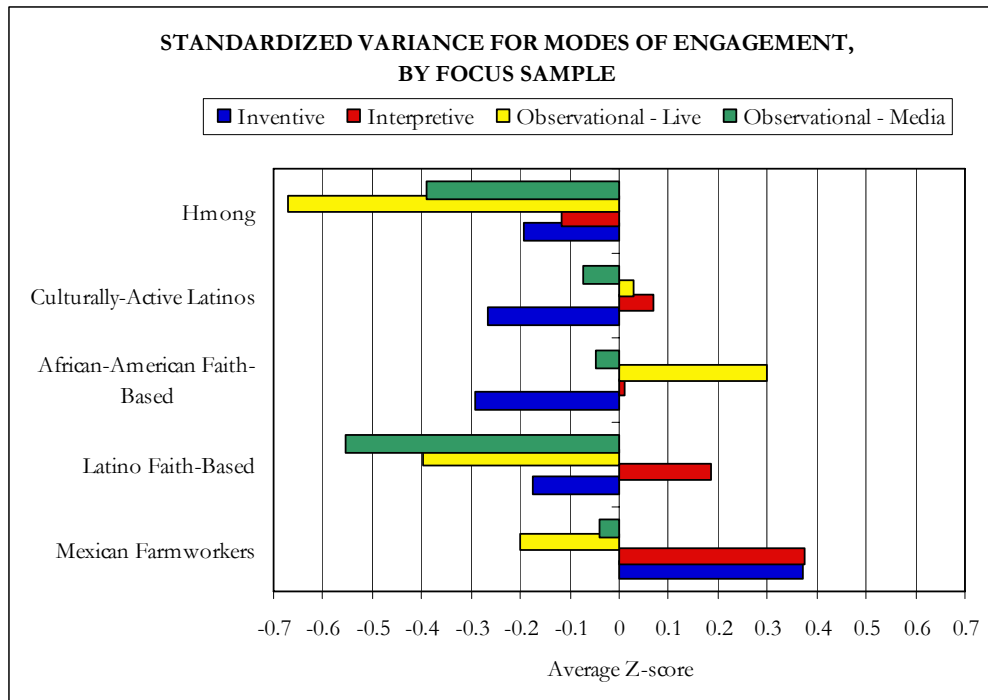


Whites tend to engage in inventive activities at above-average levels, but at below-average levels for interpretive activities such as ‘singing in a choir’ and ‘learning dances from friends or family members.’ Native Americans, meanwhile, are the only race cohort to exhibit higher than average tendencies for both inventive and interpretive engagement, suggesting a tendency towards more active forms of participation. African Americans tend to report average levels of engagement except for an above-average tendency to engage in live programs. This variance, however, is largely driven by a very high figure for ‘seeing praise dancing in a church’.

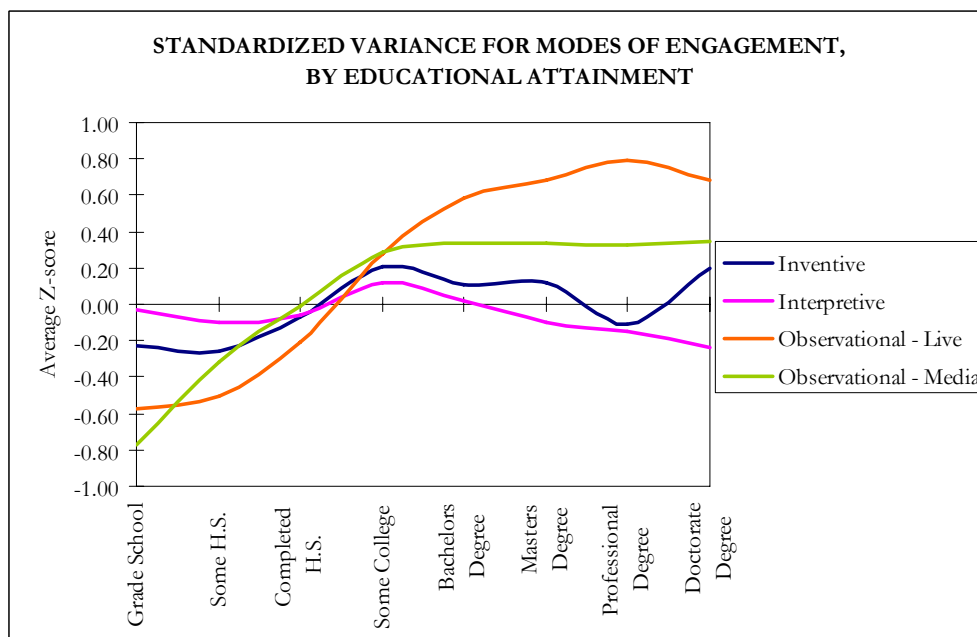
The composite mean values for inventive and interpretive engagement in the chart above, however, do not tell a complete story. For example, Hispanics reported high levels of engagement in some inventive activities (storytelling, sewing clothes, preparing traditional foods), but their relatively low levels of engagement in writing activities more than offset these other gains, resulting in a below-average composite score. Meanwhile, the above-average composite figure for Whites can be attributed to relatively higher rates of engagement in ‘other writing for business or pleasure,’ ‘writing in a journal, diary or blog,’ and ‘making other crafts.’

Overall, we found comparable levels of engagement in inventive and interpretive activities across the racial/ethnic cohorts, although the sub-components of these composite scores vary a great deal. Engagement in live programs is much more likely among Whites compared to Hispanics, suggesting that efforts among funders and cultural providers to support the cultural life of Hispanics should emphasize the inventive and interpretive modes of engagement, as well as media-based activities such as listening to music on the radio.

More remarkable variations in the modes of engagement were observed across the focus samples, as illustrated in the chart below. For example, Hmong respondents tend to engage in all modes at below-average levels, especially the two forms of observational engagement. Respondents in the Latino Faith-Based and Mexican farm worker samples tend to have below-average levels of observational engagement, both of live programs and media-based. One of the more interesting observations in this analysis is the relatively high level of inventive engagement observed among Mexican farm workers, especially storytelling, making clothes, taking photographs, making videos, preparing traditional foods, and gardening. A positive indicator of inventive activity is whether or not cultural traditions have been passed down from generation to generation in the respondent’s family.



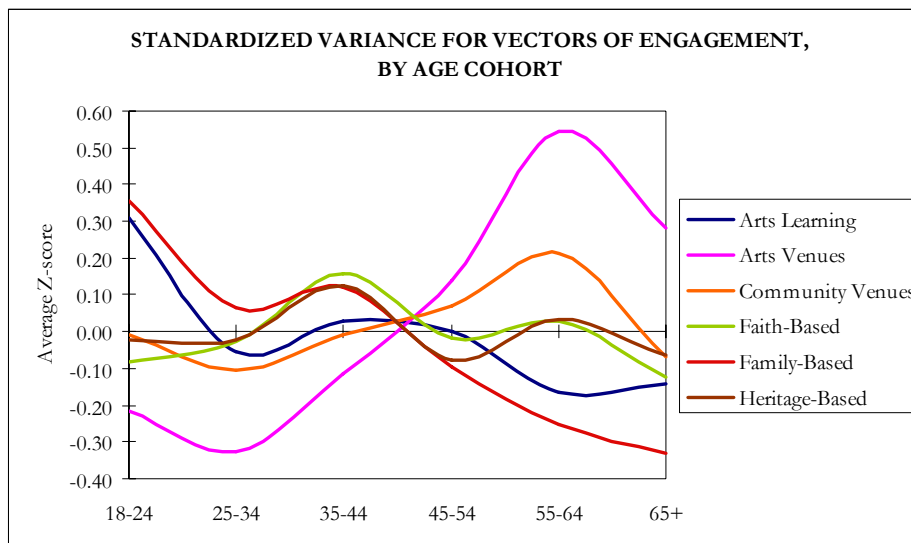
What can be done to encourage people of all cultural backgrounds to pass along cultural traditions to their families, friends and neighbors? What incentives can be put in place to encourage more people to tell their stories through spoken word, photography, recipes for traditional foods, flower arranging, crafts and decorations? Whose job is it to identify more cultural role models in urban neighborhoods and rural areas, and reward them for encouraging and nurturing creative life in their communities? These questions speak to issues of cultural literacy, the foundation of other forms of engagement.



As illustrated in the chart above, the findings seem to suggest that adults with lower levels of educational attainment and resources engage in inventive and interpretive cultural activities at rates that are similar to those of more highly resourced adults, although much of this activity occurs ‘off the radar map’ of the nonprofit arts infrastructure. As a result, much of this activity is invisible and goes unacknowledged and unsupported by the infrastructure of cultural providers and funders. Historically, much of the public and private investment in culture has been directed towards observational engagement. Our results illustrate, however, that inventive and interpretive activities – the modes of engagement in which the individual has a larger amount of creative control – also serve vital roles in the creative lives of Inland Empire and San Joaquin Valley residents and merit significant support.

Vectors of Engagement

Six dimensions or “vectors” of cultural engagement that transcend discipline and mode were analyzed. Two demographic factors, age and educational attainment, were found to have pronounced relationships with some of six vectors. The chart below illustrates the relationship between age cohort and vector of engagement. Here we can see that engagement at arts venues rises dramatically with age and peaks at the 55-64 cohort. The key observation here is that young adults are much less likely than older adults to use theatres, concert halls and museums. Only time will tell if younger adults will “age into” conventional arts facilities as they have in the past, or if their lower levels of use of these facilities will follow them into their later years.

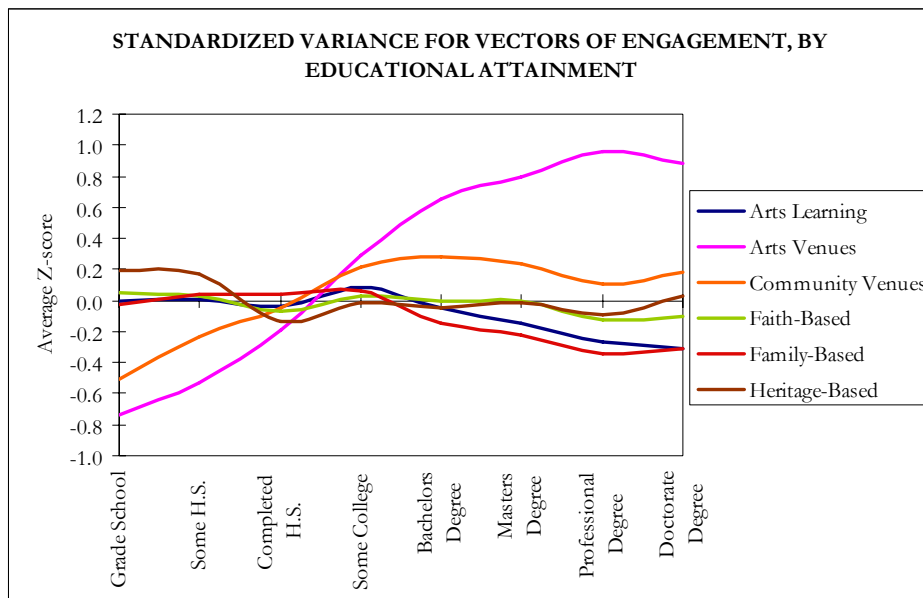


Family-based engagement also exhibits a clear pattern with respect to age. Young adults age 18-24 reported above-average levels of family-based engagement, with figures declining steadily across the upper age cohorts. While this pattern is intuitive, it also suggests the challenges faced by older adults who often must depend on social support from outside of their immediate family to remain active in cultural activities.

A strong relationship between educational attainment and use of purpose-built arts facilities and community venues (to a lesser extent) is clearly visible in the chart below, while figures for the other five vectors of engagement vary little or not at all across the educational attainment cohorts. In general, results indicate that certain vectors of engagement tend to ‘level the playing field’ in terms of accessibility, including family-based, faith-based and heritage-based activities, as well as the interpretive and inventive activities discussed in the last chapter.

As discussed in the methodology section, race/ethnicity and educational attainment are correlated, especially for Whites and Hispanics. In order to better understand this dynamic in relation to vectors of engagement, a series of regression analyses were performed incorporating the four racial/ethnic cohorts and the eight levels of educational attainment. The results of these analyses can be summarized as follows:

- Overall, race and educational attainment have the most explanatory power for heritage-based and engagement at arts-venues.
- Race is more of the determining factor than education for heritage based engagement.
- Both race and educational attainment are driving factors in engagement at arts-venues.
- Race is more of a driving factor than educational attainment for family-based engagement.
- Race is more of a driving factor than educational attainment for faith-based engagement.
- Neither race nor educational attainment are strong driving factors for arts-learning engagement, although Hispanics are significantly more likely to engage in arts learning, and respondents with doctorate degrees are significantly less likely to.
- Lower levels of educational attainment and being Hispanic or Native American contribute significantly to use of community venues.



Turning now to results for the racial/ethnic cohorts and focus samples, results for the six vectors of engagement appear in the two charts below.

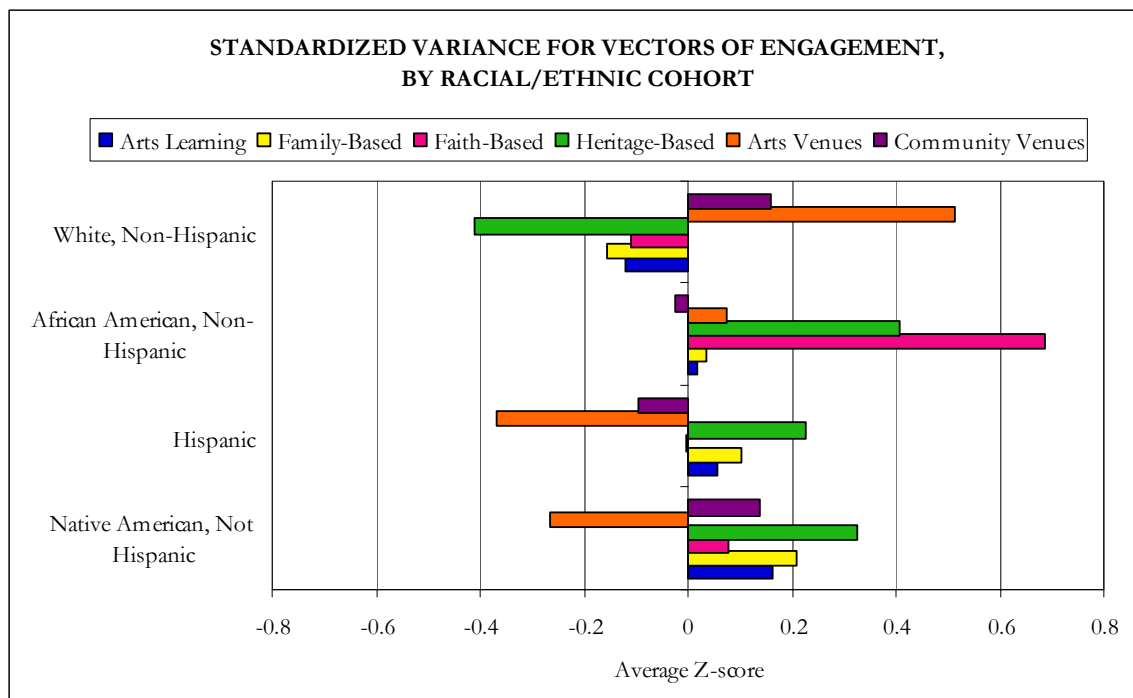
Family-based engagement tends to be higher for Native Americans and Hispanics, and lower for Whites, with average figures observed for African Americans. As might be expected, higher levels of family-based engagement were observed among respondents with children in the household (who also reported lower levels of attendance at arts venues), as well as respondents reporting that cultural traditions have been passed down from generation to generation in their family.

While the results do not characterize family-based engagement levels as being high or low in relation to other forms of engagement, perhaps the results will lead to more dialogue about the relative merits of family-based engagement as a policy objective. The benefits of engaging in arts, cultural and creative activities as a family are well-documented in the research literature, and include higher levels of family cohesion, positive role modeling, enhanced communication skills and creative development

among children, and higher probabilities of children attending arts programs as adults. If these benefits are desired on a larger scale, then cultural providers, funders, municipal governments and other partners need to re-think the delivery system for family-based cultural programs, with new emphasis on programs and activities that can be done at home and at neighborhood and community venues. A precondition of achieving a broader scale of impact from family-based engagement is wider availability of the raw materials of creativity: musical instruments and toys, arts supplies, building materials, books about creative games to play, and, of course, teaching artists and other cultural role models who can inspire families to be creative.

The overall picture that emerges from the analysis of the faith-based engagement vector is the important role that religion, spiritual beliefs and places of worship play in the lives of many respondents, especially respondents of color. A third of all Hispanic and African American respondents say that their religious or spiritual beliefs influence their choices of cultural activities 'a lot.' The figure jumps to 44% for Hmong respondents, 48% for Native Americans, and 56% for Mexican farm workers. In other words, culture and religion are interwoven strands in the lives of many residents of the Inland Empire and San Joaquin Valley.

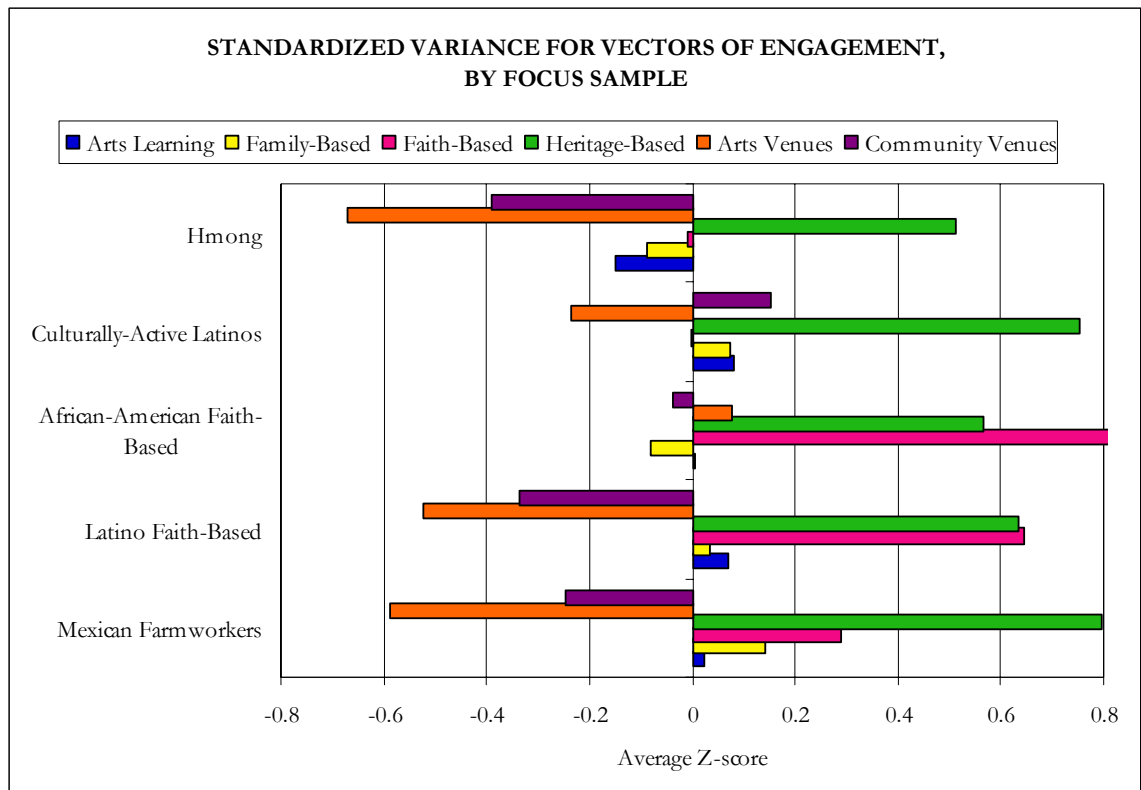
Aside from the presentation of sacred music performed by orchestras and choruses, and aside from the use of churches as rehearsal and performance facilities for some music ensembles and dance groups, the relationships between nonprofit cultural providers and religious institutions are often nonexistent. Moreover, funders generally avoid direct support of churches, synagogues and mosques as intermediaries of cultural experiences for a variety of legal and philosophical reasons that have been well articulated over the years. However, the data illustrate that places of worship are integral to the creative lives of many residents of the Inland Empire and San Joaquin Valley. This calls into question the practice of avoiding support of faith-based institutions, since they play such a crucial role in the cultural system, particularly in areas without purpose-built arts facilities. There is also reason to believe that faith-based institutions are more likely than cultural providers to be able to reach residents who experience barriers to using purpose-built arts facilities.



As with faith-based engagement, respondents with lower levels of educational attainment were substantially more likely to engage in heritage-based activities. Not surprisingly, respondents of color were much more likely than White respondents on a relative basis to report heritage-based engagement. Among the non-White cohorts, African Americans were observed to place even more emphasis than Hispanics on heritage-based engagement. Each of the focus samples reported levels of heritage-based engagement at least half a deviation above the mean. The overall finding is that heritage-based engagement is a critical aspect of cultural life in the Inland Empire and San Joaquin Valley, and serves as an important avenue of cultural expression among residents who are less likely to participate in conventional arts programs.

Two additional vectors allow for analysis of patterns of use of purpose-built arts venues vs. community venues such as parks, restaurants and community centers. Whites were found to engage at purpose-built arts venues at significantly higher rates than non-Whites. In particular, the gap between Whites and Hispanics for this vector is nearly a full standard deviation, on average. Whites report using purpose-built arts facilities for music, dance, theatre and visual arts at rates that are approximately three times the rates of Hispanics. The gap is even wider for Spanish-speaking Hispanics.

The notion that Whites tend towards observational engagement is further supported here by their above-average use of both arts and community venues, but below-average engagement in each of the five other vectors. This pattern of engagement is essentially opposite that of Hispanics and several of the focus samples, who tend towards more active and informal forms of engagement that occur outside of conventional arts facilities.



We must be careful not to infer that Hispanics and other populations of color would or would not use theatres, concert halls and museums more often if provided the opportunity. Many factors may mitigate their use of these facilities, such as distance/drive time, mobility, cost, language barriers and

other factors. Still, the data suggest that other venues and settings such as churches, parks and other community venues are utilized more often by these populations. We can only conclude that further investment in a wider array of community venues, providers and intermediaries will lead to broader participation and more equitable distribution of cultural resources.

Attitudes About the Arts and Cultural Activities

Overall, many residents of the Inland Empire and San Joaquin Valley ascribe a high level of importance to arts and cultural activities, including many with low education levels. Younger adults and older adults are more likely than adults in the child-rearing age cohorts to say that arts and cultural activities are a big part of their lives, suggesting the challenges involved in keeping working adults and adults with young children involved in arts activities. There is also evidence to suggest that engagement in heritage-based arts and cultural activities, more than other forms of engagement, correlates with higher overall levels of ascribed importance.

Results point to the importance of cultural role models in the overall health of the cultural ecology, and illustrate why cultural providers and funders must think strategically about motivating, developing and recognizing both in-family and out-of-family cultural role models in communities across the Inland Empire and San Joaquin Valley.

Another line of questioning investigated the social context in which arts activities occur. If one considers the social benefits of cultural engagement to be intrinsically worthwhile – benefits such as family cohesion, stronger social networks and social capital – and not just a byproduct of the activity, then the findings have significant policy implications for both funders and providers. For example, both younger and older adults depend heavily on out-of-family ‘friendships’ as a social stimulus for doing arts activities. What kinds of programs will allow people to engage with art in the social contexts that are most relevant and meaningful to them? What messages and methods of communicating about arts and cultural activities will resonate with different populations? What sorts of cultural facilities are needed to ensure that people have satisfying social experiences, as well as satisfying artistic encounters? Cultural providers must work to understand how arts programs create social benefits and must accept that they are in the business of creating social experiences, a part of which is art.

Given that one in five adults say that they do most of their creative and cultural activities alone, and given the predominance of the home as a cultural space, we must also ask what support structures exist for arts and cultural activities that adults prefer to do alone or at home with other family members. If the home is the cradle of creativity, then who is rocking the cradle? If the notion of cultural space is germane to arts policy, then arts policy should support activities that occur in the cultural spaces that are relevant to diverse populations. Results of the study reveal a missing link in the arts infrastructure, namely programs that support arts and cultural activity in the home. Cultural institutions can play a significant role in filling this gap, but this may take them outside of their missions. Moreover, nonprofits may not be the most effective producers of home-based arts and cultural programs.

If funders and policymakers hope to broaden cultural engagement, especially in areas away from large cities, they must consider supporting programs that engage people in their own cultural spaces – in their homes and neighborhoods, on the Internet, and even in their cars. These spaces, not arts facilities, are at the frontier of arts engagement in the 21st century.

Conclusion

In general, results indicate that activities with certain modes and vectors of engagement tend to ‘level the playing field’ in terms of accessibility, including family-based, faith-based and heritage-based ac-

tivities, as well as inventive and interpretive activities. More specifically, the study helps to identify the types of cultural activities and programs which, if supported at higher levels, might more equitably increase levels of cultural vitality in the Inland Empire and San Joaquin Valley:

- Programs that identify and support cultural role models in communities, as a means of building capacity to transmit cultural practices and values
- Programs that help adults and children chronicle their lives and tell their stories
- Heritage-based cultural activities to promote transmission of cultural traditions, customs and values, including ethnic-specific spaces and programs
- Programs that encourage and facilitate self-guided arts activities to do at home
- Provision of low-cost musical instruments, especially guitars, drums and keyboards, as well as low-cost instruction
- Multi-lingual communications programs that help people find instructors and other resources for doing a wide range of participatory activities, and that assist non-English speakers in accessing existing cultural resources
- Choral activities in the African American community, especially church-based music and dance programs; this will require addressing the larger challenge of finding an effective way of supporting faith-based cultural activities
- Literacy programs, including book clubs or reading groups with a social element, especially in the Hispanic community
- Opportunities for adults to take dance lessons, and community dance programs, especially for the Hispanic community
- Programs that help to identify and stimulate use of community venues such as public schools, parks and other outdoor venues, retail establishments and churches as programmable arts spaces

High rates of heritage-based engagement were observed among all non-white racial/ethnic cohorts in both regions. This presents an important opportunity to focus specifically on these practices and practitioners and to consider how they can be strengthened. Often, heritage-based programs lack the supportive infrastructure and financial resources that other disciplines have. They tend to be grassroots, low-budget and ad hoc operations. For this very reason, modest additional resources could make a big difference.

One of the major findings of the study is the importance of the home as a setting for cultural engagement. We have come to think of the home as a cultural venue in microcosm: the living room is a concert hall, the bedroom is a cinema, and the dining room is a museum. Cultural organizations that accept and embrace this transmogrification of the home into an on-demand multi-venue arts and entertainment center will begin to see programming opportunities that have never been considered, and will be able to forge previously unattainable relationships with their constituents.

With respect to setting, the overall conclusion is that cultural providers and funders must support and encourage cultural activity in a wide range of settings, both formal and informal, and both commercial and nonprofit. Otherwise, it will be difficult to achieve scale in provision, particularly among communities of color.

The study has many important policy implications for cultural providers and funders, some more apparent than others. While it is beyond the scope of this report to develop specific recommendations for Irvine or other funders, the writing is on the wall. Adopting an inclusive definition of arts and culture and, ultimately, a comprehensive cultural vitality agenda, will require innovations on all sides of the funding equation. Achieving a more equitable system of support for cultural engagement will require a new level of entrepreneurship among funders at three levels: 1) finding new ways to

allow program ideas to bubble up from communities; 2) identifying new mechanisms of program delivery that are flexible, efficient and responsive to demand; and 3) a willingness to support activity in settings that do not fit easily into current funding models.

The study also represents a step forward in the measurement of cultural activity. In working on various research and planning assignments over the past 20 years, our experience is that most communities have only anecdotal evidence of cultural vitality, and that the ways that community leaders think about cultural vitality are often simplistic and heavily influenced by old measurement systems that do not capture the richness or diversity of engagement. Lack of more effective and generally accepted measurement tools, we believe, is a root cause of low levels of public support for the arts and weak or non-existent cultural policy in some communities. As long as common or traditional forms of cultural engagement such as collecting art, preparing traditional foods, storytelling, compiling music and gardening remain invisible to policy-makers, these activities may flourish indefinitely under the radar map of cultural policy but can never achieve the recognition or support they deserve as legitimate forms of cultural expression that bring profound meaning and satisfaction to thousands of people every day.

From a policy standpoint, it is increasingly urgent for community leaders, artists, cultural providers and funders to forge a more robust, shared definition of cultural engagement. Two competing value systems are more and more often at odds with each other – the value system around sustaining prized cultural institutions, with their strong power base, and the value system surrounding community cultural vitality, which is highly decentralized by nature and often lacking in representation around the arts policy table. Of course both value systems are legitimate and worthy of support. Results of the study, however, raise serious questions about the balance of resources deployed on each side of this policy dilemma.

As patterns of participation continue to diversify, as the art forms themselves continue to mutate and evolve, and as the tools of personal creativity become more ubiquitous, institutions built around narrow definitions of art will grow increasingly distant from their communities, while more and more citizen artists discover their creative potential at home or in small social groups at community venues.

Our sincere hope is that this study will provide artists, arts administrators and policymakers with a new window into the creative lives of Californians so that they may craft policies, programs and works of art that breathe new life into their institutions and communities, and awaken the creative voices of millions of adults and children.

PART 1: BACKGROUND AND METHODOLOGY

Genesis of the Study

The James Irvine Foundation (Irvine) has supported the arts since its inception in 1937 and is one of the largest arts funders in California and, in terms of dollars, one of the largest arts funders in the United States. The goal of Irvine's Arts program is to promote a vibrant and inclusive artistic and cultural environment in California. The basic premise of Irvine's Arts program is that the overall health and sustainability of California's arts ecology relies on a three healthy sub-systems: 1) a productive artistic and creative community, 2) the engagement of a broad cross-section of Californians in a diverse range of arts activities, and 3) a strong, diverse and responsive arts infrastructure.

Irvine's mandate is to support arts and culture throughout California, including inland areas where the infrastructure of nonprofit arts organizations is nascent or nonexistent.¹⁰ In addition to infrastructure issues, grantmaking in some areas is particularly challenging in light of rapid population growth and increasing cultural diversity.¹¹ A 2006 analysis of geographical patterns of philanthropic investment in California found significant disparities between the urban centers and the inland and rural regions.¹² Thus, while conventional methods of grantmaking in large urban areas such as Los Angeles, San Diego and the San Francisco Bay Area generate a highly competitive pool of potential grantees, there are significant questions about whether the same methods serve Irvine's goals in California's vast inland and rural areas. In response to these challenges, Irvine created the Arts Regional Initiative (ARI) in 2006, to grow the capacity of nonprofit cultural organizations in the Inland Empire, Central Valley and Central Coast, and it is within the context of the ARI program that the California Cultural Census was commissioned.

Fundamentally, the purpose of the California Cultural Census was to develop a nuanced understanding of patterns of cultural engagement in the Inland Empire and San Joaquin Valley, in order to gain a more holistic picture of the cultural system in these inland areas and how to support it. The following objectives were identified as part of the study planning process:

1. Explore and define what comprises engagement in "arts and culture" for residents of the Inland Empire and San Joaquin Valley, and assist Irvine in deciding how broad a definition of cultural engagement to embrace in its Arts program
2. Measure levels of cultural engagement, broadly defined, in the two regions

¹⁰ To better understand the capacity of the nonprofit sector in the Inland Empire and San Joaquin Valley, Irvine Foundation commissioned a study by the University of San Francisco Institute for Nonprofit Organization Management. Results are expected in 2008.

¹¹ An extensive analysis of demographic changes in the Inland Empire may be found in *The Inland Empire in 2015*, a research report by Hans P. Johnson, Deborah Reed and Joseph M. Hayes, Public Policy Institute of California, 2008. Download available from http://www.ppic.org/content/pubs/report/R_408HJR.pdf.

¹² See *Foundation Giving in California*, November 2006, prepared by Putnam Community Investment Consulting, published by The James Irvine Foundation. Download available from http://www.irvine.org/assets/pdf/pubs/philanthropy/Foundation_Giving_in_California.pdf.

3. Understand how patterns of cultural engagement differ across demographic cohorts and geographic areas, and explore the role of cultural identity and cultural heritage in shaping engagement
4. Investigate the settings in which people engage with culture
5. Develop recommendations for how to support culture in these areas more effectively

It is important to understand the two geographies that were studied. The Inland Empire, which for the purposes of our study was defined as Riverside and San Bernardino counties, is the fastest growing region in the state and one of the fastest growing areas in the country. The region's population is increasingly diverse (a majority will be non-White by 2010), and is expected to reach 5 million by 2020. Many of those moving to the Inland Empire are recent immigrants from Mexico and Central America. The San Joaquin Valley was defined as a nine county area stretching from Bakersfield to Fresno and Modesto, encompassing much of the Central Valley and its agricultural economy. With a rapidly growing and increasingly diverse population of nearly 4 million, the San Joaquin Valley shares many characteristics with the Inland Empire. Together, these two regions account for approximately 22% of California's total population.

The study comes at a time of compounding changes in the operational environment of cultural providers and funders. Irvine's recent working paper, "Critical Issues Facing the Arts in California," points out that the nonprofit arts and cultural sector is facing major structural changes brought on by technological advances, demographic changes, funding fluctuations and shifting consumer behaviors.¹³ WolfBrown's own research in many U.S. cities suggests a number of profound changes in the ways that Americans experience culture, including:

- fragmentation and diversification of cultural tastes,
- more rapid diffusion of culture,
- rising levels of active participation (especially among youth and young adults),
- the emergence of curatorial participation (e.g., downloading and organizing music, selecting and editing images),
- a higher level of importance attached to the settings where a cultural experiences take place,
- the critical role of social context in driving arts participation,
- demand for shorter and more intense experiences,
- an increased emphasis on convenience, and
- the expectation that all types of leisure experiences can be customized.

While much has been written about the changing cultural climate, measurement systems have been slow to adapt and few agencies or researchers have pushed forward with new definitional frameworks or methods that offer an improved understanding of the changing ways in which people experience culture. Within the past few years, however, several papers have made a compelling case for a new generation of measurement tools. Carole Rosenstein wrote in 2005 that old ways of measuring arts participation focus too much on passive forms of engagement (i.e., attendance) within the classical western art forms and fail to incorporate participatory forms of engagement which are more prevalent among immigrants and communities of color.¹⁴ When broader definitions of culture are used, the study asserts, significantly higher levels of participation are seen among populations of color. In their 2007 paper for 1st ACT Silicon Valley, Tom Borrup and Heidi Wagner argue for spe-

¹³ Critical Issues Facing the Arts in California, AEA Consulting, 2006. Download available at http://www.irvine.org/assets/pdf/pubs/arts/Critical_Issues_Arts.pdf

¹⁴ Diversity and Participation in the Arts: Insights from the Bay Area, Carole Rosenstein, 2005, Urban Institute. Download available from <http://www.urban.org/publications/311252.html>.

cific changes in future measurement systems.¹⁵ They hold that research on cultural engagement should: (paraphrased for brevity)

- Measure acts of art-making, creative activity and content creation
- Measure cross-cultural activity in which individuals are exposed to cultures outside of their own life experience
- Measure various forms of participatory and social forms of engagement (to include, for example, “amateur” involvement in music or dance, community theatre, etc.)
- Measure forms of cultural engagement involving technology

The newest study of arts attendance in England, part of the massive Take Part survey of 29,000 adults sponsored by Arts Council England, identifies psychological and practical barriers to increased participation, but also concludes that many people, including those in the high education and income cohorts, do not participate the arts, or participate at very low levels. Reflecting on this “self-exclusion” phenomenon, the authors conclude, in part, that different measurement systems are necessary to “...better understand the extent to which people have opportunities to experience the arts beyond the established forms that typically receive public funding” and wonder aloud “...whether public money could be used in the future to support arts activities and experiences of a very different nature.”¹⁶

The Urban Institute’s Arts and Culture Indicators project has made significant advances in setting forth a stronger conceptual framework for defining and assessing cultural vitality and in establishing the critical link between cultural vitality and overall quality of life. The program asserts “(a) that a healthy place to live includes opportunities for and the presence of arts, culture and creative expression, (b) that arts, culture and creative expression are important determinants of how communities fare, and by extension (c) that full understanding of U.S. communities is inherently impossible without including these important perspectives.”¹⁷ Authors of the groundbreaking 2006 Urban Institute analysis of cultural indicators define cultural vitality as “...evidence of creating, disseminating, validating and supporting arts and culture as a dimension of everyday life in communities.” The study identifies four tiers of indicators, a helpful framework for understanding how the California Cultural Census relates to the larger body of information about the cultural health of a community.

- Tier 1 indicators are quantitative data that is publicly available, such as annual statistics provided by the Census Bureau or the National Center for Charitable Statistics
- Tier 2 indicators are also quantitative and publicly available, but not nationally comparable, and might include annual household surveys, data from schools and libraries, or data collected through efforts such as the California Cultural Data Project¹⁸

¹⁵ The Evolving Nature of Cultural Participation and Creative Expression: A Primer of Key Issues and Recommendations for 1st ACT, Tom Borup and Heidi Wagner, 2007, available through 1st Act Silicon Valley, www.1stact.org.

¹⁶ *From Indifference to Enthusiasm: Patterns of Arts Attendance in England*, Catherine Bunting, Tak Wing Chan, John Goldthorpe, April 2008, Arts Council England. Download available from http://www.artscouncil.org.uk/publications/publication_detail.php?browse=recent&id=611.

¹⁷ *Cultural Vitality in Communities: Interpretation and Indicators*, Maria Rosario Jackson, Ph.D., Florence Kabwasa-Green, Joaquin Herranz, Ph.D., The Urban Institute, 2006, Pages 2-7. Download available from <http://www.urban.org/publications/311392.html>.

¹⁸ The California Cultural Data Project is a comprehensive effort to gather and analyze information about the contributions of the cultural sector to California’s economy and quality of life, and is based on the Pennsylvania Cultural Data Project, a collaborative effort to standardize data collection from cultural institutions. For more information, see www.caculturaldata.org.

- Tier 3 indicators are also quantitative, but come from restricted resources, and are not necessarily recurring or do not cover the same material on each repetition
- Tier 4 indicators stem from qualitative data, often from anthropological and ethnographic studies of arts and culture in communities

Our study falls within the third tier of indicators identified by The Urban Institute, in that the study is a one-time effort to better understand cultural engagement. In the larger arc of our work on measuring cultural engagement, however, the California Cultural Census is also a step forward in developing a Tier 2 measurement tool that can be replicated in communities across California and the U.S. To this end, we have conducted pre-cursor studies in this vein over the past few years in Philadelphia, Pennsylvania; Scottsdale, Arizona; Eugene, Oregon; Irving, Texas; and St. Cloud, Minnesota.

Thus, the California Cultural Census grows out of a growing awareness of the need for better tools for measuring cultural health and vitality, and a preliminary body of work to develop those tools. Our work benefits greatly from, and builds on, the work of many other researchers, just as we hope others will benefit from and build on our work on the California Cultural Census.

Data Collection Methods

To successfully address the goals of the California Cultural Census study, it would be necessary to gather data from a broad cross-section of residents from the large and diverse areas of the Inland Empire and San Joaquin Valley. The sample size would need to be large enough to allow for detailed analyses of demographic subgroups across the two regions, yet would also allow for focused analysis of representative communities. To accomplish the study's goals, a multi-method two-phase data collection plan was designed:

1. Phase 1 data collection used a door-to-door survey of adults in six neighborhoods, three in the Fresno area of the San Joaquin Valley and three in the Riverside/San Bernardino area of the Inland Empire. In collaboration with Irvine and the Alliance for California Traditional Arts (ACTA), our regional partner in the study, the neighborhoods were carefully selected to capture a diverse set of populations. Bilingual survey crews traversed the neighborhoods knocking on doors of randomly selected households and orally administered the survey until reaching a minimum quota of 150 completed surveys per neighborhood. Thus, results of the six door-to-door surveys are representative of the respective neighborhoods within margins of sampling error. It is important to note that the questions about various forms of cultural engagement were asked in reference to anyone in the household, including the respondent. Thus, the incidence rates obtained through the neighborhood figures are generally higher than the incidence rates obtained through the second phase of data collection, which queried individuals in reference to their own activities.
2. Phase 2 data collection was designed to reach a larger number and broader range of residents in the two regions than Phase 1, which provided a more focused look at communities. The primary component of this effort was an online survey, which used a convenience sampling method and was heavily promoted by email, radio advertising and other means to residents in the two regions. Much of the response to the online survey was driven by email blasts from cultural, educational and civic organizations throughout the two regions. Of course, this method must be complemented by a means to reach residents without Internet access. Thus, a series of supplementary intercept samplings were undertaken at various public events and locations to gather data from specific groups of interest with cultural and socioeconomic diversity, and who were less likely to have Internet access. These "focus samples" included Hmong, Mexican Farm Workers, Latinos intercepted at cultural events, African

American and Latinos surveyed in and through their churches, and Native Americans intercepted at a pow-wow.

In total, over 5,000 people completed the California Cultural Census during the second phase of data collection. Although the data were weighted to remove as much bias as possible, it is important to emphasize that the large data set from Phase 2 is an aggregation of a number of nonrandom convenience samples, including many responses from people who actively support cultural organizations, and cannot be considered to be representative of all adults in the two regions.

One goal of the door-to-door survey analysis was to develop hypotheses about patterns of engagement that could be further investigated in the second phase of work, and to look at the complementarities between the results of both studies in order to strengthen the overall analysis. In general, the two research efforts, which employed the same protocol with only minor modifications, yielded consistent results. This report focuses on the findings of the second phase of data collection – the large data set of over 5,000 responses – and draws on findings from the door-to-door research where additional context, clarity or amplification is needed. More detailed descriptions of the two phases of data collection follow.

Phase 1: Door-to-Door Surveys in Six Neighborhoods

The Door-to-Door Neighborhood Survey was conducted between May and August 2007 as the first phase of data collection in the California Cultural Engagement Study. The overall objective in selecting neighborhoods was to achieve a cross-section of neighborhoods with respect to ethnicity, affluence, housing stock (i.e., the average year that homes were built in the neighborhood), urbanicity and other factors. Generally, the neighborhoods were defined as the area encompassing anywhere from two to six Census block groups, as follows:

Three San Joaquin Valley Neighborhoods

1. **Fig Garden** (Northwest Fresno, 1,804 total households) - 185 completed interviews, Fig Garden is an affluent neighborhood northwest of Fresno with a predominantly white population. The housing stock is primarily 1950s and 1960s. Educational attainment levels are high, with 50% to 60% having earned a college degree.
2. **Selma** (1,964 total households) - 149 completed interviews Selma is a rural farming community located approximately 20-miles south of Fresno. The sampled area includes downtown Selma (housing stock dating from the 1940s) and low income areas south and west of downtown (80%+ Hispanic).
3. **West Fresno** (1,676 total households) - 217 completed interviews West Fresno is an economically distressed area encompassing a mix of Hispanic and mostly African American households, with 30% to 40% below the poverty line. The typical home was built in the 1960s.

Three Inland Empire Neighborhoods

4. **Delmann Heights** (1,493 total households) - 157 completed interviews Delmann Heights is a low-income, predominantly Hispanic neighborhood located several miles from downtown San Bernardino (60%+ Hispanic, 20% below poverty). The Delmann Heights Community Center was used as a home base for the survey crews, given the dispersed nature of the housing stock.

5. **Eastside Riverside** (1,417 total households) - 159 completed interviews
The Eastside Riverside neighborhood is comprised of a mix of Hispanic and African American households, somewhat older housing stock (1950s-1960s), and moderate poverty levels.
6. **Orangecrest** (approx. 3,000 total households) - 199 completed interviews,
Orangecrest is a suburban neighborhood about seven miles southeast of downtown Riverside, 65% white, and comprised of mostly middle and upper middle class households. The housing stock is relatively new (mostly 1990s).

Random samples of households were drawn from within each neighborhood to generate a representative pool of respondents. First, *seed addresses* were randomly selected from a stratified sample of all households with publicly listed phone numbers from within the designated block groups. Not all households have landlines nor do they all publicly list their phone numbers; to overcome this bias all households on the same block face (i.e., the same side of the street) as the selected seed address were eligible to be surveyed, starting with the household at the *seed address*. Any adult (age 18+) residing in the sampled household was an eligible respondent, although an effort was made to interview a head of household.

Surveys were orally administered by local fieldworkers who were recruited and supervised by ACTA and trained by WolfBrown. Bilingual interviewers were assigned to three neighborhoods where residents would be likely to request to complete the survey in Spanish. The percentage of surveys conducted in Spanish was 51% for Delmann Heights, 40% for Selma and 22% for Eastside Riverside.

On-site training was conducted by WolfBrown in May 2007, including field testing of the protocol and sampling procedures. The field tests resulted in significant improvements to both the protocol and the sampling procedures. To increase the cooperation rate, all respondents were offered an incentive. In most cases, these were \$5 gift cards from a local grocery store. Fieldworkers were assigned to work in pairs, and a variety of security measures were taken, including advance notification of local police. Based on their own sense of safety, fieldworkers were given the latitude to approach or not approach specific households.

The objective was to complete a minimum of 150 interviews in each neighborhood, for a minimum of 900 interviews. A total of 1,066 interviews were completed, exceeding the quota by 166 interviews. Cooperation rates varied a great deal by neighborhood, depending on the type and density of housing stock and other factors. Our fieldworkers, whose names appear on Page 4, experienced the least difficulty gaining cooperation in the poorest neighborhoods where houses are closest together, and the most difficulty in gaining cooperation with the survey in the most affluent neighborhood where houses are far apart. In the Fig Garden neighborhood, after exhaustive attempts to gain cooperation through the established intercept method, it was necessary to gain additional responses by means of a mail-reply questionnaire mailed to a random sample of households.

Phase 2: Online Survey with Supplementary Focus Samples

Following the first phase of data collection, the survey protocol was expanded and programmed into Zoomerang, an online survey software, and launched. Hyperlinks to both Spanish language and English language versions of the survey were placed on a common web page, www.culturalcensus.com, which was created for the purpose of this study. Another URL, www.censocultura.net, was secured for use in Spanish language promotions. Driving traffic to these web pages was the primary objective of the promotional efforts, which included:

- Email invitations to take the survey, broadcast to cultural organization lists
- Email invitations broadcast to social service agency and other community email lists

- Email invitations broadcast through employers to employee lists
- Clickable icons on community web sites that linked to the survey page
- Articles about the survey in local papers and community newsletters
- Advertisements or inserts in local papers, requesting cooperation with the survey
- Radio public service announcements produced by Radio Bilingüe and distributed to radio stations throughout the two regions, with paid time on Radio Bilingüe
- Promotional cards distributed at various locations and events (e.g., town meetings, community centers, health clubs)

Several contractors were retained to assist in promoting the survey and many, many people were approached to publicize the survey and assist with email promotions. A total of 3,379 responses to the online survey were achieved, 69% of which came from the San Joaquin Valley and 31% of which came from the Inland Empire. To boost the number of responses from Hispanics, another 170 surveys were completed by respondents obtained through a commercial research panel service (Market Tools, Inc.).

Limitations of Online Research

Online survey software has revolutionized research over the past ten years because the economies of scale it offers to make possible a wide range of studies that were previously not feasible. While other survey methods bear an incremental cost for each respondent, online surveying essentially poses little or no additional cost for each response, which essentially lifts the cost constraint on sample size.



Online surveying also makes more effective use of time; results are generally available within days of launching the survey. Most importantly, online administration lends itself well to lengthier question sets and allows respondents to control when and where they take the survey.

We chose to collect data via online surveys, in part, because it would allow us to involve thousands of people across a large geographical area in the research, with no upper limit to the number of respondents.

There are two common sources of bias that result from online surveying. One source of bias is self-selection, or non-response bias, (i.e., individuals who choose to respond may be systematically different than those who choose not to respond). It should be noted that this form of bias is not unique to online surveying

and is a concern for any survey where an individual himself chooses whether or not to respond. Our experience with all forms of survey research about arts and culture tends to yield responses disproportionately from people who have an interest in the survey subject matter, or people with an affinity to the sponsoring organization. In this case, the sponsoring organization (The James Irvine Foundation) was not apparent in the survey promotional efforts, and was not a factor. However, we do believe that people with an interest in arts and culture were more likely to take the survey than those with little interest in arts and culture.

The second source of bias relates to Internet access and individuals' comfort-level with the online environment to take online surveys. While Internet access is becoming more and more ubiquitous every year, there are still many people, especially those with lower incomes, without Internet access

or email accounts. Moreover, there are many people with Internet access who are not comfortable taking online surveys, for one reason or another.

Response rates to online surveys vary widely depending on a number of factors. Factors that can affect the response rate include:

- The target population (are they easy to reach or hard to reach via email?)
- The survey subject matter (how likely are respondents to be interested in the survey subject matter?)
- Institutional bonds (are they loyal to the organization?)
- The survey invitation (the degree to which the survey invitation is personalized)
- The survey length (higher response rates are associated with shorter surveys)
- Use of incentives
- Use of reminder emails to boost response rates

Given the very substantial efforts that were undertaken to promote the California Cultural Census survey, we were hoping for an even larger response than the one we got. Our general experience was that these two regions are not as “wired” as some other areas where we have conducted online research, and thus more effort was required to achieve hoped-for response levels.

We fully recognize the limitations of online surveying. While every effort was made to adjust the online data with a series of weights to more accurately represent the underlying population of the Inland Empire and San Joaquin Valley, it is impossible to know how much bias remains in the data. Therefore, the findings from the online survey and focus samples should not be used to make inferences about the larger population of adults in the two regions. This does not invalidate the data, but limits how it should be used. We believe that the online data set represents a rich resource for studying patterns of cultural engagement, and is particularly useful in comparing differences in engagement patterns across demographic subgroups, holding the bias constant.

Definition of Analysis Groups

Throughout this report, numerous tables present results for various cross-tabulations by racial/ethnic cohort and focus sample. The definition of the four racial/ethnic cohorts is as follows:

- White, Not Hispanic. This cohort consists of respondents who indicated White race, but who did not indicate Hispanic or Latino ethnicity, including respondents obtained through the focus samples.
- African American, Not Hispanic. This cohort consists of respondents to the online survey who indicated Black or African American race, but who did not indicate Hispanic or Latino ethnicity, including respondents obtained through the focus samples.
- Hispanic. This cohort consists of all respondents to the online survey who identified as being of Hispanic or Latino origin, regardless of race, plus all Hispanic respondents obtained through various focus samples.
- Native American, Not Hispanic. This cohort consists of respondents who indicated American Indian or Alaskan Native race, but who did not indicate Hispanic or Latino ethnicity. Note that this cohort includes respondents obtained at the pow wow event.

Unfortunately, Asians could not be included as a racial/ethnic cohort, due to an insufficient sample size. Given the diversity of Asian cultures, we felt it would not be appropriate to report figures sepa-

rately for the 165 respondents who indicated Asian or Pacific Islander race and who were not part of the Hmong focus sample.

To help offset some of the limitations of the online approach, additional convenience sampling was conducted to supplement the online survey data and help to gain information on specific groups of residents who would be less likely to respond to an online survey. These data gathering efforts revolved primarily around five specific populations of interest, but also included some general population sampling to increase the size and diversity of the online sample. The five focus samples were obtained at locations frequented by the populations of interest, as follows:

REGION	FOCUS POPULATION	WHERE SURVEYED	COMPLETED SURVEYS
San Joaquin Valley	Hmong	Interviewed by Hmong fieldworkers in private homes and community locations	150
San Joaquin Valley	Culturally Active Latinos	Intercepted at Three Events: - Arte Americas' Trio los Panchos - Fiesta Patrias - Selma Mariachi Festival	409
Inland Empire	African American faith-based	Intercepted at churches in the Riverside area	163
San Joaquin Valley	Latino faith-based	Intercepted at churches in the Fresno area, including: - St. Anthony Mary Claret, Calwa - Our Lady of Guadalupe, Mendota - St. Joseph, Selma	135
San Joaquin Valley	Mexican Farm Workers	Intercepted at Four Locations: - Fiesta Patrias, Fresno - U-Save Market, Parlier - Cherry Auction, Fresno - Selma Ramate	109
TOTAL			966

The two faith-based samples were selected to allow for deeper analysis of patterns of cultural engagement among Latinos and African Americans who attend church services. The culturally active Latino sample was selected to allow us to compare and contrast different subgroups of Hispanic respondents, including a sample of known cultural event attendees. Given the relatively small sample sizes and convenience sampling approaches used, results from the focus samples may be used to gain greater insight into the cultural engagement patterns of these populations and to construct hypotheses for further research but should not be used to generalize about the populations of interest. Additional interviewing was conducted to boost the sample sizes of Hispanics, Native Americans and other residents, as follows:

REGION	FOCUS POPULATION	WHERE SURVEYED	COMPLETED SURVEYS
Inland Empire	Native Americans	Surveyed at a Pow Wow event (Note that only 100 of these respondents identified as "American Indian or Alaskan Native")	250
Inland Empire	Hispanic Parents w/young children	Surveyed through a day care center in the Riverside area	116
Inland Empire & San Joaquin Valley	General population sampling	- Selma Ramate - Various other locations	222
TOTAL			588

The data resulting from these sampling efforts was aggregated with data from the online survey and is not reported separately.

Demographic Profile of Respondents

Raw, Unweighted Demographics

As an orientation to the sampling results for the California Cultural Census, several tables were prepared to report out the raw, unweighted demographics of the composite survey sample (both online surveys and focus samples) for the two regions, and in total. The first table reports on Hispanic or Latino origin, race, and languages spoken.

CALIFORNIA CULTURAL CENSUS: RESPONDENT DEMOGRAPHICS BY REGION, TABLE 1 (Unweighted Data)	SAN JOAQUIN VALLEY	INLAND EMPIRE	TOTAL
Hispanic or Latino Origin	N = 3303	N = 1590	N = 4893
Not Hispanic or Latino	61%	69%	64%
Mexican, Mexican-American, Chicano	33%	24%	30%
Central American	1%	1%	1%
South American	1%	1%	1%
Other Hispanic or Latino	4%	5%	5%
Race/Ethnicity (multiple responses allowed)	N = 3234	N = 1641	N = 4875
White	60%	56%	59%
Black or African American	4%	15%	8%
American Indian or Alaskan Native	5%	9%	6%
Asian or Pacific Islander	4%	3%	3%
Middle Eastern	1%	0%	0%
Mixed Race or Other	15%	13%	14%
No Response	16%	9%	14%
Primary Language Spoken in Home	N = 3346	N = 1633	N = 4979
English	82%	93%	86%
Spanish	13%	5%	10%
Other	5%	1%	4%
Secondary Language Spoken in Home	N = 3018	N = 1483	N = 4501
None	54%	65%	58%
English	13%	6%	11%
Spanish	31%	28%	30%
Other	2%	2%	2%

Note that multiple responses were allowed to the race question (i.e., respondents could identify multiple races), and that many respondents, primarily those who identified as Hispanics, skipped the race question. Further discussion of race, ethnicity and cultural identity is included in Part 3 of the report.

The San Joaquin Valley sample includes more Hispanics and primary Spanish-speakers, while the Inland Empire sample includes proportionately more African Americans. Otherwise, only modest differences were observed between the two samples.

The next table presents raw, unweighted results for gender, age, educational attainment and employment status. Here we see more respondents with low levels of educational attainment in the San Joa-

quin Valley, influenced in part by the inclusion of the Mexican farm worker sample. Otherwise, the demographics profiles of the two regional samples are quite similar.

CALIFORNIA CULTURAL CENSUS: RESPONDENT DEMOGRAPHICS BY REGION, TABLE 2 (Unweighted Data)	SAN JOAQUIN VALLEY	INLAND EMPIRE	TOTAL
Gender	N = 3323	N = 1613	N = 4936
Female	67%	64%	66%
Male	33%	36%	34%
Age	N = 3358	N = 1629	N = 4987
18-24	8%	6%	7%
25-34	16%	15%	16%
35-44	18%	16%	18%
45-54	24%	24%	24%
55-64	22%	24%	22%
65+	12%	16%	13%
Highest Level of Educational Attainment	N = 3321	N = 1626	N = 4947
Grade School	7%	1%	5%
Some High School	4%	4%	4%
Completed High School	10%	8%	9%
Some College or Associates Degree	28%	32%	29%
Bachelors Degree	28%	25%	27%
Masters Degree	16%	20%	17%
Professional Degree	3%	4%	3%
Doctorate Degree	4%	5%	5%
Employment Status	N = 3334	N = 1620	N = 4954
Working Full-time for Pay	62%	57%	61%
Working Part-time for Pay	16%	15%	16%
Not Working	22%	28%	24%
Earns Portion of Income as Artist	N = 3293	N = 1598	N = 4891
Yes	15%	13%	14%
No	85%	87%	86%

Sample Demographics vs. Population Demographics

To gain a sense of the demographic bias in the sample, selected demographic figures on the two regions were obtained from Claritas and compared with the aggregated results, as illustrated in the following two tables. The first table compares figures for Hispanic or Latino origin and race. Here we observe that the combined sample under-represents Hispanics by about 9%. Race figures, while not directly comparable, are quite similar but obscure the under-representation of Hispanics.

The second table compares results for gender, age and educational attainment. Here we observe a typical gender break for surveys of this nature (i.e., 66% female is not unusual for arts surveys involving self-selection). More significant are biases relating to age (under-representation of younger adults, and over-representation of adults in the 55-64 cohort) and educational attainment (significant under-representation of residents with lower levels of educational attainment, and significant over-representation of adults with higher levels of educational attainment).

CALIFORNIA CULTURAL CENSUS: SAMPLE DEMOGRAPHICS VS. ACTUAL POPULATION (TWO REGIONS COMBINED)	TOTAL SAMPLE (un- weighted)	TOTAL POPULA- TION
Hispanic or Latino Origin		
Not Hispanic or Latino	64%	55%
Mexican, Mexican-American, Chicano	30%	37%
Central American	1%	1%
South American	1%	0%
Other Hispanic or Latino	5%	7%
Race/Ethnicity (multiple responses allowed)		*
White	59%	56%
Black or African American	8%	7%
American Indian or Alaskan Native	6%	1%
Asian or Pacific Islander	3%	6%
Middle Eastern	0%	0%
Mixed Race or Other	14%	30%
No Response	14%	N/A

*Census race figures do not allow for multiple responses

CALIFORNIA CULTURAL CENSUS: SAMPLE DEMOGRAPHICS VS. ACTUAL POPULATION (TWO REGIONS COMBINED)	TOTAL SAMPLE (un- weighted)	TOTAL POPULA- TION
Gender		
Female	66%	50%
Male	34%	50%
Age (adults age 18+)		
18-24	7%	15%
25-34	16%	22%
35-44	18%	20%
45-54	24%	18%
55-64	22%	12%
65+	13%	14%
Highest Level of Educational Attainment		
Grade School	5%	13%
Some High School	4%	15%
Completed High School	9%	25%
Some College or Associates Degree	29%	32%
Bachelors Degree	27%	10%
Masters Degree	17%	3%
Professional Degree	3%	1%
Doctorate Degree	5%	1%

Several of these demographic biases were addressed through weighting procedures, which are discussed in the section that follows.

Race/Ethnicity vs. Educational Attainment

Since racial/ethnic background and educational attainment are both known to be key factors influencing cultural engagement and are both reported throughout the report, it is important to under-

stand their inter-relationships. Correlations were run between the four primary racial/ethnic cohorts and the eight levels of educational attainment, with the following results.

SUMMARY OF CORRELATIONS BETWEEN RACE AND EDUCATIONAL ATTAINMENT COHORTS	White, Non- Hispanic	Black, Non- Hispanic	Hispanic	Native American, Non- Hispanic
Grade School	-	-	+	-
Some High School	-	- *	+	ns
High School	-	ns	+	ns
Some College	-	ns	+	+
College	+	ns	-	- *
Masters	+	+	-	ns
Professional Degree	+	ns	-	ns
Doctorate	+	ns	-	ns

Key: "ns" = not significant

Key: "+" = positive correlation at the 0.01 level (2-tail)

Key: "-" = negative correlation at the 0.01 level (2-tail)

Key: * Correlation is significant at the 0.05 level (2-tail)

Here we can see strongly positive correlations between Whites and higher levels of educational attainment, and between Hispanics and lower levels of educational attainment. The patterns for African Americans and Native Americans are less pronounced. In interpreting the results for different racial/ethnic cohorts throughout the report, it is important to bear in mind that race/ethnicity and educational attainment are, in some cases, strongly correlated, and both contribute explanatory value to variations in the engagement results.

Weighting Methodology

Weighting is usually done in situations where results are used to generalize about a larger population. Given the objectives of the study, we apply a series of weights to the composite data set of approximately 5,000 cases from the Phase 2, non-random data collection effort in order to adjust the data for known sources of bias and to make the sample data look more like the populations of the Inland Empire and San Joaquin Valley. This does not change the underlying fact that the data are not representative of the population at large, but it does serve to reduce at least some of the distortion in the data and helps to paint a more accurate picture.¹⁹ A total of five weights were applied to the composite sample from the California Cultural Census, which includes everything, but the Hmong focus sample.²⁰ Weights were computed in a compound fashion, such that the computation of the second, third, fourth and fifth weights accounted for the effects of all previous weights.

Weight #1: To Adjust County-By-County Sample Sizes

Weights were calculated to adjust the number of responses within each county to the actual population of that county. In this case, scale weights were used such that the post-weighted sample size is

¹⁹ Note that the Door-to-Door survey results were not weighted.

²⁰ The Hmong sample was excluded from the general sample because including it would have introduced an additional weighting requirement to avoid distortion of the overall results.

extrapolated to the actual population of the combined areas, as illustrated in the table below. For example, one respondent in Fresno county counts for 281 people, while one respondent in Madera County counts for 615 people. This analysis allows us to see that San Joaquin County was under-sampled the most relative to the other counties, while Fresno County was over-sampled the most. Generally, the sample coverage was twice as high for the San Joaquin Valley compared to the Inland Empire.

COMPUTATION OF WEIGHTS TO ADJUST COUNTY TOTALS TO ACTUAL POPULATION LEVELS				
	Sample Size	Est. 2007 Adult Population	Proportion Weight*	Scale Weight**
San Joaquin Valley County Weights				
Fresno County	1,869	526,035	0.40	281
Kern County	363	462,680	1.80	1275
Kings County	76	89,107	1.66	1172
Madera County	147	90,447	0.87	615
Merced or Mariposa Counties	161	155,063	1.36	963
San Joaquin County	169	412,069	3.44	2438
Stanislaus County	203	313,394	2.18	1544
Tulare County	246	241,333	1.39	981
TOTALS	3,234	2,290,128		708
Inland Empire County Weights				
Riverside County	996	1,253,186	0.84	1258
San Bernardino County	645	1,193,247	1.24	1850
TOTALS	1,641	2,446,433		1491

*Proportion weights adjust without inflating the sample size (i.e., the relative weight of a response from Fresno County is .40)

**Scale Weights adjust the samples sizes within each cell to actual population levels

This weighting procedure had little systematic effect on rates of cultural engagement. Most indicators did not move by more than one or two percentage points in either direction.

Weight #2: To Adjust for Educational Attainment

Comparisons of sample data with actual demographic data illustrate a severe bias in the data with respect to educational attainment. On average, the sample data was more highly educated than the actual population. This is a frequent source of bias in many audience and arts participation studies. Respondents with higher levels of educational attainment tend to take an interest in the survey subject matter and tend to be over-represented in the sample. This bias is exacerbated by the challenges associated with surveying individuals with very low levels of educational attainment. Proportional weights were computed to adjust for this bias, as illustrated in the chart below. The sample statistics for educational attainment used in computing these weights incorporate the adjustments already made by the previous weighting procedure (i.e., adjusting for county population levels).

COMPUTATION OF WEIGHTS TO ADJUST FOR EDUCATIONAL ATTAINMENT LEVELS, BY REGION			
	Sample Statistics (Weighted for Pop.)	Est. Educ. Levels for 2007 Pop. Age 25+	Proportion Weight*
San Joaquin Valley Educational Attainment Weights			
Grade School	71,745	377,500	5.26
Some High School	51,307	345,768	6.74
Completed High School	172,854	550,659	3.19
Some College or Associates Degree	629,024	683,337	1.09
Bachelors Degree	712,444	228,417	0.32
Masters Degree	447,663	64,734	0.14
Professional Degree	69,361	29,113	0.42
Doctorate Degree	119,357	10,600	0.09
TOTALS	2,273,755	2,290,128	
Inland Empire Educational Attainment Weights			
Grade School	27,528	255,699	9.29
Some High School	93,240	360,256	3.86
Completed High School	204,388	606,644	2.97
Some College or Associates Degree	783,438	823,498	1.05
Bachelors Degree	597,476	260,920	0.44
Masters Degree	489,732	90,522	0.18
Professional Degree	102,120	34,998	0.34
Doctorate Degree	126,466	13,896	0.11
TOTALS	2,424,388	2,446,433	

The extent of bias becomes evident in the weights. For example, answers from respondents in the San Joaquin Valley with grade school educations are weighted up by a factor of 5.26, while answers from respondents with a Masters degree are weighted down by a factor of .14. This weighting procedure, taken alone, tends to depress rates of engagement in most forms of cultural activities, in some cases dramatically, but in most cases by only a few percentage points. The most dramatic example of this is the engagement level of regularly reading books or poetry for pleasure, which in general more educated people tend to do at a higher rate than those with less education. While 69% of all respondents on an unweighted basis indicated that they regularly read books or poetry for pleasure, the figure falls to 56% on a weighted basis. For other activities such as story-telling and quilt-making, however, the effect of this weighting procedure served to raise rates of engagement by a small margin.

Weight #3: To Adjust for Incidence of Native American Race

Because of the over-sampling of Native Americans relative to their natural incidence in the populations of the Inland Empire and San Joaquin Valley, which is quite low, proportional weights were computed to adjust for this bias, as illustrated in the chart below. The sample statistics used in computing these weights incorporate the adjustments already made by the previous weighting procedure (i.e., adjusting for county population levels and educational attainment). This weighing procedure reduced the weight of responses from individuals who identified as Native Americans, but generally had little impact on rates of engagement.

COMPUTATION OF WEIGHTS TO ADJUST FOR NATIVE AMERICAN RACE, BY REGION					
	Sample Statistics (Weighted)	%	Est. 2007 Native American Pop.	%	Proportion Weight*
San Joaquin Valley Native American Weights					
Native American	167,557	7.3%	58,394	1.5%	0.21
Not Native American	2,138,759	92.7%	3,831,949	98.5%	1.06
TOTALS	2,306,316		3,890,343		
Inland Empire Educational Attainment Weights					
Native American	358,762	14.5%	48,946	1.2%	0.08
Not Native American	2,108,025	85.5%	4,021,619	98.8%	1.16
TOTALS	2,466,787		4,070,565		

Weight #4: To Adjust for Incidence of Hispanic Ethnicity

While the California Cultural Census was successful in gaining the participation of a large percentage of Hispanic respondents between the online survey and the focus samples, the total percentage of Hispanics in the unweighted sample (30%) did not measure up to the true proportion of Hispanics in the combined population of the Inland Empire and San Joaquin Valley (45%). However, previous weighting procedures, especially the adjustments for educational attainment, had the collateral effect of weighting up the proportion of Hispanics in the sample. In other words, at this point in the weighting procedure, it was necessary to adjust the proportion of Hispanics *downward*. Thus, proportional weights were computed to adjust for this bias, as illustrated in the chart below.

COMPUTATION OF WEIGHTS TO ADJUST FOR HISPANIC ETHNICITY, BY REGION					
	Sample Statistics (Weighted)	%	Est. 2007 Hispanic Pop.	%	Proportion Weight*
San Joaquin Valley Native American Weights					
Hispanic	1,308,639	58.0%	1,748,909	45.0%	0.78
Not Hispanic	949,268	42.0%	2,141,434	55.0%	1.31
TOTALS	2,257,907		3,890,343		
Inland Empire Educational Attainment Weights					
Hispanic	1,164,264	49.0%	1,791,631	44.0%	0.90
Not Hispanic	1,212,644	51.0%	2,278,934	56.0%	1.10
TOTALS	2,376,908		4,070,565		

Weight #5: To Adjust for Disproportionate Age Distribution

A comparison of the age distribution of survey respondents with the actual age distribution of adults in the two regions illustrates that the sample is biased with respect to age. Primarily, adults in the youngest cohort (18-24) are under-represented in the sample, even after the combined effects of all previous weighting procedures. Thus, proportional weights were computed to adjust for this bias, as illustrated in the chart below. The sample statistics used in computing these weights incorporate the adjustments already made by the previous weighting procedure.

COMPUTATION OF WEIGHTS TO ADJUST FOR AGE BIAS					
	Sample Statistics (Weighted)	%	Est. 2007 Population by Age Cohort	%	Proportion Weight*
Computation of Age Weights					
Age 18-24	430,831	9.1%	862,924	15.4%	1.70
Age 25-34	809,955	17.1%	1,187,425	21.2%	1.24
Age 35-44	916,897	19.3%	1,113,995	19.9%	1.03
Age 45-54	1,122,894	23.7%	997,230	17.8%	0.75
Age 55-64	846,801	17.9%	667,253	11.9%	0.67
Age 65+	615,422	13.0%	770,658	13.8%	1.06
TOTALS	4,742,801		5,599,485		

As anticipated, the net effect of this weighting procedure slightly increased rates of engagement in activities typically associated with younger adults (e.g., downloading music) and slightly decreased rates of engagement in activities typically associated with older adults (e.g., collecting art for the home), but only by one or two percentage points at the most.

In sum, the weighting procedure that adjusts for educational attainment levels had the greatest effect on patterns of cultural engagement. Given the close relationship between educational attainment, cultural identity, and rates of participation observed in numerous other studies, we believe that the weighting procedures are helpful in offsetting some of the upward bias in reported levels of cultural engagement that we know to be present in the data.

Protocol Design

Key Informant Interviews

The WolfBrown research team, regional ACTA partners, the study advisors and program officers from the James Irvine Foundation conducted in-depth interviews in each region with community leaders, artists and arts organizations, academics, local government officials and university students in order to ground the survey design in knowledge of the richness and diversity of cultural expression in each region.²¹ The nature of the questioning in these interviews focused on aspects of cultural identity, how the individual and his or her social reference group engage with culture, settings for cultural activities and other issues. Results from all interviews were aggregated and synthesized and used to inform the structure and language used in our quantitative protocols.

While we approached this study with an open-mind about what constitutes cultural engagement, we did need to focus this for the purposes of the protocol. The interview data was particularly helpful in helping us prioritize activities and other attitudinal questions, particularly those activities and attitudes relating to heritage-based engagement. For example, through the interviews we ascertained the need to include preparation of traditional foods as an important cultural activity to query in the protocol.

The interviews also emphasized the importance of community events as a means and setting for cultural engagement. Our question “Do you practice any cultural traditions in music, dance, storytelling, craft-making or prepare foods that represent your heritage?” was entirely motivated by multiple in-

²¹ The interview protocol and list of interviewees are included in the Appendix 1.

interviewees commenting on younger generations' fusion of tradition with contemporary creative expressions. The essential take-away from the interviewing process was an increased sensitivity to cultural groups and how people experience culture differently. Our challenge then, was to pare down the lengthy list of all arts and cultural activities into a coherent and manageable protocol for the general public to take.

We wish to express our sincere thanks to the numerous individuals who contributed their time and good thinking to helping us construct a fuller picture of cultural engagement in the two regions.

Protocol Architecture and Question Formats

Protocols for the door-to-door intercept survey and California Cultural Census were largely similar, except that respondents to the door-to-door survey were asked to respond in reference anyone in their household, not just themselves. The door-to-door protocol was designed to be orally administered and was somewhat shorter, while the California Cultural Census protocol was design for the online environment, which allowed for several additional questions. Both protocols were organized into nine groupings of questions, as follows:

1. Individual and household characteristics (demographic and other background questions)
2. Cultural context (languages spoken, racial/ethnic background, cultural identity)
3. Questions about engagement in music activities
4. Questions about engagement in theatre and drama activities
5. Questions about engagement in reading and writing activities and storytelling
6. Questions about engagement in dance activities
7. Questions about engagement in visual arts and crafts activities
8. Questions about engagement in various other arts and cultural activities
9. Attitudinal questions about the totality of engagement

The first group of questions included an initial geographical filter to identify whether or not the respondent resides in of the counties included in this study, as well as a question about length of residence. The next group of questions generate a descriptive picture of the household – How many children age 18 and under regularly live in your household?, How old are these children?, Are you the parent or caregiver of any children who live with you?, How many generations of family members live in your household? – and minimal demographic information (e.g. age, work status and education). In hopes of encouraging respondents to feel free to share personal information with us about their cultural interests and behaviors, we did not want to impose on the individual with too many demographic questions. In addition, we worked to avoid potentially counterproductive and threatening questions about immigrant status or related issues that might have been offensive to some respondents.

Next, to help frame survey results in a nuanced cultural context, a series of questions asked respondents about their Hispanic heritage, racial background, cultural identity and primary and secondary languages spoken in the home. These questions used response categories similar to those used in the U.S. Census and other standard surveys. While standard race/ethnicity questions were important for establishing a baseline knowledge of the individual's ethnic heritage, it was also critical, given the focus of this study, to allow respondents an opportunity to describe their cultural identity free from these standard, pre-coded answers in order to be sensitive to the full range of identities that respondents may use to describe themselves. To do so, we used the questions: "Do you feel a connection to any specific heritage or cultural group?" In addition, we asked about the extent to which the respondent takes an interest in the artistic legacy and cultural heritage of his or her ancestors and the extent to which the respondent seeks out activities that would expose him or her to a range of world cul-

tures. These questions provide insight into respondents' ties to their inherited culture and their desire to be exposed to other cultures.

Following these background and contextual questions, six modules of questions explored the various creative disciplines. In each section, questions explored the individual's involvement, and desire for involvement, in music, theatre and drama, reading and writing, dance, visual arts and crafts, and other arts activities. Within each discipline respondents were asked about their 'regular' involvement in a variety of activities, about the setting where their involvement typically takes place, and about activities they would like to become more involved with. A specific definition for 'regular' was not provided and was self-determined by the respondent. Where possible, the survey delved into further detail about the arts activities through a series of follow-up questions to gain a more nuanced understanding of how cultural identity and heritage relate to the individual's activities.

In the last section of the survey protocol, the respondent was asked more intimate questions about the totality of his or her involvement in cultural activities. Here we asked questions about the role of cultural activities in life, the influence of religious or spiritual beliefs on cultural activities, whether the respondent has one or more cultural role models, the respondent's social context for doing cultural activities, and the respondent's satisfaction level with the availability of cultural activities in his or her community.

Copies of both the door-to-door survey protocol as well as the California Cultural Census survey protocol may be found in Appendix 2. Throughout the report, when analyzing results for a particular question, we include the verbatim wording of the question along with topline results for ease of reference.

Engagement Constructs Defined

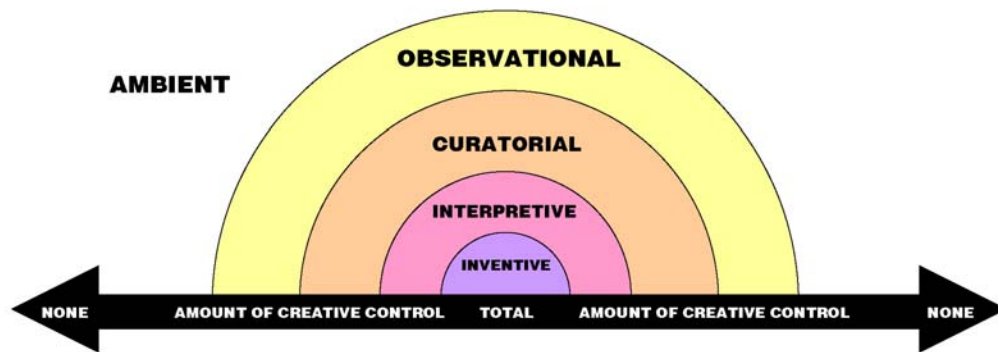
Central to the design of the protocol and the organization of this report are two conceptual frameworks for engagement that transcend the discipline-based organization of the protocol. These constructs – five modes of engagement and six vectors of engagement – are aggregations of individual variables that help to expose patterns of engagement that might otherwise go unnoticed and that serve to raise the profile of certain types of activity.

Modes of Engagement

The overall approach to protocol design was informed by a construct called the Five Modes of Art Participation developed by Alan Brown in *The Values Study*.²² The framework identifies five categories or types of arts activities based on the level of creative control exercised by the participant, ranging from total control (inventive participation) to no control at all (ambient participation). The underlying hypothesis is that different sets of benefits are associated with different modes of engagement. For example, certain benefits that can accrue from creating an original work of art are not attainable from watching someone else make art, regardless of the artistic discipline or the artist's level of technical skill. Conversely, it is also true that certain benefits that can result from observing a work of art are not attainable from the act of creating a work of art.

²² *The Values Study*, 2004, commissioned by the Connecticut Commission on Culture and Tourism and conducted by Alan S. Brown & Associates.

Five Modes of Arts Participation



The five modes are defined briefly as follows:

6. **Inventive Participation** engages the mind, body and spirit in an act of artistic creation that is unique and idiosyncratic, regardless of skill level (e.g., composing music, writing original poetry, painting).
7. **Interpretive Participation** is a creative act of self-expression that brings alive and adds value to pre-existing works of art, either individually or collaboratively, or engages one in arts learning (e.g., playing in a band, learning to dance).
8. **Curatorial Participation** is the creative act of purposefully selecting, organizing and collecting art to the satisfaction of one's own artistic sensibility (e.g., collecting art, downloading music and burning CDs).
9. **Observational Participation** encompasses arts experiences that the participant selects or consents to have, which involve viewing or watching art created or performed by others (e.g., attending live performances, visiting art museums). We define two sub-types of observational participation: 1) participation in live events, and 2) media-based participation.
10. **Ambient Participation** (not investigated in this study) includes encounters with art that the participant does not select (e.g., seeing architecture, hearing music in an elevator)

The Five Modes framework is an attempt to move beyond simplistic characterization of arts activities as being either “active” or “passive” and posits that different sets of benefits are associated with each mode of participation. For example, certain benefits associated from inventive activity cannot be created through observational activity.²³

Throughout the report, we use the term “arts practice” to refer to the totality of inventive, interpretive and curatorial activities (i.e., activities involving some level of personal creative expression or aesthetic judgment).

Vectors of Engagement

Cross-cutting the modes of engagement described above are what we refer to as vectors of engagement, which are defined in terms of setting and social or cultural context. These vectors allow us to

²³ This assertion is based on a comprehensive literature review of the benefits of arts participation, *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts*, by Kevin McCarthy, et. al. RAND Corporation, 2004. Download available from http://rand.org/pubs/monographs/2005/RAND_MG218.pdf.

investigate patterns of informal and non-traditional engagement that other research efforts have overlooked. The vectors of engagement we examine in this study are:

7. **Family-Based Engagement** provides a measure of arts activity occurring in a family social context.
8. **Faith-Based Engagement** provides a measure of arts activity that occurs on the context of faith or in a place of worship.
9. **Heritage-Based Engagement** provides a measure of arts activity that serves to celebrate or sustain a cultural heritage or ethnic identity.
10. **Engagement in Arts Learning** captures the level at which a respondent is actively acquiring skills, either formally or informally. It is a stricter subset of activities include in the Interpretive mode of engagement measure.
11. **Engagement at Arts Venues** serves as an aggregate measure of use of purpose-built arts venues for activities in all disciplines.
12. **Engagement at Community Venues** serves as an aggregate measure of use of parks and outdoor settings, restaurants, bars and coffee shops, and community centers as venues for activities in each discipline. Comparing the previous vector with this one will allow us to compare users of conventional vs. unconventional venues for arts activities.

A number of individual variables are rolled up to arrive at composite indexes for each of the modes and vectors. Generally, results for these indexes are reported in terms of z-scores (i.e., standardized measures of variance from the mean). Further information about how the modes and vectors of engagement were calculated may be found in the Appendix 2.

PART 2: ATTITUDES ABOUT ARTS AND CULTURAL ACTIVITIES

To lay a foundation upon which to interpret the results of behavioral questions discussed later in the report, we begin the analysis with a discussion of results for several key attitudinal questions about how respondents view arts and cultural activities, including:

1. A question about the overall role that arts and cultural activities play in their lives,
2. A question about how they define their “cultural space,”
3. A question about the social context in which they do most of their arts and cultural activities, and
4. A question about their level of satisfaction with the cultural opportunities in their community.

Investigation into these multiple dimensions of context will help to build an understanding of some of the underlying dynamics shaping cultural engagement and offers explanations for some of the behavioral differences observed later in the report.

Existing research tells us that different cultural and ethnic communities hold different perspectives as to what they consider to be ‘arts’ and ‘culture’, and what it means to engage with them. Jermyn and Desai²⁴ found that for ethnic communities, the term “art” can conjure up the stereotype of an older, wealthier, more intellectual, White individual appreciating classical or high-art. Yet, despite the recognition from these communities that this notion is indeed a stereotype, the authors believe this notion does capture some of the social barriers, sense of exclusion and lack of relevance that these communities sometimes feel and that the stereotype does influence their participation in formal arts venues and settings.

Arts activities, of course, are often commonplace among ethnic communities and are often part of the larger social, religious and cultural ecologies in which they live. In some ethnic communities, there aren’t necessarily clear lines of distinction drawn between the art or artists and the observer or audience member. Oftentimes, these very activities that one engages in are not initially thought of as ‘arts or culture activities’ because they are integrated into an ethnic community’s way of life of “social institutions, social norms, manners, attitudes and ways of thinking.”

To better understand how respondents understand ‘arts and cultural activities’, we asked several questions to gain an understanding of their perspectives; the results of which follow.

²⁴ This discussion draws on Jermyn, Helen and Philly Desai, 2000, *Arts – What’s in a Word? Ethnic Minorities and the Arts*, Arts Council England.

Overall Importance of Cultural Activities

Near the end of the survey, after being prompted through lists of arts and cultural activities, respondents were asked about the extent to which arts activities play a role in their lives.

“Overall, would you say that cultural activities are...” (✓ one)

43% A big part of my life
45% A small part of my life
12% Not a part of my life

Results for this question provide an indication of the overall salience of the *totality* of respondents’ cultural activities. The presumption behind this question is that higher levels of salience are associated with higher levels of enrichment, personal development and social benefits.

On average, 43% of respondents to the California Cultural Census report that cultural activities are “a big part” of their lives, 45% say that cultural activities are “a small part” of their lives, and just 12% indicate that cultural activities are “not a part” of their lives. Given that many respondents to the online survey were recruited through cultural organizations, it is not surprising that such a large percentage reported a high level of interest in cultural activities.²⁵ Even so, respondents in several of the focus samples – who would not necessarily be pre-disposed to cultural activities – reported even higher figures, as seen in the table below.

OVERALL, WOULD YOU SAY THAT CULTURAL ACTIVITIES ARE...	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 130	Culturally-Active Latinos n = 323	African-American Faith-Based n = 136	Latino Faith-Based n = 118	Mexican Farm-workers n = 102
A big part of my life	38%	43%	44%	58%	67%	52%	45%	58%	66%
A small part of my life	47%	52%	43%	37%	26%	42%	51%	39%	33%
Not a part of my life	15%	5%	12%	6%	7%	6%	4%	3%	1%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%

With respect to race/ethnicity, 58% of Native Americans indicated that cultural activities are “a big part of my life,” which is 14 percentage points higher than the next highest cohort, Hispanics, at 44%. Of the four race/ethnicity cohorts for which sufficient sample sizes are available²⁶, Whites reported the weakest overall level of salience of cultural activities.

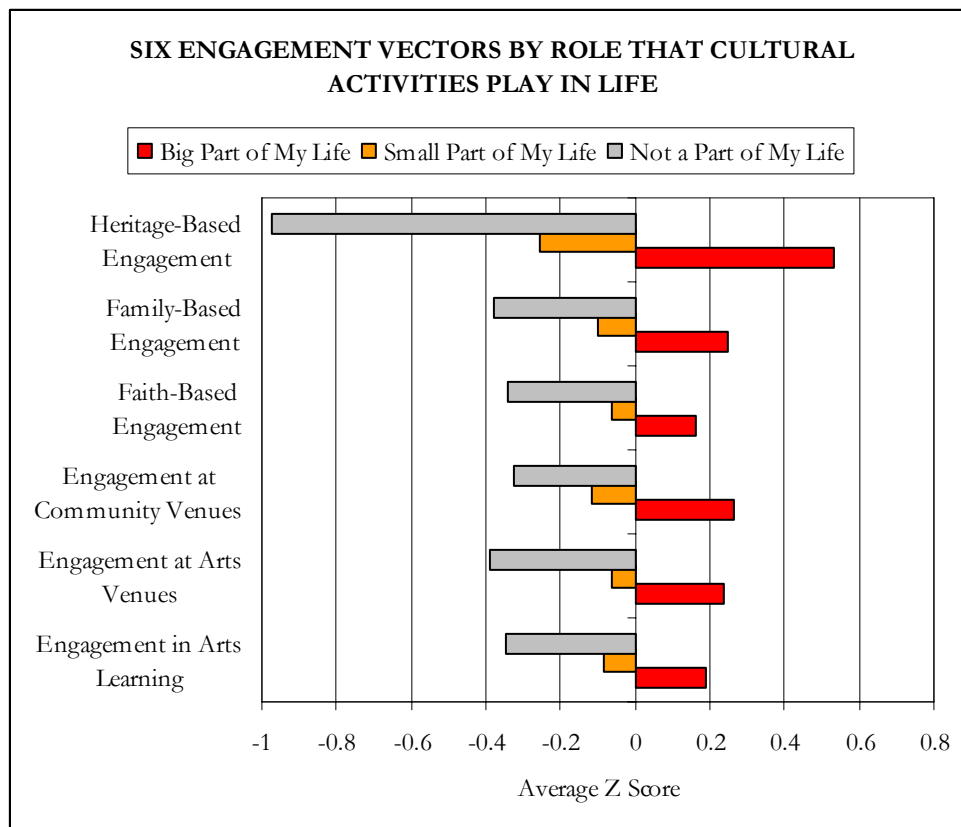
Looking across the five focus samples, the Hmong and Mexican farm worker cohorts reported very high salience levels, with two-thirds reporting that cultural activities play “a big part of my life.” This figure exceeds the 52% figure for culturally active Latinos, who were surveyed at live music concerts and who would be expected to report high salience levels. Given the means by which the respondents were sought, we do not suspect a pro-cultural bias in the Hmong and Mexican farm worker samples beyond the ordinary bias found in all surveys about arts and culture (i.e., people with an interest in the survey subject matter are more likely to complete). Further analysis suggests that the

²⁵ The weighting procedure described in the methodology section had the effect of lowering the percentage of respondents who say that cultural activities play “a big part of my life” from 49% to 43%.

²⁶ Due to insufficient sample sizes, we do not report results for the Asian, Middle Eastern and Mixed race/ethnicity cohorts.

sample of Mexican Farm Workers is significantly different from the other focus samples in that only 1% reported that cultural activities are “not a part” of their lives.²⁷

To further explore differences in the salience of cultural activities, results for the six engagement vectors were calculated separately for respondents who reported that cultural activities are “a big part,” “a small part,” and “not a part” of their life. Are certain vectors of engagement associated with higher overall salience levels, such that we might associate higher salience levels with certain kinds of cultural activities? Results are illustrated in the chart below.



As expected, levels of engagement in the six vectors decline with salience. In other words, people who report that cultural activities are “not a part of my life” report doing fewer activities than people who report that cultural activities are “a big part of my life” or “a small part of my life.” This spiraling phenomenon between attitudes about culture and consumption behavior is consistent with Rand’s theoretical participation model, which illustrates how a participant’s reaction to the arts experience connects back to personal beliefs about arts participation and perceptions of social norms towards arts participation which, in turn, influence future behavior.²⁸ Higher levels of salience correlate with higher levels of engagement and, we hypothesize, with additional benefits and value (i.e., intrinsic impacts).

²⁷ Technical Note: The mean difference between each race/ethnicity cohort is significant at the .05 level. Regarding the focus samples, the mean difference between Mexican Farm-workers and each Culturally-Active Latinos and African-American Faith-Based is significant at the .05 level.

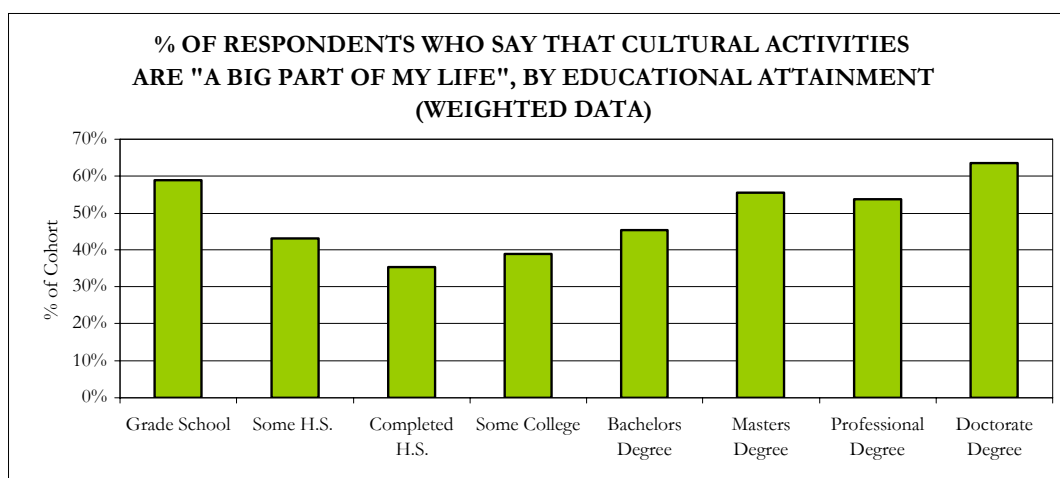
²⁸ Kevin F. McCarthy and Kimberly J. Jinnett, *A New Framework for Building Participation in the Arts*, Rand, 2005. Additional theoretical work suggests similar spiraling models, including Walker, Christopher and Stephanie D. Scott-Melnyk. *From Reggae to Rachmaninoff: How and Why People Participate in Arts and Culture*, Urban Institute, November 2001.

This overall pattern is magnified for the heritage-based engagement vector. Standardized scores for this vector of engagement are over twice as high, on average, than the other five vectors, suggesting that people who engage in heritage-based arts and cultural activities are generally more likely to attach higher salience to cultural activities compared to those who engage in the other vectors. The converse is also true. Those who do *not* engage in heritage-based arts and cultural activities are much more likely to say that cultural activities are “not a part of my life.”

Overall, results for this question underscore the important role that heritage-based arts and cultural activities play in the lives of Inland Empire and San Joaquin Valley residents. Individuals who express their cultural identity through engagement in heritage-based arts and cultural activities tend to ascribe higher levels of importance to cultural activities in general. This may reflect the regularity with which heritage-based activities occur, a higher salience level attached to these activities, and other factors.

Furthermore, salience levels were examined by several demographic variables in addition to race and ethnicity. While no significant difference in salience was observed between males and females, a significant difference was observed with respect to age. Of 18-24 year olds, 43% say that cultural activities play “a big part of my life.” The figure falls to approximately 35% for 25-34 and 45-54 year olds, but approximates 50% for respondents aged 35-44 and 55+. Further analysis, included later in this report, suggests that the differences relate less to the presence of children in the household and more to occupational status. Respondents who work full-time are significantly less likely than those who do not work full-time to report that cultural activities are “a big part in my life.”

Many studies of arts participation reveal a close relationship between participation levels and educational attainment. To test the hypothesis that salience levels rise with educational attainment, cross tabulations were calculated. Results appear in the chart below. While the overall pattern holds true from the High School level upwards, a counterintuitive finding is observed among those with the lowest levels of educational attainment, who report significantly higher levels of salience. Sample sizes for some of these cohorts are relatively small, but the pattern suggests that respondents with only grade school educations are equally as likely as those with masters and professional degrees to feel that cultural activities are “a big part of my life” (59% vs. 56% and 54%, respectively).²⁹



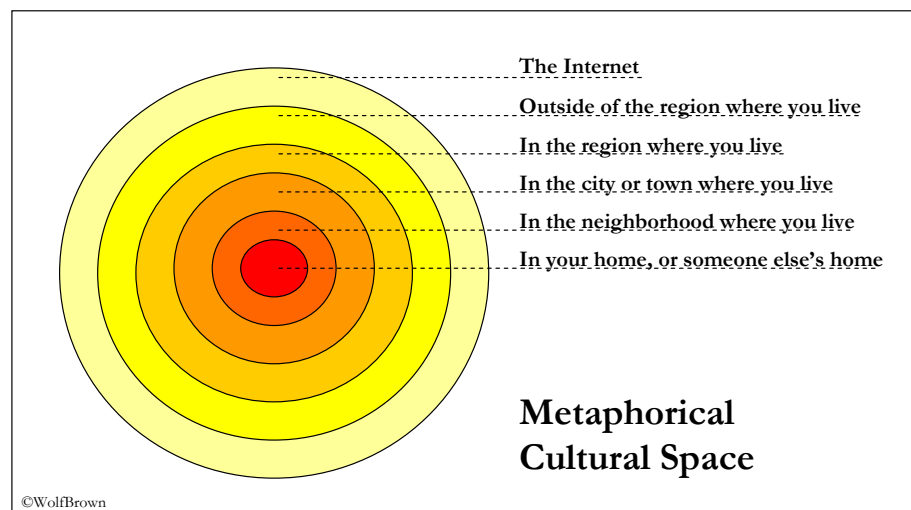
²⁹ All differences are statistically significant at the .05 level, except for the difference between Grade School and Doctorate Degree.

To further understand this relationship, we examined the educational attainment levels of the different race/ethnicity cohorts in the sample. Of the respondents with grade school education, 87% are Hispanic and over half of those in the focus sample of Mexican Farm Workers have a grade school education. Independent of their education levels, these individuals reported very high salience around cultural activity, which challenges the assumption that low education levels equate with low salience around cultural activities. In this case, they do not. Rather, we theorize that one's cultural identity can outweigh one's educational attainment in terms of shaping beliefs about the importance of cultural activities.

Cultural Space

While the California Cultural Census asked respondents about the specific types of venues and settings where they do music, dance, theatre and visual arts activities, a more reflective question was included near the end of the survey about how the respondent defines his or her 'cultural space.' We define 'cultural space' as the place (i.e., geographical area) in which an individual does most of his or her creative and cultural activities. The 'cultural space' question builds on our previous work on the Creative Community Index (CCI) study commissioned by Cultural Initiatives Silicon Valley in 2002 and 2005, which investigated the creative activities of Silicon Valley residents and found significant differences across racial/ethnic groups in how adults define their cultural space.³⁰

Of course many people do cultural activities in a range of settings both near and far from their homes and on the Internet. Thus, multiple responses to this question were allowed. Just over half of



respondents selected one answer, with the balance selecting two or more answers. On the survey, the six response items were ordered by their proximity to the home. In this fashion, the question also works on a metaphorical level, allowing us to see *how far away from home* respondents define their

cultural space. Although it is not a geographical space, we depict the Internet as the outermost ring, since it provides access to a full world of culture.

Answers to this question may be influenced by the type of area in which people live (urban, rural, etc.), the availability of cultural programs in their area, their mobility, and the cultural traditions that they practice. From a policy standpoint, results from this question will help arts advocates gain a

³⁰ John Kreidler and Philip Trounstein, *Creative Community Index: Measuring Progress Toward a Vibrant Silicon Valley*, commissioned by Cultural Initiatives Silicon Valley, 2005. See www.ci-sv.org.

sharper understanding of how different populations define their cultural spaces and, by implication, where investments might be made – in a spatial sense – to generate heightened levels of engagement.

Overall, where do you do creative and cultural activities most often? (✓ all that apply)

55%	In your home, or someone else's home
11%	In the neighborhood where you live
32%	In the city or town where you live
24%	In the region where you live
15%	Outside of the region where you live
10%	On the Internet

Among all respondents, the most widely embraced definition of cultural space is the home, by a wide margin (i.e., 55% compared to 32%, for 'in the city or town where you live'). While many people think of the arts system primarily in terms of schools and purpose-built cultural facilities, at least in large urban areas, the data suggest that the home truly is the cradle of creative and cultural activity. This is especially true in the case for populations of color, which has been shown in other Wolf-Brown research,³¹ and holds here for the Inland Empire and San Joaquin Valley. Results for each of the racial/ethnic cohorts and focus samples follow in the table below.

OVERALL, WHERE DO YOU DO CREATIVE AND CULTURAL ACTIVITIES MOST OFTEN?	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
In Your Home or Someone Else's	51%	51%	58%	62%	60%	54%	52%	61%	69%
In the Neighborhood Where You Live	9%	19%	11%	15%	24%	12%	19%	20%	16%
In the City or Town Where You Live	40%	41%	26%	28%	45%	34%	42%	26%	28%
In the Region Where You Live	31%	27%	18%	28%	16%	17%	23%	19%	36%
Outside of the Region Where You Live	21%	19%	9%	22%	10%	9%	18%	3%	6%
On the Internet	14%	7%	7%	6%	9%	4%	6%	2%	0%

Over half of respondents in each race/ethnicity cohort indicated the home as a cultural space; the home was most often reported by Native Americans at 62%, followed by Hispanics at 58%. Generally, Hispanics cited fewer cultural spaces than the other cohorts and were much less likely to cite regional spaces (only 18%). This finding underscores the importance of the home and the local community as cultural spaces for Hispanics. Whites and Native Americans, in contrast, were more likely to define cultural space in regional terms.³²

African Americans, on average, were most likely of all racial/ethnic cohorts to cite neighborhood spaces (19%). It is interesting to note that Whites and Hispanics were quite unlikely to cite their neighborhood as a cultural space (9% and 11%, respectively). This may reflect the general dearth of neighborhood locations where cultural activities can occur outside of the home, although it may also reflect some level of cultural isolation between respondents and their neighbors. Additional data would be required to explore this hypothesis.

³¹ A recent study of Hispanic and African American school children in Dallas conducted by WolfBrown found a preponderance of at-home arts activity. See www.bighthought.org.

³² Technical note: The mean difference between each race/ethnicity cohort for each location is significant at the .05 level, except for Whites and Blacks and their responses to 'outside of the region where you live'.

Among the five focus samples, Mexican Farm Workers were most likely to cite the home (69%), followed by the Faith-based Latino sample (61%) and the Hmong sample (60%). Apart from the home, Hmong respondents were most likely to define cultural space in local terms (i.e., either as “the neighborhood where you live” or “the city or town in you live”), suggesting the importance of community-based cultural programs for this group.³³

With respect to the Internet as a cultural space, Whites were significantly more likely than the other racial/ethnic cohorts to cite the web as a cultural space. This usage pattern does not seem to be specific to cultural activities online though, as it reflects the general Internet usage pattern as reported by the Pew Internet & American Life Project. For the October-December 2007 data collection, Pew reports that 76% of Whites, 56% of Blacks,³⁴ and approximately 56% of Latinos use the Internet. They specifically cite that being Mexican is associated with a decreased likelihood of going online,³⁵ which is also reflected in the focus samples. While all of the focus samples were relatively unlikely to cite the Internet as a cultural space, the Mexican Farm-worker sample reports 0%.

Significant differences in the definition of cultural space were also observed by age cohort, with younger respondents more likely to cite spaces closer to home (especially respondents in the 18-24 cohort), and older respondents more likely to cite regional cultural spaces. The inverse is true with respect to the Internet. Twice as many respondents in the 18-24 cohort cited the Internet as a cultural space, compared to respondents in the 65+ cohort. One of the underlying factors driving regional definitions of cultural space appears to be presence of children in the household. Respondents with young children in the household were half as likely as those without young children to cite their region as a cultural space, and more likely to cite the home. Females were significantly more likely than males to cite the home as a cultural space, while males were more likely to cite the Internet.

There is some evidence to suggest that respondents who live in counties without large cities tend to cite regional cultural spaces, although the data set lacks a clear indicator of proximity to a large city. For example, Fresno County respondents were half as likely as Stanislaus County and Tulare County respondents to define their cultural space as “outside of the region where you live” (16% vs. 31% and 28%, respectively). However, a much stronger correlation is found with educational attainment, as illustrated in the following chart.

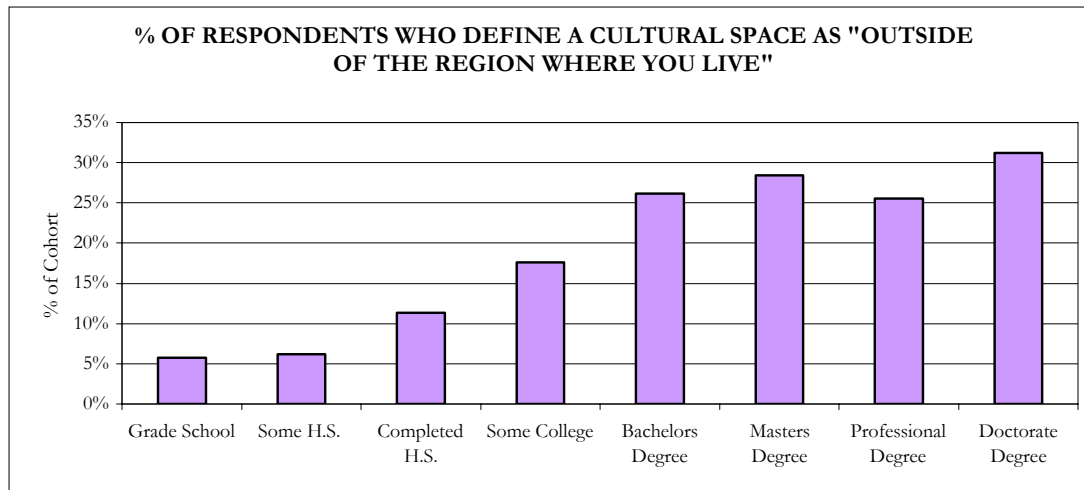
³³ Technical Note: Regarding the focus samples:

- the mean difference between Mexican Farm Workers and Culturally-Active Latinos for “In your home or someone else’s” is significantly different at the .05 level;
- the mean difference between Hmong and Culturally-Active Latinos is significantly different at .05 for “in the neighborhood where you live,” as is the difference between Hmong and Latino Faith-Based for “in the city town where you live”;
- the mean difference between Mexican Farm Workers and each Hmong and Culturally-Active Latinos for “in the region where you live”;
- the mean differences between African-American Faith-Based and Latino Faith-Based and Mexican Farm Workers are significant;
- the mean difference between Mexican Farm Workers and each Hmong, Culturally-Active Latinos, and African-American Faith-Based are significantly different at .05.

³⁴ Pew Internet & American Life Project, October 24 – December 2, 2007 Tracking Survey

http://www.pewinternet.org/trends/User_Demo_2.15.08.htm

³⁵ Fox, Susannah and Gretchen Livingston. *Latinos Online*, March 14, 2007, Pew Internet & American Life Project and Pew Hispanic Center, http://www.pewinternet.org/pdfs/Latinos_Online_March_14_2007.pdf



As educational attainment rises, the analysis suggests, the likelihood of citing regional cultural spaces also rises. In other words, adults with higher education levels are more likely to travel for culture. This finding is consistent with many other studies which have established strong links between higher education levels with higher levels of arts attendance.

Conversely, results suggest that certain population subgroups are less likely than others to venture out of the home for culture, particularly younger adults with children and those with lower levels of educational attainment. This is not news to cultural providers, who are well aware that parents with young children tend to stop attending arts programs – except programs that serve both children and adults.

Overall, results for the question about cultural space implicate the home as a key setting for creative and cultural expression. This is corroborated by other findings related to setting, as will be seen later in the report, which leads us to prioritize it as a major finding. How does one begin to think systemically about home-based arts activity? Which players in the nonprofit arts system, if any, are designing and delivering arts and cultural activities to be done at home or, for that matter, in neighborhood settings. *Should* home-based arts and cultural activities be supported by nonprofits and their funders? Should families be encouraged to dance together at home? Should free or low-cost instruments be provided to children to play at home or with neighborhood friends? Why should cultural providers and funders care about what's hanging on the walls at home?

Cultural Role Models

A contributing factor to the creative life of an individual, and a key indicator of higher levels of cultural capital in a household, is the presence of one or more cultural role models. This assertion stems from qualitative research indicating that personal contact with artists can be a strong catalyst for arts participation, and can lead people into arts activities that they might not choose for themselves without such a stimulus.³⁶

We have previously explored the notion of cultural role models in two studies. In a Philadelphia study of five low income neighborhoods, only 10% of respondents, on average, reported that they know someone personally who they consider to be “an artist or cultural leader in your community – someone who inspires other people to be creative.”³⁷ In that study, African American and Hispanic respondents were more likely than Whites to know an artist or cultural leader, as were those with higher levels of educational attainment. Significant positive correlations were found between those who reported knowing an artist or cultural leader and higher levels of engagement in participatory arts activities. On the whole, we concluded from the Philadelphia study that relatively few residents in the five neighborhoods know artists or cultural leaders in their community.

In another study of parents and caregivers of school children in Dallas, we have used depth interviewing techniques to explore the effects of a child’s “family creative history” on his or her own creative activities, and found strong anecdotal evidence that history repeats itself – parents and grandparents pass along cultural and creative values, norms and, in some cases, specific creative skills, to their children.³⁸ Thus, we have observed the positive influence of cultural role models both inside and outside of the family.

To further investigate this subject, we designed a simple question for the present study, with the following results.³⁹

Can you think of a person, either living or dead, who inspired you or helped you to express yourself creatively? (✓ all that apply)

57%	Yes – someone in my family
26%	Yes – someone outside of my family
24%	No

In sum, three-quarters of all respondents indicated that they have a cultural role model, either inside or outside of their family. The incidence of in-family cultural role models is twice that of out-of-family role models (57% vs. 26%), and 12% of respondents reported both in-family and out-of-family role models.

Important relationships were found between the presence of role models and demographic characteristics and engagement patterns, as illustrated in the following table.

³⁶ *The Values Study*, 2004, Connecticut Commission on Culture and Tourism

³⁷ Social Impact of the Arts Project (SIAP), University of Pennsylvania School of Social Work, Philadelphia and Camden Cultural Participation Benchmark Study, funded by the John S. and James L. Knight Foundation. Neighborhood Survey conducted in association with Audience Insight LLC, Report on Neighborhood Survey, March 2005. See <http://www.sp2.upenn.edu/SIAP/benchmark.htm>

³⁸ This research is ongoing as of 2008. For more information on research and evaluation efforts related to the Dallas Arts Learning Initiative, see www.bigthought.org.

³⁹ Note that this question was not included in the Door-to-Door neighborhood survey protocol due to timing constraints.

PERSON, EITHER LIVING OR DEAD, WHO INSPIRED YOU OR HELPED YOU TO EXPRESS YOURSELF CREATIVELY?	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
Yes – someone in my family	59%	60%	57%	76%	60%	60%	60%	60%	66%
Yes – someone outside of my family	37%	28%	17%	38%	33%	15%	30%	14%	10%
No	21%	16%	26%	3%	19%	18%	18%	27%	23%

40

Results for in-family role models were consistent across the racial/ethnic cohorts, except that a higher percentage of Native Americans reported in-family cultural role models (76%). Both Whites and Native Americans reported the highest rates of out-of-family cultural role models, at ~38%. Only 3% of Native Americans could not think of cultural role model, suggesting a stronger level of modeling of cultural practices in this cohort.

The key differences between the focus samples is in their responses to “Yes – someone outside of my family,” where 33% of Hmong respondents could think of someone, but only 15% of the Culturally-Active Latino sample, 14% of the Faith-Based Latino sample, and just 10% of the Mexican farm worker sample could think of someone outside of their family. Perhaps due to socialization patterns, language issues and other factors, Hispanics were less likely than others to be able to identify out-of-family cultural role models, which, we hypothesize, may influence their rates of engagement in some arts activities.

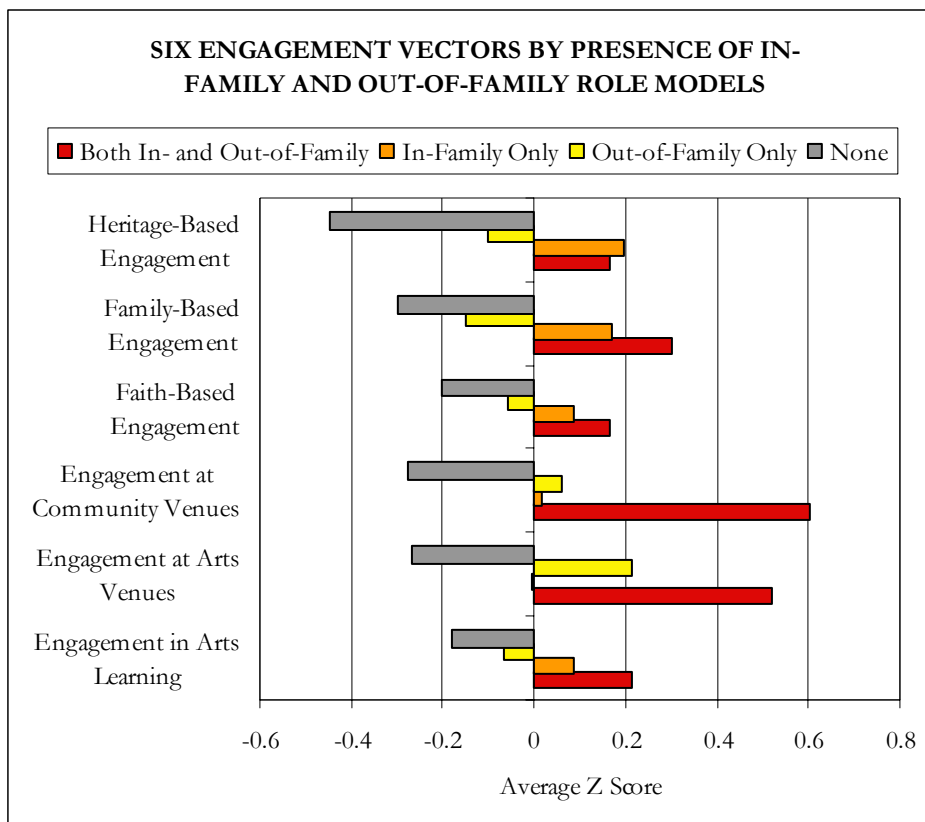
Respondents with very low levels of educational attainment (grade school or some high school) were more likely than those with high educational attainment levels to report in-family role models *only*, and significantly less likely to report having out-of-family role models *only*. The positive correlation, therefore, is between educational attainment and incidence of out-of-family role models. No interesting patterns were observed with respect to age or gender.

In regards to the relationships between role models and different forms of cultural engagement, a clear pattern was observed. For this analysis, data from the question about role models was consolidated into a single variable with four elements: both in-family and out-of-family role models (12%), in-family only (48%), out-of-family only (15%), and no role models (25%). Respondents who reported having both in-family and out-of-family cultural role models were much more likely to report engaging in a variety of cultural activities, while respondents with no role models were much less likely. For example, 41% of respondents with both types of role models indicated that they regularly write in a journal, diary or blog, compared to 10% of respondents with no role models. Similarly, 20% of respondents with both types of role models indicated that they regularly attend community ethnic or folk dances, compared to 5% of respondents with no role models. In fact, only several activities are *not* strongly correlated with presence of both types of role models. These include social dancing, taking music lessons as adults, and seeing praise dancing in a church.

⁴⁰ Technical note: for each response category there is a significant mean difference at the .05-level between each of the race/ethnicity cohorts. Regarding the focus samples, there are no significant mean differences between samples for “Yes – someone in my family” and “No”; there are significant mean differences at the .05-level for “Yes – someone outside of my family” between Hmong and each Culturally-Active Latinos, Latino Faith-Based and Mexican Farm Workers, as well as between African-American Faith-Based and each Culturally-Active Latinos, Mexican Farm Workers and Latino Faith-Based.

Four activities are more highly correlated with presence of *only* in-family role models, including learning dances from friends or family members, making quilts or doing any stitching or needlework, preparing traditional foods and acting out stories about your family, faith or heritage. These activities, the study suggests, are most likely to flourish when in-family role models are present.

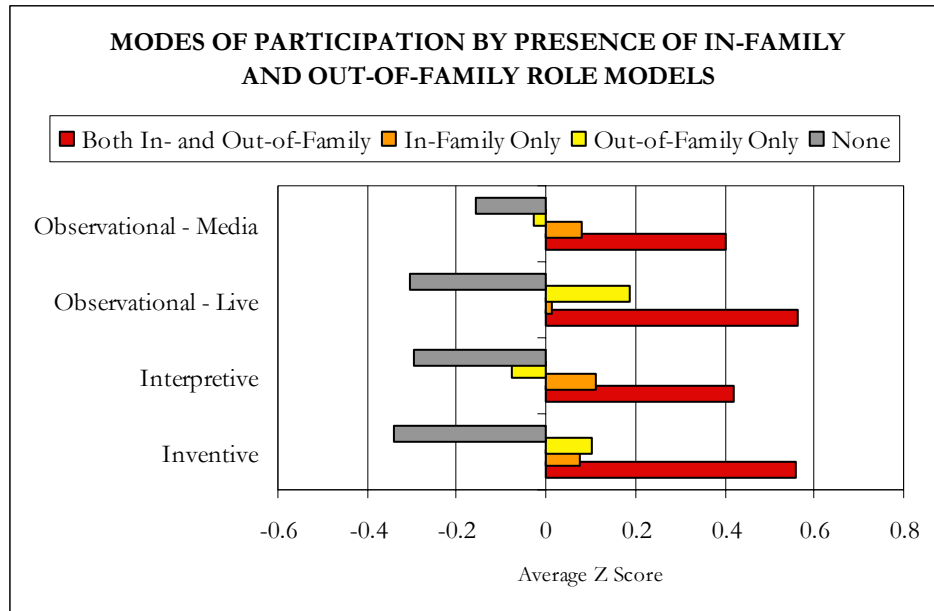
An overview of the relationships between the presence of role models and the various modes and vectors of engagement may be seen in the two charts that follow. In regard to the six vectors of engagement, certain forms of engagement are associated with different types of role models. For example, heritage-based engagement is more closely associated with having in-family role models *only*, and negatively associated with having out-of-family role models *only*. Similarly, family-based engagement, faith-based engagement and engagement in arts learning are negatively associated with having out-of-family role models *only*, and positively associated with having in-family role models *only* and with having both types of role models.



The two vectors of engagement most highly correlated with having both types of role models are engagement at community venues and engagement at arts venues, suggesting that the presence of both types of role models is a strong indicator of observational forms of attendance. This is compelling rationale for why arts and cultural organizations like museums, theatres and orchestras – and their funders – must care about the presence of cultural role models in their community.

In reference to the four modes of participation investigated in the study, similarly strong patterns were observed with respect to role models. The positive variance observed for respondents who report both types of role models is substantial, particularly for inventive participation but also for observational participation at live events. It is also interesting to note that presence of out-of-family cultural models *only* is a better predictor of live attendance than in-family role models *only*, alluding to

the critical role of social modeling in stimulating demand for arts programs. The role of social context in cultural engagement will be explored more fully in the next section.



Social Context

A number of proprietary studies conducted for individual arts groups have investigated the role of social context in performing arts attendance and museum visitation. Generally, these studies suggest that social context is a critical factor influencing the construction of outings to cultural programs and that lack of social context is a key barrier preventing more frequent attendance. The research suggests that many people use arts and cultural activities as a means of nurturing and sustaining their personal relationships, and that many cultural consumers, especially younger adults, seek social fulfillment at and through arts experiences.

Other studies have investigated social motivations versus other motivations for arts attendance and concluded that social motivations tend to rise as artistic motivations fade.⁴¹ For example, people who attend arts events alone tend to be those with stronger connections to the art. The role of social context in precipitating arts attendance was discussed in a 2002 study of classical music consumers, which identified social typologies for “Initiators” (i.e., individuals who instinctively organize cultural outings for their friends and family) and “Responders” (i.e., those who are likely to accept invitations, but unlikely to do the organizing).⁴² Few studies, however, have explored the social context surrounding arts and cultural activities in general.

Near the end of the California Cultural Census questionnaire, respondents were asked a general question about the social context surrounding their creative and cultural activities, with the following overall results:

⁴¹ Alan Brown and Jennifer Novak, *Assessing the Intrinsic Impacts of a Live Performance*, 2007, research commissioned by Major University Presenters. See www.wolfbrown.com.

⁴² John S. and James L. Knight Foundation, *Classical Music Consumer Segmentation Study: How Americans Relate to Classical Music and Their Local Orchestras*, 2002, Audience Insight LLC. See http://www.knightfoundation.org/research_publications/surveys.dot.

With whom do you do most of your creative and cultural activities? (✓ all that apply)

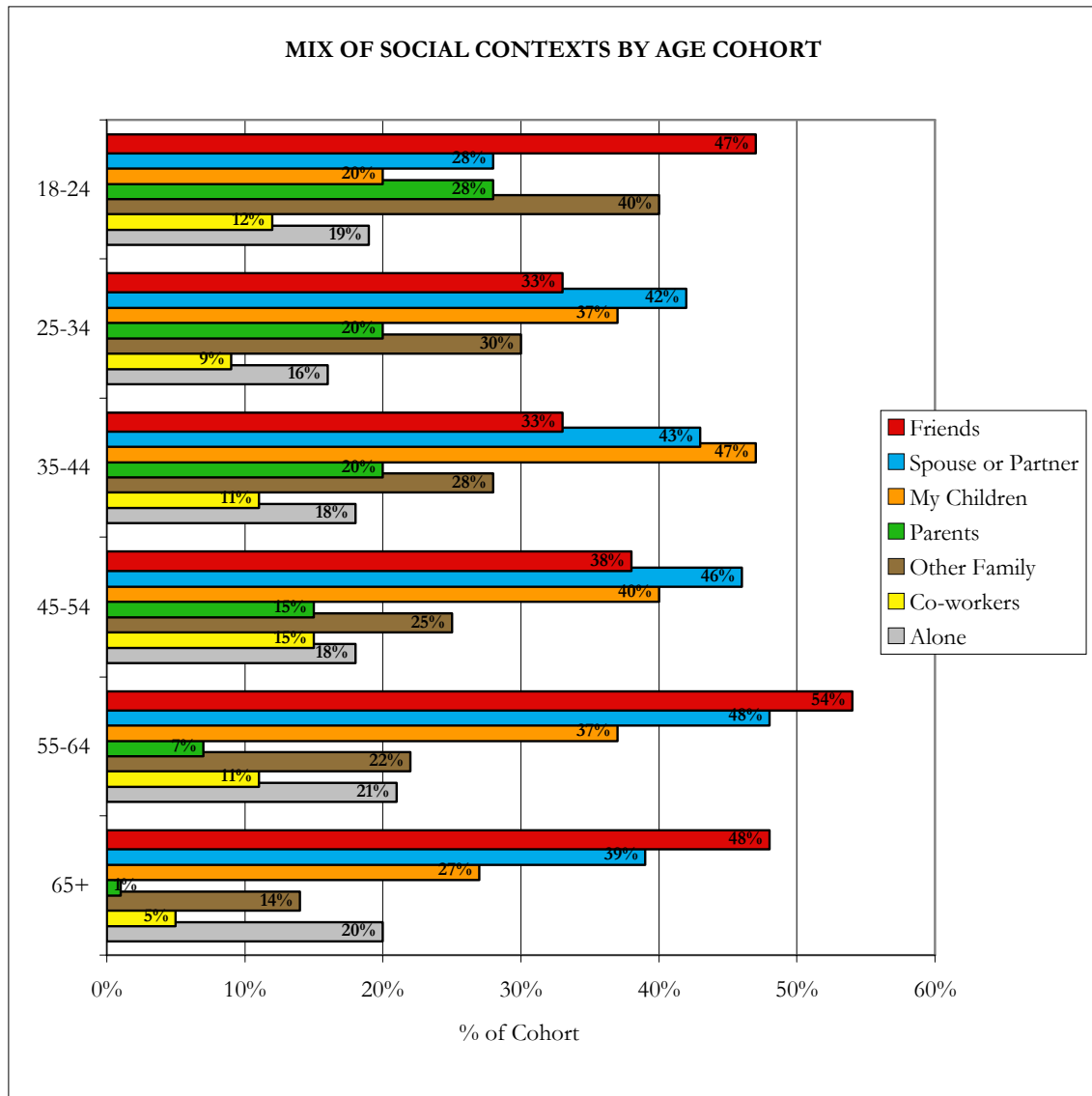
41%	With your spouse or partner
41%	With friends
35%	With your children or grandchildren
27%	With other family (brothers, sisters, aunts, uncles, cousins, etc.)
18%	Alone
16%	With your parents or grandparents
10%	With co-workers

'With friends' was cited as frequently as 'with your spouse or partner', suggesting that both family and non-family relationships are central to doing cultural activities. Although the survey did not capture data on the marital status of respondents, which would shed more light on patterns of social context, we are able to look at social context in relation to presence of children in the household, age, gender and several other demographic factors.

Of respondents who reported having children under age 6 in the household, 51% said that they typically do creative and cultural activities with their children or grandchildren. The figure rises to 57% for those with children in the 6-12 age bracket, but falls significantly to 44% for those with children in the 13-17 age bracket, suggesting how social ties and contexts change with age, especially during the teens years. Consider that half of all respondents with children in the household did *not* report that they do most of their creative and cultural activities with their children or grandchildren. While we cannot conclude that they don't do *any* creative and cultural activities with their children, we may reasonably conclude that their children and grandchildren are not the primary focus of their own creative and cultural activities.

Interesting patterns were observed with respect to social context and gender. Among respondents with children under 13 in the household, females were 30% more likely than males to report doing creative and cultural activities with their children or grandchildren. This may relate to the additional time that females spend with children, on average, compared to males, or differences in cultural norms between men and women, or other factors. Females were also significantly more likely than males to report doing creative and cultural activities with parents or grandparents and other family. On average, 49% of all males who completed the survey reported that they do most of their cultural activities with their spouse or partner, compared to just 38% of females. We have observed this phenomenon in other research – that men are less likely than women to experience culture outside of their primary relationship. In focus groups completed outside of this research, we have observed strongly negative social norms around men attending cultural programs with other men, while women are less constrained in this regard. We have also observed, anecdotally, that in some cultures couples are expected to attend social and cultural events together, while independent activity is outside the boundaries of acceptable behavior.

As one might expect, the mix of social contexts varies with age (see chart below). Note that respondents could choose multiple answers, which is why the results add up to more than 100%.



Several observations are worth mentioning:

- Participation in creative and cultural activities with friends is highest at both ends of the age spectrum, but declines significantly in the middle (child-rearing) age cohorts.
- In the 35-44 age cohort, slightly more respondents report doing creative and cultural activities with their children or grandchildren than with their spouse or partner.
- While younger respondents in the 18-24 cohort are relatively more likely to do creative and cultural activities with friends, they are also most likely of all age cohorts to do these activities with parents and other family.
- The overall number of social contexts falls off dramatically for respondents in the 65+ age cohort, suggesting that lack of social context may be a more significant barrier for this age cohort.

- It is interesting to note that the percentage of respondents who report doing most of their creative and cultural activities alone is relatively consistent across the age cohorts at between 16% and 21%.

Results for the social context question in regards to race/ethnicity and the five focus samples are reported in the following table. A number of important differences can be observed. In fact, many of the differences between the observations are statistically significant.⁴³

WITH WHOM DO YOU DO MOST OF YOUR CREATIVE AND CULTURAL ACTIVITIES?	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
With your spouse or partner	47%	38%	41%	36%	45%	39%	40%	42%	60%
With your children or grandchildren	32%	39%	38%	47%	42%	39%	36%	44%	69%
With your parents or grandparents	15%	12%	17%	19%	41%	13%	13%	25%	7%
With other family	17%	36%	32%	43%	50%	36%	34%	33%	37%
With friends	52%	56%	29%	47%	46%	39%	59%	24%	7%
With co-workers	10%	15%	9%	8%	16%	10%	14%	5%	1%
Alone	26%	17%	12%	19%	11%	7%	19%	10%	7%

With respect to race/ethnicity, Whites were most likely to report doing most of their creative and cultural activities with their spouse or partner, although we do not know if these differences might be attributed to underlying variations in marital status. Variations across the racial/ethnic cohorts for doing creative and cultural activities with children or grandchildren can be observed, although the picture changes substantially when one looks only at respondents with children in the household. In this case, African Americans report the highest figures for doing most of their creative and cultural activities with children or grandchildren (58% of those with any children), while Hispanics report the lowest figures (47%).

Overall, the data suggests a strong non-family social dimension to cultural engagement among African Americans, with 56% reporting that they do most of their creative and cultural activities with friends. The figure is even higher for the African-American Faith-Based sample (59%), suggesting that the church can provide important non-family social context for creative and cultural activities.

⁴³ Technical note: The mean difference between each race/ethnicity cohort for each social context is significant at the .05 level, except for between Blacks and Native Americans and their responses to 'with your spouse/partner'. Regarding the focus samples:

- For spouse/partner: significantly different between Culturally-Active Latinos & Mexican Farm-workers
- For children or grandchildren: Mexican Farm-workers are significantly different from all other samples
- For parents or grandparents: Hmong & Culturally-Active Latinos; Hmong & Mexican Farm-workers; Culturally-Active Latinos & Latino Faith-Based; African American Faith-Based & Hmong; Mexican Farm-workers & Latino Faith-Based
- For other family: significantly different between Hmong & Culturally-Active Latinos
- For friends: significantly different between Mexican Farm-workers and all other samples; between Latino Faith-Based and all other sample; and African-American Faith-Based & Culturally-Active Latinos
- For co-workers: significantly different between Mexican Farm-workers and Hmong, Culturally-Active Latinos, and African-American Faith-Based; and Hmong and Latino Faith-Based
- For alone: significantly different between African-American Faith-Based and all other samples

African Americans in the sample were also most likely of any group to report the workplaces as a social context for creative and cultural activities (i.e., “with co-workers”).

A strong inter-generational social context was observed among Native Americans in the sample, who reported the lowest rate for doing activities with their spouse or partner (36%) but the highest rates for doing these with children or grandchildren (47%), parents or grandparents (19%), and with other family (43%).

Interestingly, Whites reported the highest rate of doing creative and cultural activities alone, at 26%, which is over twice the rate observed for Hispanics. However, further analysis suggests that most of the variation can be tied to differences in educational attainment. Respondents with at least some college are significantly most likely than those with high school or grade school educations to do creative and cultural activities in a solitary context.

Hispanics reported a relatively low rate of doing creative and cultural activities with friends (29%) – almost half the rate of African Americans. The figure for friends falls to just 7% for the focus sample of Mexican farm-workers. But, among the focus samples, Mexican farm-workers are the most distinctly different from the other samples; they almost exclusively do creative and cultural activities with family. They are most likely to do activities with their spouse or partner (60%) and children or grandchildren (69%), and least likely to do activities with their parents or grandparents (7%). The difference is striking between the rates of doing activities with children or grandchildren vs. with parents or grandparents. One possible explanation for this difference is that Mexican Farm-workers are likely to be first-generation immigrants and their parents and grandparents may not live in the United States. In contrast, the Hmong sample reports the highest rate of doing activities with parents and grandparents (41%) and other family (50%), suggesting an inter-generational aspect to cultural engagement similar to what was observed for Native Americans. The Hmong community is quite different from the Mexican farm-worker community in both their social tendencies and immigrant history.

Results for the question about social context point to important social differences in the ways that different populations engage with culture, including differences by racial/ethnic group, age, family lifecycle, and educational attainment. Family-based programs are pivotal in reaching parents of children under 13, but also young adults ages 18-24. A strong inter-generational aspect to cultural engagement was observed among several sub-populations, especially Native American and Hmong respondents, but also Hispanic respondents. Arts and cultural programs for these communities will be more successful if they involve activities that bring together multiple generations. African Americans, meanwhile, are more likely to attach importance to doing cultural activities with friends, suggesting that arts and cultural programs with a social component will help to serve this community.

Of course, there is great danger in stereotyping, and these sorts of generalizations about social context can often prove untrue. Still, we cannot ignore significant differences in the social contexts in which different people experience culture.

Satisfaction with Cultural Opportunities

To gain a general sense of respondents' overall level of satisfaction with the cultural activities that are available to them in their communities, a satisfaction question was included near the end of the protocol, with the following results.

Overall, how satisfied are you with the cultural activities that are available to you in your community? (✓ one)

15% Very dissatisfied
 20% Somewhat dissatisfied
 22% Don't Know
 28% Somewhat satisfied
 15% Very satisfied

Results are almost equally split between positive and negative satisfaction levels, with 22% indicating that they “don’t know” – suggesting either that they are unaware of cultural activities offered in their communities or that there simply aren’t any community-based cultural activities in their home area. The overall finding is that a third of respondents are dissatisfied at some level with the cultural programs in their community.

The search for clues as to which underlying factors might influence satisfaction levels turns up few answers and several counterintuitive findings. For example, we might expect that length of residence would be positively correlated with levels of satisfaction with community cultural activities, but no such correlation was found. On average, people who have lived in their community for 20 years or more are equally satisfied with their community’s cultural offerings as are people who are new to their community. Similarly, respondents who self-identified as artists (i.e., those who earn a portion of their income from performing or making art) are no more or less satisfied than non-artists.

Satisfaction levels do not vary significantly by age cohort, except that respondents in the 65+ age cohort were somewhat more likely to report higher satisfaction levels. With respect to educational attainment, we might have expected those with higher levels of educational attainment to report higher satisfaction levels, but the opposite was found. Respondents with the lowest levels of educational attainment (i.e., grade school or some high school) reported the highest levels satisfaction with their community’s cultural activities. Results for the racial/ethnic cohorts and the focus samples follow in the table below.

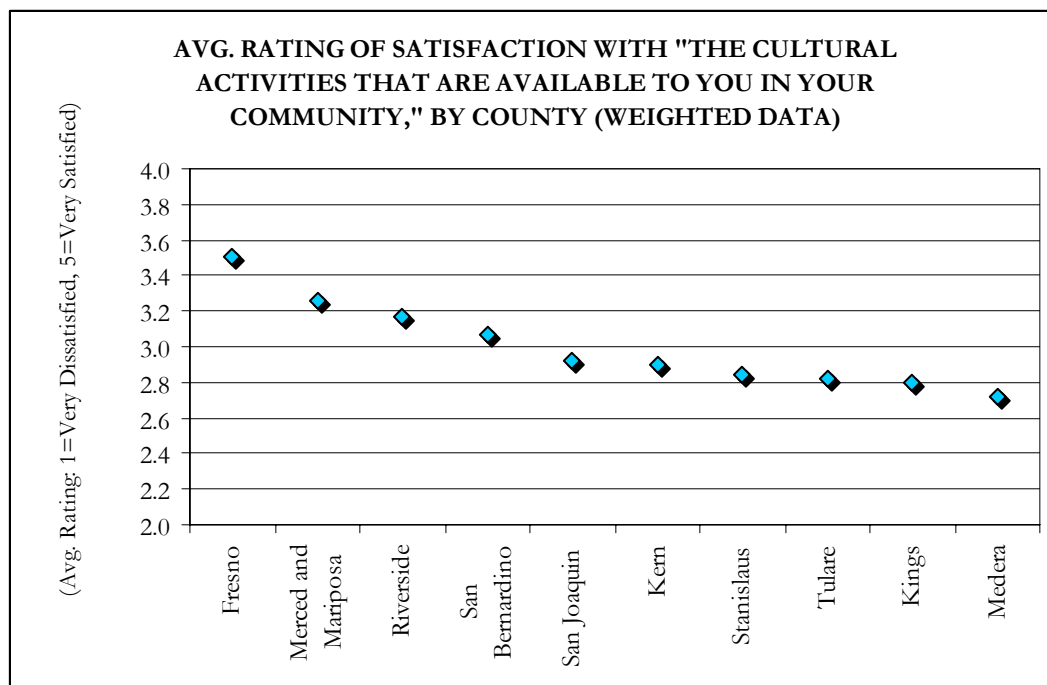
HOW SATISFIED ARE YOU WITH THE CULTURAL ACTIVITIES THAT ARE AVAILABLE TO YOU <u>IN YOUR COMMUNITY</u> ?	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 143	Culturally-Active Latinos n = 326	African-American Faith-Based n = 135	Latino Faith-Based n = 119	Mexican Farm-workers n = 99
Very dissatisfied	13%	22%	14%	10%	6%	11%	19%	10%	11%
Somewhat dissatisfied	25%	21%	16%	33%	10%	18%	23%	18%	7%
Don't Know	20%	22%	25%	10%	29%	18%	19%	20%	10%
Somewhat satisfied	30%	31%	26%	32%	38%	32%	31%	31%	33%
Very satisfied	12%	4%	19%	15%	17%	20%	8%	21%	38%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%

Among the racial/ethnic cohorts, African American respondents are most dissatisfied with the cultural activities in their community, with 22% “very dissatisfied” and 21% “somewhat dissatisfied”,

followed by Native Americans. Nearly equal percentages of both groups, however, are positively satisfied. Conversely, Hispanics are most likely to be “very satisfied” (19%).

Across the five focus samples, respondents in the African-American Faith-Based sample are most different in their responses from the other samples in that they are the most dissatisfied with the activities available in their community, with 42% reporting negative satisfaction compared to 29% of Culturally-Active Latinos.⁴⁴ Mexican farm-workers, most of whom reported low levels of educational attainment, are almost twice as likely as any of the other cohorts to be “very satisfied” with the cultural activities available to them in their communities (38%). Recall that the sample of Mexican farm-workers was gathered in and around Selma, a small community about 25 miles south of Fresno.

Average satisfaction ratings for each of the sampled counties appear in the chart below.⁴⁵ Respondents in Fresno County were most likely to report higher satisfaction levels, while respondents in Madera County were least likely. Absent a more nuanced indicator of the urban, suburban or rural setting in which respondents live, however, it is difficult to generalize about these large counties, some of which include vast rural areas as well as big cities. All we can say for certain is that Fresno County respondents are happiest with their community’s cultural offerings, while residents in some of the rural counties report significantly lower satisfaction levels. The difference may be due, in part, to the more limited supply of community cultural programs, but we do not have enough data to make this conclusion.



Another theory is that those who are more actively engaged in cultural activities would report higher levels of satisfaction with their community’s cultural assets, but this is not borne out by the correla-

⁴⁴ Technical note: The mean difference between each race/ethnicity cohort is significant at the .05 level. Regarding focus samples, African-American Faith-Based are significantly different from each other sample; and Culturally-Active Latinos and Mexican Farm-workers are significantly different from each other.

⁴⁵ Technical note: each county’s mean is significantly different from each other, except the difference between Kings and each Stanislaus and Tulare are not statistically significant.

tions. Only heritage-based engagement is positively correlated with satisfaction levels at a significant level. Other forms of engagement are negatively correlated with satisfaction levels.

Overall, we are unable to draw conclusions about what causes variations in levels of satisfaction with the cultural activities that are available to respondents in their communities. Although African Americans reported lower satisfaction levels, we cannot generalize that all respondents of color are less satisfied than Whites. In fact, our sample of Mexican Farm-workers reported the highest satisfaction levels. Why are Mexican farm-workers in Selma more satisfied than other groups with the cultural activities that are available to them in their communities? We can only conclude that satisfaction with the cultural activities in one's community is driven by a range of factors that goes well beyond the availability of conventional arts programs and facilities.

Summary & Implications

We have learned that many residents of the Inland Empire and San Joaquin Valley ascribe a high level of importance to arts and cultural activities, including many with low education levels. Younger adults and older adults are more likely than adults in the child-rearing age cohorts to say that arts and cultural activities are a big part of their lives, suggesting the challenges involved in keeping working adults and adults with young children involved in arts activities. There is also evidence to suggest that engagement in heritage-based arts and cultural activities, more than other forms of engagement, correlates with higher overall levels of ascribed importance.

Results point to the importance of cultural role models in the overall health of the cultural ecology, and illustrate why cultural providers and funders must think strategically about motivating, developing and recognizing both in-family and out-of-family cultural role models in communities across the Inland Empire and San Joaquin Valley.

Another line of questioning investigated the social context in which arts activities occur. If one considers the social benefits of cultural engagement to be intrinsically worthwhile – benefits such as family cohesion, stronger social networks and social capital – and not just a byproduct of the activity, then the findings have significant policy implications for both funders and providers. For example, both younger and older adults depend heavily on out-of-family ‘friendships’ as a social stimulus for doing arts activities. What kinds of programs will allow people to engage with art in the social contexts that are most relevant and meaningful to them? What messages and methods of communicating about arts and cultural activities will resonate with different populations? What sorts of cultural facilities are needed to ensure that people have satisfying social experiences, as well as satisfying artistic encounters? Cultural providers must work to understand how arts programs create social benefits and must accept that they are in the business of creating social experiences, a part of which is art.

Given that one in five adults say that they do most of their creative and cultural activities alone, and given the predominance of the home as a cultural space, we must also ask what support structures exist for arts and cultural activities that adults prefer to do alone or at home with other family members. If the home is the cradle of creativity, then who is rocking the cradle? If the notion of cultural space is germane to arts policy, then arts policy should support arts activities that occur in the cultural spaces that are relevant to diverse populations. Results of the study reveal a missing link in the arts infrastructure, namely programs that support arts and cultural activity in the home. Cultural institutions can play a significant role in filling this gap, but this may take them outside of their missions. Moreover, nonprofits may not be the most effective producers of home-based arts and cultural programs.

If funders and policymakers hope to broaden cultural engagement, especially in areas away from large cities, they must consider supporting programs that engage people in their own cultural spaces – in

their homes and neighborhoods, on the Internet, and even in their cars. These spaces, not arts facilities, are at the frontier of arts engagement in the 21st century.

PART 3: CULTURAL IDENTITY AND HERITAGE-BASED ENGAGEMENT

One of the most unique aspects of this study is its approach to understanding an individual's racial and cultural identity. It was critical to the study that we ask about more than just the standard Census Bureau categories on race and allow people the opportunity to describe their ethnic and cultural identity on their own terms, using their own words. A second critical aspect to exploring cultural identity is developing an understanding of the importance an individual places on knowing and practicing his or her own heritage, as well as the importance placed on being exposed to and exploring other cultures. Thus, a series of questions was included in the protocol to explore what an individual considers to be his or her race, ethnicity, and cultural identity; whether the individual acts on a curiosity to experience other cultures; and the extent to which the respondent takes an interest in the art and culture of his or her own ancestors.

Race, Ethnicity and Cultural Identity

To establish a baseline understanding of race and ethnicity, we used standard questions to ask about Hispanic or Latino origin and racial background. These data are discussed in greater detail in the methodology section of the report, but are repeated here for ease of reference. The table below presents unweighted data on race and Hispanic/Latino origin for the two regions. Note that multiple responses were allowed for the race question, even though a "Mixed Race or Other" response item was included. Figures for race do not add up to 100% because multiple responses were allowed and because many Hispanics skipped the question.

Also note that the question about Hispanic origin preceded the question about race, so that Hispanic respondents could identify as such prior to answering the question about race, which does not include a cohort for Hispanic.

In total, 36% of all respondents to the aggregated samples identified as Hispanic or Latino, 83% of whom identified as Mexican, Mexican American or Chicano. Of those who identified as Hispanic or Latino, a third did not answer the race question at all, 31% identified as White, and 30% identified as Mixed Race or Other. Smaller percentages identified as Black or African American (8%) or American Indian or Alaskan Native (2%). While our questions were based in part on language used by the U.S. Census Bureau, clearly many Hispanic respondents are confused or offended by the race question.

RESPONDENT DEMOGRAPHICS, BY REGION (Unweighted Data)	SAN JOAQUIN VALLEY	INLAND EMPIRE	TOTAL
Hispanic or Latino Origin (check one)	N = 3303	N = 1590	N = 4893
No	61%	69%	64%
Mexican, Mexican-American, Chicano	33%	24%	30%
Central American	1%	1%	1%
South American	1%	1%	1%
Other Hispanic or Latino	4%	5%	5%
Race/Ethnicity (multiple responses allowed)	N = 2991	N = 1581	N = 5020
White	58%	56%	57%
Black or African-American	4%	15%	8%
American Indian or Alaskan Native	5%	9%	6%
Asian or Pacific Islander	7%	3%	6%
Middle Eastern	1%	0%	0%
Mixed Race or Other	14%	13%	14%
No Response	16%	9%	14%
Race/Ethnicity Reported by Hispanic Respondents (multiple responses allowed)			
No Race Reported			34%
White			31%
Black or African-American			2%
American Indian or Alaskan Native			8%
Asian or Pacific Islander			1%
Middle Eastern			0%
Mixed Race or Other			30%

While results of the closed-ended questions about race and Hispanic ethnicity provide us with key variables to use in cross-tabulations throughout the report, of course they do not tell the whole story of cultural identity. It was our belief that a survey about cultural engagement should allow respondents an opportunity to describe their cultural identity at a highly individual level. Thus, an open-ended follow-up question was included with this aim in mind:

If you identify with one or more specific countries, tribes or other ethnic or cultural groups, please tell us.

This is a broad question that allows individuals to openly respond about their connections to ethnic and cultural groups using their own language and their own interpretation as to what *identity* is. While this question prompted an incredible range of responses, they tended to cluster around six aspects of identity with racial, ethnic, nationalistic, political, religious and social dimensions:

- Racial/Ethnic Identities

This category refers to a relatively small group of respondents who described their cultural identity using the terminology of the racial/ethnic cohorts used in the previous questions. These respondents did not make a distinction between cultural identity and race/ethnicity.

- Place-based Identities

The vast majority of responses, approximately 60%, were geographically defined by a continent, country, state or region. The most common responses were one or more European countries (35%);

the second most common response was Mexico (14%). Some respondents gave descriptions of their family tree, though it is not clear if these responses also imply an active cultural identification with the lineage as opposed to factual genealogy. This causes some ambiguity as to whether a respondent was identifying his lineage or identifying a culture that he considers to be a part of his life. For example, we may know where our ancestors stem from and where our great-grandparents emigrated from, but that does not necessarily mean that we practice their cultural traditions. Examples of some of these statements are:

- "I am 1/2 Mexican American with Yaqui Indian ancestors in the mix and 1/2 Portuguese"
- "Grandparents immigrated from Armenia"
- "We also have Cherokee in our background. Probably 1/64th Cherokee for myself"
- "My great-great-grandfather was Mexican and Indian"
- "I have a rich heritage, French, Hungarian, Scandinavian, German, Irish. I am very American and a direct descendant of President Jackson."
- "I am half German and my children are half Pakistani. I also have Chickasaw Indian in my family tree."
- "My family has been in America since the 1600's. They emigrated from Scotland and England."
- "I am 1/4 Cherokee- and 1/4 Portuguese and 1/5 Spanish"

However, some responses clearly identified this difference for us: "I consider myself both Mexican and American. I take things from both backgrounds and incorporate them to my daily life." For the others we do not presume they actively engage in the culture, nor do we rule out this possibility.

- Ancestral Lineage

Another common type of response was one describing the individuals' ancestral lineage or heritage, which we are defining as identification with a cultural group that does not stem from a specific, sustained geographic boundary. Approximately 20% of the respondents named an originally tribal or indigenous group as their identity, many of which are native to California or to Mexico, but are not defined by their boundaries. Examples of these responses include:

Native American Tribes & Indigenous Groups		
Acjachemen	Chumash	Purepeche
Apache	Costanoan	Sioux
Blackfoot	Creek	Tarahumara
Cahuilla	Hopi	Tejon
Cherokee	Kawaiisu	Tsalagi
Cheyenne	Laguna	Tule
Chippewa	Lakota	Yaqui
Choctaw	Navajo	Yokut

The other common response that we include in this category is Hmong.

- Religion

Religion is a straight-forwardly defined category; it is one in which individuals explicitly identified themselves as, for example, "Jewish," "Mennonite," or "Shaman," among other recognized religions and spiritual practices. Identifying with a religion or spiritual practice constituted approximately 5% of the responses given.

- Affinity Group Identities

The social groups category constituted a small number of responses (~3%), but represents a distinctly different notion of identity. While the previous categories we've discussed tend to stem from family history, this category includes individuals' responses that share an interest that commonly defines their social group or approach to life. Given responses that we include in this category are: hip hop, deaf, artists, activists/volunteers, travelers, and the GLBTQ community.

- Issue-based Identities

Next is a small group of responses that were distinctly different than others given. These responses expressed sympathy, or empathy for a point-of-view, or expressed their identity in terms of unity with a social or political cause. Examples of 'issue-based identity' responses include:

- "Pangaea when the world was one piece/continent. Racism is ignorance."
- "I live in America. I am American and I am tired of my fellow Hispanic members creating race as an issue! We Hispanics are causing the problem! My parents worked hard to come here from Mexico legally. Shame on those coming here illegally..."

We did not receive responses such as these during the door-to-door neighborhood survey and suspect that respondents felt freer to share these thoughts by typing them into a computer as opposed to saying them directly to a member of our fieldwork team. However, these response categorizations generally reflect those reported in the door-to-door survey report, except that the online survey received much fewer responses that alluded to a 'fusion' culture than the door-to-door survey did (e.g. Japanese-American or Mexican-American).

In-Culture vs. Cross-Culture Interest Levels

A pair of questions explored the degree to which the individual acts on a curiosity about cultures other than his own (i.e., "cross-culture" interest) and to what extent the respondent takes an interest in the art and culture of his own ancestors. (i.e., "in-culture" interest).

How much do you agree with each of the following statements?

I take a strong interest in the artistic legacy and cultural heritage of my ancestors. (✓ one)

9% Disagree a lot 14% Disagree a little 34% Agree a little 43% Agree a lot

I seek out activities that will expose me to a broad range of world cultures. (✓ one)

7% Disagree a lot 14% Disagree a little 37% Agree a little 42% Agree a lot

On average, 77% of respondents agreed to some extent that they take a *strong* interest in the artistic legacy and cultural heritage of their ancestors and 79% of respondents agreed to some extent that they seek out activities that expose them to a broad range of cultures. We find both of these percentages to be impressively high. Looking at this critically, we suspect a positivity bias resulting from respondents providing the most socially-acceptable answer. Although we cannot substantiate this bias, the reader should take this potential bias into consideration and use caution in generalizing from these data.

Further analysis reveals substantial differences in these results across the racial/ethnic cohorts and focus samples, as reported in the following tables.

I TAKE A STRONG INTEREST IN THE ARTISTIC LEGACY AND CULTURAL HERITAGE OF MY ANCESTORS	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 142	Culturally-Active Latinos n = 326	African-American Faith-Based n = 142	Latino Faith-Based n = 118	Mexican Farm-workers n = 97
Disagree A Lot	9%	5%	9%	0%	6%	3%	2%	4%	19%
Disagree A Little	16%	6%	13%	22%	8%	6%	4%	5%	8%
Agree a Little	43%	21%	31%	22%	35%	22%	15%	35%	25%
Agree A Lot	32%	68%	47%	56%	51%	68%	79%	56%	48%
TOTAL	100%	100%	100%	100%	100%	99%	100%	100%	100%

46

African Americans were significantly more likely to report high levels of interest in the artistic legacy and cultural heritage of their ancestors (68% ‘agree a lot’) compared to Whites (32%) and Hispanics (47%). A similar pattern was observed among the focus samples, with African-American Faith-Based respondents reporting the highest levels of “in-culture” interest (79% ‘agree a lot’), which compares to just 48% for the Mexican farm worker focus sample.

Why is there such a difference between the “in-culture” interest levels of African-Americans versus Mexican farm workers? Perhaps the difference has something to do with how these groups interpreted the question about “ancestors.” For Mexican farm workers, “artistic legacy and cultural heritage of my ancestors” may imply a traditional sense of historical lineage, such as the Aztecs, and not the living cultural activities they are now engaged in. Whereas for African Americans, it may imply a celebration of culture and seem more relevant to living cultural activities, such as celebration of song and dance in the church. Differences in how respondents interpreted this question to mean the past, as opposed to contemporary, living practices may account for some of the variation in the results for this question across racial/ethnic lines.

I SEEK OUT ACTIVITIES THAT WILL EXPOSE ME TO A BROAD RANGE OF WORLD CULTURES	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 143	Culturally-Active Latinos n = 302	African-American Faith-Based n = 129	Latino Faith-Based n = 108	Mexican Farm-workers n = 95
Disagree A Lot	5%	3%	11%	1%	8%	5%	3%	4%	13%
Disagree A Little	10%	9%	16%	26%	18%	9%	5%	10%	33%
Agree a Little	40%	35%	38%	26%	41%	25%	30%	48%	32%
Agree A Lot	45%	53%	36%	47%	33%	61%	62%	38%	23%
TOTAL	100%	100%	101%	100%	100%	100%	100%	100%	101%

47

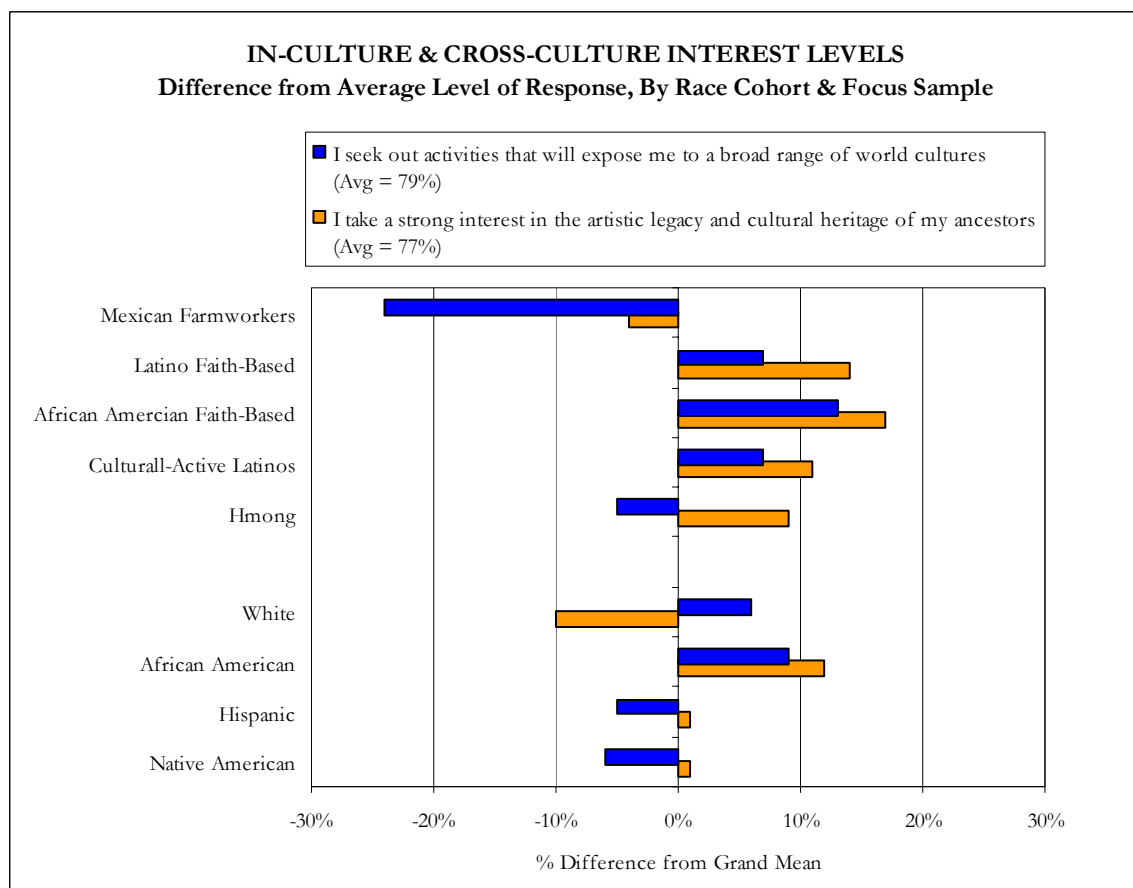
To what extent do individuals want to learn about and experience other cultures? On average, 79% of respondents agreed to some extent that they seek out activities that expose them to a broad range of cultures, and this high level of agreement is relatively consistent across the race/ethnicity cohorts. However,

⁴⁶ Technical note: The mean difference between each race/ethnicity cohort is significant at the .05-level. Regarding the focus samples, there are significant mean differences at the .05-level between Culturally-Active Latinos and each Hmong and Mexican Farm Workers, as well as between African-American Faith-Based and each Hmong, Mexican Farm Workers and Latin Faith-Based.

⁴⁷ Technical note: The mean difference between each race/ethnicity cohort is significant at the .05-level. Regarding the focus samples, there are significant mean differences at the .05-level between Hmong and each Culturally-Active Latinos, African-American Faith-Based, and Latino Faith-Based; between Mexican Farm Workers and each Culturally-Active Latinos, African-American Faith-Based and Latino Faith-Based; and between African-American Faith-Based and Latino Faith-Based.

Hispanics and Native Americans are significantly less likely than Whites and African Americans to agree with this statement, suggesting that they are less likely to seek out activities that expose them to cultures outside of their own.

Among the focus samples, Hmong and Mexican farm workers were significantly less likely than each of the other samples to agree with the statement that they seek out activities that would expose them to other cultures. Both of these groups tend to live in tightly knit communities and tend to celebrate culture and participate in activities amongst themselves. But what are the underlying reasons why these communities are less likely to seek out activities that expose them to a broad range of world cultures? Are they truly uninterested? Or, are they interested but unable to participate for economic, mobility or accessibility reasons? While issues of cultural relevance must certainly play a role, as they do with all cultural groups, we must be careful not to assume that lower levels of engagement in cross-cultural activities among culturally-specific groups such as Mexican farm workers results from their lack of interest.⁴⁸



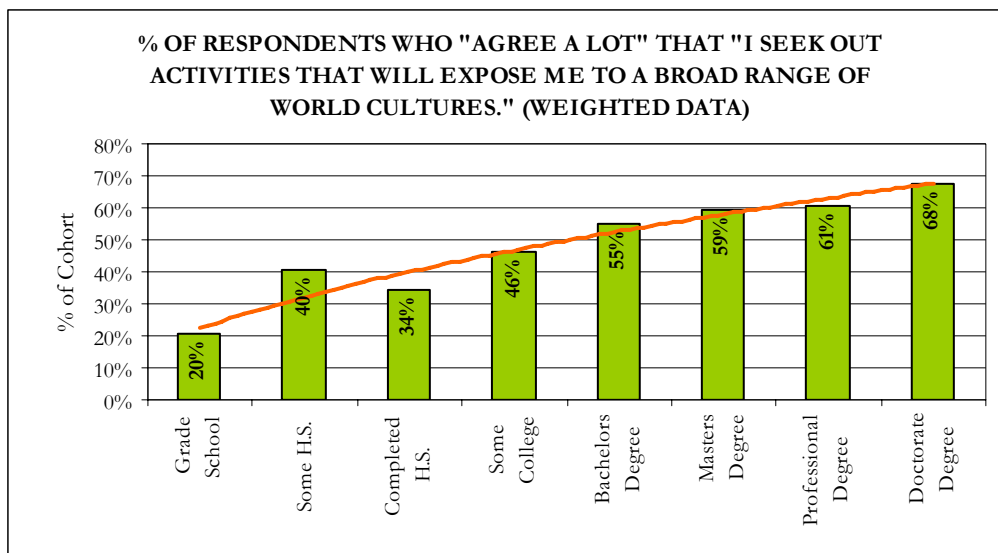
Several subtle but interesting patterns emerge when the two figures are reported side-by-side (see chart above). There is a positive relationship between the two measures for African Americans and for several of the focus samples, including the two faith-based samples, while Whites and Hmong exhibit a negative relationship between the two measures, but inversely.⁴⁹ One might hypothesize

⁴⁸ As we write this report, the Dance Center at Columbia College in Chicago has commissioned a study on cross-cultural participation in its dance programs. The contractor on the study is Slover Linett Strategies.

⁴⁹ There is no notable difference between the differences from the average for the level of agreement from these statements for Hispanics and Native Americans.

that respondents of color or respondents with strong ties to foreign cultures would naturally be more interested than Whites in the artistic legacy and cultural heritage of their ancestors, but race alone does not account for a clear pattern that would corroborate or refute this hypothesis. More complex patterns of immigration and cultural integration or assimilation may underlie these results, but such variables were beyond the scope of the study.

Results from this question provide us with a few basic pieces of information: 1) most respondents are quite naturally interested in the art of their own culture, with Whites being less interested; 2) at the same time, most respondents also seek out activities that will expose them to cultures outside of their own. Further analysis of those who “agree a lot” that they seek out other cultures suggests that educational attainment, more than race or ethnicity, helps to explain this curiosity (see chart below).



Participation in Heritage-Based Community Cultural Events

To explore the extent to which respondents' own cultural identity and heritage factor into their daily lives, respondents were asked about their participation in community-based events that celebrate their own heritage.

Do you participate in any community cultural events that celebrate your own heritage?

32% Yes 68% No

On average, 32% of respondents reported that they do participate in such events. This average is pulled downward, however, by the low participation rate reported by Whites (18%), while each other race cohort reported an above average incidence rate of participation in heritage-based community events, as reported in the following table.

These findings resemble findings from the door-to-door survey in which, on average, 50% of respondents participated in such community cultural events. However, the neighborhood with the lowest rate (29%) was Fig Garden, an affluent White community, while the highest rate (74%) was reported by respondents in West Fresno, a predominantly African American community with lower income levels. Thus, the general pattern of response is consistent across the two surveys.

DO YOU PARTICIPATE IN ANY COMMUNITY CULTURAL EVENTS THAT CELEBRATE YOUR OWN HERITAGE?	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 138	Culturally-Active Latinos n = 291	African-American Faith-Based n = 125	Latino Faith-Based n = 110	Mexican Farm-workers n = 97
Yes	18%	54%	38%	50%	67%	53%	58%	50%	80%
No	82%	46%	62%	50%	33%	47%	42%	50%	20%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%

50

Despite the Hmong and Mexican farm worker samples having relatively low cross-cultural interests, these two focus samples reported the highest levels of engagement in community cultural events that celebrate their own cultural identities (67% and 80%, respectively). Research suggests that immigrants who stay connected with their culture and language are half as likely as those who don't to suffer mental depression, which is rampant among first generation immigrants.⁵¹

To further explore participation in heritage-based cultural events, respondents were asked to name one or more specific heritage-based cultural events that are most important to them. Over 1,830 respondents or 36% of all respondents named or described at least one event. This rich data set is not intended to satisfy statistical significance, but instead to help us understand the range and types of events that respondents find most meaningful. Responses were coded and aggregated into several categories or themes, as follows:

If "Yes," which events that celebrate your own heritage are most important to you?

41%	Community & cultural celebrations
33%	Secular holidays
16%	General
15%	Religious holidays
5%	Individual
4%	Family-oriented celebrations
3%	Food

These categories simply represent the prominent theme of the response. Naturally, many holidays are celebrated with family and food, so parsing out these elements is difficult. The percentages above demonstrate this; only 4% of the respondents explicitly stated a family-oriented event, but presumably this percentage under-represents the true number of events celebrated with family because the events are subsumed into secular and religious holidays and community and cultural events. Presumably this same dynamic underlies the low percentage for food as well (3%); many holidays revolve around food, but we did not code it as such if the respondent did not explicitly talk about food. Descriptions of each category and examples of responses follow below:

- Community & cultural celebrations (41%), a broad category, included events such as fairs, festivals, pow-wows, Gay Pride Parades, fundraising events, events hosted by public institu-

⁵⁰ Technical note: The mean difference between each race/ethnicity cohort is significant at the .05 level. Regarding the focus samples, the mean difference between Mexican Farm-workers and each Culturally-Active Latinos, African-American Faith-Based, and Latino Faith-Based are also significant at the .05 level.

⁵¹ Dr. Sergio Aguilar-Gaxiola, Professor of Internal Medicine at UC – Davis, is the on-site Principal Investigator of the Mexican American Prevalence and Services Survey (MAPSS), the largest mental health study conducted in the U.S. on Mexican Americans.

tions or organizations, such as Arte Americas, award ceremonies, cook-offs, fashion shows, film festivals, church activities, and block parties.

- Secular Holidays (33%) included responses such as: Kwanza, MLK Day, Juneteenth, Cinco da Mayo, Mexican Independence Day, St. Patrick's Day, July 4th, Thanksgiving, Memorial Day, Veteran's Day, Mother's Day, Chinese New Year, Caesar Chavez Day, Birthday, New Year's.
- Religious holidays (15%) included Christmas, Easter, Virgin of Guadalupe Day (Dec. 12), Diwali, Holi, Posadas, Navidad, Dia de las Muertos, Lunar New Year, Hmong New Year's and Jewish holidays.
- Individual (5%) is a category we created to describe events or celebrations that may be ongoing or are event-oriented activities that an individual is involved with. Examples of responses in this category include: assisting the organization of events, making art, singing, dancing, learning and teaching about the culture, volunteering, being a part of political forums, attending conventions, professional associations, re-enactments, home-brewing and preparing traditional meals.
- Family-oriented celebrations (4%) are events that are primarily comprised of family or that are attended because of family. Examples include: attending daughter's Folklórico performances, family reunions, weddings, funerals, making family scrap-books, and attending church as family.
- Food (3%) is a category that captures events that are centered on ethnic or traditional cuisines, including the Armenian Food Festival, Menudo Cook-off, and generally cooking and eating traditional foods - especially those associated with certain holidays or times of year.

In the door-to-door neighborhood survey, responses to this question fell into three primary groupings: culture-specific events, cultural traditions that are incorporated into a variety of celebrations, and ongoing events hosted at a community or cultural venue. The simpler categorization used in the door-to-door analysis differs from the one used for the California Cultural Census analysis in that the door-to-door results focused on specific event names whereas the categories described above focus on the core meaning of the event to the respondent. The door-to-door responses, in general, were shorter and more specific and therefore this categorization seemed most appropriate. In contrast, responses for the California Cultural Census were longer and quite a bit broader, undoubtedly a function of the survey environment (self-administered vs. orally administered) and the method of data collection (mostly online, where respondents are free to compose answers at their leisure).

TYPES OF EVENTS THAT CELEBRATE THE RESPONDENTS' HERITAGE (unweighted data)	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non- Hispanic n = 483	African- American, Non- Hispanic n = 168	Hispanic n = 667	Native American, Non- Hispanic n = 86	Hmong n = 89	Culturally- Active Latinos n = 111	African- American Faith- Based n = 56	Latino Faith- Based n = 45	Mexican Farm- workers n = 37
Community & cultural celebrations	51%	44%	33%	71%	16%	35%	52%	20%	3%
Family-oriented celebrations	3%	5%	4%	0%	8%	3%	2%	0%	3%
Secular holidays	11%	44%	41%	7%	12%	38%	39%	51%	87%
Religious holidays	17%	7%	22%	12%	71%	10%	5%	49%	46%
Individual	8%	9%	3%	5%	1%	1%	4%	0%	0%
Food	4%	0%	3%	0%	0%	1%	0%	0%	0%
General	19%	16%	15%	15%	7%	26%	20%	7%	0%

The table above presents events by race cohort and focus sample. Whites were more likely to cite community and cultural celebrations, while both African Americans and Hispanics were more likely to cite secular holidays. Hispanic were most likely of all race cohorts to cite religious holidays, suggesting the importance of these events to the Hispanic community.

Respondents in the Hmong focus sample were most likely by a huge margin to cite religious holidays (71%). These responses were almost exclusively “Hmong New Year’s” and there is very little participation for any other type of event. In contrast, respondents in the other focus samples reported a broader mixture of heritage-based community events that they value. For example, the Mexican farm worker sample has high participation in secular holidays (87%), but also in religious holidays (46%). Again, these percentages give a sense of the type of events these groups participate in, but they should not be considered to be concrete figures given the overlap of elements involved in these various events (e.g., food is likely a vital element of many holiday celebrations, but it was only coded when it was explicitly mentioned by the respondent). Despite these ambiguities, the overall picture is one of a rich tapestry of heritage-based community events that respondents find meaningful and which, taken together, constitute a key aspect of cultural engagement in the Inland Empire and San Joaquin Valley.

Practice of Cultural Traditions

To further explore the extent to which cultural identity and heritage factor into daily life, a simple closed-ended question asked respondents whether or not they practice any cultural traditions that relate to their heritage. Exactly half (50%), on average, responded affirmatively.

Do you practice any cultural traditions in music, dance, storytelling, craft-making or prepare foods that represent your heritage?
 50% Yes 50% No

Looking at the rates of practicing traditions from one’s own heritage across the racial/ethnic cohorts, we see that Whites do so at approximately half the rate of the other cohorts (33% vs. ~60%). Moreover, every focus sample reports a higher rate of practicing cultural traditions than any of the race cohorts do. The lowest rate among the focus samples was reported by the African American faith-based sample, at 64%, while the highest rate was reported by the Mexican farm worker sample, at 83%. Compared to Whites, these are dramatically different rates of practicing cultural traditions, and clearly illustrate the prevalence of heritage-based cultural traditions among non-White populations.

DO YOU PRACTICE ANY CULTURAL TRADITIONS...THAT REPRESENT YOUR HERITAGE?	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 132	Culturally-Active Latinos n = 319	African-American Faith-Based n = 129	Latino Faith-Based n = 119	Mexican Farm-workers n = 102
Yes	33%	60%	59%	63%	67%	68%	64%	73%	83%
No	67%	40%	41%	37%	33%	32%	36%	27%	17%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%

52

⁵² Technical note: The mean difference between each race/ethnicity cohort is significant at the .05 level. Regarding the focus samples, there are significant mean differences at the .05-level between Mexican Farm Workers and Hmong, Culturally-Active Latinos and African-American Faith-Based.

Following this line of investigation, respondents were then asked if any cultural traditions had been passed down in their family:

Have any cultural traditions been passed down from generation to generation in your family?	
52% Yes	48% No

Similar affirmative response rates were given for family-based cultural traditions as were given for practicing any cultural traditions. Of the 50% of respondents who indicated that they practice any cultural traditions representing their heritage, 83% also indicated that cultural traditions have been passed down in their family. This underscores the essential role of the family in the practice of cultural traditions, both in the sense of family as a social context for doing the activity, and in the sense of family as the purveyor and sustaining force of the traditions themselves.

TRADITIONS BEEN PASSED DOWN FROM GENERATION TO GENERATION IN YOUR FAMILY?	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 139	Culturally-Active Latinos n = 314	African-American Faith-Based n = 127	Latino Faith-Based n = 111	Mexican Farm-workers n = 99
Yes	36%	63%	61%	61%	70%	73%	62%	75%	88%
No	64%	37%	39%	39%	30%	27%	38%	25%	12%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%

53

Again, when looking at the responses across the racial/ethnic cohorts and focus samples, Whites are anomalous due to their low affirmative response rate (36%) compared to the other cohorts, which are all above 60%. While the affirmative response rate of 88% for Mexican farm workers is noticeably higher than the other focus samples, it is not significantly different from the rate for respondents in the Latino faith-based sample, meaning that the rate for Mexican farm workers is high, but not excessively so.

In order to achieve a highly granular and qualitative sense of what cultural traditions are being practiced by our respondents, a final open-ended question was included in this module, with the following results:

If you answered “Yes” to either of the previous two questions, what cultural traditions do you practice?			
63%	Food	3%	Maintaining Language
30%	Holidays/celebrations	3%	Visual Arts
17%	Music	3%	Quilting/needlework
12%	Religion	2%	Popular design
11%	Literary arts	1%	Medicine/herbology
10%	Dance	1%	Gardening/landscaping
7%	Cultural traditions – general	1%	Theatre
5%	Beliefs	<1%	Sports, this includes rodeos
4%	Craft-making		

A highly diverse set of responses was observed. This table summarizes the *types* of traditions that were named; by listing these primary types of traditions, we do not suppose that they are mutually

⁵³ Technical note: The mean difference between each race/ethnicity cohort is significant at the .05 level. Regarding focus samples, the mean difference is significant at .05 level between Mexican Farm Workers and each Hmong, Culturally-Active Latinos, and African-American Faith-Based.

exclusive from one another. This becomes evident when looking at the two most commonly named traditions: food and holidays/celebrations. Over 60% of the responses to this question focused on food – handing down family recipes, eating traditional ethnic foods, the preparation of traditional meals; however, we do not suppose that those respondents who answered holidays/celebration weren't considering food as part of their tradition. The summary above is simply intended to capture the emergent themes from the wealth of responses.

Like any open-ended question, responses contained a range of specificity. For example, many simply responded by saying “music” as opposed to offering more detail about what kind of music, or whether it was playing or appreciating music. Some of the more detailed responses for music are summarized in the table below, along with those for literary arts, dance and craft-making.

Music (17%)	Literary Arts (11%)	Dance (10%)	Craft-Making (4%)
<ul style="list-style-type: none"> -Listening to, singing and playing traditional/folk music -Singing songs in native language -Singing with family -Playing the guitar -Native American drum circles -Playing Hmong instrument for the dead -Listening to opera -Playing mariachi music -Playing music at church -Playing piano -Bird songs -Playing the ukulele -Singing hymns -Fiddling -In home concerts -Music performances at family gatherings 	<ul style="list-style-type: none"> -Stories of Family Heritage/genealogy -Making books from letters sent by family -Story-telling -Poetry -Love for British literature -Preserving family/cultural stories by writing them down -Irish folklore -Learning traditional languages 	<ul style="list-style-type: none"> -Mexican -Native American - Bird dancing, Sun dance -Folklorico -Cambodian -Greek -Basque -Irish/Celtic -Japanese -Laotian -Aztec -Hula -Square-dancing -Polka -Marimba -Swiss -Hmong -Flamenco -Cumbias -Pueblo -Armenian 	<ul style="list-style-type: none"> -Making pinatas -Holiday decorations and ornaments -Japanese paper crafts/Origami -Beadwork -Making candles and soaps -Arranging Flowers -Wood-working -Russian Easter Egg decorating -Scrap-booking -Making altars -Basket-weaving -Weewish making -Weaving -Jewelry -Corn-husk dollmaking -Crocheting/knitting -Embroidery -Making dream catchers

The religion theme includes responses such as saying prayers together, spiritual beliefs, religious traditions, rites and ceremonies, and stories about shared faith. Responses in the beliefs theme were non-specific to religion and included responses about outlooks on life, how people want to live, and thoughts on morality.

Several respondents answered that hair-styling and clothing design were traditions that they practiced; we considered these responses to be popular design. The broad category of “Cultural traditions” serves to capture those responses that were too vague for us to categorize more specifically. Examples of these are: “African American” and “Hispanic.” The responses included in this category obviously indicate that the individual engages in cultural traditions and activities, but did provide specific examples.

Of individuals who report practicing or having traditions passed down from generation to generation in their family, the table below gives a sense of what those traditions and practices are by race and by focus sample. Again, these open-ended questions were intended to gain a better understanding (mode and range) of respondents’ cultural practices, and are not intended to test statistical significance; the table below summarizes the reported open-ended responses.

Food and holiday celebrations are the most common practices across the race cohorts and focus samples, with the exception of Hmong respondents who were twice as likely as any other race cohort or focus sample to cite religious practices. Similarly, Native American respondents were less likely to cite cultural practices related to food and holidays and more likely than other cohorts to cite craft-making, music, dance, and other cultural traditions (e.g. sweat-lodges are included in this category). This suggests a greater emphasis on preserving Native American rituals and practices, and underscores their role in defining the uniqueness of this cultural group. This is not to say that other groups are not interested in preserving practices and rituals that may be embedded in holiday celebrations and other traditions.

TYPES OF CULTURAL TRADITIONS THAT ARE PRACTICED	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic n = 939	African-American, Non-Hispanic n = 170	Hispanic n = 959	Native American, Non-Hispanic n = 89	Hmong n = 82	Culturally-Active Latinos n = 164	African-American Faith-Based n = 62	Latino Faith-Based n = 66	Mexican Farm-workers n = 69
Food	67%	53%	67%	34%	23%	57%	37%	41%	75%
Holidays/celebrations	32%	36%	31%	17%	12%	24%	37%	38%	9%
Music	15%	15%	18%	25%	16%	20%	11%	14%	26%
Religion	9%	14%	12%	16%	32%	10%	16%	14%	3%
Literary Arts	11%	18%	9%	20%	10%	9%	16%	9%	9%
Dance	6%	4%	14%	20%	1%	21%	0%	15%	26%
Cultural traditions (general)	7%	7%	5%	14%	21%	10%	10%	5%	9%
Beliefs systems	4%	7%	5%	7%	2%	5%	8%	3%	3%
Craft-making	4%	1%	3%	20%	4%	1%	3%	0%	9%
Visual Arts	3%	1%	3%	2%	0%	2%	0%	8%	0%
Quilting/Needlework	3%	5%	1%	3%	12%	2%	2%	0%	0%
Popular design	1%	2%	1%	1%	11%	1%	3%	2%	0%

Note: The 'type of tradition' is not shown in this table if no race/ethnicity cohort or focus sample reported more than 3%.

Both the Culturally-Active Latino and Mexican farm worker samples emphasize dance traditions. Mexican farm workers were less likely than other race cohorts and focus samples to name a specific holiday or celebration, but were more likely to cite music or dance, and especially food, more often.

Given that many cultural traditions and events include elements of food, music, dance, visual arts and crafts, ceremony and celebration, is it difficult and perhaps pointless to try to parse out specific heritage-based activities. Moreover, responses were unaided and top-of-mind, and do not represent the totality of heritage-based cultural practice.

However ambiguous, responses to this question offer a nuanced understanding of the cultural events and traditions that are meaningful to residents of the Inland Empire and San Joaquin Valley. The importance of culinary traditions in the overall cultural system is clearly evident in the data. One can also see significant differences in the cultural traditions practiced by different racial and ethnic groups. If anything, these results illustrate how deeply embedded heritage-based cultural traditions are in these two regions, and how difficult it is to separate them from the "social institutions, social norms, manners, attitudes and ways of thinking"⁵⁴ that make up the very fabric of society.

⁵⁴ Jermy, Helen and Philly Desai, 2000, *Arts – What's in a Word? Ethnic Minorities and the Arts*, Arts Council England.

Summary & Implications

This section of the report sought to build a more nuanced definition of cultural identity, beyond race, and to explore the ways in which respondents engage with their cultural heritage. Several open-ended questions provided respondents with an opportunity to describe their cultural identity and heritage-based cultural activities in detail. The overall picture from this analysis is one of a rich tapestry of heritage-based cultural practices and community events that respondents find meaningful and which, taken together, constitute a key aspect of cultural engagement in the Inland Empire and San Joaquin Valley.

Cultural identity was found to be a highly individualized construct. While many respondents tie their cultural identity to one or more specific countries or regions, others define their cultural identity in terms of their social reference groups, religious beliefs or political causes.

A pair of questions investigated in-culture and cross-culture interest levels – in other words, the extent to which one engages in the art and culture of one's own ancestors, and the extent to which one seeks out activities representing a wide range of world cultures. Results suggest that different communities function with varying degrees of interaction and exposure to other communities and attach varying degrees of importance to maintaining and passing down their living traditions. The data repeatedly illustrates that Hispanics, African Americans, Native Americans, Hmong and other populations of color take a relatively higher interest in their cultural heritage compared to Whites. They practice traditions that represent their cultural heritage at higher than average rates and engage in community events that celebrate their heritage much more often than Whites.

But the differences in in-culture and cross-culture interest levels cannot be attributed solely to race/ethnicity. Educational attainment was found to be a strong predictor of cross-culture interest levels (i.e., seeking out 'activities that expose me to a wide range of world cultures'). Compared to the average respondent, Mexican farm workers were found to be less interested in the artistic legacy of their ancestors and much less interested in activities that would expose them to other cultures. This leads us to ask more questions about the differences between ancestral culture and living culture, since the Mexican farm worker focus sample also reported the highest rates of practicing traditions and passing them down from generation to generation. So, while individuals may not claim to be vitally interested in the artistic legacy and cultural heritage of their ancestors, they may still be actively engaged in maintaining living traditions.

Overall, results demonstrate the importance of living cultural traditions to these communities, and provoke us to consider how cultural providers and funders can best support heritage-based cultural activities in the future. In fact, cultural providers may not be the most effective vehicles for delivering heritage-based programs and activities, when weighed against the existing networks offered by churches, social service organizations, community associations, neighborhood groups and networks of private artists and craftspeople. New partnerships with local intermediaries with deep knowledge of the community will be required to access existing networks in each community.

Many heritage-based cultural activities and traditions are deeply embedded in the social, religious and political fabric of their communities and cannot be removed from their contexts for the purposes of funding. Precisely because they are embedded in other institutions and social structures, however, one can argue that supporting them will have spill-over benefits, both intrinsic and instrumental, and both private and public. For example, supporting an informal group of quilters or woodworkers may result in the strengthening of social bonds and community networks as well as the sustenance of a cultural tradition.

In terms of organization, heritage-based cultural activities and programs are often grass-roots, small budget, operated on an ad hoc basis, and occur in the poorest communities. Supporting these activities and traditions will require cultural providers and funders to step outside of their traditional funding and program delivery models and find new methods of support that can respond to highly localized conditions and opportunities and that do not disrupt the community or take the activities and traditions out of context. Thus, the communities themselves must be asked how their cultural traditions and the practitioners of these traditions can be supported.

PART 4: ENGAGEMENT IN ARTS ACTIVITIES, BY DISCIPLINE

The heart of the California Cultural Census questionnaire was a series of questions investigating respondents' engagement in music, theatre, dance, reading and writing, visual art and crafts, and other arts, cultural and creative activities. The results discussed in this section follow the same order of disciplines as found in the questionnaire, starting with music activities. For each discipline, results are presented for the racial/ethnic and focus sample cohorts discussed in the methodology section. Results are analyzed by age, gender and other demographic variables in cases where we believe the analyses deepen understanding of the data. References to results from the Door-to-Door Neighborhood Survey are integrated where they provide useful context.

Music Activities

Of all the disciplines explored in this study, respondents reported the highest overall levels of engagement in music activities, illustrating the central role that music plays in the creative lives of San Joaquin Valley and Inland Empire residents. Radio is the dominant mode of observational participation in music, with three-quarters of all respondents, on average, reporting that they regularly listen to music on the radio. Almost half of all respondents reported that they attend music concerts regularly, and significant percentages reported inventive and interpretive forms of engagement.

Respondents were provided with a list of eight music activities and asked to indicate which, if any, they do "regularly" (self-defined).

Which of the following music activities do you do regularly? (✓ all that apply)

74%	Listen to music on the radio
44%	Attend concerts
29%	Download music from the Internet
11%	Play music with your family
9%	Sing in a choir
6%	Play music in a group
4%	Compose or arrange music
2%	Take music lessons
14%	Do not engage in any of the listed music activities

The most common activity across all race and focus sample cohorts, on average, is listening to music on the radio; this was also true for each neighborhood in the Door-to-Door survey. The second most common activity is attending concerts (44%) and third is downloading music from the Internet (29%). The most common music activities are observational in nature, though downloading music is also curatorial. As expected, lower rates of engagement were observed for the inventive and interpretive modes of music participation. Overall, only 14% of respondents indicated that they do not engage in any music activities regularly.

PERCENT WHO REPORT DOING MUSIC ACTIVITIES "REGULARLY"	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
Composing or Arranging Music	4%	5%	3%	10%	3%	2%	2%	2%	4%
Taking Music Lessons	3%	1%	2%	1%	0%	3%	3%	2%	1%
Playing Music with Your Family	11%	12%	10%	13%	6%	10%	11%	7%	3%
Playing Music in a Group	8%	3%	4%	10%	10%	6%	3%	8%	5%
Singing in a Choir	10%	26%	5%	5%	8%	6%	33%	13%	5%
Downloading Music	37%	30%	24%	25%	19%	20%	26%	16%	4%
Listening to Music on the Radio	82%	73%	71%	81%	61%	74%	70%	53%	74%
Attending Concerts	61%	50%	33%	33%	10%	48%	54%	20%	42%

55

Hispanics and Native Americans attend concerts at significantly lower rates (both 33%) than Whites (61%) and African-Americans (50%). Similarly, Hispanics and Native Americans download music from the Internet at significantly lower rates, 24% and 25% respectively, than Whites (37%) and African-Americans (30%). Another notable, and statistically significant, difference is the rate at which African-Americans sing in a choir (26%) versus each other race cohort. This relatively higher incidence of choral activity among African Americans may be attributed in part to inclusion of the African-American Faith-Based focus sample, which reported a 33% incidence of choral activity, in the overall African American sample. Looking only at African American respondents not in the focus sample, however, we still see a significant higher incidence of choral activity (21%), which is twice the rate of Whites (10%).

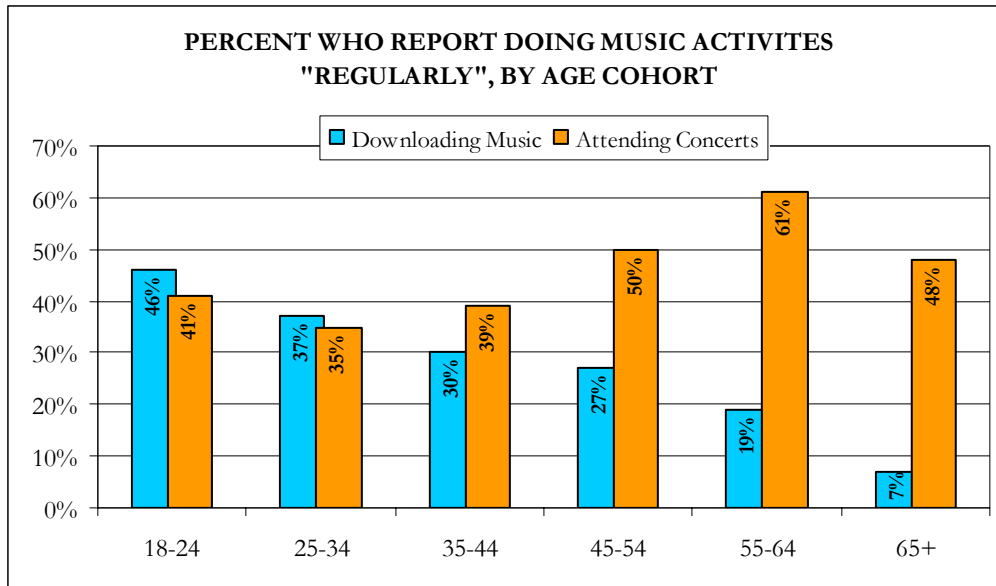
Among the focus samples, the incidence of regular concert attendance is significantly higher for respondents in the African-American Faith-Based sample (54%), which we attribute, in part, to the nature of the sub-sample itself (i.e., surveyed at churches), although we did not observe a similar phenomenon among respondents in the Latino faith-based sample, who were also surveyed in churches (20%). Respondents in the Hmong focus sample were least likely to report regular concert attendance (10%).

While 29% of all respondents, on average, indicated that they download music regularly, this compares to only 4% of respondents in the Mexican farm worker focus sample, suggesting that they experience a variety of barriers to this form of engagement in music. Relative to the Hmong and Latino faith-based focus samples, however, Mexican Farm Workers are more likely to attend concerts regularly (42%).

In general, engagement in most music activities does not vary dramatically by age, although there are two notable exceptions for “attending concerts” and “downloading music” – which, it could be sug-

⁵⁵ Technical note: The mean difference between each race/ethnicity cohort is significant at the .05-level. Regarding the focus samples, there are no significant mean differences for “composing or arranging music” and “playing music in a group”. There are significant mean differences for “taking music lessons” between Culturally-Active Latinos and Hmong; Culturally-Active Latinos and Mexican Farm Workers have significant mean difference for “playing music with family”; African-American Faith-Based respondents have a significant mean difference from each other sample for “singing in a choir”; Mexican Farm Workers have a significant mean difference from each other sample for “downloading music”; for “listening to music on the radio”, Latino Faith-Based have a significant mean difference with Culturally-Active Latinos, African-American Faith-Based and Mexican Farm Workers; and for attending concerts Hmong and Latino Faith-based are not significantly different from each other, but both have significantly different means from each Culturally-Active Latinos, African-American Faith-Based and Mexican Farm Workers.

gested, represent one of the most traditional forms of engagement and one of the most recent forms of engagement to emerge in music activities. These patterns are demonstrated in the following chart.



Assuming there are no cohort effects⁵⁶, the engagement rates for attending concerts reflects the general pattern for engagement in cultural activities – a decline in 20s and 30s as individuals devote time to starting families and careers, an incline in the following years, and a decline again above age 65. Rates of engagement in concert-going are nearly twice as high for respondents age 55-64 compared to those age 25-34.

Results for “downloading music” show a steady decline across the age cohorts and most likely do demonstrate a cohort effect. For the youngest age cohort, downloading music was cited more frequently than attending concerts, illustrating a fundamental shift in the way that music is experienced. If one assumes that the younger people who are now downloading music continue to do so into their later years, and if one assumes that more and more people in the older age cohorts acquire the technology and skills to download and organize music, this phenomenon is bound to proliferate even further. In future years, downloading music may not taper off in the older age cohorts.

A pervasive concern is that of the “digital divide.” For a variety of reasons, including privacy concerns in the online environment, we chose not to ask respondents about their household income. Although we cannot evaluate music downloading by income cohort, we do have educational attainment data, which to some extent can be considered a proxy for income in looking at differences in Internet-based activities. Analysis of the relationship between engagement in music downloading and educational attainment shows a clear pattern consistent with the “digital divide.” Among respondents with grade school educations, only 2% reported downloading from the Internet. The figure jumps to 21% for those who completed some high school, and jumps again to 33% for those who graduated high school. The figure peaks at 37% for those who completed some college, and then declines steadily to 28% for those with doctorate degrees. The overall pattern suggests that music downloading is a regular activity for roughly a third of adults who graduated high school.

⁵⁶ A cohort effect is when a particular group going through some system (i.e. age) is significantly different or unique in some important aspect, such that generalizations about that group cannot be applied to other groups moving through the system. A common example of this phenomenon is Baby Boomers going through the Social Security system.

A follow-up question was asked of those who reported that they attend concerts “regularly” to investigate the styles of music represented in their concert-going.

If you attend concerts regularly, what kinds of concert do you attend? (✓ all that apply)

56%	Rock, pop, R&B or country
35%	Ethnic or traditional music (e.g. Mariachi, Tejano, Asian, African)
35%	Jazz or blues
31%	Western classical music or opera
16%	Gospel
14%	Rap or Hip Hop
11%	Other

Among regular concert-goers, ‘rock, pop, R&B or country’ is the most often attended (56%), followed by ‘ethnic or traditional music’ and ‘jazz or blues’ both at 35%, closely followed by ‘classical music and opera’ at 31%. For all other music genres the rate of attendance was 16% or less. While there are some significant differences between the focus samples, the number of respondents in all but the Culturally-Active Latinos sample is low and undermines the statistical stability of these rates; strong conclusions should not be drawn from percentages reported in the following table.

PERCENT WHO ATTEND TYPE OF CONCERT OF THOSE WHO REGULARLY ATTEND CONCERTS	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non- Hispanic	African- American, Non- Hispanic	Hispanic	Native American, Non- Hispanic	Hmong n = 15	Culturally- Active Latinos n = 174	African- American Faith- Based n = 81	Latino Faith- Based n = 25	Mexican Farm- workers n = 43
Rap or Hip Hip	6%	22%	21%	18%	33%	14%	12%	32%	7%
Ethnic or Traditional	18%	29%	59%	26%	73%	85%	17%	64%	95%
Rock, Pop, R&B or Country	58%	47%	55%	75%	60%	37%	38%	52%	5%
Jazz or Blues	41%	60%	20%	39%	13%	34%	69%	4%	2%
Gospel	12%	61%	9%	17%	27%	14%	67%	12%	9%
Classical Music or opera	46%	18%	14%	40%	13%	20%	14%	8%	2%
Other	9%	7%	13%	14%	7%	8%	1%	8%	2%

57

Of greatest interest are clear variations in the styles or genres of music concerts attended across the racial/ethnic groups. Whites reported attending classical music/opera concerts at two to three times the rates reported by African Americans and Hispanics (46% vs. 18% and 14%, respectively). African Americans, however, were much more likely than Whites and Hispanics to attend jazz or blues concerts (60% vs. 41% and 20%, respectively), and also more likely to attend gospel concerts. Hispanics were twice as likely as African Americans to report attending concerts of ethnic or traditional music concerts, and more likely to attend concerts of ethnic or traditional music than popular music (rock, pop, R&B or country). Among the Mexican Farm Workers who reported attending music concerts regularly, few reported attending anything besides ethnic or traditional music concerts.

⁵⁷ Technical Note: there are significant mean differences between each of the race/ethnicity cohorts for each genre at the .05-level, except for “Ethnic or Traditional” between African-Americans and Native Americans. Regarding the focus samples, there are significant mean differences for “Ethnic or traditional” between African-American Faith-Based and all other samples; for “Rock, Pop, R&B or Country” between Mexican Farm Workers and all other samples; for “Jazz or Blues” between African-American Faith-Based and all other samples, as well as between Culturally-Active Latinos and each Latino-Faith-Based and Mexican Farm Workers; for “Gospel” between African-American Faith-Based and each Culturally-Active Latinos, Latino-Faith-Based and Mexican Farm Workers; for “Classical Music or Opera” between Mexican Farm Workers and Culturally-Active Latinos.

While the music preferences of different racial/ethnic groups may not be surprising, it does illustrate quite pointedly how different cultural groups construct meaning around different forms of music and, by extension, how different styles of music are more likely to engage them in the art form, if that is the goal.

Do you sing or play a musical instrument? (✓ one)

20%	Yes – currently
20%	Yes – formerly, but not any longer
60%	No

On average, two in ten respondents indicated that they currently sing or play a musical instrument, and another two in ten say that they used to, but don't any longer. Although the frequency of engagement and level of proficiency are unknown, the data suggests that, on some level, many residents participate actively in music, or used to. This finding is consistent with other research which indicates large percentages of adults with dormant music skills.⁵⁸ We are aware of several interesting arts programs in the U.S. and the U.K., created for the purpose of re-connecting people with their musical backgrounds.⁵⁹

Substantial differences in the numbers of current and former singers and musicians were observed across the racial/ethnic cohorts and focus samples (see table below). Of Hispanics, only 13% currently sing or play an instrument, compared to 29% of African-Americans. This difference is magnified in the focus samples by comparing the significant mean difference between respondents in the African-American Faith-Based sample, at 32%, and Mexican Farm Workers, at 7%. These results corroborate the findings of the Door-to-Door Neighborhood Survey, in which the percentage of respondents from Selma (a small farming community south of Fresno) who sing or play a musical instrument is half that of respondents in the other five neighborhoods. Significantly more primary-English speakers currently play an instrument compared to primary-Spanish speakers, 21% compared to 13%, which also supports these findings.

African American is the only race cohort for which current participation exceeds past participation (29% vs. 20%, respectively), suggesting that the typical African American has a more active relationship with music than the typical Hispanic or White respondent. The figures are even higher for the African American Faith-based sample. Although causality cannot be established, the data suggest that the church plays an important role in the musical life of the African American community.

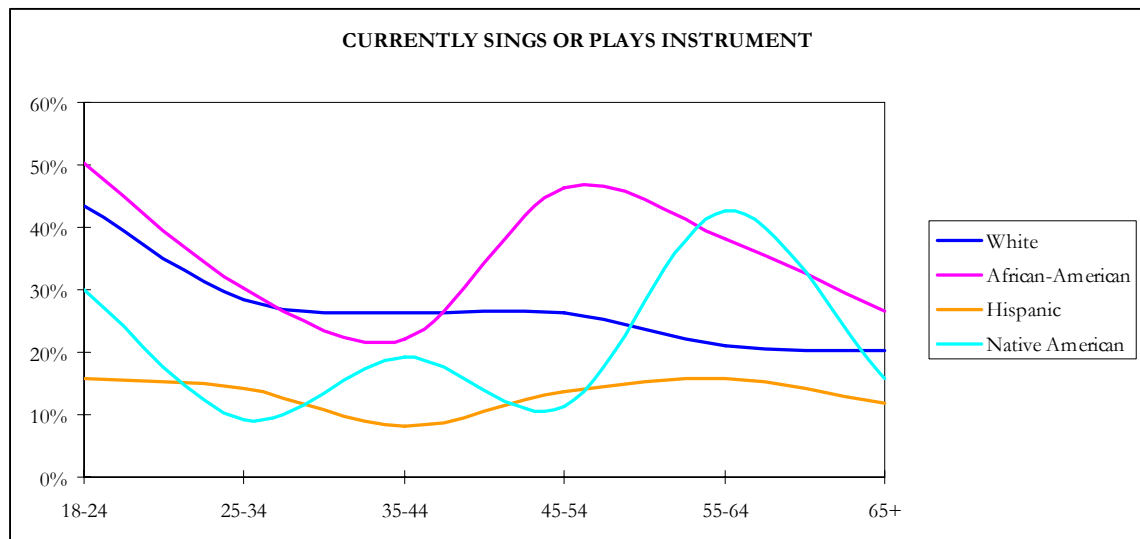
⁵⁸ A 2007 study conducted by WolfBrown for the Scottsdale, Arizona Cultural Council found that the percentages of respondents in that community who used to sing or play a musical instrument were four to five times higher than the percentages who currently sing or play an instrument.

⁵⁹ A New York Times op-ed piece by Alexander McCall Smith on March 9, 2008 provides a humorous example, the Really Terrible Orchestra. See also the Cobweb Orchestras program of The Sage Gateshead in the U.K., at <http://www.thesagegateshead.org>.

DO YOU SING OR PLAY AN INSTRUMENT?	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 142	Culturally-Active Latinos n = 319	African-American Faith-Based n = 141	Latino Faith-Based n = 109	Mexican Farm-workers n = 95
Yes - Currently	26%	29%	13%	23%	14%	14%	32%	16%	7%
Yes - Formerly	27%	20%	14%	32%	10%	14%	25%	17%	7%
No	47%	50%	73%	45%	76%	72%	43%	67%	85%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%

60

Even though this is not a longitudinal study and we cannot draw conclusions about any cohort over time, we can make inferences about patterns of engagement across age cohorts from the snapshot of data we do have, assuming there are no significant cohort effects. The graph below illustrates the percentage of current singers and instrument players by age cohort for each of the four primary racial/ethnic groups. Our hypothesis is that the percentages of respondents who report current activity will be lower in the 25-34 and 35-44 age cohorts, since adults in these cohorts are often pre-occupied with work and family responsibilities.



The hypothesized dynamic is visible for three of the four racial/ethnic groups, with steeply declining engagement levels between the 18-24 and 25-34 cohorts, except for Hispanics, whose rate falls only marginally and remains at the same level across the age cohorts. The analysis shows a dramatic recovery of activity among African Americans in the 45-54 cohort, and a similar phenomenon among Native Americans in the 55-64 cohort. Hispanic and White respondents, however, did not report such a resurgence of activity in the upper age cohorts. Later in this section, we will see that Whites reported the highest rates for observational participation in music, including the highest rate for concert attendance. One might infer from this that Whites, for cultural and other reasons, tend to become observers and appreciators as they age, while Native Americans and African Americans tend to continue making music. We cannot explain, however, the lower rates of music-making among His-

⁶⁰ Technical note: The mean difference between each race/ethnicity cohort is significant at the .05-level. Regarding the focus samples, the mean difference between African-American Faith-Based and each other sample is significantly different at .05-level, and there is a significant mean difference between Culturally-Active Latinos and Mexican Farm Workers.

panics, and hope to benefit from the insight of representatives of the Hispanic community in interpreting these results.

Those who indicated current or past music making activity (about 40% of the total sample) were asked a follow up question about what instruments they play. Multiple responses were allowed.

If “Yes,” what instruments do (or did) <u>you</u> play? (✓ <i>all that apply</i>)	
49%	Voice / Singing
34%	Piano
23%	Guitar
20%	Woodwind or wind instrument
11%	Drums or percussion of any culture
11%	String instrument of any culture
8%	Brass or horn instrument
7%	Electronic keyboard or computer
7%	Other Instrument of any culture (please describe)

The predominance of the voice as an instrument is clearly evident, with half reporting “voice/singing” as an instrument. The difference between “voice/singing” (49%) and “piano” (34%), the second most popular instrument, is large (i.e., an absolute difference of 15 percentage points, which is a 50% jump on a relative basis), followed by the guitar (23%), which is trailed by Woodwinds, Strings, Drums, Brass and Horn, and other instruments at 11% or less. Dramatically different patterns were observed across the race/ethnicity cohorts.

PERCENT WHO PLAY INSTRUMENT OF THOSE WHO HAVE EVER SUNG OR PLAYED INSTRUMENT	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 34	Culturally-Active Latinos n = 90	African-American Faith-Based n = 80	Latino Faith-Based n = 36	Mexican Farm-workers n = 14
Voice/Singing	50%	64%	41%	51%	76%	42%	64%	53%	57%
Guitar	19%	3%	36%	16%	38%	34%	6%	33%	21%
Piano	45%	25%	20%	14%	12%	14%	21%	19%	14%
Electronic Keyboard	6%	6%	8%	8%	9%	4%	4%	3%	7%
Drums	9%	9%	16%	45%	24%	4%	4%	8%	7%
String Instrument	11%	7%	12%	12%	9%	2%	9%	8%	0%
Brass or Horn Instrument	8%	8%	8%	7%	3%	14%	13%	3%	7%
Woodwind or Wind Instrument	21%	12%	18%	16%	32%	19%	10%	8%	7%
Other	6%	5%	8%	7%	12%	2%	3%	6%	7%

61

The guitar is much more popular among Hispanics while the piano and woodwind instruments are more commonly played by Whites. Second only to the voice, drums are the most popular instrument among Native Americans and are most popular by a wide margin. Results from the Door-to-Door Neighborhood Survey are similar in that voice was found to be the most common instrument at approximately the same level. In that study, however, the guitar was found to be the second most

⁶¹ Technical note: there are significant mean differences between each race/ethnicity cohort for each instrument at the .05-level, except for “Brass or Horn Instrument” between Whites and African-Americans, and for “Woodwind or Wind Instruments” between African-Americans and Native Americans. Among the focus samples, there are only significant differences for “Voice/Singing” between Hmong and Culturally-Active Latinos, and for “Guitar” between African-American Faith-Based and Hmong, Culturally-Active Latinos and Latino Faith-Based.

popular instrument (over piano), except for residents of Fig Garden (mostly White, and older), who were twice as likely to report playing the piano over playing the guitar.

Among the focus samples, two rates are significantly different compared to the other samples: 1) 76% of Hmong respondents who have ever sung or played an instrument reported the voice as an instrument, and 2) only 6% of respondents in the African-Americans Faith-Based sample who have ever sung or played an instrument reported the guitar as an instrument. Note that the percentages reported for the focus samples are subject to large error margins due to small sample sizes.

Several other observations contribute insight to patterns of instrument playing and may have implications for music programs:

- On average, significantly more males play instruments than females do (25% vs. 18%, respectively), from which one might infer that music practice is a key strategy for engaging more males in the arts system.
- Males are twice as likely as females to play drums (18% vs. 8%, respectively), and three times more likely to play a brass instrument (14% vs. 4%, respectively).
- Voice is a more common instrument among females compared to males (52% vs. 46%, respectively). Also, 38% percent of females play piano compared to 26% of males.⁶²
- Guitar playing is most popular among younger adults in the 25-34 age cohort, and over twice as common among males as females (38% vs. 15%, respectively).
- Of primary-English speakers, 51% cite the voice as an instrument, compared to 35% of primary-Spanish speakers. Piano is more common among primary-English speakers (37%) than primary-Spanish speakers (9%). Drums are also more common among Spanish speakers than English-speakers (17% vs. 11%, respectively).

Respondents were provided an opportunity to write-in one or more 'other' instruments that they play or used to play, and a long list of instruments was generated. The most common citations were the accordion, organ, flute and harmonica. Note that the flute is actually a woodwind instrument, which suggests that the categories of instruments are not necessarily common knowledge and the survey instrument should reflect this in future use. More importantly, the wide range of 'other' types of instruments played offers insight into the diversity of respondents' music activities. Responses range from traditional ethnic instruments such as the sitar, syrinx pipes, and the koto, to newer instruments such as computers and turntables, to use of the body to create rhythmic sounds – such as body percussion, beat-boxing, taconeo, and palmas.

⁶² This is generally consistent with results from the 2002 NEA Survey of Public Participation in the Arts, which found that females personally participated in classical music, opera and choral music at rates about 50% higher than those reported by males. The exception is jazz, in which case males were three times more likely than females to participate personally. The SPPA did not cover specific instruments.

Examples of 'Other' Instruments Played By Respondents		
autoharp	congas	palmas
bagpipes	didgeridoo	pipes, syrinx
bamboo, gamelan	dulcimer	pitos
banjo	fiddle	rattle
beatbox	hammer & saw	recorder
berimbau	hand bells	sitar
body percussion	harmonium	tabla
bongos	harp	taconeo
castanets	hurdy-gurdy	tambourine
clapsticks	koto	turntables
clarino	lute	ukulele
computer	mandolin	whistle
concertina	marimba	zylophone

The overall impression one gets from reviewing this list is that many people have very particular interests in terms of musical instruments, whether rooted in their cultural heritage or not. This observation follows a larger trend in cultural participation, which is the increasingly rapid diffusion of musical tastes – more people enjoying more different kinds of music – enabled by the relatively low cost of digital music sharing.⁶³ One of the implications of this finding might be a growing need for mechanisms to identify others in the community who teach or play a broad range of instruments, so that more people can identify others who share their musical interests.⁶⁴

To further investigate the musical styles preferred by residents of the two regions, an additional open-ended question was included:

If you play an instrument, what types or styles of music do you play?

This was a completely open-ended question, and 25% of all respondents identified a wide range of types and styles of music that they play. Responses can be grouped into five basic categories, as follows:

- 69% Genres of music (examples are illustrated in the table below)
- 14% Ethnic or Culturally-Rooted Music (examples are illustrated in the table below)
- 10% Spiritual/Religious music (e.g., Bhajans, Christian, Christmas, Gospel, Parise, Sacred, hymns and spirituals)
- 6% Period music (i.e., music of a certain period or time, such as Renaissance, 1600s, 19th and 20th century, 1920s, 1930s, 1940s, 1950s, Baroque, Big Band, and Ragtime)
- 2% Patriotic/Americana (e.g., American songs, patriotic songs, anthems)

These categories are not mutually exclusive, but exemplify the emergent themes among the responses given. The greatest variety among responses is within the Ethnic or Culturally-Rooted Music and Genre categories, as illustrated in the following table.

⁶³ This phenomenon of diffusing cultural tastes is discussed at length in Chris Anderson's essay "The Long Tail: Why the Future of Business is Selling Less of More."

⁶⁴ In the Fresno area, we were able to find a web site, www.fresnofamous.com, which serves this function. For example, we located a teacher of didgeridoo lessons.

Ethnic/Regionally-Rooted		Genre	
African	International	Acoustic	Jazz
Afro-Caribbean	Irish	Adeline/Barbershop	Marching
Andean	Italian	Alternative	Metal
Appalachian	Japanese	Ballads	Modern
Asian	Jewish	Bluegrass	Movie soundtracks
Aztec	Laotian	Blues	Opera
Baladas	Latin	Broadway/Musicals	Orchestral/Pops
Banda	Mariachi	Chamber	Pop
Bluegrass	Meringue	Children's	Punk
Boleros	Mexican	Choral/Ensemble	Rap
Brazilian	Música Norteña	Classical	Reggae
British/English	Native American drumming	Country Western	Rhythm & Blues
Cahuilla	Ninguno	Dance	Rock & Roll
Canción	Polka	Dixieland	Rockabilly
Celtic	Ranchera	Electronic	Romantic
Conjunto	Rumba	Emo	Roots
Corridos	Salsa	Folk	Rural
Cuban	Samba	Funk	Smooth/Soft Rock/Adult
Cumbia	Scandinavian	Fusion	Sonatas
Doumbek	Scottish	Improvisational	Soul
Ethnic	Southern	Indie	Symphonic
European	Spanish	Instrumental	Techno
Flamenco	Taiko		
Folklorico	Tejano		
French	Tocaba		
German	Traditional		
Greek	Tribal		
Hawaiian	Tropical		
Hmong	Western		
Huasteca	World		
Indian	Zydeco		

The list of musical styles illustrates once again the diverse nature of musical tastes among adults in the two regions and points to the need for music programs that speak to a highly diverse population base. In the future, further analysis of the evolution of musical tastes among specific ethnic and cultural groups would help to clarify this picture, especially if longitudinal data could be analyzed.

Settings for Music Activities

Other studies of participatory or “informal arts” have uncovered a rich tapestry of deeply meaningful arts activity in a wide range of informal and non-traditional community settings such as coffee houses, neighborhood art centers, commercial stores and parks.^{65 66} While survey design constraints prohibited us from asking about the settings in which respondents do each of their arts activities, we were able to include a question about setting in reference to each discipline. Topline results for music are as follows:

Where do your music activities take place? (✓ all that apply)

70%	At Home
57%	In a Car
32%	At a Theatre or Concert Facility
30%	On the Internet
25%	At a Park or Other Outdoor Setting
24%	At a Church
23%	At Work
18%	At a Coffee Shop, Restaurant, Bar or Night Club
11%	At a School or College
9%	At a Community Center
2%	Other Place

The home was cited most frequently of all settings for engaging in music activities. On average, 70% of respondents engage in music activities in the home and 57% engage in music activities in a car (presumably listening to music or perhaps singing). These two settings, which clearly dominate the landscape of music engagement, differ from the others in that they are more personal and intimate spaces where people can select and control the music they hear.⁶⁷ It is also interesting to note that theatres or concert facilities were cited about as often as the Internet was cited as a setting for music activities.

Analysis of settings for music activities by racial/ethnic and focus sample appears in the table below. Several findings are notable:

- Hispanics report generally fewer settings, in keeping with their overall lower levels of engagement in music activities compared to Whites and African Americans.
- African-Americans report a significantly higher rate for doing music activities at a place of worship compared to Whites and Hispanics (47% vs. 29% and 17%). Again, we might attribute this finding, in part, to the nature of the African-American Faith-Based sample. However, when we look at African Americans who are not in the faith-based sample, the figure for doing music activities in churches is still substantially higher.
- Whites engage in music activities at traditional theater or concert facilities significantly more than all other race cohorts at 53%, the next highest is African-Americans at 30%. Whites were also most likely to report the automobile as a setting for music activities

⁶⁵ Maribel Alvarez, Ph.D., *There's Nothing Informal About It: Participatory Arts Within the Cultural Ecology of Silicon Valley*, 2005, published by Cultural Initiatives Silicon Valley. See www.ci-sv.org.

⁶⁶ Alaka Wali and Rebecca Severson, *Informal Arts: Finding Cohesion, Capacity and Other Cultural Benefits in Unexpected Places*, Chicago Center for Arts Policy, 2002. See http://www2.colum.edu/center_for_arts_policy/community_informal_arts.htm

⁶⁷ The Knight Foundation's 2002 study of classical music consumers found that the automobile was the most common setting for experiencing classical music, followed closely by the home.

- Hmong respondents cited theater or concert facilities and parks or other outdoor settings at significantly lower rates than the other samples, at 6% and 9% respectively.

PERCENT WHO REPORT DOING MUSIC ACTIVITIES IN VARIOUS SETTINGS	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
At Home	74%	65%	69%	73%	52%	66%	62%	51%	72%
At Work	26%	19%	21%	29%	14%	23%	14%	16%	15%
At a School or College	14%	11%	7%	15%	3%	7%	10%	6%	4%
At a place of worship	29%	47%	17%	15%	15%	18%	56%	28%	6%
At a Theatre or Concert Facility	53%	30%	18%	26%	6%	22%	34%	10%	17%
At a Park or Other Outdoor Setting	30%	18%	22%	25%	9%	29%	21%	14%	17%
At a Coffee Shop, Restaurant, Bar or Night Club	23%	13%	15%	23%	4%	15%	10%	7%	2%
At a Community Center	12%	12%	6%	14%	6%	13%	12%	5%	4%
In a Car	71%	61%	49%	44%	41%	51%	58%	36%	32%
On the Internet	39%	31%	23%	31%	24%	17%	26%	13%	0%
Other Place	3%	3%	1%	10%	11%	1%	1%	5%	1%

68

⁶⁸ Technical note: The mean difference between each race/ethnicity cohort is significant at the .05 level. Regarding the focus samples, there are significant mean differences for “at home” between Hmong and Mexican Farm Workers, between Latino-Faith Based and each Culturally-Active Latinos and Mexican Farm Workers; for “at a place of worship” between African-American Faith-Based and each other sample, and between Mexican Farm Workers and each Culturally-Active Latinos and Latino Faith-Based; for “at a theatre or concert facility” between Hmong and each Culturally-Active Latinos and African-American Faith-Based, between African-American Faith-Bases and Latino Faith-Based and Mexican Farm Workers, and finally between Latino Faith-Based and Culturally-Active Latinos; for “at a park or other outdoor setting” between Hmong and each Culturally-Active Latinos and African-American Faith-based, and between Latino Faith-Based and Culturally-Active Latinos; for “at a coffee shop restaurant, bar or night club” between Culturally-Active Latinos and each Hmong and Mexican Farm Workers, and African-American Faith-Based and Mexican Farm Workers; for “at a community center” between Culturally-Active Latinos and each Latino Faith-Based and Mexican Farm Workers; for “in a car” between African-American Faith-Based and each Hmong, Latino Faith-Based and Mexican Farm Workers, and between Culturally-Active Latinos and each Latino Faith-Based and Mexican Farm Workers; for “on the internet” between Mexican Farm Workers and each other sample; and for “other place” between Hmong and each Culturally-Active Latinos, African-American Faith-Based and Mexican Farm Workers.

Desire for Further Engagement in Music Activities

At the end of each discipline section, a final question asked respondents which one of the previously mentioned activities they would like to do more often, if any. The purpose of this question is to explore unfulfilled interests and provide some indication of demand for more activities. Only one answer was allowed. Topline results for music activities follow.

Which of the following music activities would you like to get more involved with? (✓ one)

30%	Attending concerts
16%	Taking music lessons
9%	Listening to music on the radio
5%	Playing music with your family
5%	Singing in a choir
5%	Downloading music from the Internet
3%	Composing or arranging music
3%	Playing music in a group
23%	None

Overall, 30% of all respondents indicated an interest in attending more concerts, while 16% said they would like to take music lessons. Other music activities were cited much less frequently. Taken together, 32% indicated an interest in doing participatory music activities more often (i.e., taking music lessons, playing music with family, singing in a choir, playing music in a group, or composing music) while 39% indicated an interest in observational music activities (i.e., attending concerts, listening to music on the radio). Results across the various racial/ethnic cohorts and focus samples are reported in the following table:

PERCENT WHO WOULD LIKE TO BECOME MORE INVOLVED IN MUSIC ACTIVITIES	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 105	Culturally-Active Latinos n = 224	African-American Faith-Based n = 94	Latino Faith-Based n = 85	Mexican Farm-workers n = 71
None	21%	11%	25%	28%	61%	29%	21%	21%	41%
Composing or Arranging Music	3%	5%	3%	6%	4%	1%	3%	5%	1%
Taking Music Lessons	15%	15%	16%	22%	6%	15%	13%	15%	23%
Playing Music with Your Family	4%	1%	7%	2%	1%	5%	0%	9%	1%
Playing Music in a Group	4%	4%	3%	5%	2%	2%	2%	8%	3%
Singing in a Choir	5%	14%	4%	3%	5%	2%	16%	16%	3%
Downloading Music	5%	1%	4%	3%	3%	6%	1%	2%	6%
Listening to Music on the Radio	5%	7%	13%	15%	11%	21%	5%	18%	18%
Attending Concerts	37%	42%	24%	16%	8%	18%	38%	5%	4%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%

⁶⁹

Among the race/ethnicity cohorts, African Americans were most likely of all cohorts to report any interest in getting more involved with music activities (only 11% indicated “none”). Hispanics and Native Americans were more likely than Whites and African Americans to cite an interest in listening to music on the radio more often, while African Americans were more likely to cite unfulfilled interest in attending concerts (42%) and singing in a choir (14%).

⁶⁹ Technical note: The mean difference between each race/ethnicity cohort is significant at the .05 level. For the focus samples, there are significant difference between Hmong and each Culturally-active Latinos, African-American Faith-Based and Latino Faith-Based; as well as between Mexican Farm Workers and each Culturally-Active Latinos and African-American Faith-Based.

In terms of the focus samples, respondents in the Hmong and Mexican farm worker samples are significantly different from the other samples. The majority of Hmong respondents did not desire any more engagement in music activities (61%), while Mexican Farm Workers respondents expressed the largest desire for taking music lessons (23%).

The table below investigates whether individuals are most interested in pursuing new activities or if respondents tend to be interested in doing more of the activities that they are already engaged in. The columns represent activities that respondents are already engaged in, with the total percentage included in the column labels. The rows represent the activities that respondents would like to become more involved in. Where the percentage is 17% or greater, the cell is highlighted; those cells highlighted in pink represent the activity where respondents are most interested in doing more of the same thing they are already engaged in. If this were true for all activities, then we would see a pink diagonal slanting downward, from left to right.

PERCENT OF THOSE ALREADY ACTIVE IN MUSIC, INTERESTED IN ADDITIONAL ACTIVITIES	No Engagement (14%)	Compose/ Arrange Music (4%)	Take Music Lessons (2%)	Play Music w/ Family (11%)	Play Music w/ Group (6%)	Sing in a Choir (9%)	Down-load Music (29%)	Listen to the Radio (74%)	Attend Concerts (44%)
None	47%	12%	7%	7%	7%	12%	14%	19%	14%
Composing or Arranging Music	1%	28%	13%	18%	18%	13%	4%	3%	4%
Taking Music Lessons	9%	21%	32%	21%	21%	17%	20%	18%	20%
Playing Music with Your Family	6%	4%	5%	3%	3%	8%	7%	5%	4%
Playing Music in a Group	5%	18%	11%	20%	20%	4%	2%	2%	4%
Singing in a Choir	2%	2%	6%	3%	3%	20%	4%	5%	5%
Downloading Music	2%	2%	7%	3%	3%	3%	8%	5%	3%
Listening to Music on the Radio	15%	0%	2%	1%	1%	1%	4%	8%	5%
Attending Concerts	13%	13%	16%	25%	25%	21%	36%	35%	41%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%

Reading the table we see that the largest share of individuals who do not engage in any of the music activities explored in the survey are not interested in becoming more involved in any additional music activities (47%). In other words, about half of the 14% of respondents who indicated no music engagement have no desire to engage. Among those who currently do not currently engage in music activities at all, the most frequently cited desired music activity is listening to music on the radio (19%). Among respondents who currently engage in music activities, a number of interesting patterns of unfulfilled interest were reported:

- Of all the activities that they might choose to do more often, some reported the highest interest in doing activities that they already do (i.e., compose or arrange music, take music lessons, attend concerts).
- Many respondents identified attending concerts as the music activity that they'd like to do more often, except those who currently compose or arrange music or take music lessons, who are most interested in furthering their participatory music activities.
- While only 2% of respondents, on average, reported that they regularly take music lessons, many respondents expressed an unfulfilled interest in taking music lessons, especially those who already play music in a group, play music with family, download music, and even those who attend concerts, suggesting strong latent demand for music instruction.
- Higher than average levels of unfulfilled interest in composing music were observed among respondents who currently play music with a group or play music with family (18% for each,

compared to 4% on average), suggesting moderately high demand for music composition instruction among those with a demonstrated interest in music.

Overall, results indicate an overall high level of interest in music activities, but this interest is spread across many different activities.

Summary & Implications

Music activities are pervasive among Inland Empire and San Joaquin Valley residents, especially radio listening, with 74% of all adults indicating that they regularly listened to music on the radio. Results indicate that radio is a critical part of the delivery system for music and a likely avenue for reaching large numbers of adults.

In regards to participatory engagement, the data suggest that one in five adults have some background in music performance, but are no longer active. They may have taken music lessons when they were younger, or they may have performed in a band or choir. Combined with those who currently sing or play an instrument, the figure rises to four in ten adults. How should we think about the dormant musical interests of so many people? Are they a hidden community cultural asset? If so, what types of programs would re-awaken their musical interests and allow this cultural asset to pay dividends?

African Americans reported proportionately higher levels of engagement in music-making, and also reported a significantly higher incidence of engaging in music activities in churches. Results suggest that African Americans would value additional music programs, and that places of worship cannot be overlooked by funders as venues or providers of music programs. In contrast, music programs that take place in theatres and concert halls are much more likely to serve Whites than African Americans or Hispanics.

The predominance of the voice, the piano/keyboard and the guitar as instruments suggest that opportunities to learn and play these instruments should be broadly available and accessible to children and adults as a baseline strategy for increasing music participation and as a long-term strategy for building a foundation of music literacy in a community. Guitar playing, especially, is popular among Hispanics and younger adults, and both guitar and drums appeal to males.

The fragmentation and diffusion of musical tastes, illustrated in the wide variety of musical instruments and styles of music playing reported by respondents, suggests a need for better information about where to find people who teach and play a wide variety of instruments. If cultural tastes continue to fragment, demand will grow for a supply of music programs that allow people to develop and follow their particular interests.

If one assumes that the younger people who are now downloading music continue to do so into their later years, and if one assumes that more and more people in the older age cohorts acquire the technology and skills to download and organize music, then the music downloading phenomenon is bound to proliferate even further. Results indicate a serious need for new programs that help children and adults acquire the technological and musical skills to make selecting and organizing music a more satisfying and meaningful experience. At the same time, such programs must also provide access to the Internet in communities on the short side of the digital divide.

On average, 30% of respondents expressed a desire to attend concerts more often, while 16% expressed a desire to take music lessons. If one were to define demand for music activities in terms of respondents' self-reported levels of interest in doing various music activities more often in the future,

then observational music opportunities would account for 51 percent of demand, and participatory music activities would account for 42 percent of demand.

Theatre and Drama Activities

This next section investigates respondents' involvement in theatre and drama activities. Four specific theatre activities were queried, two observational and two interpretive. We elected to not ask about participation in theatre or drama activities via mass media (e.g., watching drama on television) or film participation, which other surveys have shown to be nearly ubiquitous. This section of the questionnaire began by asking:

Which of the following theatre and drama activities do you do regularly? (✓all that apply)

- | | |
|-----|---|
| 30% | Attend stage plays |
| 24% | Attend musical theatre performances like Broadway shows |
| 10% | Act out stories about your family, your heritage, or your faith |
| 6% | Act in plays or musicals, or help out with theatre productions |
| 6% | Other (please describe) |
| 45% | Did not engage in any of the above theatre and drama activities regularly |

As expected, larger percentages of respondents tended toward observational engagement, while smaller percentages reported interpretive forms of engagement. Forty-five percent of respondents do not regularly engage in any of the listed theatre activities, nor did they designate any 'other' form of theatre participation.

On average, the two most commonly reported forms of engagement were attending stage plays (30%) and attending musical theatre performances (24%), with 38% reporting either activity. Generally, these results are consistent with results from the Door-to-Door survey, although some differences were observed. Respondents from the Fig Garden neighborhood in North Fresno, who are generally older and White, were much more likely than respondents in the five other neighborhoods to say that they regularly attend stage plays (54%) and musicals (50%). The figures for stage play attendance in the other five communities ranged from a low of 20% (Orangecrest, Delmann Heights) to a high of 35% (Eastside Riverside, West Fresno). The figures for musical theatre attendance were much lower, ranging from a low of 4% for Delmann Heights (a low income neighborhood not far from San Bernardino) to a high of 20% for Eastside Riverside.

For context on theatre attendance nationally, we turn to the National Endowment for the Arts 2002 Survey of Public Participation in the Arts (SPPA). According to NEA figures, attendance at the national level in 2002 was higher at musical plays than at non-musical plays (17% vs. 12%, respectively).⁷⁰ Our data exhibits a different pattern, with 24% of respondents indicating that they attend musical theatre performances "regularly" compared to 30% for stage plays. The lower level of musical theatre attendance relative to stage plays may reflect supply conditions and also may reflect local economic conditions; the higher price of musical theatre tickets compared to stage play tickets may depress musical theatre attendance in the Inland Empire and San Joaquin Valley, where median income levels are quite modest. In any case, the essence of our primary finding with respect to theatre attendance is that stage plays are significantly more likely to engage respondents in these areas than musical theatre programs, with the exception of more affluent Whites.

⁷⁰ The NEA survey explicitly excludes school performances, while our survey does not. Therefore, attendance at elementary, middle school and high school plays may drive up our figures.

Ten percent of respondents, on average, reported that they regularly act out stories about their family, heritage or faith, and just 6% reported that they act in plays or musicals, or help out with theatre productions. In other words, informal dramatic activity – acting out stories – exceeds the level of activity in organized theatre productions.

Interestingly, 6% of the respondents offered ‘other’ forms of theatre and dramatic engagement, which included activities such as children’s activities, comedy, improv theatre, directing, producing, readings, skits, story-telling and being a part of Renaissance fairs. (Given the nature of responses received for ‘other’, we believe the protocol can be improved for future use by adding a follow up question asking about more specific types of theatrical involvement.)

Significant differences in patterns of theatre engagement were observed across the race/ethnicity cohorts and focus samples:

PERCENT WHO REPORT DOING THEATRE ACTIVITIES "REGULARLY"	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
Act Out Stories	5%	12%	12%	8%	20%	13%	13%	24%	12%
Acting or Helping Out with Theatre Productions	9%	8%	4%	7%	10%	5%	5%	5%	7%
Attending Stage Plays	43%	40%	20%	23%	5%	27%	45%	12%	25%
Attending Musical Theatre	39%	26%	12%	16%	4%	21%	33%	6%	7%
Other	6%	5%	5%	12%	7%	6%	5%	7%	2%

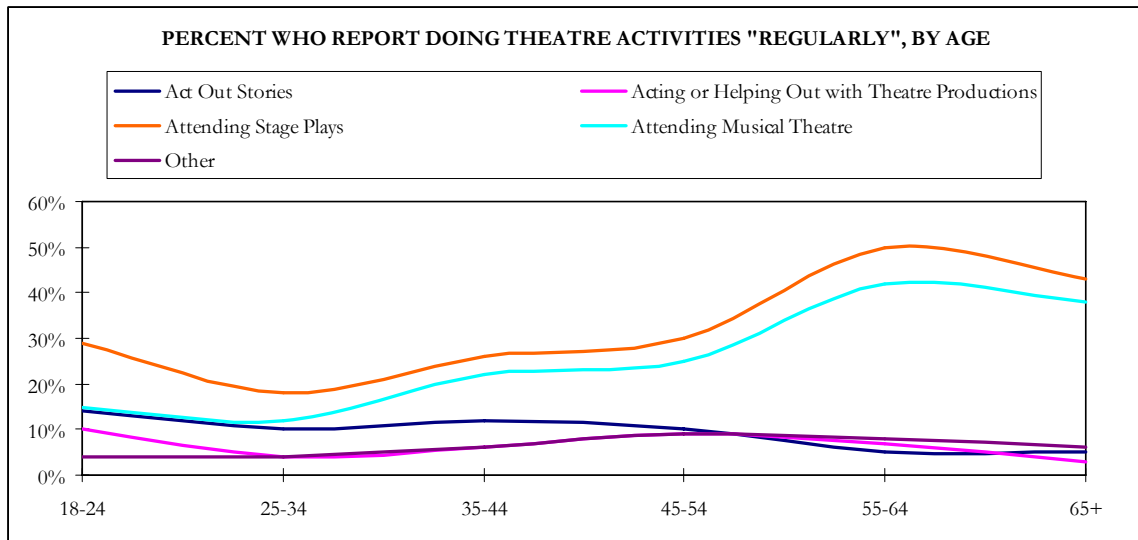
71

Regular attendance at stage plays among Hispanics (20%) and Native Americans (23%) is approximately half that of Whites (43%) and African Americans (40%), and generally the same pattern holds for attendance at musical theatre. In the case of music theatre though, the figure for Whites (39%) is significantly higher than the figure for African Americans (26%), and in this case the figure for Hispanics (12%) is only a third of the figure for Whites. The general pattern suggests that stage plays and musicals tend to attract White and African American audiences at two to three times the rate of Hispanics and Native Americans.

The focus samples provide an interesting contrast to the patterns observed across the racial/ethnic cohorts. Both the Hmong and Latino Faith-Based samples report acting out stories at higher rates compared to attendance at stage plays and musical theatre performances. Among respondents in the Hmong focus sample, 20% act out stories on a regular basis while 5% attend stage plays on a regular basis. Among respondents in the Latino Faith-Based focus sample, 24% act out stories on a regular basis while 12% attend stage plays on a regular basis. This pattern holds for attendance at musical theatre as well. Hmong culture is known to be rich in oral traditions and to use story-telling as a means of passing down history, beliefs and cultural values, so the high response rate for ‘act out sto-

⁷¹ Technical note: significant different between all race/ethnicity cohorts at the .05-level, except for between Native American and Hispanic for “Acting or Helping Out with Theatre Productions”. Regarding the focus samples, there are no significant differences between samples for “Act out stories about your family, heritage, faith,” “Acting or Helping Out with Theatre Productions” and “Other”. For “Attending Stage Plays,” there are significant mean differences between African-American Faith-Based and each other sample; between Hmong and each Culturally-Active Latinos and Mexican Farm Workers, as well as between Culturally-Active Latinos and Latino Faith-Based. For “Attending Musical Theatre Performances” there are significant mean differences between African-American Faith-Based and each Latino Faith-Based, Mexican Farm Workers, and Hmong, as well as between Culturally-Active Latinos and each Hmong, Mexican Farm Workers and Latino Faith-Based.

ries' from the Hmong focus sample makes sense. Although this does not necessarily explain their lower rates of attendance at stage plays and musicals, we might infer that language and cultural relevance issues may be at play. With respect to the high incidence of acting out stories within the Latino Faith-Based focus sample, we might hypothesize that acting out bible stories may be a driving up this rate, although we did not observe the same phenomenon among the African American Faith-Based sample. We rely on individuals with greater knowledge about the practices of Latino Faith-Based respondents to interpret this high rate of engagement in acting out stories.



There are significant differences between the age cohorts within each theatre and drama activity depicted in the graph above. Similar to the graph included in the music section, this graph does not represent longitudinal data, but shows a point-in-time snapshot of respondents' activities by age. Assuming that there are no cohort effects, we can extrapolate from this data. Attendance at both stage plays and musical theatre increases substantially in older age cohorts, while participatory engagement appears to decline. Rates of stage play attendance among 25-34 year olds is less than half that of 55-64 year olds, suggesting a fairly strong tie to life changes (i.e., empty nesters emerging from their child rearing years with more disposable income and leisure time). These results also point to the challenges associated with attracting younger audiences to theatre productions.

Respondents with children in the household are generally less likely to engage in the theatre activities we explored than those without children in the household, with one exception. Respondents with children were significantly more likely than those without children to act out stories (12% vs. 8%). In contrast, respondents with children were half as likely as those without children to report regular musical theatre attendance (16% vs. 33%) and two-thirds as likely to report regular stage play attendance (24% vs. 38%).

Given the narrative nature of the theatrical art form, we must also consider the relationship between language and theatre participation. Indeed, within each theatre activity the mean differences between languages are significant, as illustrated in the table below. Respondents who primarily speak Spanish are notable in two ways: they are the most likely to engage in acting out stories (15%), and they are the least likely to attend stage plays (18%) and least likely to attend musical theatre (4%). Although causality cannot be established, we infer from this that language is a significant barrier to both stage play attendance, to a lesser degree, and to musical theatre attendance, to a higher degree. These figures may also represent a preference to not attend, independent of the language issue.

PERCENT WHO REPORT DOING THEATRE ACTIVITIES "REGULARLY"	PRIMARY LANGUAGE		
	English	Spanish	Other
Act Out Stories	8%	15%	9%
Acting or Helping Out with Theatre Productions	7%	4%	1%
Attending Stage Plays	34%	18%	20%
Attending Musical Theatre	29%	4%	19%

72

Settings for Theatre and Drama Activities

The majority of individuals who are engaged with theatre and drama activities do so at a formal venue. Nearly a third of respondents engage with dramatic activities at a theatre. This contrasts with the more intimate and personal settings typically associated with music activities (i.e., 'at home', 'in a care').⁷³

Where do your theatre activities take place? (✓ all that apply)

31%	At a theatre
15%	At a school or college
13%	At a park or other outdoor setting
11%	At your home, or someone else's home
9%	At a place of worship
9%	At a community center
4%	At a restaurant, bar or night club
3%	Other place (please describe)
2%	On the Internet

Respondents' varying definitions of "where" theatre activities take place is demonstrated in the responses given for "Other." The majority of respondents who answered did so in terms of general types of venues and locations, including: book store, casino, camp, circus, resort, coffee house, performing arts center, library, children's studio, in the street, fairs and festivals, and on PBS. Some respondents listed specific geographical regions - Redlands, Sacramento, Los Angeles, San Francisco, Las Vegas, and New York; while others listed the specific venues that they visit - Orange County High School of the Arts, Hollywood Bowl, Los Angeles Museum of Contemporary Art, Getty Museum, the McCallum Theatre in Palm Desert, CA, and the Saroyan Theatre in Fresno, CA.

The pattern of most commonly engaging in dramatic activities in a theatre holds across race/ethnicity cohorts, though to varying degrees. Both Whites (48%) and African Americans (43%) use theatres at approximately twice the rates of Hispanics (18%) and Native Americans (21%). It should also be noted that Hispanics and Native Americans also use non-traditional arts venues at a lesser or similar rate as Whites and African Americans. It is not apparent in the data if there are other settings beyond the limited list provided in the survey where Hispanics and Native Americans may gather for theatre and drama activities. Very few respondents in the Hmong and Mexican farm worker focus

⁷² Technical note: there are significant mean differences at the .05-level between each primary language category for each location.

⁷³ We thank Michael Nau for the contribution of examining engagement in terms of personal and public spaces.

samples reported using theatres (6% and 2%, respectively). Overall, the data indicates clear patterns of use and non-use of traditional arts venues for theatrical activity among certain ethnic groups for reasons that might relate to accessibility (distance, cost) and other perceptual issues.

PERCENT WHO REPORT DOING THEATRE ACTIVITIES IN VARIOUS SETTINGS	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
At Home	7%	14%	12%	7%	21%	13%	11%	12%	9%
At a School or College	19%	13%	12%	14%	6%	15%	12%	11%	22%
At a place of worship	8%	19%	9%	9%	6%	12%	25%	18%	13%
At a Theatre	48%	43%	18%	21%	6%	28%	48%	10%	2%
At a Park or Other Outdoor Setting	17%	12%	10%	16%	8%	16%	10%	5%	2%
At a Restaurant, Bar or Night Club	6%	4%	4%	5%	1%	9%	6%	0%	3%
At a Community Center	14%	11%	6%	6%	5%	11%	13%	7%	1%
On the Internet	1%	3%	1%	2%	2%	2%	3%	1%	1%
Other	3%	2%	2%	6%	6%	2%	1%	5%	1%

74

African American respondents were more likely than other cohorts to cite places of worship as a setting for theatrical activities, while respondents in the Hmong focus sample were most likely to cite the home (21%) as a setting. Mexican Farm Workers were most likely to cite schools as a setting for theatrical activity (22%).

With respect to primary language spoken, a significant difference was observed between English-speakers and Spanish-speakers in their use of theaters. While 38% of English-speakers report using theatres, only 6% of Spanish-speakers reported using theatres. Again, this suggests a host of possible accessibility, preference or cultural issues surrounding theatre venues.

When looking at settings for theatre activities by age, the responses suggest how underlying issues of family and career can influence setting. For ages 18-24, the most common setting for theatre and drama activities is 'at a school or college' (24%), followed by 'at a theatre' (17%). For ages 25-44, the two most common settings are 'at a theatre' and 'at home', while for all older ages the most common settings are 'at a theatre' and 'at a park or other outdoor setting'. Even though all age cohorts use

⁷⁴ Technical note: there are no significant differences between Whites and Native Americans for "At Home"; there are significant differences between each race/ethnicity cohort for all other locations. Regarding focus samples, "At home" there are no significant differences between samples; "At school or college" there are significant differences between Hmong and both Culturally-Active Latinos and Mexican Farm Workers; "At place of worship" there are significant differences between Hmong and both Culturally-Active Latinos and Latino Faith-Based, as well as between Culturally-Active Latinos and Latino Faith-Based; "At a theatre" there are significant differences between Hmong and both Culturally-Active Latinos and African-American Faith-Based, between Culturally-Active Latinos and both African-American Faith-Based and Mexican Farm Workers, between Latino Faith-Based and both Culturally-Active Latinos and African-American Faith-Based, as well as between African-American Faith-Based and Mexican Farm Workers. "at a park or other outdoor setting" there are significant differences between Hmong and Culturally-Active Latinos, Mexican Farm Workers and both Culturally-Active Latinos and African-American Faith-Based, between Culturally-Active Latinos and African-American Faith-Based; "at a restaurant, bar or night club" there are significant differences between Hmong and Culturally-Active Latinos, African-American Faith-Based and Latino Faith-Based, and Culturally-Active Latinos and Latino Faith-Based; "at a community center" there are significant differences between Mexican Farm Workers and both Culturally-Active Latinos and African-American Faith-Based; there are no significant differences between samples for "On the internet" and "Other".

theatres most commonly, the percentages of respondents citing theatres increase significantly across the age brackets, peaking at 54% for ages 55-64.

Desire for Further Engagement in Theatre and Drama Activities

To conclude the module of questions on theatre and drama activities, respondents were asked which one of the listed theatre and drama activities, if any, they would like to do more often, with the following results.

Which of the following theatre activities would you like to get more involved with? (✓ one)

36%	None
25%	Attend musical theatre performances like Broadway shows
23%	Attend stage plays
9%	Act out stories about your family, your heritage, or your faith
8%	Act in plays or musicals, or help out with theatre productions

On average, a third of all respondents reported no interest in getting more involved with any of the theatre activities. Levels of unfulfilled interest in attending musical theatre performances and stage plays was almost evenly split, at 25% and 23%, respectively, while smaller percentages reported unfulfilled interest in acting out stories (9%) and participating in theatre productions (8%).

PERCENT WHO WOULD LIKE TO BECOME MORE INVOLVED IN THEATRE ACTIVITIES	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 128	Culturally-Active Latinos n = 213	African-American Faith-Based n = 83	Latino Faith-Based n = 97	Mexican Farm-workers n = 87
None	27%	26%	34%	43%	73%	53%	35%	49%	63%
Act Out Stories	2%	11%	18%	15%	9%	11%	11%	20%	16%
Act in Plays or Musicals	11%	11%	5%	14%	7%	8%	14%	6%	1%
Attend Stage Plays	27%	32%	21%	11%	6%	15%	18%	18%	15%
Attend Musical Theatre	34%	20%	22%	16%	4%	14%	22%	7%	5%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%

75

Unfulfilled interest in 'acting out stories about my family, heritage or faith' is a largely non-White phenomenon, with only 2% of Whites indicating interest in doing this activity more often, compared to 18% of Hispanics and 15% of Native Americans. In fact, unfulfilled interest in informal, participatory engagement (acting out stories) is as high or nearly as high as unfulfilled interest in observational engagement (attending stage plays or musicals) among both Hispanics and Native Americans.

Of all the racial/ethnic cohorts, African Americans reported the highest level of unfulfilled interest in attending stage plays (32%), while Whites reported the most interest in attending more musical theatre performances (34%). Interest in acting in theatre productions is highest among Native Americans (14%), similar for Whites and African Americans (11% each) and lowest for Hispanics (5%). Among the focus samples, Hmong respondents and Mexican Farm Workers were least likely to cite any unfulfilled interest in the listed theatrical activities

⁷⁵ Technical note: there are significant mean differences between each race/ethnicity cohort. Regarding the focus samples, there are significant mean differences between Hmong and each Culturally-Active Latinos, African-American Faith-Based, and Latino Faith-Based, as well as between African-American Faith-Based and both Mexican Farm Workers and Latino Faith-Based.

As might be expected, the primary language spoken in the home is strongly associated with patterns of unfulfilled interest. Spanish-speakers are generally less interested in any of the listed theatrical activities, with a slight majority reporting no interest at all. The one activity for which Spanish-speakers reported higher levels of unfulfilled interest than English-speakers was 'acting out stories' (16% vs. 7%). English-speakers were three times as likely as Spanish-speakers to indicate unfulfilled interest in attending musical theatre performances (29% vs. 10%), and also three times as likely to cite unfulfilled interest in participating in theatre productions (9% vs. 3%). We cannot conclude, therefore, that provision of more Spanish-language involvement opportunities would attract more Spanish-speakers to theatres, as the data suggests that Spanish-speakers are less inclined, generally, to engage in acting and observational theatre activities.

PERCENT WHO WOULD LIKE TO BECOME MORE INVOLVED IN THEATRE ACTIVITIES	PRIMARY LANGUAGE		
	English	Spanish	Other
None	32%	52%	38%
Act Out Stories	7%	16%	7%
Act in Plays or Musicals	9%	3%	6%
Attend Stage Plays	23%	19%	23%
Attend Musical Theatre	29%	10%	26%
TOTAL	100%	100%	100%

76

Looking at activities that respondents might like to become more involved with by what they are already regularly involved with shows a strong tendency to become more deeply engaged in what they already do; however, perhaps more here than in any other discipline, we also see a strong interest in exploring other theatre and drama activities. Again, in the table below the columns represent activities that respondents are already engaged in, with the total percentage included in the column labels. Where the percentage is 18% or greater, the cell is highlighted; those cells highlighted in pink represent the activity where respondents are most interested in doing more of the same thing they are already engaged in.

PERCENT OF THOSE ALREADY ACTIVE IN THEATRE/DRAMA, INTERESTED IN ADDITIONAL ACTIVITIES	No Engagement (45%)	Act Out Stories (10%)	Act in Plays or Musicals (6%)	Attend Stage Plays (30%)	Attend Musical Theatre (24%)	Other (6%)
None	48%	31%	18%	21%	18%	39%
Act Out Stories	7%	30%	11%	7%	5%	6%
Act in Plays or Musicals	3%	11%	33%	14%	12%	8%
Attend Stage Plays	20%	14%	16%	28%	23%	18%
Attend Musical Theatre	21%	13%	22%	30%	42%	28%
TOTAL	100%	100%	100%	100%	100%	100%

Several observations are worth mentioning here. First, it is that between 12% and 14% of respondents who currently attend stage plays and musical indicate that they would like to participate in theatrical productions, suggesting some level of latent demand for community theatre opportunities. It is also worth noting that of the 45% of respondents who reported no theatrical activity at all, 41% ex-

⁷⁶ Technical note: there are significant differences at the .05-level between the primary language categories.

pressed unfulfilled interest in attending stage plays (20%) or musicals (21%), suggesting significant additional demand for these activities (i.e., another 8% to 10% of all adults), provided that the barriers that presently keep them from engaging can be lowered.

Summary & Implications

Among Inland Empire and San Joaquin Valley respondents, observational participation in theatre (i.e., regular attendance at stage plays *or* musicals) is 38%, which is just shy of the 44% of respondents who reported regular attendance at music concerts. More residents attend stage plays than musicals, which may be a reflection of the limited supply of musical theatre programming in these regions, but may also reflect the more diverse set of venues where stage plays might be seen, such as schools, churches and outdoor settings.

The big stories with respect to theatrical activity are the differences observed between ethnic groups and languages spoken. Results suggest that musical theatre performances are more likely to attract affluent Whites, while stage plays attract a more diverse constituency. Hispanics attend stage plays at half the rate as Whites, and attend musical theatre performances at a third the rate of Whites. Moreover, those whose primary language is Spanish are half as likely as English speakers to attend stage plays, and one seventh as likely to attend musicals.

Provision of more Spanish-speaking productions of stage plays could help to resolve these disparities, although we cannot prove that the lower rates of engagement among Hispanics are due to language or other barriers such as cost, transportation or lack of interest. Spanish-speaking respondents were a third as likely as English-speaking respondents to cite unfulfilled interest in attending musicals, suggesting that the art form itself is an issue. Unfulfilled interest in stage plays, however, is nearly as strong among Spanish-speakers, suggesting more fertile territory for investment.

On average, Whites and African Americans are approximately two times as likely as Hispanics and Native Americans to use traditional theatre spaces for theatre activities. Overall, results imply the need for more support of theatrical activity in a multiplicity of settings, including the home, schools and other community venues.

We must be careful not to assume that narrative art forms are less relevant to Hispanics and Native Americans because they attend stage plays and musical at lower rates. Informal dramatic activity – ‘acting out stories about my family, heritage or faith’ – was observed to be strongest among non-Whites. In two of our focus samples (Hmong and Latino Faith-Based), acting out stories was observed to be the *dominant* form of theatrical engagement. Thus, we conclude that engaging more Spanish-speaking Hispanics and other geographically and culturally isolated sub-populations in theatrical activity will require increased emphasis on informal or unconventional theatre activities designed to encourage and inspire people to create, rehearse and act out stories in front of friends and family members. To provide a sense of emphasis, consider that 3% of Spanish-speakers indicated an unfulfilled interest in participating in theatre productions as an actor or volunteer, while 16% indicated an unfulfilled interest in acting out stories, which is nearly as high as the percentage of Spanish-speakers who want to attend stage plays more often. To serve a broad cross-section of adults and families in the Inland Empire and San Joaquin Valley, cultural providers and funders must find new and innovative ways to support informal dramatic activity in homes, churches and other community venues.

Reading and Writing Activities

Reading and writing serve both a functional purpose and a creative, expressive purpose. This section of the protocol explored seven types of literary activities, including storytelling (an oral tradition), with the following results.

Which of the following reading and writing activities do you do regularly? (✓ all that apply)

73%	Read magazines or newspapers
59%	Read books or poetry for pleasure
24%	Other writing for business or pleasure
22%	Write in a journal, diary or blog
20%	Storytelling – sharing personal, historical or cultural stories in the oral tradition
8%	Write or perform lyrics, poetry or rap
6%	Meet with a book club or reading group
7%	Do not engage in any reading or writing activities listed

The most common forms of engagement are reading magazines or newspapers (73%) and reading books or poetry for pleasure (59%), which we consider to be observational modes of participation. As with the door-to-door survey, readings magazines and newspapers is second only to listening to music on the radio as the most ubiquitous activity among those tested. Inventive forms of literary engagement are less common, but still over 20% of respondents reported that they regularly engage in writing activities.

PERCENT WHO REPORT DOING LITERARY & WRITING ACTIVITIES "REGULARLY"	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
Reading Books or Poetry for Pleasure	75%	55%	49%	45%	32%	55%	60%	52%	68%
Reading Magazines or Newspapers	85%	70%	67%	81%	46%	72%	71%	55%	78%
Meeting with a Book Club or Reading Group	10%	4%	3%	4%	6%	3%	4%	7%	4%
Story-telling	16%	14%	25%	26%	29%	16%	13%	17%	58%
Writing in a Journal, Diary or Blog	27%	26%	16%	18%	19%	13%	17%	10%	10%
Writing or Performing Lyrics, Poetry or Rap	9%	11%	5%	14%	10%	4%	9%	4%	4%
Other Writing for Business or Pleasure	42%	21%	12%	21%	14%	11%	23%	13%	6%

77

⁷⁷ Technical note: There are significant mean differences between all race/ethnicity cohorts for each activity at the .05-level, except for "Reading magazines and newspapers" between Whites and Native Americans, and for "Meeting with a Book Club or Reading Group" between Hispanics and Native Americans. Regarding the focus samples, there are few significant mean differences. There are significant differences between Hmong and each other sample for "Read books or poetry for pleasure", for "Read Magazines or Newspapers" between Hmong and each Culturally-Active Latinos, African-American Faith-Based and Mexican Farm Workers, as well as between Latino Faith-Based and each Mexican Farm Workers and Culturally-Active Latinos; for "Story-telling" between Mexican Farm Workers and each other sample, as well as between Hmong and each Cultur-

Large disparities in engagement levels across the racial/ethnic cohorts are observed, as well as disparities with respect to educational attainment and primary language. Three quarters of White respondents reported that they regularly read books or poetry for pleasure. A 20% margin separates this figure from the next highest figure for African Americans (55%). Whites are also at least twice as likely as the other race cohorts to write for business or pleasure (42% vs. 21% for African Americans and 12% for Hispanics). The gap in engagement levels narrows substantially for reading magazines or newspapers, which 67% of Hispanics and 70% of African Americans do regularly, compared to 85% of Whites.

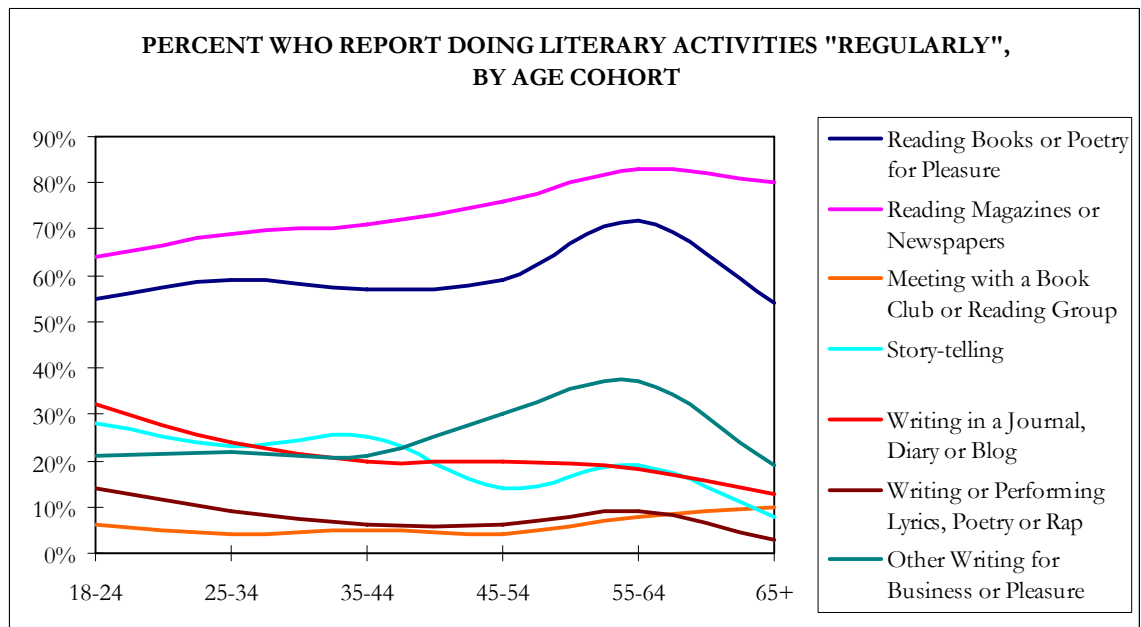
Patterns of engagement across the race cohorts for story-telling and writing in a journal, diary or blog show a distinct contrast: both Hispanics and Native Americans are more likely to engage in story-telling (~26% each) than Whites and African Americans (~15% each), while Whites and African Americans are more likely to engage in writing in a journal, diary or blog (~27%) than Hispanics and Native Americans (~17% each). Figures for engagement in story-telling were as high as 50% in the Door-to Door survey, except for the affluent White neighborhood of Fig Garden, where only 12% of respondents reported story-telling activity. The wording of the response item on the two surveys was different, however. In the Door to Door survey, respondents were simply asked about “story-telling” with no modifier, whereas the online survey asked respondents about “storytelling – sharing personal, historical or cultural stories in the oral tradition.” Thus, the additional language clearly helped to better define the activity. Even by the more stringent definition, storytelling is a vital activity for many Hispanic and Native American residents. To put this in context, consider that more Hispanics and Native Americans report story-telling as a regular activity than downloading music or attending stage plays.

Looking at the focus samples, we see that Hmong respondents reported a significantly lower engagement rate for reading books or poetry (32%) than other groups but a higher engagement rate for storytelling (29%), which most likely reflects the oral focus of Hmong traditions. In contrast, the Mexican farm worker focus sample reported much higher levels of engagement in several reading activities, particularly in comparison to other Hispanics in the general sample, including reading newspapers or magazines (78%), reading books and a poetry (68%), and storytelling (58%). When considered in light of the low levels of educational attainment observed in the sample of Mexican farm workers, these figures seem counterintuitive. Several factors might help to explain this, however. According to a source in the Hispanic community, convenience stores and newsstands that cater to farm workers sell many Spanish-language magazines and booklets with popular fiction, which are imported from Mexico. Since as many as three out of four farm workers are undocumented and cannot get a driver's license, staying close to home and reading these materials is likely to be an attractive and affordable alternative to other, more expensive and less accessible forms of entertainment.

Again, assuming there are no cohort effects we can use the graph below to make inferences about engagement across the age cohorts. In contrast to earlier graphs exploring age, this one does not demonstrate dramatic rises and falls of engagement across the age cohorts. Instead, three groupings emerge: the first being reading (books or newspapers), which remains high across the age cohorts with a slight upward trend in the higher cohorts; the second being book clubs and performing lyrics or poetry, for which low engagement levels are observed across all ages; and third – writing in a journal, other writing and story-telling – which tend to show slight declines in engagement with age, with the exception of other writing for business or pleasure, which peaks in the 55-64 cohort and then drops precipitously in the 65+ cohort (i.e., retirement years). This lead us to wonder why levels of engagement in most reading and writing activities decline among adults in the 65+ age cohort – just

ally-active Latinos and African-American Faith-Based; and for “Other writing for business or pleasure” between African-American Faith-Based and each Culturally-Active Latinos and Mexican Farm Workers.

the time when they have so much to share in terms of perspective and life experiences – and if this might become an objective of arts policy – to keep adults reading and writing into their later years.

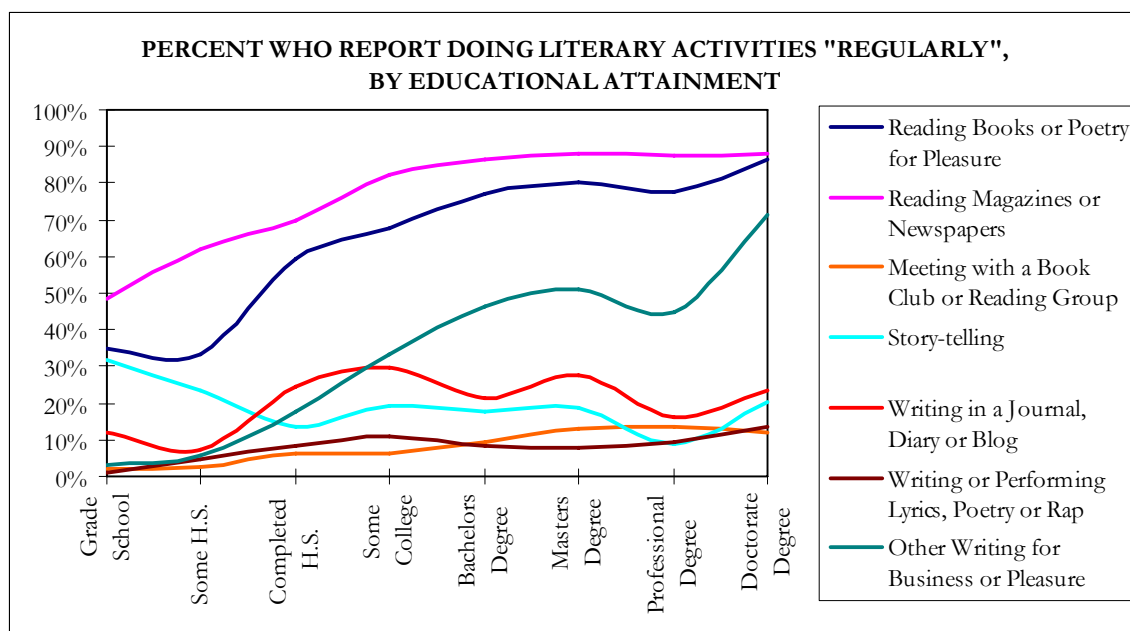


Analysis of reading and writing activities by primary language spoken reveals additional disparities, with Spanish-speakers reporting significantly lower rates of engagement than English-speakers for all activities except storytelling, which they regularly engage in at twice the rate as English-speakers (33% vs. 17%, respectively).

PERCENT WHO REPORT DOING LITERARY & WRITING ACTIVITIES "REGULARLY"	PRIMARY LANGUAGE		
	English	Spanish	Other
Reading Books or Poetry for Pleasure	62%	47%	59%
Reading Magazines or Newspapers	77%	58%	68%
Meeting with a Book Club or Reading Group	7%	4%	3%
Story-telling	17%	33%	10%
Writing in a Journal, Diary or Blog	24%	13%	49%
Writing or Performing Lyrics, Poetry or Rap	9%	4%	3%
Other Writing for Business or Pleasure	29%	7%	15%

The chart below illustrates some interesting patterns with respect to literary arts activities and educational attainment. Reading activities rise consistently with educational attainment, as one might expect, as do some writing activities, especially “other writing for business or pleasure.” Other activities, however, exhibit different patterns. For example, engagement levels for “writing in a journal, diary, or blog” peak among those whose highest level of educational attainment was high school or some college. A decidedly different pattern is observed for storytelling, which is highest for those with the lowest levels of educational attainment. In fact, for those in the lowest cohort, storytelling is nearly as prominent an activity as reading books or poetry.

Overall, results illustrate that Spanish-speaking Inland Empire and San Joaquin Valley residents, as well as those with modest education levels, are likely to value two participatory activities – storytelling and writing in a journal, diary or blog. One might reasonably infer that programs that engage people in these forms of creative expression are likely to increase levels of literary participation among diverse constituencies. In making this assertion, we must not lose sight of the fact that more respondents in all age and education cohorts are reading (consuming literature) than writing (creating it).



Desire for Further Engagement in Reading and Writing Activities

At the conclusion of this module, respondents were asked which of the listed reading and writing activities they would like to do more often, with the following results:

Which of the following reading and writing activities would you like to get more involved with? (✓ one)

- 21% Reading books or poetry for pleasure
- 11% Meeting with a book club or reading group
- 10% Writing in a journal, diary or blog
- 9% Reading magazines or newspapers
- 9% Storytelling
- 8% Other writing for business or pleasure
- 5% Writing or performing lyrics, poetry or rap
- 28% None

Nearly three in ten respondents do not wish to engage in any additional literary activities (28%). Recall that only 7% of respondents reported doing none of the seven literary arts activities, so the 28% figure includes many who are already doing one or more literary activities. Among those who indicated an interest in engaging further in literary activities, most expressed an interest in reading books or poetry more often (21%). The most interesting observation here is that 11% of respondents indicated an interest in meeting with a book club or reading group, a social form of literary engagement. Presuming that meeting with a reading group also involves reading more books or poetry, a total of

32% of respondents indicated an interest in reading more, either alone or in the context of a reading group. Additionally, about one in ten respondents expressed an interest in doing more writing in journals, diaries or blogs and storytelling.

With respect to race/ethnicity, Hispanics are least likely to be interested in doing more literary activities (30%, compared to 26% for Whites and 22% for African Americans). Native American respondents expressed a desire to read more books and poetry at a significantly higher rate than the other three race cohorts (34%), and also reported the highest interest in doing more story-telling (18%, over twice the rate of Whites). Roughly comparable percentages of African Americans reported unfulfilled interest in reading books or poetry, reading magazines and newspapers, story-telling, and other writing for business or pleasure.

PERCENT WHO WOULD LIKE TO BECOME MORE INVOLVED IN LITERARY & WRITING ACTIVITIES	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 113	Culturally-Active Latinos n = 235	African-American Faith-Based n = 80	Latino Faith-Based n = 92	Mexican Farm-workers n = 71
None	26%	22%	30%	19%	47%	41%	26%	23%	31%
Reading Books or Poetry for Pleasure	20%	13%	21%	34%	4%	13%	15%	28%	15%
Reading Magazines or Newspapers	6%	10%	12%	3%	5%	23%	13%	14%	10%
Meeting with a Book Club or Reading Group	14%	15%	7%	5%	3%	5%	23%	15%	13%
Story-telling	7%	13%	10%	18%	23%	6%	11%	7%	13%
Writing in a Journal, Diary or Blog	11%	9%	9%	8%	1%	6%	4%	4%	15%
Writing or Performing Lyrics, Poetry or Rap	5%	7%	5%	6%	11%	0%	4%	3%	1%
Other Writing for Business or Pleasure	10%	11%	5%	6%	6%	5%	5%	5%	1%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%

78

Respondents in the Hmong, Culturally-Active Latino, and Mexican farm worker focus samples were less likely to report interest in any of the listed activities, especially Hmong. Despite this low level of interest in reading and writing activities, Hmong respondents were observed to be most interested in oral transmission of cultural content (i.e., storytelling, at 23%). Among the five focus samples, respondents in the Latino Faith-Based sample were most likely to express an interest in reading more books or poetry (28%), which compared to 15% of Mexican Farm Workers. However, differences between the focus samples here are not statistically significant and may be due to sampling error. Therefore, strong conclusions should not be drawn for this particular question.

A more significant finding, as reported in the table below, is that Spanish-speakers are more likely than English-speakers to want to become more involved with reading books or poetry (28% vs. 20%) and reading magazines or newspapers (14% vs. 8%), suggesting additional demand for these activities among those whose primary language is Spanish.

⁷⁸ Technical note: there are significant mean differences between each race/ethnicity cohort. Using an ANOVA test, there are significant differences among the focus samples at the .05 level.

PERCENT WHO WOULD LIKE TO BECOME MORE INVOLVED IN LITERARY & WRITING ACTIVITIES	PRIMARY LANGUAGE		
	English	Spanish	Other
None	28%	26%	22%
Reading Books or Poetry for Pleasure	20%	28%	7%
Reading Magazines or Newspapers	8%	14%	16%
Meeting with a Book Club or Reading Group	11%	8%	9%
Story-telling	9%	10%	20%
Writing in a Journal, Diary or Blog	10%	6%	19%
Writing or Performing Lyrics, Poetry or Rap	5%	5%	5%
Other Writing for Business or Pleasure	9%	3%	2%
TOTAL	100%	100%	100%

Comparing current reading and writing activities to the activities that respondents would like to become more involved with, several patterns are evident. The largest share of respondents who actively engage in literary arts activities would like to read more books or poetry for pleasure (~20%). It is interesting to note that 16% of respondents who regularly read books or poetry (i.e., 59% of the total sample) would like to participate in a book club or reading group. The figure is consistent at 14% for participants in other literary activities, suggesting an opportunity to engage more people in literature through social networks. One activity, “writing or performing lyrics, poetry or rap,” stands out as an activity that those who are already doing would like to do more often (21%). The overall impression is one of a moderate to strong level of interest in a variety of reading, writing, and storytelling activities.

PERCENT OF THOSE ALREADY ACTIVE IN READING & WRITING, INTERESTED IN ADDITIONAL ACTIVITIES	No Engagement (7%)	Reading Books or Poetry for Pleasure (59%)	Reading Magazines or Newspapers (73%)	Meeting with a Book Club or Reading Group (6%)	Story-telling (20%)	Writing in a Journal, Diary or Blog (22%)	Writing or Performing Lyrics, Poetry or Rap (8%)	Other Writing for Business or Pleasure (24%)
None	69%	22%	25%	21%	15%	18%	10%	16%
Reading Books or Poetry for Pleasure	12%	20%	18%	9%	22%	18%	18%	16%
Reading Magazines or Newspapers	11%	5%	10%	11%	6%	5%	2%	6%
Meeting with a Book Club or Reading Group	3%	16%	12%	14%	14%	14%	14%	14%
Story-telling	0%	11%	10%	9%	15%	12%	13%	12%
Writing in a Journal, Diary or Blog	2%	11%	10%	13%	11%	10%	10%	13%
Writing or Performing Lyrics, Poetry or Rap	3%	6%	6%	9%	7%	10%	21%	7%
Other Writing for Business or Pleasure	0%	9%	9%	14%	9%	13%	13%	16%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%

Summary & Implications

Levels of engagement in reading and writing activities among White, African American and Hispanic respondents are vastly different. Whites are 20 percentage points more likely than African Americans to read books or poetry for pleasure on a regular basis, while White respondents are twice as likely as the other race cohorts to write for business or pleasure on a regular basis. These gaps may be attributed in large part to variations in the underlying levels of educational attainment across the race co-

horts, although there are plenty of adults with post-graduate educations who do not read for pleasure. On a positive note, respondents whose primary language is Spanish indicated a high level of unfulfilled interest in reading more often (28% vs. 20% for Whites), suggesting a sizeable demand for additional reading materials and reading programs. More research is necessary to better understand what specific programs and materials would be most appealing.

Reading and writing skills are not a pre-requisite for engaging with culture. In fact, our research illustrates how people with very modest education levels can be vitally engaged with culture. But, reading and writing are critical ways of absorbing and expressing culture. Here is where cultural engagement goals intersect with literacy efforts. Further efforts to encourage reading and writing among adults – at all levels of proficiency, and especially among adults with modest educations – is seen as a core strategy for strengthening the foundation of cultural literacy from which other forms of engagement rise, such as arts practice and attendance at professional arts presentations and exhibitions.⁷⁹

'Meeting with a book club or reading group' (i.e., literary participation with a social dimension) is the only activity for which levels of unfulfilled interest (11%) exceed levels of current engagement (6%), on average. In other studies we have observed that the social dimension of an arts activity takes on added importance as the connection to the art form weakens, as well as the inverse – people who do arts activities alone tend to have stronger connections to the art.⁸⁰ If this is true, then investment in social forms of literary programming such as reading groups is likely to engage a more diverse cross-section of adults than literary programming that does not involve a social component.

Two activities are especially likely to engage a more diverse cross-section of adults – “writing in a journal, diary or blog,” and “storytelling – sharing personal, historical or cultural stories in the oral tradition.” Unlike most of the other activities, these two activities are not positively correlated with educational attainment. In fact, levels of engagement in “writing in a journal, diary or blog” are consistent across the educational attainment cohorts starting at “completed High School.” Levels of engagement in storytelling are highest for those with only grade school educations, although many respondents who engage in storytelling have high education levels. These two activities, as well as “writing or performing lyrics, poetry or rap,” are also more likely to engage younger adults, while most other reading and writing activities appeal more to older adults. Overall, results suggest that investments in programs that encourage people to chronicle their lives and to learn and tell stories about their lives will be particularly effective in engaging many residents of the Inland Empire and San Joaquin Valley who do not engage with culture in other ways.

⁷⁹ In “Creative Community Index: Measuring Progress Toward a Vibrant Silicon Valley,” (2005) John Kreidler and Philip Trounstein define cultural literacy as “fluency in traditions, aesthetics, manners, customs, language and the arts, and the ability to apply critical thinking and creativity to these elements.” In their cultural ecology framework, cultural literacy is the foundation of a healthy cultural system and the currency that supports higher levels of cultural engagement such as participatory cultural practice and consumption of professional cultural goods and services. (pages 6-7)

⁸⁰ Segmentation Study of Performing Arts Ticket Buyers, 2007, commissioned by Major University Presenters and conducted by WolfBrown. Download available from www.wolfbrown.com.

Dance Activities

The study explored seven types of dance activity, some participatory and others observational. Based on the minimal levels of engagement found in previous surveys of this nature, we did not ask about the inventive form of dance (i.e., choreography or making up dance steps). Among the 62% who engage in dance, most of the activity is participatory and informal. This leaves 38% of respondents who do not regularly engage in any of the seven dance activities, which is comparable to the 45% who do not engage in theatre activities.

Among the seven dance activities, the most common are 'social dancing at night clubs or parties' (33%) and 'learning dances from friends or family members' (17%). The nature of these activities suggests that a sense of social gathering and togetherness is a crucial aspect of the dance experience for many, and also that dance engagement, by and large, is dominated by participatory activities.

Which of the following dance activities do you do regularly? (✓all that apply)

33%	Social Dancing at Night Clubs or Parties
17%	Learning Dances From Friends or Family Members
16%	Attending Performances by Dance Companies
11%	Going to Community Ethnic or Folk Dances
9%	Seeing Praise Dance in a Place of worship
8%	Taking Dance Lessons
6%	Perform Dances as Part of a Group
38%	Do not regularly engage in any of the listed dance activities

A similar, though more exaggerated, pattern of response was observed in the door-to-door neighborhood surveys. Incidence rates for social dancing were highest in Selma and Delmann Heights (60% at the household level), but significantly lower in Orangecrest (42%) and Fig Garden (27%). Even more extreme differences were also observed across the six neighborhoods for 'learning dances from friends or family members,' suggesting that one or more demographic or cultural factors may be compounding the results.

Distinct patterns are evident in regards to dance participation and race/ethnicity, as reported in the table below. Hispanics (42%) and Native Americans (37%) both reported significantly higher rates of engagement in social dancing than Whites (25%) and African Americans (28%). Both African Americans (21%) and Hispanics (22%) are over twice as likely as Whites (8%) to engage in informal dance learning (i.e., 'learning dances from friends or family members').

In general, there is a pattern of higher levels of observational engagement among Whites and higher levels of participatory engagement among respondents of color. Whites also commonly engage in dance by attending performances by dance companies (24%).⁸¹ The exception to this pattern is that African Americans are most likely, on average, to experience dance by 'seeing praise dancing in a church' (30%), which is clearly an important form of observational participation in dance. Both Hispanics and Native Americans reported significantly lower rates of attendance at live dance performances, yet significantly higher rates of going to community ethnic or folk dances (29% for Native Americans) and learning dances from friends and family members (22% for Hispanics). Hispanics and African Americans are also twice as likely as Whites to take dance lessons (10% and 9% vs. 5%, respectively).

⁸¹ The survey did not distinguish between performances offered by professional dance companies, non-professional dance companies, school performances or performances offered by private dance studios.

Native Americans are most likely to perform as part of an organized group (17%). However, since our sample of Native Americans was obtained, in part, at a pow-wow, we must attribute this finding at least in part to the sampling methodology.

This pattern of higher levels of observational engagement among Whites and higher levels of participatory engagement among communities of color was also borne out in the door-to-door neighborhood survey results. Respondents in the Fig Garden neighborhood were most likely to report regular engagement in 'attending performances by dance companies' (28% at the household level), while the rates for Selma and Delmann Heights were less than half that figure. Conversely, the incidence rates for regular engagement in 'going to community ethnic or folk dances' were highest for Selma (31%) and lowest for Fig Garden (5%).

PERCENT WHO REPORT DOING DANCE ACTIVITIES "REGULARLY"	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
Taking Dance Lessons	5%	9%	10%	8%	10%	12%	11%	15%	7%
Learning Dances From Friends or Family Members	8%	21%	22%	18%	13%	24%	16%	17%	29%
Social Dancing at Night Clubs or Parties	25%	28%	42%	37%	14%	48%	23%	41%	65%
Perform Dances as Part of a Group	3%	5%	6%	17%	3%	7%	6%	5%	28%
Going to Community Ethnic or Folk Dances	8%	13%	13%	29%	13%	20%	13%	18%	28%
Seeing Praise Dance in a Church	6%	30%	9%	4%	6%	7%	34%	25%	19%
Attending Performances by Dance Companies	24%	21%	9%	12%	8%	20%	25%	11%	5%

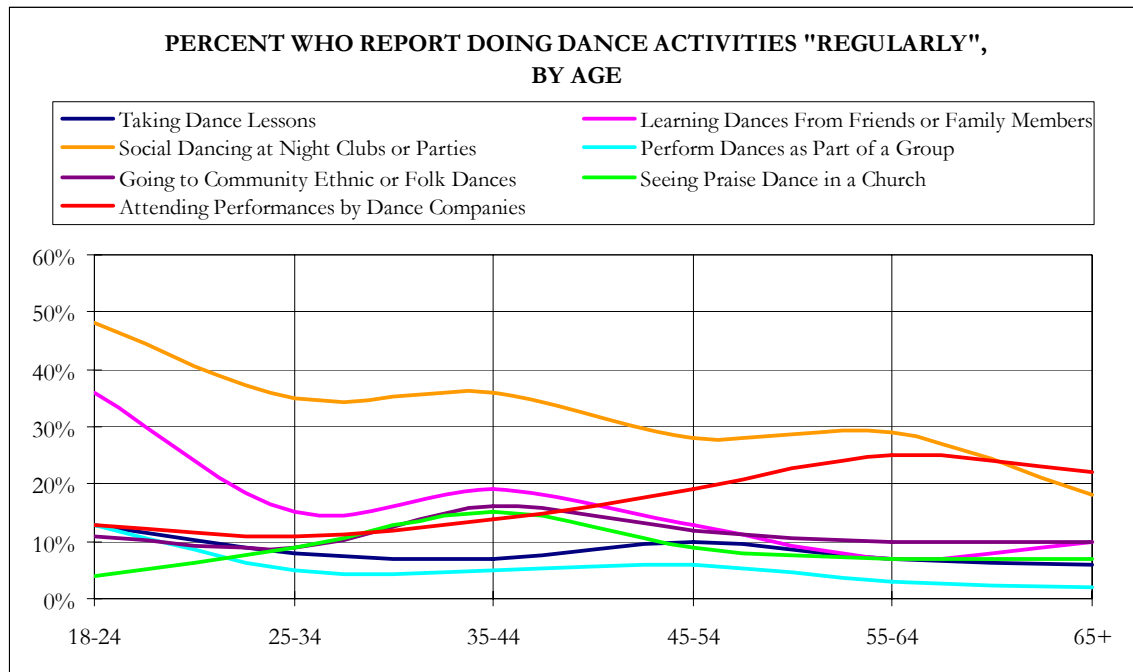
82

In general, the Hmong focus sample reported significantly lower rates of engagement across all of the dance activities. Respondents in the Mexican farm worker sample, in contrast, reported generally higher engagement levels in the participatory and informal activities, especially 'going to community ethnic or folk dances' and 'perform as part of a group,' but a low level of engagement in 'attending performances by dance companies.' The overall picture is that participatory dancing is a vital form of cultural engagement for Hispanics, including Mexican Farm Workers.

⁸² Technical note: there are significant mean differences between each race/ethnicity cohort for all activities, except for between African-Americans and Native Americans, for "Take dance lessons" and "Learn dances from friends or family members", between Hispanics and Native Americans for "Social Dancing at Night Clubs or Parties", and between Hispanics and African-Americans for "Perform Dances as Part of a Group." Regarding the focus samples, there are significant mean differences between the following: for "Learn from friends or family members" between Hmong and both Culturally-Active Latinos and Mexican Farm Workers; for "Social Dancing at Night Clubs or Parties" between Mexican Farm Workers and each other sample, between Latino Faith-based and both Hmong and African-American Faith-based, as well as between Culturally-Active Latinos and both African-American Faith-Based and Hmong; for "Perform Dances as Part of a Group" between Mexican Farm Workers and each other focus sample; for "Going to community ethnic or folk dances" between African-American Faith-Based and Mexican Farm Workers; and for "Seeing praise dance in a place of worship" between Hmong and each Mexican Farm Workers, Latino Faith-Based and African-American Faith-Based, as well as Culturally-Active Latinos and each Mexican Farm Workers, Latino Faith-Based and African-American Faith-Based, and finally between Culturally-Active Latinos and African-American Faith-Based.

As would be expected, both of our faith-based focus samples reported high rates of engagement in 'seeing praise dance in a church,' although the rate was much higher for the faith based African American sample (34%).

With respect to age, the pattern observed for dance is somewhat different than the patterns observed for music and theatre. Here, levels of engagement in the participatory forms of dance start very high and then decline with age, which might relate to the physical demands of dancing and also social norms. As with music and theatre, observational participation in dance increases substantially with age, from a low of 12% for the 18-24 cohort to a high of 25% for the 55-64 cohort. Still, social dancing is nearly as prominent an activity for the 65+ cohort as is going to dance performances.



83

As previously discussed, the presence of a child in the household tends to depress levels of engagement in some types of arts activities, particularly out-of-home activities. For certain dance activities, however, engagement is *more* common among respondents with children in the household. This holds true for social dancing (37% for households with children vs. 29% for those with no children), 'going to community ethnic or folk dances' (14% vs. 9%), and seeing praise dance at church (11% vs. 7%).

Although the California Cultural Census focused only on adults, we observed a high level of interest in certain forms of dance participation among young adults, and have reason to believe that this trend is likely to continue. For example, in a recent study of Dallas public school children, interest levels in dance were equal to interest levels in music, particularly among African American youth.⁸⁴ A common form of dance participation observed in that study was 'watching TV shows about dance or dance competitions,' and many children expressed interest in learning many different styles of dance,

⁸³ The interpretation of this graph assumes there are no cohort effects. Technical note: there are significant differences at the .05-level between each age cohort within each dance activity listed.

⁸⁴ The Arts Activities of Dallas ISD School Children, 2008, WolfBrown.

especially hip hop.⁸⁵ The television dance phenomenon has also translated into live attendance. The top ten finalists of the reality TV show “So You Think You Can Dance” toured to 49 cities in the fall of 2007, selling out arenas. The tour grew by 14 cities from 2006 to 2007.

Settings for Dance Activities

While we might expect the home to be an important setting for music activities, we would not necessarily expect the same for dance. However, the home was reported to be the most common setting for engaging in dance activities by a wide margin (34%). The second most common setting for dance, on average, is ‘at a restaurant, bar or night club’ (21%), which supports our finding that 33% of respondents regularly engage in social dancing. Theatres were cited as a setting for dance by 11% of respondents, which is equal to the percentage of respondents who cited ‘at a park or other outdoor setting.’ This helps to underscore the important role that outdoor settings play in the cultural system.

Where do your dance activities take place? (✓ all that apply)

34%	At your home, or someone else’s home
21%	At a restaurant, bar or night club
11%	At a theatre
11%	At a park or other outdoor setting
9%	At a school or college
8%	At a community center
7%	At a dance studio or ballroom
7%	At a place of worship
3%	Other place
1%	On the Internet

Otherwise, dance activity occurs in a wide range of settings, both informal and formal, and both non-profit and commercial. Respondents were given an opportunity to describe other settings where dance activities occur. Answers included: barn, coffee house, cruise ships, halls (e.g. VFW), pow wows, museums, hotels, gyms, and in the street. Some respondents seemed to interpret “where” as an event and described: celebrations and parties, ceremonies, competitions, family affairs, festivals, weddings and conventions. These responses help to illustrate how much of the total landscape of participatory dance activity is embedded within a wide range of social occasions such as family gatherings and community cultural events such as Mariachi festivals, just as professional dance is infused in music videos and Broadway shows.

Analyzing setting by race/ethnicity cohorts (see table below), we see important differences. For example, Hispanics (47%), Native Americans (42%) and African Americans (38%) reported high rates of dance engagement ‘at home,’ whereas both Whites reported a significantly lower rate (18%). Combined with the results about regular dance activities above, we infer from this that family-based engagement in dance is a key aspect of cultural engagement for Hispanics, Native Americans and African Americans, in general.

All four race/ethnicity cohorts reported dance activity at ‘restaurants, bars or night clubs,’ at a rate between 20% and 25%, suggesting the important role that commercial venues play in dance participation. In addition to bars and nightclubs, African Americans were most likely to report dance en-

⁸⁵ Perhaps the best example of the new dynamics of dance participation among youth is the “Soulja Boy dance” phenomenon. Made popular in 2007 by rap artist DeAndre Ramone Way, the Soulja Boy Instructional Dance Video on YouTube.com has been viewed over 33 million times as of May 2008. For more background on the Soulja Boy dance phenomenon, see http://en.wikipedia.org/wiki/Soulja_Boy. To view the video, go to <http://www.youtube.com/watch?v=sLGLum5SyKQ>.

gement 'at a place of worship' (21%), while Whites were most likely to report engaging in dance 'at a theatre' (18%).

PERCENT WHO REPORT DOING DANCE ACTIVITIES IN VARIOUS SETTINGS	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
At Home	18%	38%	47%	42%	21%	48%	34%	45%	64%
At a School or College	11%	6%	7%	9%	10%	5%	6%	8%	5%
At a place of worship	6%	21%	7%	11%	4%	4%	17%	20%	17%
At a Theatre	18%	10%	6%	4%	1%	5%	7%	2%	2%
At a Park or Other Outdoor Setting	9%	15%	11%	19%	10%	20%	11%	10%	29%
At a Restaurant, Bar or Night Club	20%	20%	24%	19%	8%	28%	17%	15%	16%
At a Community Center	9%	9%	8%	9%	6%	13%	12%	8%	13%
On the Internet	0%	3%	1%	0%	1%	2%	1%	0%	2%
Other	4%	2%	3%	13%	10%	2%	1%	4%	2%
At a Dance Studio or Ballroom	8%	5%	8%	8%	6%	15%	7%	13%	21%

86

Overall, patterns of dance participation are highly dependent on setting and cultural context. Whites tend to experience dance in more formal settings (e.g., theatres, schools), while the other racial/ethnic cohorts tend to experience dance in more informal settings (e.g., home, parks).

Desire for Further Engagement in Dance Activities

While a third of respondents reported no interest in further involvement with the seven dance activities, perhaps one of the most surprising and encouraging findings of the study is that *another third of all respondents*, on average, would like to become more involved in dance by taking dance lessons.

Which of the following dance activities would you like to get more involved with? (✓ one)

33%	Taking dance lessons (any style of dance)
11%	Attending performances by dance companies
9%	Dancing socially at night clubs or parties
5%	Going to community ethnic or folk dances
4%	Learning dances from friends or family members
3%	Performing dances as part of a group
2%	Seeing praise dancing in a church

⁸⁶ Technical note: there are significant mean differences between each race/ethnicity cohort for each setting, except between Hispanics and Native Americans for "At home" and "At school or college". Regarding focus samples, there significant mean differences for "At home" between Hmong and each Culturally-Active Latinos, African-American Faith-Based and Mexican Farm Workers, as well as between Mexican Farm Workers and each African-American Faith-Based and Latino Faith-Based, and finally between African-American Faith-Based and Culturally-active Latinos; for "At a dance studio or ballroom" between Hmong and both Culturally-active Latinos and Mexican Farm Workers, as well as between Mexican Farm Workers and African-American Faith-Based; for "At a place of worship" between Hmong and each African-American Faith-Based, Latino Faith-based and Mexican Farm Workers, as well as between Culturally-Active Latinos and each African-American Faith-Based, Latino Faith-Based and Mexican Farm Workers; for "At a park or other outdoor setting" between Mexican Farm Workers and each Hmong, African American Faith-Based and Latino Faith-Based; for "At a restaurant, bar or nightclub" between Culturally-active Latinos and all other samples, and finally for "Other" between Hmong and African-American Faith-Based.

34% None

Combining the participatory and observational forms of dance engagement, we find that 49% of respondents express unfulfilled interest in participatory forms of dance while 18% express unfulfilled interest in observational forms of dance participation, suggesting that the predominant form of demand for additional dance activity is participatory.

PERCENT WHO WOULD LIKE TO BECOME MORE INVOLVED IN DANCE ACTIVITIES	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 115	Culturally-Active Latinos n = 223	African-American Faith-Based n = 79	Latino Faith-Based n = 88	Mexican Farm-workers n = 84
None	26%	39%	37%	36%	63%	37%	58%	24%	39%
Taking Dance Lessons	36%	36%	32%	26%	17%	25%	16%	26%	42%
Learning Dances From Friends or Family Members	3%	0%	5%	7%	3%	10%	4%	10%	5%
Social Dancing at Night Clubs or Parties	8%	6%	10%	8%	3%	12%	5%	14%	8%
Perform Dances as Part of a Group	2%	2%	3%	7%	4%	5%	3%	2%	4%
Going to Community Ethnic or Folk Dances	5%	5%	5%	5%	4%	5%	5%	11%	2%
Seeing Praise Dance in a Church	1%	3%	2%	6%	2%	1%	4%	10%	0%
Attending Performances by Dance Companies	18%	9%	5%	6%	4%	4%	5%	2%	0%

87

Interest in taking dance lessons is relatively consistent across the racial/ethnic cohorts. Among the focus samples, Mexican Farm Workers expressed the highest interest in taking dance lessons, while Hmong (17%) and African American Faith-Based respondents (16%) expressed the lowest interest. Further analysis suggests that females are significantly more likely than males to be interested in taking dance lessons (37% vs. 24%), while males are more interested in doing more social dancing (15% vs. 7%). Otherwise males' and females' responses are similar to the average response.

Whites (18%) are significantly more likely than African Americans (9%) and Hispanics (5%) to express an unfulfilled interest in attending more dance performances, which is consistent with earlier observations about the tendency among Whites towards observational participation.

Additional analysis reveals that 22% of those who do not regularly engage in any of the seven dance activities reported that they would like to take dance lessons. Moreover, the existing dance audience wants to dance. Among those who regularly attend dance performances, 42% would like to take dance lessons, compared to 24% would like to attend more dance performances.

Summary & Implications

Overall, we observe that engagement in dance is highly dependent on cultural context, with rates of engagement in seven dance activities varying dramatically across the racial/ethnic cohorts. A third of all respondents, on average, indicated that they regularly dance socially at clubs or parties, while 17%

⁸⁷ Technical note: there are significant mean differences between each race/ethnicity cohort, Regarding focus samples, there are significant mean difference between Latino Faith-Based and each Hmong, African-American Faith-Based and Mexican Farm Workers, as well as between Mexican Farm Workers and Culturally-Active Latinos.

said that they regularly learn dances from friends or family members. The dominance of participatory and informal forms of dance engagement is especially strong for Hispanics and Native Americans, while watching praise dancing in a church was found to be the most common dance activity among African Americans (30%).

Young adults in the 18-24 age cohort, who are less likely to participate in many types of cultural activities, are highly involved with social dancing and learning dances from friends or family members. Results point to a need to devise new ways of introducing social dancers to professional quality dancing and new styles of dance at commercial and outdoor venues and events in order to broaden their interests and inspire them to try new forms of dance.

We are provoked by the finding that the home is the dominant setting for engaging in dance, primarily among Hispanics. As with other disciplines, here again we find the over-riding importance of the home as a setting for cultural engagement and wonder how home-based dance activity can be encouraged, just as home-based music or visual arts activity can be encouraged, at progressively higher levels of skill and artistic quality. The data indicate that any comprehensive policy to broaden dance participation in the Inland Empire and San Joaquin Valley must deal with at-home participation, and must also embrace other settings such as the church and outdoor venues.

Perhaps one of the most surprising and encouraging observations of the study is that a third of all respondents indicated an unfulfilled interest in taking dance lessons. To contextualize this figure, consider that 16% of respondents indicated an unfulfilled interest in taking music lessons, and 30% indicated an unfulfilled interest in attending more Broadway shows. Not only does this finding signal a high level of unfulfilled interest in participatory forms of dance, but a high level of interest in structured learning (i.e., acquiring skills), not just social dancing. In the larger picture of cultural engagement, we see this as another sign of rising interest in all forms of personal creative expression.

Consider the structural implications, however implausible, of accommodating the interests of a third of all adults in taking dance lessons, or even a small fraction of that percentage. While such thinking may amount to daydreaming, dance companies and dance presenters would be well advised to consider a role for themselves in this dream, since participation in elective lessons and classes is widely known to be a strong indicator of future attendance at live programs. This also suggests taking a new look at the role of privately-owned dance studios, schools and places of worship in the dance system, and considering how they might be enfranchised in the larger goal of broadening and diversifying dance participation.

The larger policy implication from this analysis is recognizing, embracing and supporting participatory forms of dance that take place in a range of settings as essential to a healthy ecology of dance, movement and community health.

Visual Art and Crafts Activities

Another module of the California Cultural Census investigated respondents' engagement in seven visual arts and crafts activities. Overall, observational and curatorial forms of engagement top the list. The most common activity is 'visit art museums or art galleries' (34%), followed by 'collect art or decorations for your home' (29%). Approximately the same percentage of respondents reported that they make art vs. crafts, with 24% indicating that they 'paint, draw or make other art' and 22% indicating that they 'make any other crafts.' The most narrowly defined activity that was tested was 'make quilts or do any stitching or needlework' (18%), an important craft activity that was mentioned by many of the interviewees at the beginning of the study as one that should be measured.

Which of the following visual arts and crafts activities do you do regularly? (✓all that apply)

34%	Visit art museums or art galleries
29%	Collect art or decorations for your home
24%	Paint, draw or make other art
22%	Make any other crafts
18%	Make quilts or do any stitching or needlework (collectively referred to as 'stitchery')
14%	Learn crafts from friends or family members
6%	Take classes in visual arts or crafts
27%	None

Analysis of the correlations between the seven visual arts and craft activities show an especially strong relationship between 'visit arts museums or art galleries' and 'collect art or decorations for your home,'⁸⁸ but weaker correlations between crafts activities and museum attendance.⁸⁹

The same general pattern was observed in the door-to-door neighborhood survey data. Visiting art museums or art galleries was the most common activity for respondents in Fig Garden, Eastside Riverside and Orangecrest, while collecting art or decorations for the home was the dominant activity for respondents in Selma and Delmann Heights. Painting, drawing, or making other art was also a strong activity in five of the six neighborhoods (excluding Fig Garden).

When looking at the engagement rates by race cohort (see table below), it becomes apparent that Whites' rate of visiting art museums or art galleries (53%) is bringing up the overall average rate of engagement in this activity. The next highest figure was reported by African Americans (29%), representing a gap of 34 percentage points. The overall picture is one of a significant White skew in art museum/gallery visitation.

Across the seven activities, the highest rates reported by African Americans and Native Americans were for engagement in collecting art or decorations for the home (34% and 36%, respectively). Native Americans and Whites were most likely of all groups to report that they regularly 'paint, draw or make other art' (30% and 27%, respectively), while Native Americans reported a very high rate of 'learning crafts from friends or family members' (28%).

In the door-to-door survey, Selma – a small agricultural community south of Fresno – was notable for its high rate of engagement in collecting art and decorations for the home. Here, however, our focus sample of Mexican farm workers does not demonstrate the same anomalous rate of engagement. In the Cultural Census, Hispanics generally reported lower rates of engagement in collecting art or decorations for the home compared to the other racial/ethnic groups.

⁸⁸ The Pearson correlation coefficient for these two variables is .435 on a scale of -1.00 to +1.00.

⁸⁹ The Pearson correlation coefficients for crafts activities and museum attendance are in the range of +.04 to +.17.

With respect to the focus samples, Hmong respondents indicated a high rate of engagement in stitchery (34%), while respondents in the Mexican farm worker sample reported an even higher rate (48%). The data suggest that quilt-making, needlework and other forms of stitchery serve as vital forms of cultural expression for these communities and by Hispanics, generally.

PERCENT WHO REPORT DOING VISUAL ART & CRAFT ACTIVITIES "REGULARLY"	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
Making Quilts or Do Any Stitching or Needlework	17%	8%	21%	13%	34%	13%	10%	28%	48%
Making Any Other Crafts	28%	20%	17%	25%	19%	16%	16%	10%	15%
Painting, Drawing or Making Other Art	27%	15%	24%	30%	16%	15%	8%	26%	17%
Taking Classes in Visual Arts or Crafts	8%	5%	4%	6%	3%	5%	5%	7%	2%
Learning Crafts from Friends or Family Members	14%	13%	13%	28%	11%	11%	14%	12%	11%
Collecting Art or Decorations for Your Home	41%	34%	20%	36%	12%	20%	32%	17%	22%
Visiting Art Museums or Galleries	53%	29%	21%	22%	10%	29%	28%	18%	15%

90

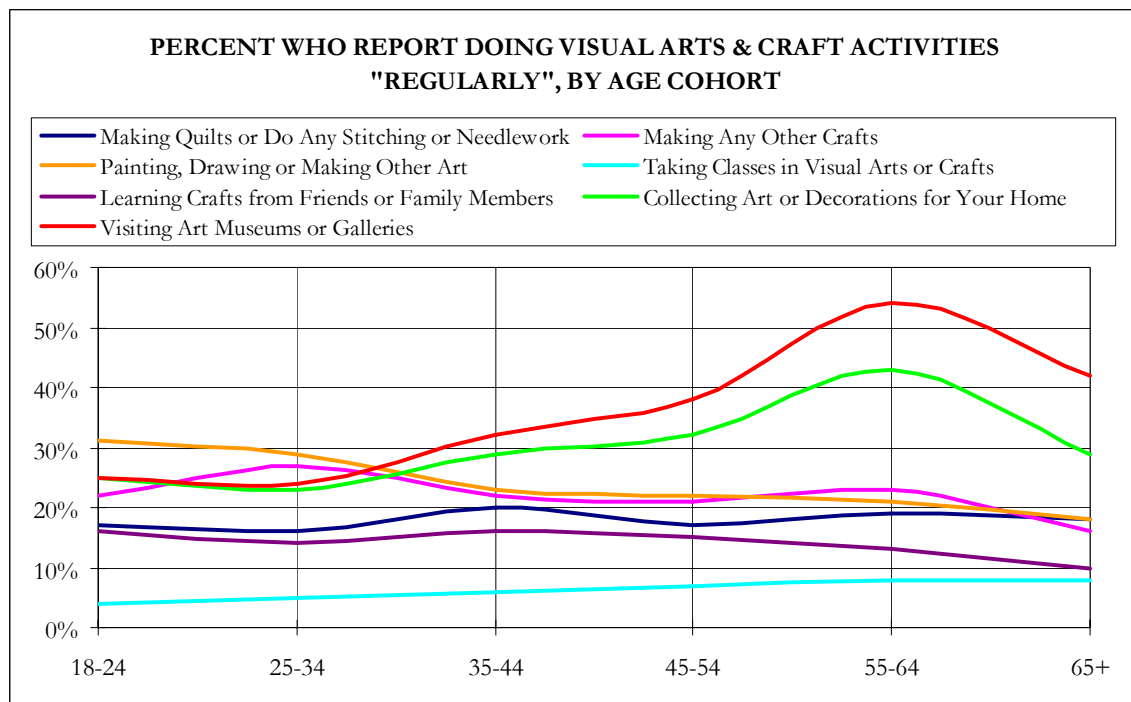
Assuming away any potential cohort effects, we can look at engagement rates for visual arts activities by age cohort (see chart below). For art-making activities such as painting, engagement levels are highest among younger adults and decline somewhat with age. For several forms of craft-making, however, engagement levels are steady or even increase a bit over the age cohorts. For example, the incidence rate for ‘taking classes in visual arts or crafts’ doubles from 4% to 8% across the age cohorts, and levels of engagement in stitchery are also consistent across the age cohorts.

Two activities, however, exhibit an alternative pattern. Engagement rates for both ‘visiting art museums and galleries’ and ‘collecting art or decorations for your home’ start low, increase dramatically and peak at the 55-64 cohort, and then drop substantially with the 65+ cohort. The parallel nature of these two patterns is another indication of their close relationship, and illustrates how these activities are more appealing to adults as they emerge from the child-rearing years.

⁹⁰ Technical note: there are significant mean differences at the .05-level between each of the race/ethnicity cohorts for each activity, except for “Making Quilts or Do Any Stitching or Needlework” between African-Americans and Native Americans, and for “Collecting Art or Decorations for Your Home” between Whites and Native Americans. Regarding focus samples, there are significant mean differences at the .05-level for “Making Quilts or Do Any Stitching or Needlework” between Mexican Farm Workers and each Culturally-Active Latinos, African-American Faith-Based and Latino Faith-Based, as well as between Hmong and both Culturally-Active Latinos and African-American Faith-Based, and finally between Latino Faith-Based and African-American Faith-based; for “Painting, Drawing or making other art” between Latino Faith-based and African-American Faith-based; for “Collecting arts or decorations for your home” between Hmong and African-American Faith-based; and for “Visiting art museums or galleries” between Hmong and each African-American Faith-based and Culturally-Active Latinos, as well as between Culturally-Active Latinos and Mexican Farm Workers.

This conclusion is further supported by looking at engagement rates in the context of presence of children in the household. While a third of respondents *without* children in the household reported that they regularly collect art and 46% of them regularly visit art museums or art galleries, only 25% of respondents from households *with* children collect art and only 24% visit museums, a dramatic difference with respect to museum-going. The inverse is true for engagement in stitchery; 14% of households *without* children engage regularly in stitchery activities compared to 22% of households with children.

We further note that participatory activities garnered the highest rates of engagement among the youngest age cohorts. In the case of both 18-24 and 25-34 year olds, 'painting, drawing or making other art' is the top activity (31% and 29%, respectively), while 'making any other crafts' is also a top activity for 25-34 year olds. At the 35-44 cohort, the top activities switch to observational ('visiting art museums or art galleries') and curatorial ('collecting art or decorations for the home').



There are several significant and notable differences between genders. Females are significantly more likely than males to engage in quilt-making, stitching or needlework (23% vs. 3%, respectively), other types of craft-making (27% vs. 12%), and collecting art or decorations for the home (32% vs. 23%). On the other hand, males are significantly more likely to visit art museums or art galleries than females (38% vs. 33%). We were unable to devote space on the survey to test a long list of individual art and craft activities, which would have allowed us to examine more specific differences by gender and other demographic variables. In other surveys, we have observed males to report equal or higher rates of participation than females in woodworking, film-making, graphic design and illustration, sculpture and photography.⁹¹

The most common form of visual arts and crafts engagement for respondents whose primary language is Spanish is stitchery (34% compared to primary English-speakers at 14%). Conversely, the

⁹¹ Eugene Cultural Census, 2007, research conducted by WolfBrown for the City of Eugene, Oregon, Cultural Services Department.

most common forms of visual art and craft engagement for primary English-speakers are visiting art museums or galleries (40%) and collecting art or decorations for the home (33%). Respondents whose primary language is Spanish engage in both of these activities at less than half the rate of primary English-speakers (15% for both activities). While there are certainly examples of museums and galleries in the Inland Empire and San Joaquin Valley that successfully serve the Spanish-speaking population, the overall picture is quite skewed and raises important questions about why Hispanics, in general, and Spanish-speaking Hispanics, in particular, don't visit art museums and galleries more often (e.g., lack of transportation, lack of Spanish-language information and promotions, perceived lack of relevance of the collections and exhibitions, perceptions of feeling unwelcome, etc.). More importantly, the results pose a policy question to funders. To what extent is the modest infrastructure of art museums and galleries in the Inland Empire and San Joaquin Valley an appropriate vehicle for engaging populations of color in the visual arts and crafts? If not, what would be a more appropriate infrastructure strategy?

As a follow-up to the list of seven visual art and craft activities, we provided an open-ended opportunity for respondents to tell us about their craft-making activities:

If you make crafts, what kinds of crafts do you most enjoy making?

Out of 3,556 respondents who were asked this question, 1,260 or 35% wrote about one or more activities that they enjoy doing.⁹² Although the question referred specifically to craft activities, some respondents provided information about art activities such as painting and drawing. To facilitate analysis, responses were cleaned and coded (i.e., many respondents mentioned several activities). The 15 most frequently mentioned craft-making activities appear in the table below.

Count	Top 20 Activities
170	Sewing
148	Crocheting
136	Knitting
114	Scrap-booking
110	Jewelry-making
101	Quilting
86	Making decorations
82	Making pottery or ceramics
79	Woodworking
78	Bead working
77	Creating floral arrangements
71	Needle working
67	Card-making
57	Home decorating
37	Stitching

Given that many responses to the survey were generated through email blasts from cultural organizations, we expect that the overall level of response to this question is somewhat exaggerated. Still, responses illustrate the truly extraordinary range of craft-making activity in the two regions and help us gain a sense of emphasis on the various activities.

The fact that the top three craft activities are sewing, crocheting and knitting further demonstrates the important roles that sewing and stitchery play in the cultural lives of respondents. Overall, quilt-

⁹² Due to space constraints, this question was only available on the online version of the survey, not on the paper versions of the survey that were administered to the focus samples.

ing received the sixth large number of mentions, behind jewelry-making and scrap-booking, while beadwork and needlework were also among the top 10 craft activities. We also call attention to several other forms of creative expression that made the list: decorating (including making seasonal decorations as well as home decorating); card-making; and making flower arrangements. These and other activities such as tole painting,⁹³ solar art,⁹⁴ painting rocks and making theme-oriented gift baskets provide a sense of the depth of creativity and individualism among respondents.

Settings for Visual Art and Crafts Activities

As with music and dance, the dominant setting for engaging in visual art and craft activities is 'at your home, or someone else's home' (51%). The next most common setting, at half the rate (26%), is 'at a museum or gallery.' Schools, community art centers and outdoor venues also play a role in the landscape of visual art and craft activities, but very much secondary to the home.

Where do your visual arts and crafts activities take place? (✓all that apply)

51%	At your home, or someone else's home
26%	At a museum or gallery
12%	At a school or college
12%	At a community center or art center
10%	At a park or other outdoor setting
8%	On the Internet
5%	At a place of worship
4%	Other place
3%	At a restaurant, bar or night club

The Internet is a setting for engaging in visual arts or crafts activities for 8%, on average, which compares to 30% for music activities. Other places mentioned by respondents in the open-ended follow-up question include coffeehouses, fairs, cruises, exhibitions, JoAnn Fabrics, the library, markets, conferences and meetings, stores, studios and at work, illustrating the range of commercial and nonprofit spaces.

PERCENT WHO REPORT DOING VISUAL ART & CRAFT ACTIVITIES IN VARIOUS SETTINGS	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 121	Mexican Farm-workers n = 103
At Home	56%	44%	49%	64%	54%	42%	35%	48%	48%
At a School or College	16%	11%	9%	11%	12%	9%	11%	17%	5%
At a place of worship	5%	6%	5%	9%	3%	3%	9%	14%	4%
At a Museum or Gallery	44%	26%	14%	17%	4%	17%	20%	15%	8%
At a Park or Other Outdoor Setting	13%	10%	9%	11%	6%	7%	9%	2%	4%
At a Restaurant, Bar or Night Club	5%	2%	3%	3%	0%	2%	2%	1%	2%
At a Community Center	17%	12%	8%	19%	7%	10%	13%	4%	5%
On the Internet	12%	4%	5%	7%	6%	3%	3%	3%	2%
Other	5%	6%	3%	5%	3%	2%	3%	2%	1%

⁹³ Tole painting is the folk art of decorative painting on tin and wooden utensils, objects and furniture.

⁹⁴ Solar art was defined by one respondent as "burning primitive designs into prepared wood with a magnifying glass."

The home remains the most common setting for engagement in visual art and craft activities across race cohorts, but this rate is especially high for both Native Americans (64%) and Whites (56%) compared to African American and Hispanics whose rates are both in the 40s. 'Art museums or art galleries' is the second most common setting for each race cohort except for Native Americans, for whom community centers are the second most common setting (19%). The margin between the incidence rates for citing the home vs. an art museum/gallery is smallest for Whites (12% difference), whereas the margin for African Americans is 18% and for Hispanics is 35%. For Native Americans, the margin between the home and community center is 45%. These differences, particularly for Hispanics (35%) and Native Americans (45%), emphasize the importance of the home above all other settings as a place for engagement in visual arts and crafts, especially if one considers both the inventive and interpretive forms of engagement as well as the curatorial forms of engagement (i.e., collecting art or decorations for the home).

Desire for Further Engagement in Visual Art and Crafts Activities

Near the end of the section on visual art and craft activities, respondents were asked which one of the seven listed activities they would like to be get more involved with, if any. One quarter of respondents did not choose any of the activities.

Which of the following visual arts and crafts activities would you most like to get involved with? (✓ one)

19%	Visiting art museums or art galleries
15%	Painting, drawing or making other art
13%	Make quilts or doing any stitching or needlework
10%	Taking classes in visual arts or crafts
8%	Making any other crafts
7%	Collecting art or decorations for your home
3%	Learning crafts from friends or family members
25%	None

Across the seven items, respondents were most likely to indicate unfulfilled interest in attending art museums or art galleries (19%). This compares to 30% for attending music concerts, 23% for attending stage plays and 11% for attending dance performances. Just 7% of respondents prioritized 'collecting art or decorations for your home' as the activity they'd most like to do further engage with. In total, 49% of respondents prioritized various forms of participatory activities, led by 'painting, drawing or making other art' (15%). In other words, half of all respondents indicated an interest in some form of art-making or craft-making.

⁹⁵ Technical Note: there are significant mean difference at the .05-level between each race/ethnicity cohort for each location except for "at a place of worship" between Whites and Hispanics, for "At a park or other outdoor setting" between Hispanics and Native Americans, and for "At a restaurant, bar or night club" between African-Americans and Native Americans. Regarding the focus sample, there are significant mean differences for "At home" between Hmong and African-American Faith-Bases, for "At school or college" between Mexican Farm Workers and Latino Faith-Based, for "At a place of worship" between Latino Faith-Based and both Mexican Farm Workers and Culturally-Active Latinos, for "At a museum or gallery" between Hmong and each Culturally-Active Latinos, African-American Faith-Bases and Latino Faith-Based, as well as between Mexican Farm Workers and African-American Faith-Bases, for "At a park or other outdoor setting" between Latino faith-Based and both African-American Faith-Bases and Culturally-Active Latinos, for "At a restaurant, bar or night club" between Hmong and Culturally-Active Latinos.

We take note of the figure of 10% for respondents who prioritized ‘taking classes in visual arts or crafts’ because it is higher than the percentage of respondents who indicated that they currently engage in this activity on a regular basis (6%). As with dance, here we see an indication of unsatisfied demand for structured learning in the visual arts and crafts.

Analysis of these responses by racial/ethnic cohort confirms earlier observations (see table below). For example, Whites are twice as likely to prioritize visiting art museums/galleries (27%) compared to Hispanics (13%). In contrast, Hispanics are twice as likely to prioritize stitchery (18%) compared to Whites (9%). This figure is even higher for respondents in the Latino Faith-Based (23%), Hmong (21%) and Mexican farm worker (20%) focus samples.

PERCENT WHO WOULD LIKE TO BECOME MORE INVOLVED IN VISUAL ART & CRAFT ACTIVITIES	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 108	Culturally-Active Latinos n = 216	African-American Faith-Based n = 96	Latino Faith-Based n = 88	Mexican Farm-workers n = 71
None	18%	23%	31%	22%	51%	38%	35%	22%	49%
Making Quilts or Do Any Stitching or Needlework	9%	9%	18%	11%	21%	10%	6%	23%	20%
Making Any Other Crafts	8%	5%	8%	5%	9%	3%	9%	11%	1%
Painting, Drawing or Making Other Art	14%	12%	16%	17%	9%	16%	7%	15%	17%
Taking Classes in Visual Arts or Crafts	14%	14%	5%	10%	3%	5%	11%	8%	3%
Learning Crafts from Friends or Family Members	3%	3%	4%	3%	2%	6%	4%	7%	1%
Collecting Art or Decorations for Your Home	8%	12%	6%	21%	1%	10%	7%	3%	0%
Visiting Art Museums or Galleries	27%	22%	13%	12%	4%	14%	19%	11%	8%

96

Further analysis suggests that respondents want to do more of the same visual art and craft activities that they are already doing. For example, 30% of respondents who regularly engage in stitchery express an interest in doing more of the same, and 29% of respondents who regularly engage in painting, drawing or other art-making express an interest in doing more of the same.

Among the 27% of respondents who do not engage regularly in any of the seven visual art or craft activities, 44% do not aspire to get more involved with any of the activities, 32% indicated an interest in one of the participatory activities, and 18% indicated an interest in visiting art museums/galleries.

Most Valued Piece of Art or Decoration

While observational participation in visual art is typically thought about in reference to art displayed in museums and galleries, many people also view art in their homes.⁹⁷ In interviews with consumers about what is meaningful to them about art and culture, we often hear about art or artifacts that they

⁹⁶ Technical Note: there are significant mean differences between each race/ethnicity cohort at the .05-level, except for between African-Americans and Native Americans. Regarding the focus samples, there are significant mean difference between both Hmong and Mexican Farm Workers and each of the other samples, except there is no significant diff between each other.

⁹⁷ A comprehensive analysis of art in a cross-section of New York area homes was written by David Halle: “Inside Culture: Art and Class in the American Home”, 1993, published by The University of Chicago Press.

have accumulated and display in their homes, often family heirlooms, art made by family members or friends, and sometimes objects or artworks acquired while on vacation. Sometimes, these objects take on a symbolic meaning and come to represent a person's life experiences or aspirations. To explore home-based observational engagement in visual art and crafts, we asked an open-ended question designed to elicit data on the respondent's 'very favorite decoration or piece of art in the house.'

**Think about the posters, photographs, drawings or other art that you have in your house.
What is your very favorite decoration or piece of art in the house?**

Of the 5,020 total respondents, 3,692 or 74% answered the question and provided a description (some brief, others quite lengthy) of their favorite piece of art or decoration. While a detailed analysis of this large volume of data is beyond the scope of the study, our initial review of the data provides some insight into the kinds of art and decoration that people display in their homes and, most importantly, what they find meaningful.⁹⁸

The following table presents results of a simple word count analysis. The most frequent word by a large margin is "painting" (953 mentions), followed by "picture" (403 mentions). Many types of paintings were mentioned, including original paintings by local artists or artists who are family friends (e.g., "a painting of myself that a friend in Southern California made"). Another theme relates to paintings of places where the respondent has been (e.g., "A painting I bought in Mexico of a typical colonial village").

Count	Word
952	painting
403	picture
325	family
301	art
236	photograph
206	photo
191	oil
168	print
144	poster
131	artist
120	drawing
111	original
109	friend
106	sculpture
96	watercolor

The word "picture" was used primarily in two contexts: 1) in the sense of a painting (e.g., "a picture I painted about 20 years ago of a ship at sea"); and 2) in the sense of a photograph (e.g., "a picture of a house I photographed after it snowed"). The words "photo" and "photograph" were also quite prevalent, with 442 combined mentions. Often these are family photos (e.g., "a photograph my grandfather took in Los Angeles in the thirties"), photos of nature (e.g., "a black and white photograph of a rocky beach"), and photos taken by the respondent (e.g., "a triptych of photos I took in New York City twenty years ago when I was a hobbyist photographer").

⁹⁸ We would like to recognize the work of Michael Nau, a PhD candidate at the University of California, Riverside, in coding and analyzing these and other open-ended responses.

A hint of the social currency connected to collected art and objects may be seen in the frequency with which the word “family” appears in the data (325 mentions, the third most frequent word overall), with another 109 uses of the word “friend.” We also observed an aspirational element to some of the responses, both in terms of works of art by an artist who the respondent admires or seeks to emulate (e.g., “anything done by Diego Rivera”) and in terms of images of political leaders, cultural icons and sports heroes (e.g., “a poster of The Supremes”).

Overall, we are able to identify eight broad categories of art and objects that respondents say are meaningful:

1. Photographs of family, friends and pets
2. Art and objects made by family or friends (e.g., family heirlooms)
3. Self-made pieces (e.g., dolls, blankets, wreaths, paintings, photos)
4. Replicas of well-recognized artworks (e.g., prints of works by Monet, Van Gogh; statuettes of Michelangelo’s David)
5. Pieces celebrating cultural heritage (e.g., Native American crafts, Egyptian art, “a batik painting from Malaysia”)
6. Religious images (e.g., “A statue of the Virgin Mary”)
7. Memorabilia (of persons, such as Michael Jordan, Tupac, & Bruce Lee; of events, such as jazz festivals and NASCAR races; memorabilia from organizations such as the Marine Corps)
8. Decorative pieces (e.g., vases, tapestries, glass art)

In general, the verbatim responses to this question indicate that many residents of the Inland Empire and San Joaquin Valley are impacted daily, and in a meaningful way, by the art and objects in their home, however simple or sophisticated. Given the trends we see in all the disciplines leading towards higher levels of personal creative expression, there is reason to believe that more and more people will learn to make and collect art for home display. Based on our limited analysis of these data, we can only conclude that many, many people have meaningful relationships with art and decorations in their homes. The impact that these objects have on residents and the degree of aesthetic involvement in acquiring and displaying them, should be the subject of additional research.

Summary & Implications

While a third of all respondents said that they regularly visit art museums or art galleries (i.e., observational participation), almost the same percentage indicated that they collect art or decorations for their home (i.e., curatorial participation). More significantly, nearly half of all respondents indicated that they engage regularly in some type of participatory visual arts or crafts activity, such as painting or drawing or making any sort of crafts. This observation cannot be attributed to a pro-arts bias in the sample, since respondents to the door-to-door random samples in six neighborhoods responded at similar or higher rates. Of course this doesn’t mean that half of all adults are waiting to sign up for art classes or crafts workshops, but it does suggest a huge vein of interest – or at least curiosity – in further developing this avenue of personal creative expression as a matter of cultural policy.

The data suggest that quilt-making, needlework and other forms of stitchery serve as vital forms of cultural expression for many residents of the Inland Empire and San Joaquin Valley, especially Hispanics, Hmong and Native Americans. Verbatim responses to an open-ended question about craft-making activities reveal a rich tapestry of creative expression, particularly through sewing, crocheting, and knitting, but also through jewelry-making, scrap-booking, making decorations, flower arranging, woodworking and bead work. The data suggest that many thousands of Inland Empire and San Joaquin Valley residents are engaged in craft activities and would benefit from additional opportunities to share their work and engage at a deeper level.

Given that younger respondents reported higher levels of participatory engagement in art-making and craft-making, and given the comparatively low levels of museum-going and art collecting among younger adults and adults with children, we conclude that efforts to engage younger adults in the visual arts and crafts should focus on participatory forms of engagement. There is also evidence to suggest that interest in participatory art-making and especially craft-making holds steady across the age cohorts and even increases in some cases among older adults, suggesting an opportunity to further develop the creative energies of older adults.

As with music and dance, results point to the crucial role of the home as a setting for all forms of engagement in the visual arts and crafts – inventive/interpretive, curatorial and observational. In fact, given that 74% of all respondents provided an answer to an open-ended question asking them to describe their “very favorite piece of art or decoration in the house,” home-based observational participation is probably the most pervasive form of engagement in visual arts and crafts. Some are active curators of art for their home, however simple or sophisticated, while others see blank walls every day. While this sort of activity has generally been off the radar map of cultural policy, perhaps it shouldn't be. How does one weigh the personal meaning and value to society of seeing great works of art in museums against the personal meaning and value to society of seeing one's own collection of posters, photographs, art and other objects at home?

Of course, this is not an either-or proposition. But if the dual objectives of cultural policy are to sustain and preserve great art and also to vitally engage a wide cross-section of the public in art production and appreciation, then a serious look at home-based and neighborhood-based activity is implied, particularly in areas of California that are far away from museums and community art centers.

Other Participatory Cultural Practices: The Living Arts

An exploratory module of questions near the end of the survey explored a small set of activities that do not easily fit into the discipline categories. Over the years, some of these activities have been categorized as ‘domestic arts’ (e.g., sewing, preparing traditional foods), while others have referred to these activities as hobbies (gardening, taking photographs). Whereas most of the activities discussed previously are more or less identified as ‘arts activities’ (e.g., painting or drawing, taking dance lessons), these other activities differ in that the participant may or may not undertake the activity with artistic intent. For example, a respondent may indicate that he or she gardens regularly, but it is impossible to know without further questioning whether this activity is done with any artistic intent (i.e., attention paid to color, design, etc.), knowledge of botany or even if it is a voluntary activity.

The inclusion of these activities was largely motivated by our in-depth interviewing prior to designing the protocol. Numerous interviewees emphasized how important it was for us to gather information on a set of activities that do not require formal instruction or expensive materials, activities that reflect common forms of creative expression that are not typically valued as ‘arts activities’ (especially among populations of color), and emerging artistic activities that arise from the more widespread availability of digital imaging and other technology-based creative tools. Collectively, we call these “The Living Arts” – the arts, cultural and creative activities that are integrated into daily life.

In their essay “Artistic Expression in the Age of Participatory Culture,” Henry Jenkins and Vanessa Bertossi refer to “the new participatory culture” that is “reshaping what is meant by art and by par-

ticipation in the 21st century.”⁹⁹ They observe that the traditional distinctions between amateur and professional, between hobbyist and artist, and between consumer and producer, are blurring. This new participatory culture, they assert, is distinguished by:

- Low barriers to artistic expression and civic engagement
- Strong support for creating and sharing what one creates with others, and
- Transmission of knowledge and skills through informal mentorship networks
- A degree of social currency and sense of connectedness among participants

One manifestation of this new participatory culture is the “Do It Yourself” (DiY) movement, a term used by various communities of people who create things for themselves without the aid of paid professionals. Some analogize this to the Arts and Crafts movement of the late 19th and early 20th centuries, refashioned by the Internet Age, and see it as a reaction against consumerism.¹⁰⁰

In this section of the protocol, five participatory activities were queried, as well as ‘watch movies,’ which is observational and not participatory but which was included here nonetheless, since the protocol did not include a separate section on media arts. Topline results were as follows:

Which of the following activities do you <u>do regularly</u> ? (✓all that apply)	
64%	Watch movies
52%	Take photographs
42%	Prepare traditional foods
29%	Garden or landscape
15%	Make videos
12%	Design, embroider or sew clothing

Among the six activities, the most ubiquitous is ‘watch movies’ (64%), as might be expected. This figure is exceeded only by several activities: ‘read magazines or newspapers’ (73%) and ‘listen to music on the radio’ (74%). A very high figure was also observed for ‘take photographs’ (52%), which dwarfs the level of engagement observed for the next most common visual art activity, ‘visit art museums or art galleries’ (34%). Of the respondents who indicated that they regularly ‘take photos,’ 44% said that they also ‘visit arts museums or art galleries’ on a regular basis, illustrating the association between participatory activity and museum visitation.

Large percentages of respondents indicated that they regularly ‘prepare traditional foods’ (42%), which is equal to the percentage of respondents who regularly ‘attend concerts.’ Nearly three in ten respondents said that they regularly ‘garden or landscape’ (29%), which is equal to the percentage who said that they regularly ‘download music from the Internet.’

Fifteen percent of respondents, on average, reported that they regularly ‘make videos.’ To put this in context, consider that 18% of respondents, on average, reported that they regularly ‘make quilts or do any stitching or needlework.’ Of the respondents who indicated that they regularly ‘make videos,’ 35% said that they also ‘visit arts museums or art galleries’ on a regular basis, which is average. While ‘taking photos’ correlates at a significant level with museum visitation (Pearson correlation coefficient of .198) and collecting art for the home (.154), ‘making videos’ correlates significantly with ‘painting,

⁹⁹ “Artistic Expression in the Age of Participatory Culture: How and Why Young People Create,” by Henry Jenkins and Vanessa Bertossi, is one of 16 collected writings in *Engaging Art: The Next Great Transformation of America’s Cultural Life*,” edited by Steven J. Tepper and Bill Ivey, published by Routledge, 2008.

¹⁰⁰ See http://en.wikipedia.org/wiki/Do_it_yourself. For specific examples, see www.diynetwork.com.

drawing and making other art' (.125). However, 'making videos' does *not* correlate significantly with museum attendance or collecting art for the home.

Substantial differences were observed across the racial/ethnic cohorts and focus samples, as can be seen in the table below. With respect to taking photos, Whites (63%) were significantly more likely than African Americans (50%) and Hispanics (47%) to report this activity, while respondents in the Mexican Farm Worker sample were most likely of all the focus samples to report this activity (61%). Interestingly, making videos is twice as prevalent an activity among African American respondents (23%) compared to White respondents (11%).

Hispanics (16%) and Native Americans (15%) reported significantly higher incidence rates for designing, embroidering or sewing clothes compared to Whites (9%) and African Americans (6%). At much higher levels of engagement, Hispanics (46%) and African Americans (45%) were more likely to report that they regularly prepare traditional foods compared to Whites (37%) and Native Americans (31%).

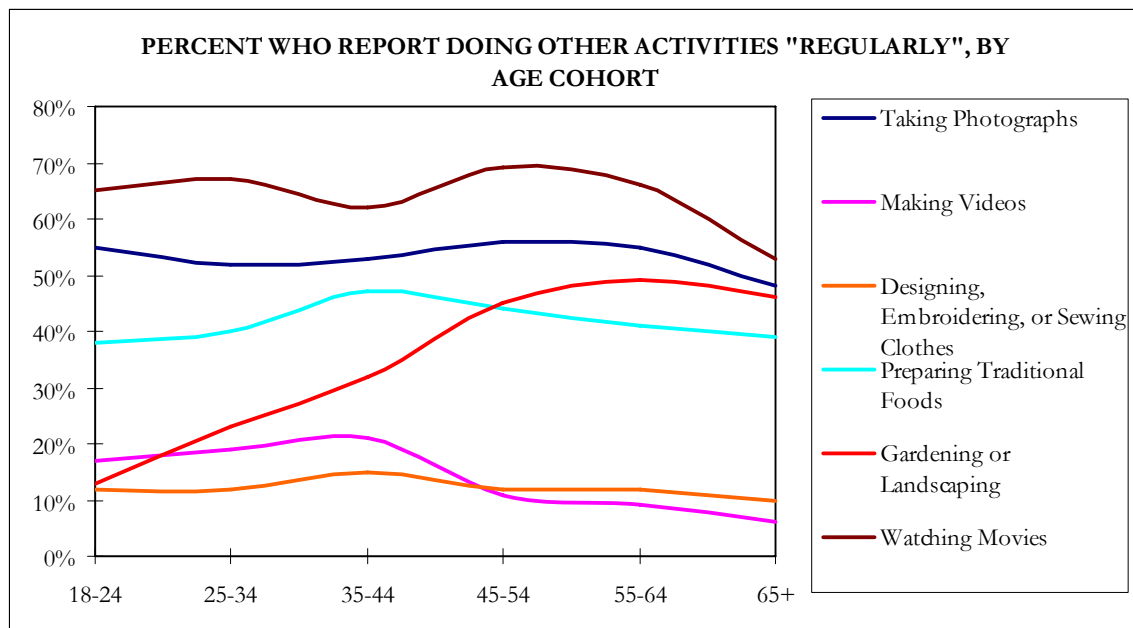
Figures for these activities in the door-to-door neighborhood survey were exceptionally high, even when one considers that respondents to the door-to-door survey answered in reference to their household, not just themselves. For example, the rate of engagement in 'preparing traditional foods' reached upwards of 90% for Selma and Delmann Heights while the rate of engagement in 'taking photographs' was above 60% for all six neighborhoods. The most noticeable pattern in the door-to-door data was that Fig Garden respondents reported significantly lower rates of engagement in 'preparing traditional foods,' 'making videos' and 'designing, embroidering or sewing clothing,' activities that are associated with younger and more diverse respondents.

PERCENT WHO REPORT DOING LIVING ARTS ACTIVITIES "REGULARLY"	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non- Hispanic	African- American, Non- Hispanic	Hispanic	Native American, Non- Hispanic	Hmong n = 145	Culturally- Active Latinos n = 363	African- American Faith- Based n = 149	Latino Faith- Based n = 122	Mexican Farm- workers n = 103
Taking Photographs	63%	50%	47%	52%	24%	42%	46%	40%	61%
Making Videos	11%	23%	17%	19%	10%	14%	15%	16%	32%
Designing, Embroidering, or Sewing Clothes	9%	6%	16%	15%	13%	14%	9%	18%	42%
Preparing Traditional Foods	37%	45%	46%	31%	48%	41%	44%	46%	77%
Gardening or Landscaping	42%	26%	30%	41%	25%	36%	25%	29%	49%
Watching Movies	72%	64%	60%	64%	66%	58%	64%	49%	55%

101

We were somewhat surprised to see much higher incidence rates for all of these activities among the sample of Mexican Farm Workers, with the exception of 'watch movies' which tested at a below-average level (55%). For example, 32% of the Mexican Farm Worker sample indicated that they 'make videos' and 42% indicated that they regularly 'design, embroider or sew clothes.'

¹⁰¹ Technical note: there are significant mean differences between each race/ethnicity cohort for each activity at the .05-level. Regarding focus samples, there are significant differences, mostly for Mexican Farm Workers. For "taking photographs" there are significant differences between Hmong and each Culturally-Active Latinos, African-American faith-Based and Mexican Farm Workers, as well as between Mexican Farm Workers and each Culturally-Active Latinos and Latino-Faith-Based; for "Making videos" between Mexican Farm Workers and each Hmong, Culturally-Active Latinos and African-American Faith-Based; for "Design, embroidery or sewing clothes" between Mexican Farm Workers and each other sample; for "Preparing traditional foods" between Mexican Farm Workers and each other sample; for "Gardening or landscaping" between Mexican Farm Workers and each Hmong, African-American Faith-Based and Latino Faith-Based.



With respect to age, several patterns are evident. Engagement levels in gardening or landscaping increase dramatically with age, while other activities do not vary (taking photos, preparing traditional foods, designing, embroidering or sewing clothes). A negative correlation with age is observed with respect to making videos, which might be expected given the technological aspects of this activity. In this case, engagement levels drop off significantly above the 35-44 cohort.

In terms of gender, males are more likely than females to regularly engage in ‘making videos’ (19% vs. 13%) and ‘gardening or landscaping’ (40% vs. 31%). Conversely, females were far more likely than males to regularly engage in designing, embroidering or sewing clothes (16% vs. 4%) and preparing traditional foods (46% vs. 31%).

Educational attainment is positively correlated with gardening or landscaping, watching movies, and taking photographs, but negatively correlated with designing, embroidering or sewing clothes.

Desire for Further Engagement in The Living Arts

Respondents were asked which of the six activities, if any, they would most likely to get more involved with. The highest levels of unfulfilled interest were reported for ‘taking photographs’ (20%), ‘gardening or landscaping’ (16%), and ‘preparing traditional foods’ (15%). Only 9% selected ‘watching movies’ as the activity that they’d like to do more often.

Which of the following activities would you most like to get involved with? (✓ one)

20%	Take photographs
16%	Garden or landscape
15%	Prepare traditional foods
9%	Make videos
9%	Design, embroider or sew clothing
9%	Watch movies
22%	None

With respect to race/ethnicity, similar patterns are observed in relation to the current level of engagement in these activities discussed above (see table below). White (25%) are more likely than the other cohorts to express an unfulfilled interest in photography, while Hispanics (17%) are more likely to be interested in preparing traditional foods. Native Americans were significantly more likely than other cohorts to express unfulfilled interest in gardening or landscaping (34%).

PERCENT WHO WOULD LIKE TO BECOME MORE INVOLVED IN LIVING ARTS ACTIVITIES	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 92	Culturally-Active Latinos n = 202	African-American Faith-Based n = 79	Latino Faith-Based n = 67	Mexican Farm-workers n = 70
None	18%	24%	24%	11%	39%	28%	34%	21%	27%
Taking Photographs	25%	17%	17%	14%	11%	14%	18%	10%	10%
Making Videos	10%	16%	8%	9%	8%	6%	6%	15%	13%
Designing, Embroidering, or Sewing Clothes	8%	9%	10%	12%	7%	8%	8%	21%	4%
Preparing Traditional Foods	11%	13%	17%	13%	13%	16%	13%	19%	17%
Gardening or Landscaping	19%	13%	13%	34%	9%	13%	10%	10%	6%
Watching Movies	8%	10%	10%	5%	14%	14%	11%	3%	23%

102

African Americans, who reported comparatively higher levels of current engagement in ‘making videos,’ also expressed the highest level of unfulfilled interest in this activity (16%) by a significant margin over Whites (10%) and Hispanics (8%). We cannot postulate an explanation for this variance, and can only recommend further research to uncover the underlying factors driving these incidence rates.

Further analysis of the levels of unfulfilled interest reported by respondents who regularly engage in these activities generally shows a strong level of in-category demand. In other words, people are most interested in doing more of the activities that they are already doing. The two exceptions are that interest in getting more involved with photography is relatively consistent (~20%) across existing activities, and that respondents who regularly engage in ‘preparing traditional foods’ are most likely to want to get more involved with ‘gardening or landscaping’.

Summary and Implications

Of all the participatory activities tested in the survey, ‘taking photographs’ is the most ubiquitous at 52% of respondents, on average, and many additional respondents would like to get more involved with photography. The next highest figure for a participatory activity is 40%, corresponding to the percentage of respondents who have *ever* played an instrument. The high level of interest in photography is consistent with our research in other areas of the country and illustrates the profound effect of the revolution in digital imaging technology on the creative activities of adults. Although our study did not investigate children, we have seen even higher levels of interest in photography among children, including children as young as 9 or 10 years old. Many cell phone models now include cameras with video capability, and an entire generation is growing increasingly facile with digital imaging devices. Moreover, interest in photography is strong across all of the race and age cohorts, and is equal for men and women. This represents a major opportunity to scale up participatory involvement in photography and filmmaking through lessons, classes, online sharing and mentoring, virtual competitions and other forms of engagement.

¹⁰² Technical note: there are significant mean differences between each race/ethnicity cohort for each activity at the .05-level. Regarding the focus samples, there are no significant mean differences between the samples.

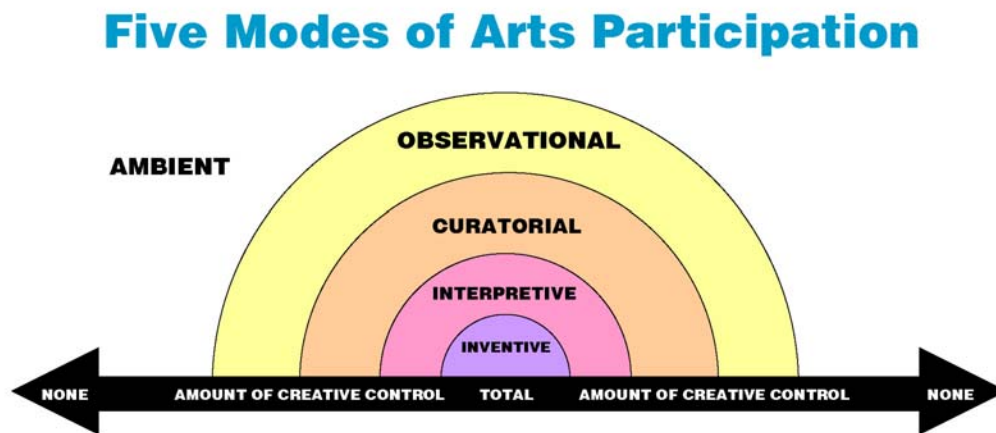
Four in ten respondents indicated that they regularly 'prepare traditional foods' and three in ten indicated that they regularly engage in 'gardening or landscaping.' In the case of gardening, higher levels of involvement were observed for adults in the upper age cohorts. Given these large veins of interest, more thinking should be done to consider how to infuse these activities with higher and higher levels of creative intent and artistic quality, since so many people are already involved.

This category of activity is a much larger subject that requires in-depth research. Unfortunately, we were only able to test engagement in a small set of activities. In order to further illuminate the 'new participatory culture' described by Jenkins and Bertossi, future research might track involvement in a wider range of activities such as: various forms of body decoration (e.g., tattooing, hair weaving, making clothing and other accessories); a longer list of culinary and food preparation activities (e.g., cake decorating); engagement in genealogy or the study of family history; more writing activities (e.g., writing letters and cards, writing poems); a more detailed breakdown of digital imaging activities; new forms of collecting and organizing digital music and video, and various forms of household decoration (e.g., flower arranging, making holiday ornaments, home decorating) and other common forms of craft-making.

PART 5: MODES OF ENGAGEMENT

While Part 4 of the report explores the details of respondents' involvement with a wide range of arts, cultural and creative activities, Parts 5 and 6 seek a more holistic view of engagement. Here we look beyond the disciplinary categorizations of the various activities and turn our attention to several cross-cutting dimensions of engagement in hopes of gaining a more nuanced understanding. This section of the report focuses on different modes of engagement, while Part 6 focuses on different vectors of engagement.

The five modes of engagement construct is defined in the methodology section (Part 2) but is repeated here for ease of reference. The construct was developed by Alan Brown as part of a 2004 statewide study of arts participation commissioned by the Connecticut Commission on Culture and Tourism, and is described in further detail in *The Values Study: Rediscovering the Meaning and Value of Arts Participation*.¹⁰³ The construct asserts that arts activities can be classified into five groups based on the participant's level of creative control over the activity, as illustrated in the diagram below.



Appendix 2 provides detailed information about the specific activities included in each mode of engagement, and the weights that were applied to each activity. For example, 12 different activities involving the creation of original art were aggregated to form a single indicator of inventive engagement. Some activities were weighted more highly than others. For instance, “taking photographs,” a very common activity, was given a weight of 0.5, while rarer activities – those requiring greater initiative to become involved with, such as “composing or arranging music” – were given a weight of 2.0. In this fashion, a score for each mode of engagement was calculated for every respondent.

The five modes of engagement discussed in this section are:

1. Inventive Engagement - creating original art
2. Interpretive Engagement or Arts Practice - learning or interpreting existing works of art
3. Curatorial Engagement - collecting, editing and organizing art
4. Observational Engagement: Live Programs - participation as an audience member or visitor

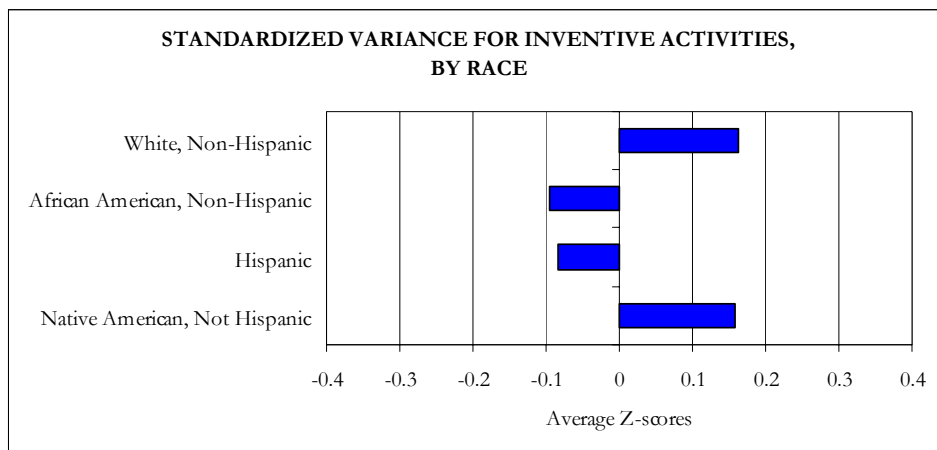
¹⁰³ A copy of the report is available for download from the Insights section at www.wolfbrown.com

5. Observational Engagement: Media Based - participation via media such as radio and television

Note that ambient arts activities (i.e., arts experiences that happen to you involuntarily, such as hearing music in an elevator) were not investigated in the present study. The comparative analyses that follow use measures of standardized variance (i.e., z-scores¹⁰⁴) to examine how much each race cohort, focus sample, or other grouping of respondents differs from the average level of participation in such activities.

Inventive Engagement

The inventive mode of engagement encompasses activities involving the creation of original art, regardless of discipline, skill level and cultural relevance. Examples from this survey include: composing or arranging music, story-telling, writing in a journal or blog, making videos and designing or sewing clothing. Since the creator essentially has complete control over the artistic product, it is a unique and idiosyncratic statement about the individual.¹⁰⁵ With recognition and support, the creator's inventive process and pride of authorship can lead to higher-order cognitive and developmental benefits such as self-confidence and an increased ability to focus, as well as rapid aesthetic development (i.e., openness to creative influences and an ability to make creative choices) and a "cultivated sensitivity for observing life."¹⁰⁶



The chart above report results for the four race cohorts examined in this study. The figures in the horizontal scale reflect the number of standard deviations from the mean value for the entire popula-

¹⁰⁴ The z-score indicates how many standard deviations an observation is above or below the mean. It allows for comparison of observations from different normal distributions. Note that the focus sample z-scores are compared to the population mean – the mean calculated from all of the race cohorts – and not the mean of the sum of the focus samples.

¹⁰⁵ As an initial check on the efficacy of this indicator, figures for inventive engagement were computed for the 12% of respondents who self-identified as artists (i.e., earn some portion of their income from creating or performing art) versus the 88% who do not earn any income from creating or performing art. On average, the scores for inventive engagement reported by artists were almost a full standard deviation above the figures for non-artists.

¹⁰⁶ *Gifts of the Muse: Reframing the Debate About the Benefits of the Arts*, RAND, page 40

tion.¹⁰⁷ For example, African American respondents, on average, reported engaging in inventive activities at a level that is one tenth of a standard deviation below the mean figure for the entire sample.

Both Whites and Native Americans show a slightly greater than average tendency toward inventive activities. The table below details the underlying figures within the inventive mode. Here we can trace the above average figure for Native Americans to higher rates of engagement in composing music, storytelling, writing lyrics or poetry, and drawing or painting. In contrast, the above-average figure for Whites relates to relatively higher rates of engagement in other writing for business or pleasure, writing in a journal, diary or blog, and making other crafts. Hispanics reported high levels of engagement in some inventive activities (storytelling, sewing clothes, preparing traditional foods), but their relatively low levels of engagement in writing activities more than offset these other gains in our indicator.

PERCENT ENGAGING IN INVENTIVE ACTIVITIES	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
Composing or arranging music	4%	5%	3%	10%	3%	2%	2%	2%	4%
Story-telling	16%	14%	25%	26%	29%	16%	13%	17%	58%
Writing in a journal, diary or blog	27%	26%	16%	18%	19%	13%	17%	10%	10%
Writing or performing lyrics, poetry or rap	9%	11%	5%	14%	10%	4%	9%	4%	4%
Other writing for business or pleasure	42%	21%	12%	21%	14%	11%	23%	13%	6%
Painting, drawing or making other art	27%	15%	24%	30%	16%	15%	8%	26%	17%
Making any other crafts	28%	20%	17%	25%	19%	16%	16%	10%	15%
Take photographs	63%	50%	47%	52%	24%	42%	46%	40%	61%
Make videos	11%	23%	17%	19%	10%	14%	15%	16%	32%
Design, embroider or sew clothing	9%	6%	16%	15%	13%	14%	9%	18%	42%
Prepare traditional foods	37%	45%	46%	31%	48%	41%	44%	46%	77%
Garden or landscape	42%	26%	30%	41%	25%	36%	25%	29%	49%

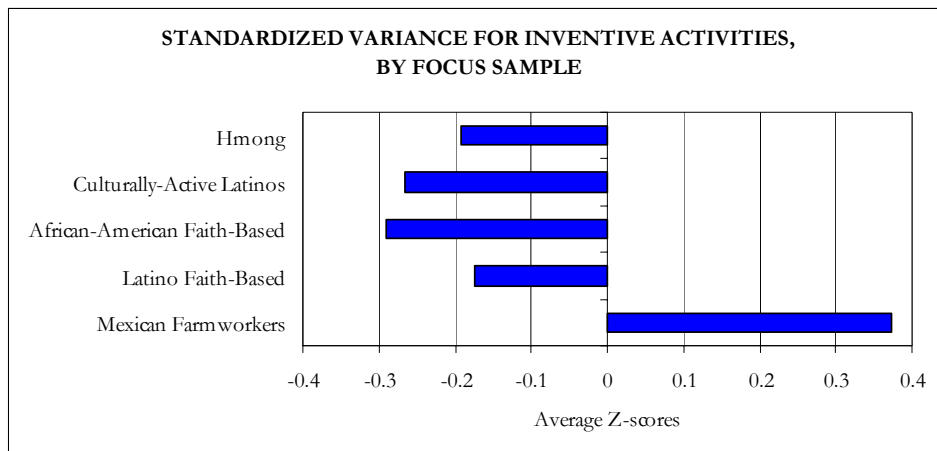
Overall, the focus samples exhibit more variance than the race cohorts for inventive activities, with a substantially higher tendency to engage in inventive activities observed among respondents in the Mexican farm worker sample, as illustrated in the chart below.

The overall figure for inventive engagement is higher for Mexican farm workers because they reported significantly higher participation rates than the other focus sample in storytelling, making clothes, taking photographs, making videos, preparing traditional foods, and gardening – activities that could be referred to as *informal arts*.¹⁰⁸ It seems counterintuitive that the focus sample of Culturally-Active Latinos reported lower than average levels of inventive engagement, given that they were surveyed at Latino-oriented cultural events. Overall, the data seems to suggest that populations with low levels of educational attainment and resources can lead richly inventive lives. A positive indicator of inventive activity is whether or not cultural traditions have been passed down from generation to generation in the respondent's family (positive variance of four tenths of a standard deviation).

With respect to other demographic variables, females were somewhat more likely to report higher scores for inventive engagement than males, although this result is biased to some extent by inclusion of certain activities typically enjoyed by more females than males (e.g., design, embroider, or sew clothes, prepare traditional foods). No pattern was observed in regards to age, except that respondents in the highest age cohort (65+) reported a slightly lower level of engagement in inventive activities.

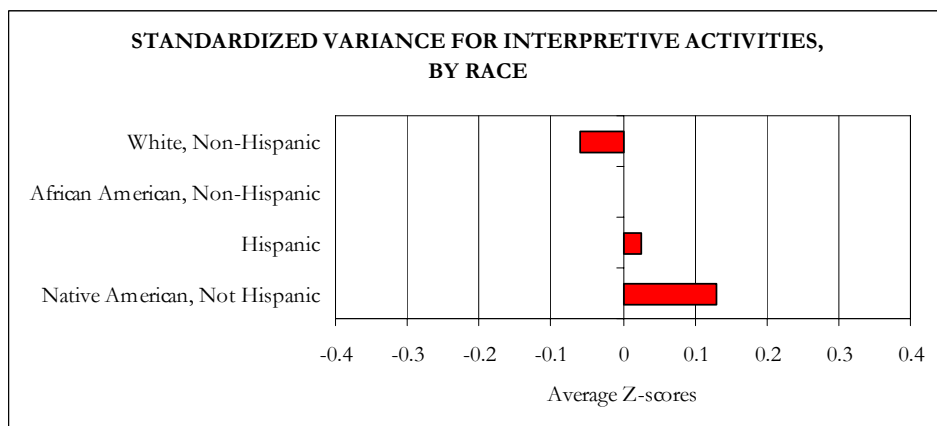
¹⁰⁷ Note that the scale on these graphs varies within this chapter and the next.

¹⁰⁸ Alvarez, Maribel. *There's Nothing Informal About It: Participatory Arts Within the Cultural Ecology of Silicon Valley*, Cultural Initiatives-Silicon Valley, 2005.



Interpretive Engagement or Arts Practice

Interpretive engagement, or arts practice, is a creative act of self-expression that brings alive and draws value from pre-existing works of art, either individually or collaboratively, or engages one in arts learning. Examples of activities in this category include ‘taking music or dance lessons’, ‘singing in a choir’, ‘acting in a play’, ‘learning crafts from friends or family members’, and ‘meeting with a book club or reading group’.



Relatively little variation in interpretive activities was observed between the race cohorts, suggesting that arts practice, as we define it, is not systemically higher or lower for any particular racial group. Although a slightly positive deviation was observed for Native Americans, this may be due in part to the fact that a portion of the sample of Native Americans was intercepted at a pow-wow in Riverside County, and therefore might be expected to report higher levels of activities such as “perform dances as part of a group” and “learn crafts from friends or family members.”

While the aggregate measure of interpretive engagement does not vary much by racial group, there are significant differences for individual activities within this category, as discussed earlier in the report, suggesting that the complexion of arts practice is quite different even though the overall level is consistent. The most interesting examples of this diversity are:

- African Americans reported higher levels of engagement in “singing in a choir”
- Whites are more likely to meet with a book club or reading group
- Hispanics reported higher levels of engagement in participatory dance activities
- Hispanics reported higher levels of engagement in quilt-making and other stitchery activities

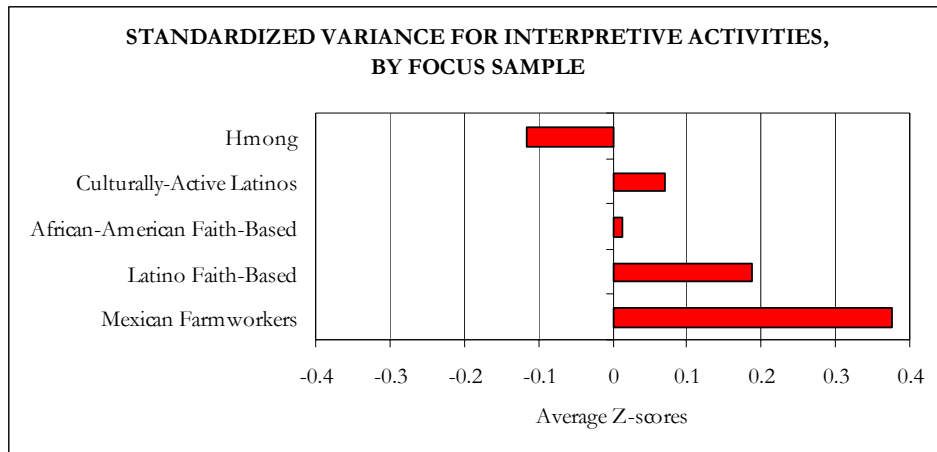
PERCENT ENGAGING IN INTERPRETIVE ACTIVITIES	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
Taking music lessons [any instrument]	3%	1%	2%	1%	0%	3%	3%	2%	1%
Playing music with your family	11%	12%	10%	13%	6%	10%	11%	7%	3%
Playing music in a group	8%	3%	4%	10%	10%	6%	3%	8%	5%
Singing in a choir	10%	26%	5%	5%	8%	6%	33%	13%	5%
Acting or helping out with theatre productions	9%	8%	4%	7%	10%	5%	5%	5%	7%
Meeting with a book club or reading group	10%	4%	3%	4%	6%	3%	4%	7%	4%
Taking dance lessons	5%	9%	10%	8%	10%	12%	11%	15%	7%
Learning dances from friends or family members	8%	21%	22%	18%	13%	24%	16%	17%	29%
Social dancing at night clubs or parties	25%	28%	42%	37%	14%	48%	23%	41%	65%
Perform dances as part of a group	3%	5%	6%	17%	3%	7%	6%	5%	28%
Taking classes in visual arts or crafts	8%	5%	4%	6%	3%	5%	5%	7%	2%
Learning crafts from friends or family members	14%	13%	13%	28%	11%	11%	14%	12%	11%
Make quilts or do any stitching or needlework	17%	8%	21%	13%	34%	13%	10%	28%	48%

Again, higher levels of variation were observed across the focus samples compared to the race cohorts. And once again, Mexican farm workers exhibit the highest above-average tendency for interpretive activities, while the Hmong sample is alone in have a below average z-score for interpretive engagement, as seen in the chart below.

While Mexican farm workers reported average or below-average rates of doing certain interpretive activities, they reported very high rates of “performing dances as part of a group” and “social dancing at night clubs or parties,” as well as stitchery, driving up their overall score for interpretive engagement.

With respect to demographics, the only factors that appear to have a systematic relationship with interpretive engagement are age and gender. The figure for respondents in the youngest age cohort (18-24) is approximately four tenths of a standard deviation higher than the figures for respondents in the cohorts between 25-54. Then, figures continue to decline with age. Overall, results suggest higher demand for active, participatory arts activities among young adults, and a need to provide adults in the 65+ age cohort with more opportunities to stay engaged in arts practice.

As with inventive engagement, the figure for interpretive engagement among females is about a third of a deviation higher than the figure for males.



Overall, what seems most significant about patterns of interpretive engagement is the overall preponderance of dance activity in relation to music, theatre and visual arts activity. Two to three times as many respondents regularly take dance lessons as take music lessons or visual arts or craft lessons 'or classes. And many more report 'learning dances from friends or family members' and 'dancing socially at night clubs or parties.' We conclude that dance plays a more vital role in the landscape of interpretive engagement than previously thought, although little nonprofit infrastructure exists to support dance activities, especially participatory dancing among adults.

Curatorial Engagement

Curatorial engagement is the creative act of purposefully selecting, organizing and collecting art to the satisfaction of one's own artistic sensibility. This is an emerging mode of engagement first identified as a significant aspect of arts participation in the 2004 Connecticut *Values Study*. Consumers have been acting as curators on their own behalf for centuries, collecting visual art, crafts and objects for the home. The internet age, however, has given rise to new ways of choosing, editing and organizing art that are engaging the next generation of arts consumers and participants.

An aspect of curatorial engagement is the "remixing" phenomenon – consumers taking a new or old piece of art and adapting, editing, sampling or re-writing it, often without the permission of the original artist. Fundamentally, this is a creative act, however exploitive. Nearly everyone knows what it means to "Photoshop" (i.e., alter) a digital image, sometimes obscuring the line between what is real and what is not. In the realm of music, digital sampling has become nearly universal in pop music. In the literary arts, the analog is fan fiction, the practice of writing fiction about characters or settings that were created by other authors. As this form of artistic expression is inherently derivative of other work, it is similar in nature to other forms of curatorial engagement.

One can argue that organizing or even editing other people's art is not necessarily a creative act. Downloading music, for example, does not require any aesthetic sensibility or knowledge of music. But organizing digital music into playlists and choosing musical selections for a CD *can* involve making aesthetic choices and *can* result in highly successful compilations of music. Similarly, simply buying a work of art does not necessarily require aesthetic prowess, although accumulating a cohesive collection of art or displaying art in an artful fashion *does* require some level of aesthetic skill. Very few cultural providers or funders recognize curatorial forms of participation as valid forms of creative expression that are worthy of support and development. Meanwhile, consumers are adrift in curatorial possibilities that could add significant meaning and value to their lives. Whose job is it to

teach children how to better organize music on their iPods? Who will help the tens of millions of digital photographers learn how to organize their photos in a way that tells a story?

Because there are only two variables in our study that are direct indicators of curatorial engagement, results here are reported in terms of percentages, as opposed to averaged z-scores.

CURATORIAL ENGAGEMENT	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong	Culturally-Active Latino	African-American Faith-Based	Latino Faith-Based	Mexican Farm-workers
Downloading Music	37%	30%	24%	25%	19%	20%	26%	16%	4%
Collecting Art or Decorations for Your Home	8%	12%	6%	21%	1%	10%	7%	3%	0%

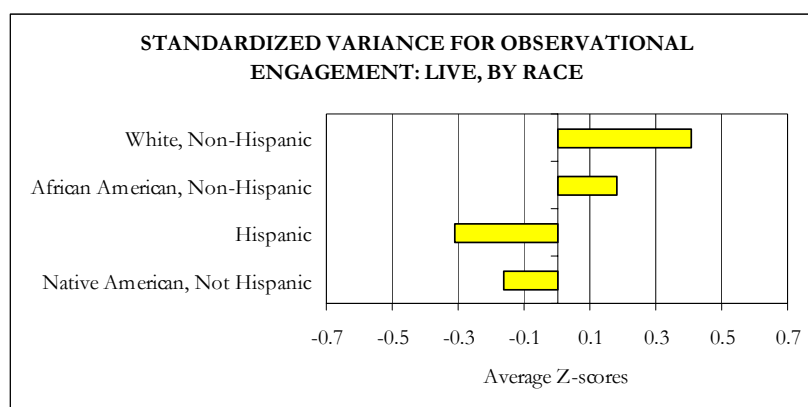
Overall, we see that downloading music is a far more pervasive activity than collecting art or decorations for the home across all racial/ethnic cohorts and focus samples except for Native Americans, who were much more likely than the other race cohorts to report that they regularly collect art or decorations. We have previously discussed the rates of engagement in downloading music and the challenges associated with lack of access to the Internet, as well as generational patterns of participation, in Part 4 of the report.

In future surveys of cultural engagement, we would like to further investigate other curatorial activities such as editing and organizing photographs, choosing computer wallpaper, collecting cell phone ring tones, and compiling music and burning CDs or making playlists.

Observational Engagement: Live Programs

Observational engagement encompasses arts experiences that one selects or consents to have, such as attending a live dance performance or visiting an art museum. Observational engagement also takes place through media-based mediums, including television, movies and the Internet. Because of the fundamentally different natures of media-based vs. live experiences, the two types of engagement are looked at separately here.

The aggregate measure of observational engagement in live programs includes attending live performances of music, dance or theatre, going to community dances, seeing praise dance in a church, and visiting art museums and galleries.



Whites and African Americans, on average, exhibit higher than average tendencies to attend live performances, while Hispanics and Native Americans exhibit below average tendencies. At almost three-quarters of a standard deviation, the difference between the mean z-scores for Whites and Hispanics is quite large, suggesting substantially different patterns of engagement with respect to this mode of participation.

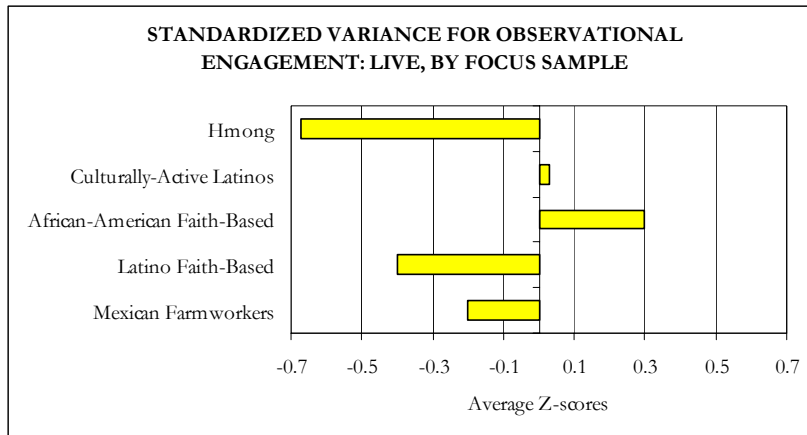
PERCENT ENGAGING IN OBSERVATIONAL: LIVE ACTIVITIES	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
Attending concerts	61%	50%	33%	33%	10%	48%	54%	20%	42%
Attending stage plays	43%	40%	20%	23%	5%	27%	45%	12%	25%
Attending musical theatre performances like Broadway shows	39%	26%	12%	16%	4%	21%	33%	6%	7%
Going to community ethnic or folk dances	8%	13%	13%	29%	13%	20%	13%	18%	28%
Seeing praise dancing in a church	6%	30%	9%	4%	6%	7%	34%	25%	19%
Attending performances by dance companies	24%	21%	9%	12%	8%	20%	25%	11%	5%
Visiting art museums or art galleries	53%	29%	21%	22%	10%	29%	28%	18%	15%

In looking at the seven individual activities underlying this mode of engagement, we see that Hispanics reported significantly lower rates of engagement than Whites and African Americans in all of the activities except for one – ‘going to community ethnic or folk dances’ (13%, the same rate reported by African Americans). Further analysis of Hispanic respondents according to their primary language spoken at home (i.e., English vs. Spanish) reveals significantly different patterns, as illustrated in the following table.

	Hispanics by Primary Language	
	English-speaking	Spanish-speaking
Attending concerts.....	39%	24%
Attending stage plays.....	22%	19%
Attending musical theatre performances	17%	4%
Going to community ethnic or folk dances.....	10%	18%
Seeing praise dancing in a church.....	6%	12%
Attending performances by dance companies	13%	5%
Visiting art museums or art galleries.....	25%	16%

This analysis allows us to see that engagement in live programs is lower for English-speaking Hispanics and still lower for Spanish-speaking Hispanics, except for ‘going to community ethnic or folk dances’ and ‘seeing praise dancing in a church’. In these cases the reverse is true. An interesting contrast is observed between rates of engagement in stage plays vs. musical theatre performances. While English-speaking Hispanics reported four times the rate of engagement in attending musicals (17% vs. 4%, respectively), Spanish-speaking Hispanics reported nearly the same rate of engagement as English-speaking Hispanics in attending live stage plays (~20%), suggesting that stage plays are substantially more accessible to Spanish-speaking Hispanics.

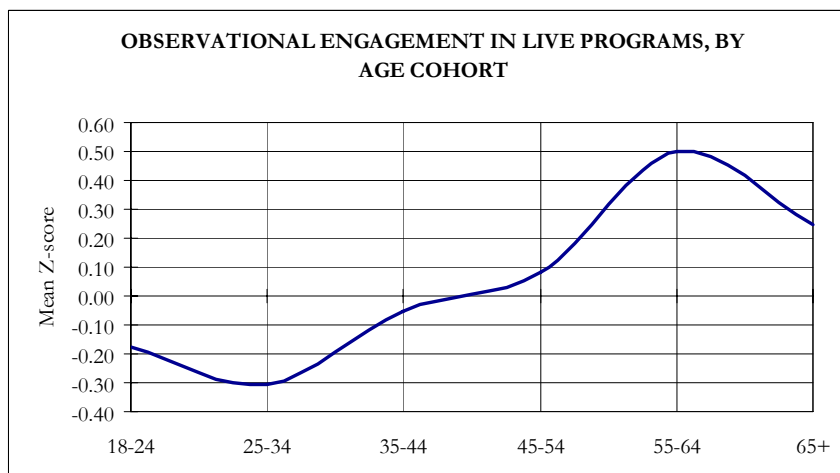
Overall, this underscores the significance of community dances and church-based cultural activities to Spanish-speaking Hispanics, and also points to the challenges faced by museums and performing arts presenters in attracting Spanish-speaking Hispanics to live performances, regardless of whether language is the primary barrier to attendance.



Respondents in the Hmong, Latino Faith-Based and Mexican farm worker focus samples reported a below-average tendency to engage in live observational activities, with the lowest figures reported by the Hmong sample. As can be seen from the table on the previous page, Hmong respondents reported significantly lower rates of engagement in all seven activities as compared to the other focus samples, with several exceptions. The highest engagement rate among Hmong respondents was reported for ‘attending community ethnic or folk dances,’ at 13%.

In contrast, respondents in the African-American Faith-Based sample exhibit an above-average tendency to engage in live programs. However, further analysis suggests that this overall figure is driven by this sample’s high rate of engagement in seeing praise dance, as opposed to having a high level of observational engagement across various performance types.

With respect to demographic factors, observational engagement in live programs varies significantly. The most remarkable patterns were found in reference to age and educational attainment, as illustrated in the charts below. Respondents in the lowest two age cohorts reported below-average observational engagement in live programs, presumably corresponding to the child-rearing years. Additional analysis reveals that respondents with any children under 18 in the household engage in live programs at a rate that is half a standard deviation below the figure for respondents without children. Above the 25-34 age cohort, engagement in live programs rises dramatically, peaking at the 55-64 age cohort and then mitigating downward somewhat for those in the 65+ cohort. Overall, results indicate that age and family lifecycle are strongly correlated with observational participation in live programs.



The relationship between observational engagement in live programs and educational attainment is even more substantial. While the correlation coefficient between age cohort and observational engagement in live programs is .218 (i.e., highly significant in a statistical sense), the figure rises to .407 for educational attainment. The overall pattern is clear: engagement in live programs rises from below-average to above-average at the 'some college' level of educational attainment, and then rises consistently for respondents with college degrees and advanced degrees.

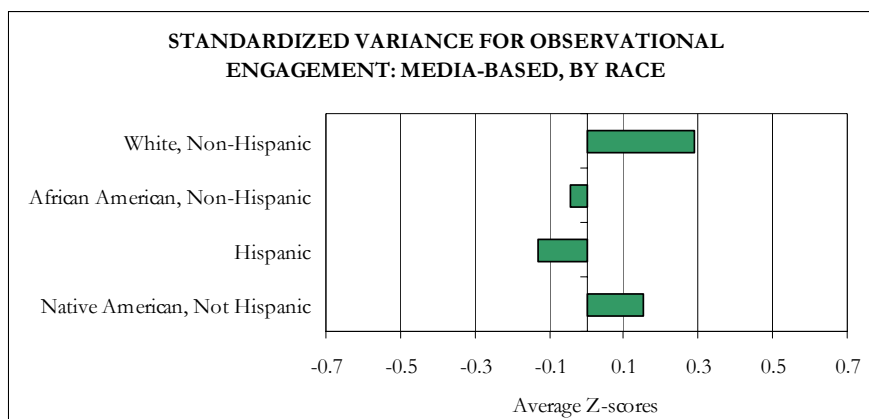
These findings are consistent with the findings of numerous other studies, including the NEA Surveys of Public Participation in the Arts, which show strong links between educational attainment and arts attendance. From a policy perspective, these results illustrate the difficulties associated with engaging certain cohorts of residents of the Inland Empire and San Joaquin Valley in live programs, especially those who are Spanish-speaking, those with lower levels of educational attainment, and those in the younger age cohorts. As discussed earlier in this section, interpretive forms of engagement are more likely to serve younger residents, and a variety of specific inventive and interpretive activities are likely to engage residents with lower levels of educational attainment.

Observational Engagement: Media-Based

Levels of engagement in the three activities that comprise this mode of observational engagement are generally high, including 'listening to music on the radio', 'reading magazines or newspapers' and 'watch movies'. As illustrated in the chart below, Whites and Native Americans have an above-average tendency to engage in these activities, while African-Americans and Hispanics both have slightly below-average tendencies to do these activities.

In regards to the three individual activities, one can see from the table below that the same basic patterns hold true for each racial/ethnic cohort, with Hispanics reporting rates of engagement roughly 10 to 20 points below the rates for White and Native Americans.

Further analysis reveals that while 78% of English-speaking Hispanics regularly listen to music on the radio, the figure falls to 61% for Spanish-speaking Hispanics, which is still high and equals the figure observed for Hmong respondents.

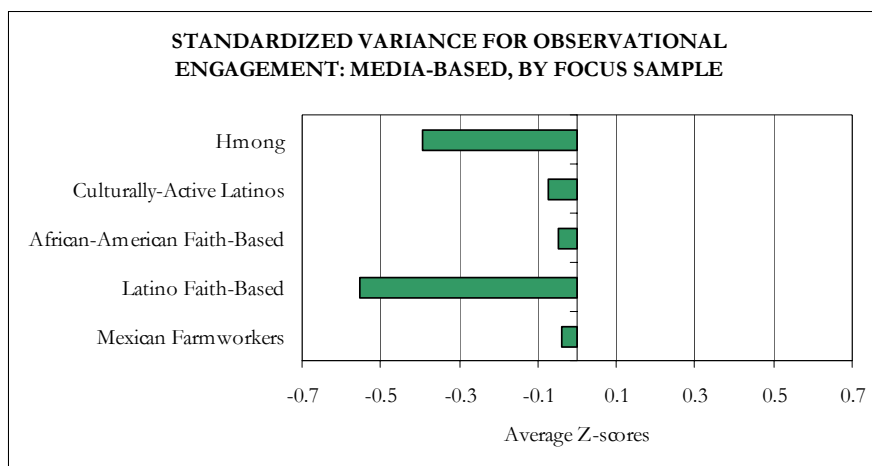


Each of the focus samples has a below average tendency for media-based observational engagement, especially the Hmong and Latino Faith-Based samples (see chart below). Of particular interest here is the 20 point gap between Mexican farm workers and the Latino Faith-Based sample in reference to

'listening to music on the radio.' On average, Mexican farm workers reported that same level of radio listening (74%) as Culturally Active Latinos who were sampled at live performing arts programs.

PERCENT ENGAGING IN OBSERVATIONAL: MEDIA ACTIVITIES	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
Listening to music on the radio	82%	73%	71%	81%	61%	74%	70%	53%	74%
Reading magazines or newspapers	85%	70%	67%	81%	46%	72%	71%	55%	78%
Watch movies	72%	64%	60%	64%	66%	58%	64%	49%	55%

The overall impression with respect to media-based engagement is its high prevalence across all cohorts and focus samples, illustrating the key role that film and mass media play in the cultural lives of residents of the Inland Empire and San Joaquin Valley.



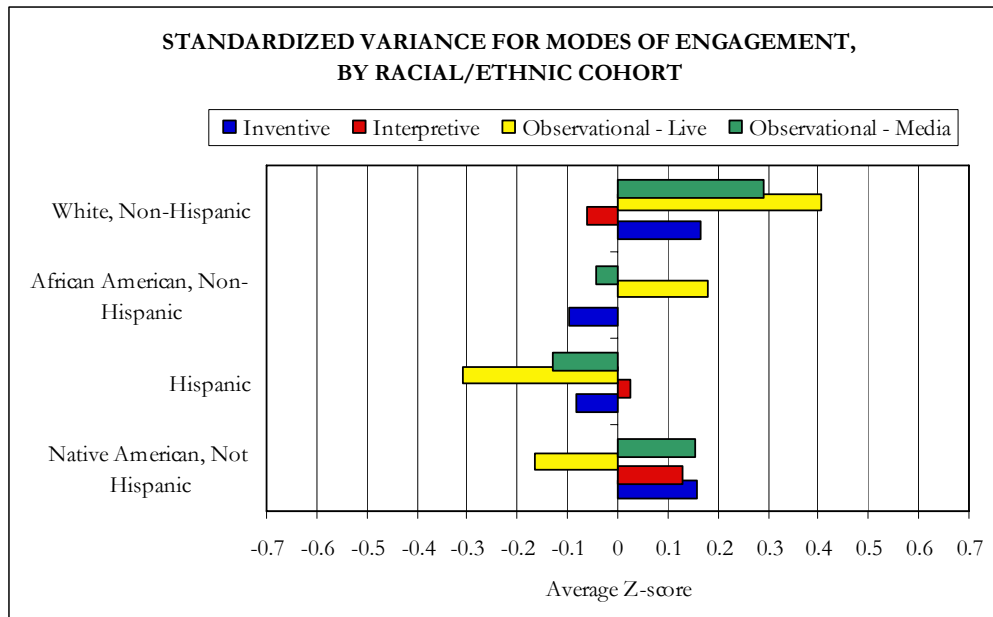
Summary and Implications

Four modes of engagement were examined: inventive, interpretive, observational – live programs, and observational – media based. The differences between these modes relates to the participant's level of creative control over the activity. Small to moderate differences were observed across the four racial/ethnic cohorts, as illustrated in the chart below. The most significant difference is the gap between Whites and Hispanics for observational engagement in live programs. For this mode of engagement, the average figure for Whites exceeds the average figure for Hispanics by three-quarters of a standard deviation. The gap is even wider for Hispanic respondents whose primary language is Spanish, although engagement in certain forms of live programs (i.e., attendance at community ethnic or folk dances, and seeing praise dancing in a church) is higher among Spanish-speaking Hispanics compared to English-speaking Hispanics.

Variations in levels of observational engagement in live programs are not just correlated with race/ethnicity, but also with age and – at a much stronger level – educational attainment. On average, respondents in the 55-64 age cohort are most likely to report engagement in live programs, while those in the 25-34 cohort are least likely. Similarly, respondents with graduate degrees are much more likely to engage in live programs, on average, compared to those with grade school and high school educations.

Whites tend to engage in inventive activities at above-average levels, but at below-average levels for interpretive activities such as 'singing in a choir' and 'learning dances from friends or family mem-

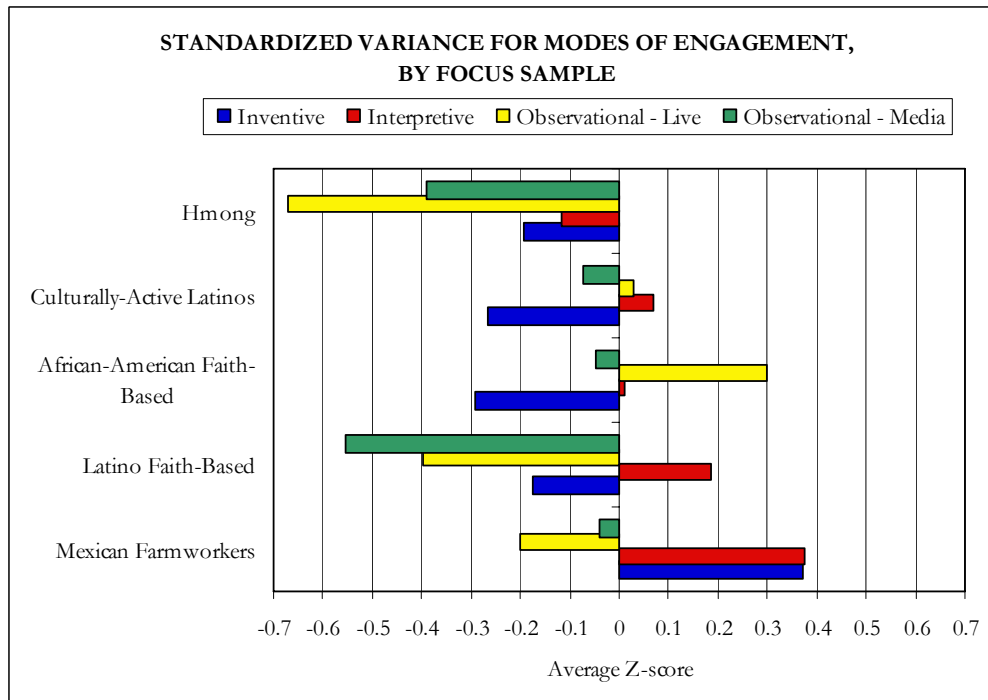
bers.' Native Americans, meanwhile, are the only race cohort to exhibit higher than average tendencies for both inventive and interpretive engagement, suggesting a tendency towards more active forms of participation. African Americans tend to report average levels of engagement except for an above-average tendency to engage in live programs. This variance, however, is largely driven by a very high figure for 'seeing praise dancing in a church'.



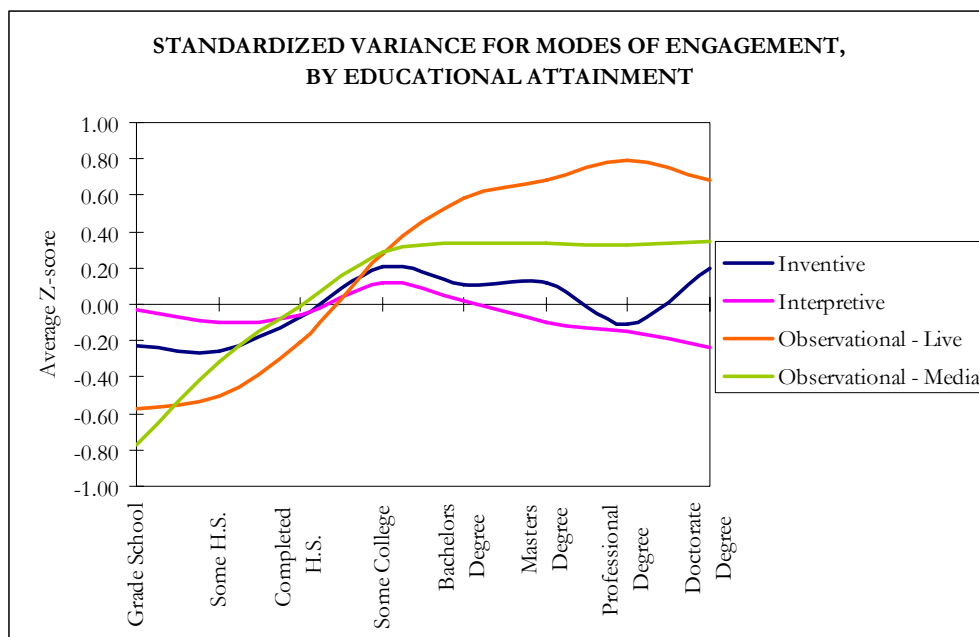
The composite mean values for inventive and interpretive engagement in the chart above, however, do not tell a complete story. For example, Hispanics reported high levels of engagement in some inventive activities (storytelling, sewing clothes, preparing traditional foods), but their relatively low levels of engagement in writing activities more than offset these other gains, resulting in a below-average composite score. Meanwhile, the above-average composite figure for Whites can be attributed to relatively higher rates of engagement in 'other writing for business or pleasure,' 'writing in a journal, diary or blog,' and 'making other crafts.'

Overall, we found comparable levels of engagement in inventive and interpretive activities across the racial/ethnic cohorts, although the complexion of activity underlying these composite scores is quite diverse. Engagement in live programs is much more likely among Whites compared to Hispanics, suggesting that efforts among funders and cultural providers to support the cultural life of Hispanics should emphasize the inventive and interpretive modes of engagement, as well as media-based activities such as listening to music on the radio.

More remarkable variations in the modes of engagement were observed across the focus samples, as illustrated in the chart below. For example, Hmong respondents tend to engage in all modes at below-average levels, especially the two forms of observational engagement. Respondents in the Latino Faith-Based and Mexican farm worker samples tend to have below-average levels of observational engagement, both of live programs and media-based. One of the more interesting observations in this analysis is the relatively high level of inventive engagement observed among Mexican farm workers, especially storytelling, making clothes, taking photographs, making videos, preparing traditional foods, and gardening. A positive indicator of inventive activity is whether or not cultural traditions have been passed down from generation to generation in the respondent's family.



What can be done to encourage people of all cultural backgrounds to pass along cultural traditions to their families, friends and neighbors? What incentives can be put in place to encourage more people to tell their stories through spoken word, photography, recipes for traditional foods, flower arranging, crafts and decorations? Whose job is it to identify more cultural role models in urban neighborhoods and rural areas, and reward them for encouraging and nurturing creative life in their communities? These questions speak to issues of cultural literacy, the foundation of other forms of engagement.



As illustrated in the chart above, the findings seem to suggest that adults with lower levels of educational attainment and resources engage in inventive and interpretive cultural activities at rates that are similar to those of more highly resourced adults, although much of this activity occurs ‘off the radar map’ of the nonprofit arts infrastructure. As a result, much of this activity is invisible and goes unacknowledged and unsupported by the infrastructure of cultural providers and funders. Historically, much of the public and private investment in culture has been directed towards observational engagement. Our results illustrate, however, that inventive and interpretive activities – the modes of engagement in which the individual has a larger amount of creative control – also serve vital roles in the creative lives of Inland Empire and San Joaquin Valley residents and merit significant support.

PART 6: VECTORS OF ENGAGEMENT

While the previous section explores the results in terms of mode of engagement (i.e., the level of creative control exercised by the individual over the activity), this section explores six other dimensions or “vectors” of engagement that transcend discipline and mode. Generally, these are groupings of creative activities based on the settings and social contexts in which they occur. The six vectors of engagement are:

1. Family-Based Engagement - arts activities done in a family context
2. Faith-Based Engagement - arts activities that occur in the context of faith or in a place of worship
3. Heritage-Based Engagement - arts activities that express or celebrate an individual's cultural heritage
4. Engagement in Arts Learning - arts activities involving acquisition of skills, regardless of discipline
5. Engagement At Arts Venues - music, dance, theatre and visual arts activities that occur in purpose-built arts facilities
6. Engagement At Community Venues - arts activities that occur in informal or community settings such as outdoor venues, restaurants and coffee shops, and schools

The specific activities included in each vector and the weights given to each variable may be found in the Appendix 2.

The comparative analyses that follow use measures of standardized variance (i.e., z-scores) to examine how much each race cohort, focus sample, or other grouping of respondents differs from the average level of participation in such activities. Similar to the indexes discussed in the previous section, composite scores for each vector were calculated for each respondent, as well as a grand mean for all respondents. Responses were then standardized in relation to the grand mean, enabling analysis of deviations from that mean by racial/ethnic cohort, focus sample, and other groupings of respondents.¹⁰⁹

In general, the six vectors of engagement allow us to examine specific patterns of cultural activity that might not be evident from the typical disciplinary analysis, or even from the analysis by mode. Our hope here is to shed new light on different aspects of cultural engagement that might otherwise go unrecognized and to underscore the important roles that social context and setting play in shaping patterns of cultural engagement.¹¹⁰

Family-Based Engagement

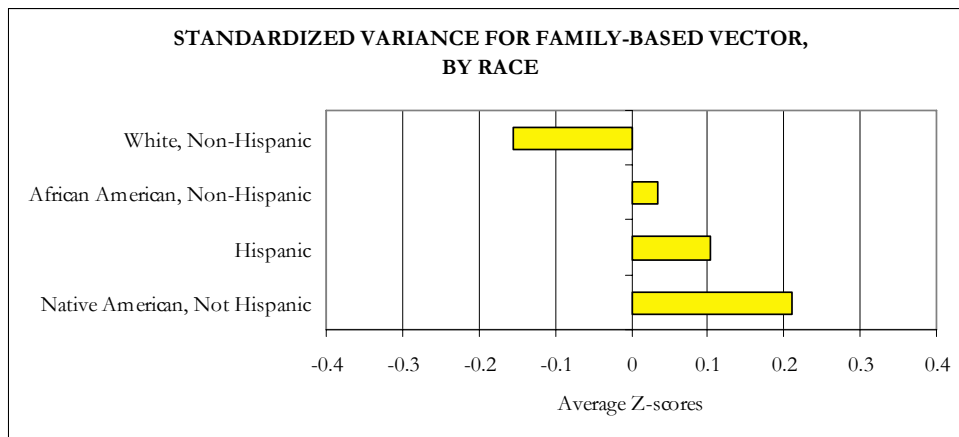
The family-based engagement vector explores activities that occur in a family setting. This includes playing music with family, acting out stories with family, learning dances and crafts from family, as well as each measure that specifically asked about the home as a setting for music, dance, theatre, and

¹⁰⁹ Note that the scales vary in some of the graphs presented in this chapter.

¹¹⁰ Stern, Mark J., Susan C Seifert and Domenic Vitiello. *Migrants, Communities & Culture*. January 2008, <http://www.trfund.com/resource/downloads/creativity/Migrant.pdf>

visual arts activities. In calculating the composite score for family-based engagement, the values of the variables for home as a setting were down-weighted in order to lessen the effects of upward bias that might result from home-based activities that do not involve other family members (e.g., solitary activities, or activities done with non-family individuals).

Overall, results show only small differences across the race cohorts, as illustrated in the chart below, with Native American respondents reporting the highest tendency for family-based engagement, followed by Hispanics. On average, Whites were observed to have a slightly below-average tendency for family-based engagement.

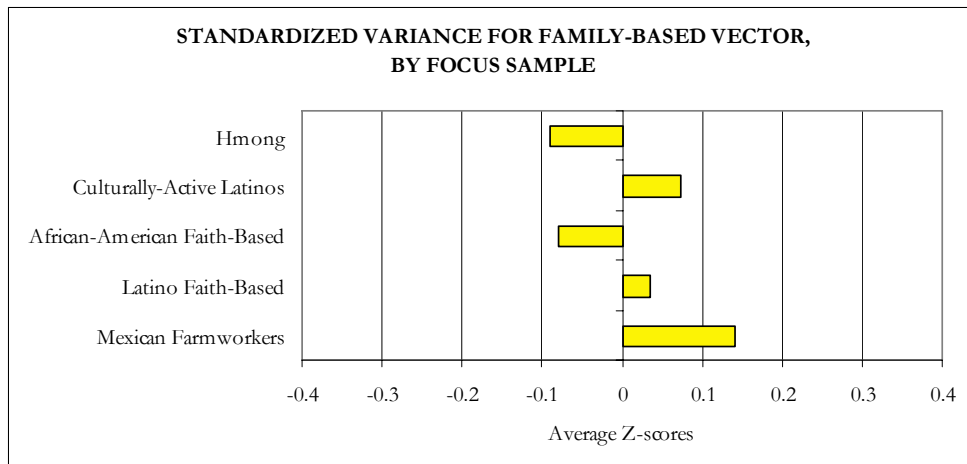


Figures for the individual components of the family-based engagement vector are reported in the following table. The most striking differences relate to increased frequency of regular engagement in 'learning dances from friends or family members' among Hispanics and African Americans in relation to Whites (22% and 21% vs. 8%, respectively). Similar gaps were observed for 'act out stories about your family, your heritage, or your faith' (12% for Hispanics and African Americans vs. 5% for Whites).

PERCENT ENGAGING IN FAMILY-BASED ACTIVITIES	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
Playing music with your family	11%	12%	10%	13%	6%	10%	11%	7%	3%
Act out stories about your family, your heritage, or your faith	5%	12%	12%	8%	20%	13%	13%	24%	12%
Learning dances from friends or family members	8%	21%	22%	18%	13%	24%	16%	17%	29%
Learning crafts from friends or family members	14%	13%	13%	28%	11%	11%	14%	12%	11%
Home cited as a setting for music activities	74%	65%	69%	73%	52%	66%	62%	51%	72%
Home cited as a setting for theatre activities	7%	14%	12%	7%	21%	13%	11%	12%	9%
Home cited as a setting for dance activities	18%	38%	47%	42%	21%	49%	34%	45%	64%
Home cited as a setting for visual arts & crafts activities	56%	44%	49%	64%	54%	42%	35%	48%	48%

In regards to the home as a setting for arts activities, the most pronounced difference was observed with respect to dance activities. Hispanics were two and a half times as likely as Whites to report the home as a setting for dance activities (47% vs. 18%, respectively). Native Americans were most likely of all cohorts to report the home as a setting for visual arts and crafts activities, and were twice as likely as any other cohort to report that they regularly 'learn crafts from friends or family members,' thus resulting in the highest positive variance on this vector of any cohort.

Only small average variations were observed across the focus samples, as illustrated in the chart below. Each of the Hispanic focus samples – Culturally Active Latinos, Latino Faith-Based and Mexican Farm Workers – shows an above average tendency for family-based activities. This reinforces earlier findings that these three focus samples also have the highest participation rates for practicing cultural traditions and passing down traditions from generation to generation – traditions that have family at their core.



As one might hypothesize, further analysis suggests that respondents in households with at least one child under the age of 18 tend towards family-based engagement, on average, at a rate that is three-tenths of a deviation above the rate for respondents with no children in the household. Family-based engagement is also four-tenths of a deviation higher for respondents who report that cultural traditions have been passed down from generation to generation in their family. Unlike some other modes and vectors of engagement, however, family-based engagement does not increase with educational attainment, but holds steady across all the education cohorts.

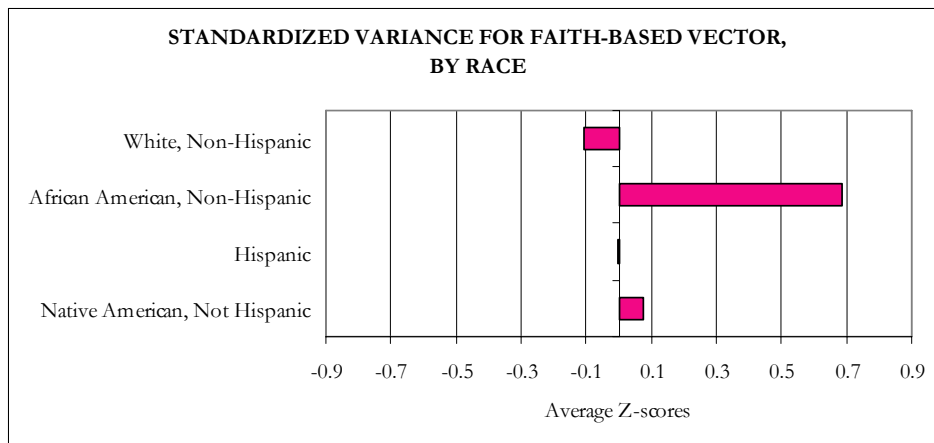
Faith-Based Engagement

The faith-based engagement vector provides a measure of arts activity that occurs in the context of faith or in a place of worship. The variables that comprise this vector include both behavioral and attitudinal measures, including if the respondent ‘sees praise dancing in a place of worship’ on a regular basis, if the respondent identified ‘place of worship’ as a setting for music, dance, theater or visual arts activities, and an attitudinal variable relating to the extent to which the respondent feels that his or her ‘religious or spiritual beliefs influence the cultural activities that you do’. Results for the four racial/ethnic cohorts appear in the chart that follows.

It should be noted that the design of this vector favors respondents who are more likely to see praising dancing in a place of worship. Results for this vector would have been different, for example, if other church-based activities had been measured, such as listening to classical music in a place of worship, or watching bible stories acted out in a place of worship.

Results are intuitive. As might be expected, the African American race cohort is anomalous in comparison to the other cohorts on this vector. As noted earlier in the study, ‘seeing praise dancing in a place of worship’ is a regular activity for nearly a third of African American respondents. In fact, it is the dominant form of dance participation among African Americans in the sample. Moreover, the

high correlation between African Americans, seeing praise dance in a place of worship, and citing places of worship as a setting for dance activities compounds this difference and biases this vector towards African Americans and, to a lesser extent, Hispanics.



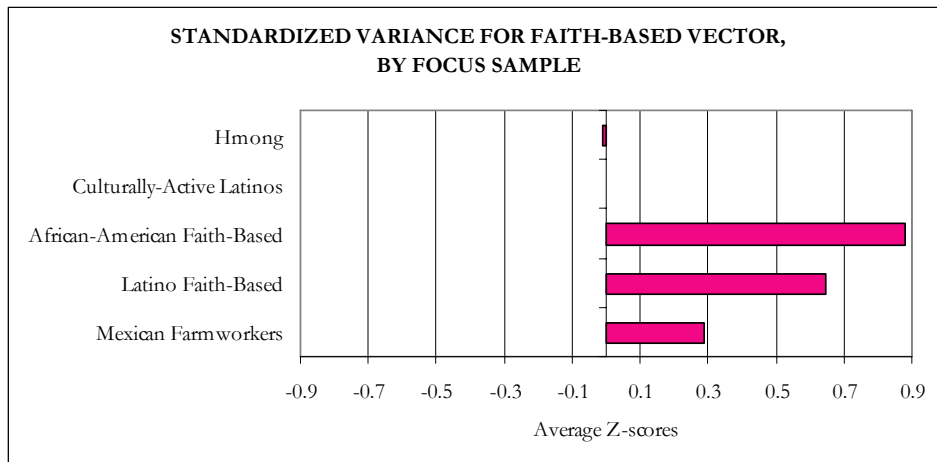
To understand the extent of this bias, further analysis was conducted. Removing ‘seeing praise dancing in a place of worship’ from the measure results in an almost .10 reduction in African Americans’ standardized variance; the other cohorts do not change. This sensitivity analysis suggests that ‘seeing praise dancing in a place of worship’ and citing places of worship as a setting for dance activities leads to some double-counting. Removing ‘seeing praise dancing in a place of worship’ from the measure, however, still leaves African American respondents at roughly ~.6 standard deviations above average, still far above the other cohorts. We therefore conclude that faith-based engagement is much more prevalent among African Americans compared to Whites, Hispanics and Native Americans, despite the bias in this measure towards those who see praising dancing.

PERCENT ENGAGING IN FAITH-BASED ACTIVITIES	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
See praise dancing in a place of worship	6%	30%	9%	4%	6%	7%	34%	25%	19%
Place of worship is cited as a setting for music activities	29%	47%	17%	15%	15%	18%	56%	28%	6%
Place of worship is cited as a setting for theatre activities	8%	19%	9%	9%	6%	12%	25%	18%	13%
Place of worship is cited as a setting for dance activities	6%	21%	7%	11%	4%	4%	17%	20%	18%
Place of worship is cited as a setting for visual arts & crafts activities	5%	6%	5%	9%	3%	3%	9%	14%	4%

Some interesting patterns are noted in the individual behavioral measures that contribute to the faith-based vector, as reported in the table above. Nearly half of all African American respondents (47%) cited places of worship as a setting for music activities, suggesting the large role that religion plays in the musical lives of African Americans in the Inland Empire and San Joaquin Valley. This is over twice the figure for places of worship as a setting for dance activities (21%) and theatre activities (19%) among African Americans. Thus, music is by far the dominant arts discipline experienced in places of worship.

Nearly three in ten White respondents cited places of worship as a setting for music activities, a figure significantly below the 47% for African Americans, but still a high figure for any activity. Hispan-

ics, in contrast, were substantially less likely to report doing music activities in places of worship (17%).



Among the focus samples, the high variance of the African-American Faith Based sample here underscores the correlations discussed above. Intuitively, we would expect the Latino Faith Based sample to exhibit a higher tendency for faith-based activities, which they do, as well as Mexican farm workers, who were as likely as respondents in the African American Faith Based sample to cite places of worship as a setting for dance activities (18% vs. 17%, respectively). It is somewhat counterintuitive, however, that only 6% of Mexican farm workers cited places of worship as a setting for music activities (i.e., a third of the rate of dance activities). This merits further investigation.

DO YOUR RELIGIOUS OR SPIRITUAL BELIEFS INFLUENCE THE CULTURAL ACTIVITIES THAT YOU DO?	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 143	Culturally-Active Latinos n = 326	African-American Faith-Based n = 135	Latino Faith-Based n = 119	Mexican Farmworkers n = 99
A lot	18%	37%	35%	48%	44%	37%	41%	57%	56%
A little	30%	29%	34%	26%	42%	34%	30%	30%	33%
Not at all	53%	34%	32%	26%	14%	30%	29%	14%	11%
TOTAL	100%	100%	100%	100%	100%	100%	100%	100%	100%

Results for the attitudinal question included in this vector are reported in the table above. Here we can see what could be described as the heavy influence of faith on the choices that many respondents make about cultural activities, particularly respondents of color. A third of African American and Hispanic respondents indicated that their religious or spiritual beliefs influence the cultural activities that they do 'a lot'. The figure rises to 48% for Native Americans, but falls to 18% for Whites.

In general, the data suggest that religious and spiritual beliefs serve as a filter for cultural choice among a substantial percentage of residents, and that places of worship play a critical role in the overall cultural life of the two regions explored in this study, especially among people of color. Further analysis suggests that faith-based engagement is more likely among respondents with lower levels of educational attainment, and among respondents with children.

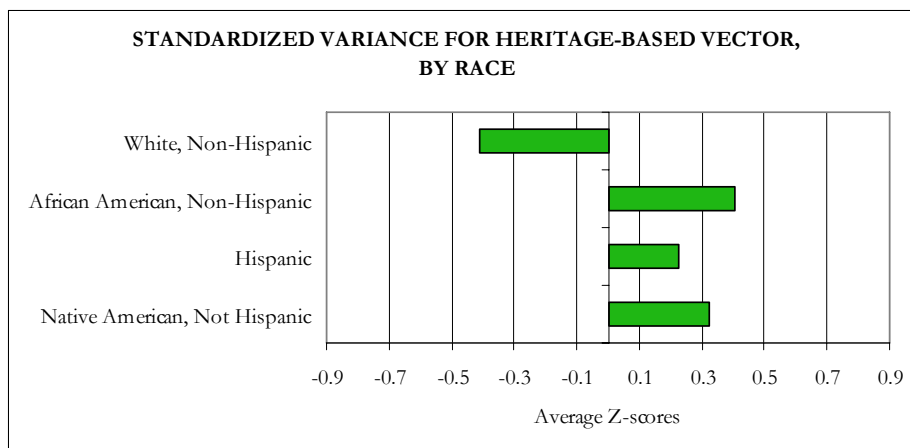
Heritage-Based Engagement

The heritage-based engagement vector provides a measure of activity that serves to celebrate or sustain a cultural heritage or ethnic identity. This measure aggregates five attitudinal and behavioral variables including:

- if the respondent regularly attends concerts of ethnic or traditional music
- if the respondent regularly ‘acts out stories about your family, faith or heritage’
- if the respondent participates in ‘community cultural events that celebrate your own heritage’
- if the respondent ‘takes a strong interest in the artistic legacy and cultural heritage of my ancestors’
- if the respondent currently ‘practices any cultural traditions in music, dance, storytelling, craft-making or prepare foods that represent your heritage’

It is important, we feel, to take stock of heritage-based engagement, particularly in the two regions of California selected for this study, given the large and growing percentages of residents who are either immigrants or who are likely to identify with one or more cultures outside of the United States.

Results for the four racial/ethnic cohorts and five focus samples appear below, and reveal a clear pattern. Among the racial/ethnic cohorts, Whites exhibit a below-average tendency for heritage-based engagement, while African Americans, Native Americans and Hispanics all exhibit an above-average tendency, suggesting that heritage-based engagement is a key aspect of the cultural lives of these respondents. The difference between the average figures for Whites and African Americans is especially large ($\sim .8$ of a standard deviation).



It is interesting to note that the figures for heritage-based engagement are higher on average for African Americans than Hispanics, despite the fact that Hispanics are much more likely than African Americans to attend concerts of ethnic or traditional music (59% vs. 29%, respectively). As can be seen in the table below, African Americans reported significantly higher levels of activity than Hispanics in “participating in community cultural events that celebrate my own heritage” (54% vs. 38%, respectively). Perhaps African Americans are better able to access these types of community events, or perhaps they attach more importance to them.

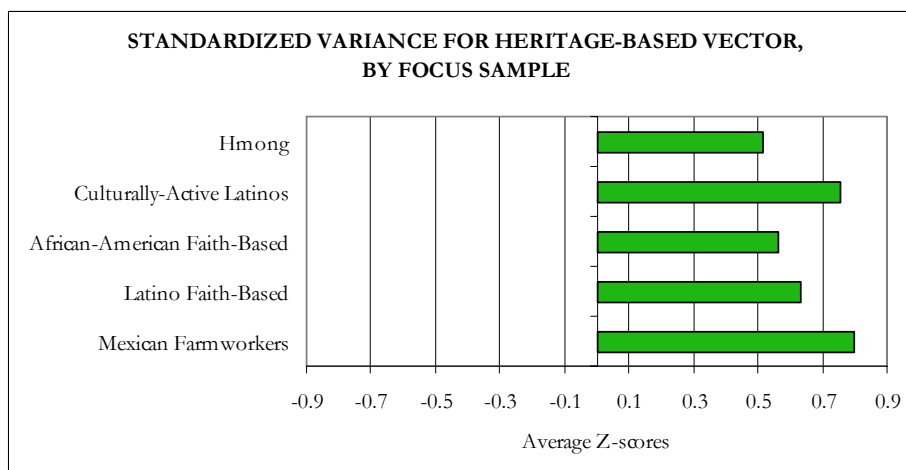
Of particular note is the finding that more African Americans than Hispanics ‘take a strong interest in the artistic legacy and cultural heritage of my ancestors’ (68% vs. 47%). This causes us to revisit some of the issues discussed in Part 3 relating to cultural heritage, practice of cultural traditions and desire to assimilate. It seems that many Hispanics who are likely to have deep roots in Mexican culture are less likely than African Americans, most of whom have been in the U.S. for many generations, to say that they take a strong interest in the artistic legacy and cultural heritage of their ancestors. Among Hispanics, this should not necessarily be interpreted as a rejection of their cultural roots, but, perhaps, as a reflection of their emphasis on living cultural traditions, as opposed to ancestral traditions.

While we might have hypothesized a higher figure for Hispanics, African Americans and Hispanics were equally likely to report that they practice ‘cultural traditions in music, dance, storytelling, craft-making or preparing traditional foods’ that represent their heritage (59% vs. 60%, respectively).

PERCENT ENGAGING IN HERITAGE-BASED ACTIVITIES	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
Attend concerts of ethnic or traditional music (% of those who reported that they "regularly" attend concerts of any type)	18%	29%	59%	26%	73%	85%	17%	64%	95%
Act out stories about your family, your heritage, or your faith	5%	12%	12%	8%	20%	13%	13%	24%	12%
Participates in “community cultural events that celebrate your own heritage”	18%	54%	38%	50%	67%	53%	58%	50%	80%
I take a strong interest in the artistic legacy and cultural heritage of my ancestors (% who "Agree A Lot")	32%	68%	47%	56%	51%	68%	79%	56%	48%
Do you practice any cultural traditions in music, dance, storytelling, craft-making or prepare foods that represent your heritage?	33%	60%	59%	63%	67%	68%	64%	73%	83%

Heritage-based engagement is even stronger, on average, for all of the focus samples, ranging from Hmong (.5 deviations above the mean) to Mexican farm workers (.8 deviations above the mean). The African American Faith Based focus sample also reported high levels of heritage-based engagement, as well as the Latino Faith Based focus sample.

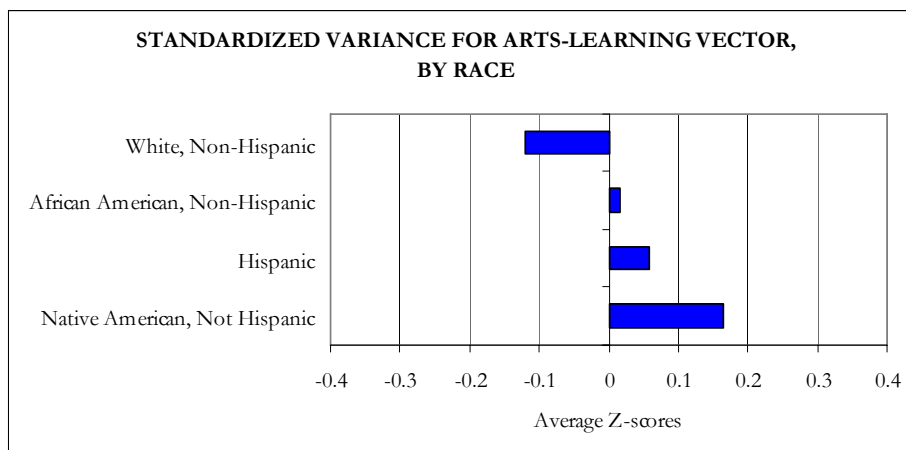
Further insight can be gained by contrasting levels of family-based and heritage-based engagement. There appears to be a positive association between these two types of engagement among the four racial/ethnic cohorts and among the focus samples. However, there are two exceptions: Hmong and African American Faith-Based. Both of these samples are above-average for heritage-based engagement, but below-average for family-based engagement. This suggests that heritage-based engagement for these communities may be more community-based as opposed to family-based.



Overall, results from the analysis of the heritage-based engagement vector suggest that African Americans have a strong sense of their cultural heritage and that they value heritage-based engagement, on average, as much or more than Hispanics. Further analysis indicates that heritage-based engagement is somewhat stronger among females compared to males, and among respondents with children in the household compared to those with no children. Moreover, heritage-based engagement was found to increase somewhat with length of residence in a given community. Finally, we observe that heritage-based engagement is significantly higher among respondents with lower levels of educational attainment – with a gap of .5 deviations separating respondents with grade school educations vs. Bachelors degrees.

Engagement in Arts Learning

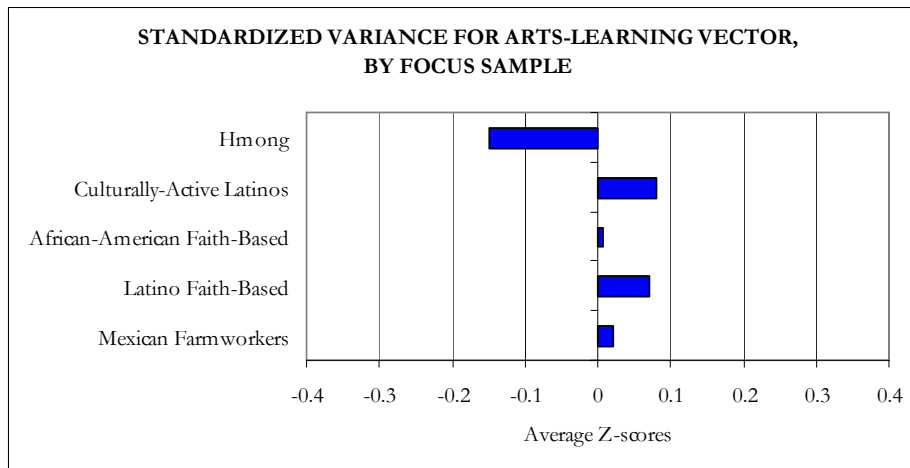
The arts learning vector measures the level at which a respondent is actively acquiring artistic skills, either formally or informally. The measure draws on a stricter sub-set of the activities included in the interpretive mode of engagement measure discussed in the previous chapter, and is constructed from five measures of active learning across the disciplines. In calculating scores for the arts learning vector, formal learning activities and informal learning activities in dance and visual arts were weighted equally so as not to privilege arts learning activities that cost money or require certain language skills.



In general, we did not find significant differences across either the racial/ethnic cohorts or the focus samples, as illustrated in the two charts above and below. The figure for Native Americans is slightly higher than the figures for the other cohorts, which relates to this community's higher emphasis on informal learning from family and friends, both in dance and visual arts and crafts.

PERCENT ENGAGING IN ARTS LEARNING ACTIVITIES	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non- Hispanic	African- American, Non- Hispanic	Hispanic	Native American, Non- Hispanic	Hmong n = 145	Culturally- Active Latinos n = 363	African- American Faith- Based n = 149	Latino Faith- Based n = 122	Mexican Farm- workers n = 103
Taking music lessons [any instrument]	3%	1%	2%	1%	0%	3%	3%	2%	1%
Taking dance lessons [any style of dance]	5%	9%	10%	8%	10%	12%	11%	15%	7%
Learning dances from friends or family members	8%	21%	22%	18%	13%	24%	16%	17%	29%
Taking classes in visual arts or crafts	8%	6%	4%	6%	3%	5%	5%	7%	2%
Learning crafts from friends or family members	14%	13%	13%	28%	11%	11%	14%	12%	11%

Among the focus samples, Hmong is the only sample with a below-average overall figure for engagement in arts learning (see chart below). The variance is minimal, however, so no strong conclusion should be made about differences between the focus samples. The most interesting observation across the focus samples is the high figure for 'learning dances from friends or family members' among Mexican farm workers (29%), which is consistent with generally higher levels of informal dance activity observed among all Hispanics, especially compared to Whites.



With respect to demographic variables, the tendency to engage in arts learning activities was found to be much stronger among respondents in the 18-24 age cohort, presumably because some of them may still be in high school or college. The figure then levels off through the middle age cohorts, and then drops off somewhat in the 65+ cohort, suggesting the challenges associated with keeping older adults engaged in arts learning. Also, females were found to have a higher tendency to engage in arts learning (about .3 deviations above the figure for males), and respondents with very low and very high levels of educational attainment were found to have lower levels of engagement in arts learning compared to those with moderate education levels.

Overall, the data suggest that engagement in arts learning is minimally influenced by cultural context, with the exception of learning to dance, which is substantially more popular among Hispanics compared to Whites. Otherwise, age and gender are more closely related to engagement in arts learning, with younger females exhibiting the highest tendency.

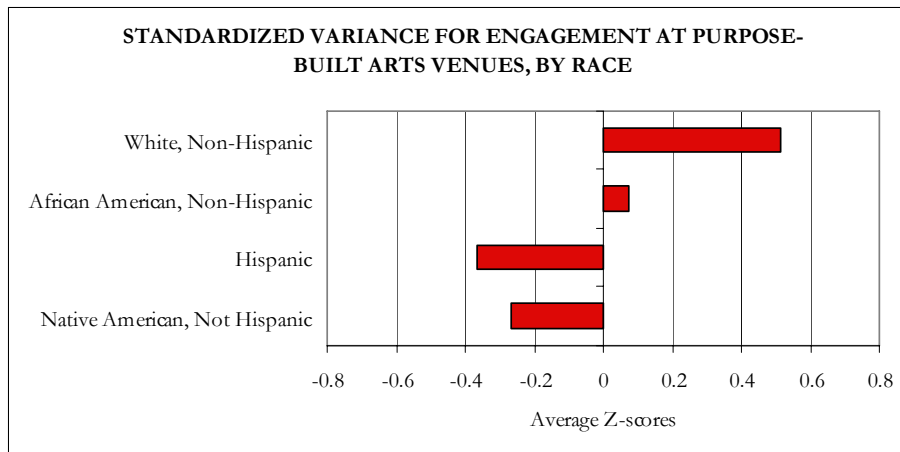
Engagement at Arts Venues

Another vector of engagement relates to use of purpose-built arts venues. This vector draws on a sub-set of four variables used in the questions about settings used for cultural activities, specifically the incidence of use of 'theatres or concert facilities' for music, dance or theatre activities, and incidence of use of 'museums or galleries' for visual arts or crafts activities. The goal of this vector is to allow us to see clearly who accesses purpose-built arts facilities in the Inland Empire and San Joaquin Valley.¹¹¹

¹¹¹ Note that we do not know which specific activities respondents do in these venues, only that they cited them as places where music, dance, theatre or visual arts activity takes place. The observational mode of engagement in live performance discussed in the previous chapter covers live attendance behaviors without respect to specific venues.

With respect to race/ethnicity, the chart below tells a clear story. On average, Whites engage at arts venues at a level .5 deviations above the mean for all respondents. The gap between Whites and Hispanics is greatest, at nearly .9 deviations above the mean, suggesting very different patterns of use among these two populations.

African Americans, on average were observed to have slightly above average tendency to use purpose-built arts facilities, while Native Americans were observed to have below average tendency.



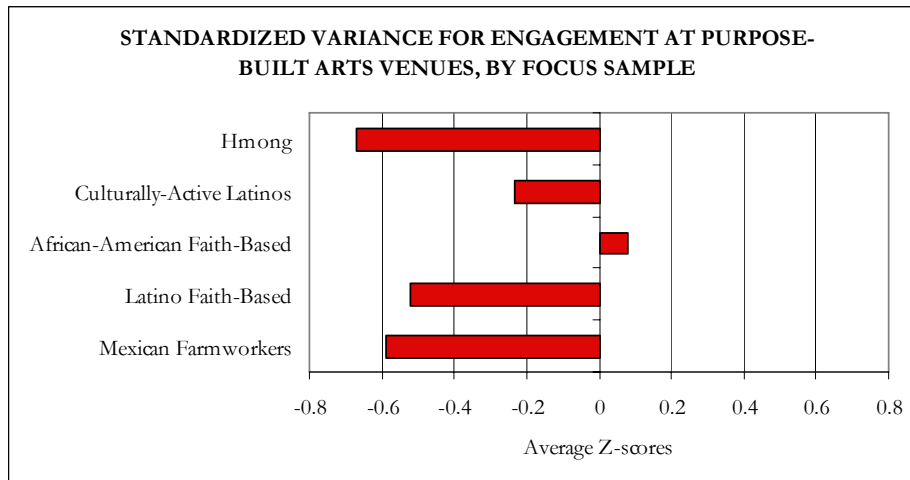
As can be seen from the table below, Whites reported significantly higher levels of use of conventional arts facilities across all four disciplines – at a rate that is approximately three times the rate of Hispanics. Across the focus samples, use of arts facilities is extremely low for Hmong respondents and Mexican farm workers (except for music), and much higher for respondents in the African American Faith Based (especially for theatre) and Culturally Active Latino samples.

PERCENT ENGAGING AT PURPOSE-BUILT ARTS VENUES	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
Music: At a Theatre or Concert Facility	53%	30%	18%	26%	6%	22%	34%	10%	17%
Theatre: At a Theatre or Concert Facility	48%	43%	18%	21%	6%	28%	48%	10%	2%
Dance: At a Theatre or Concert Facility	18%	10%	6%	4%	1%	5%	7%	2%	2%
Visual Arts: At a Museum or Gallery	44%	26%	14%	17%	4%	17%	20%	15%	8%

It is important to recognize that lower rates of use of arts facilities observed among some of the focus samples may be attributed, in part, to factors such as distance from the venues, mobility, cost, availability of information and other factors. Thus, we must be careful not to conclude from the data that Hispanics and other populations of color would or would not use arts facilities more often if presented with more opportunities, only that they use them at significantly lower rates. The larger question, from a policy standpoint, is what types of facilities are most likely to engage these populations in meaningful cultural experiences in their neighborhoods and communities.

The pattern observed for this vector is similar to the pattern seen for the observational mode of engagement discussed in the previous chapter, which is based on reported attendance behaviors irrespective of setting, and which corroborates the findings here. An opposite pattern is observed between the vector for engagement in arts venues and results for the interpretive mode of engagement (i.e., arts practice) discussed in the previous chapter. This indicates that purpose-built arts venues tend to be places where people observe the arts, but do not practice the arts, and exemplifies the

stereotype that some communities may have about who goes into arts venues and the expected behavior: observe, but do not participate. Meanwhile, data from other sections of the report indicate that Hispanics and other populations of color are more likely to be active in informal and participatory forms of engagement. Average figures for engagement at arts venues across the focus samples, illustrated in the chart below, further support this notion.



With respect to demographics, a close correlation was observed with respect to both age and educational attainment, with use of arts venues increasing dramatically as both age and educational attainment rise. The gap between respondents with grade school educations and those with Master's Degrees is over 1.5 deviations. Also, use of arts venues is higher for respondents without children. Among respondents in the 25-44 age cohort (i.e., child-raising years), the gap in engagement for this vector is half a deviation.

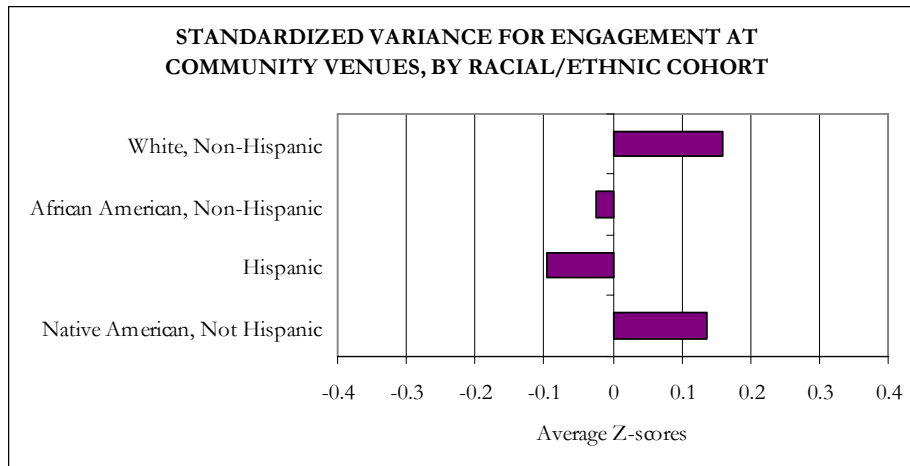
Language may also be a factor. Among Hispanics, those whose primary language is English reported an average deviation from the mean for this vector of -.2, while those whose primary language is Spanish reported an average deviation from the mean of -.6.

Engagement at Community Venues

This vector of engagement relates to engagement in non-arts-specific, more community-based venues. The measure compiles responses given for the use of parks and outdoor settings; restaurants, bars and coffee shops; and community centers as venues for activities in all four disciplines. Note that this definition does not include places of worship, which we consider conventional venues for cultural activities and which are included in the faith-based vector.

As seen in the chart below, standardized variances for the racial/ethnic cohorts are minimal, with standard deviations in the range of +/- .1 deviations. This suggests that each cohort has similar tendencies to use community venues for cultural activities. Further examination of the underlying figures contributing to this vector reveals a bit more context, as seen in the table below. Whites are three times more likely to use outdoor settings for music vs. dance activities (30% vs. 9%), while African Americans are almost equally likely to use outdoor settings for music and dance (18% vs. 15%). Nearly a quarter of Hispanics indicated that they use restaurants, bars and night clubs as places for doing dance activities (24%), the highest of all cohorts. Among Whites, community centers are most

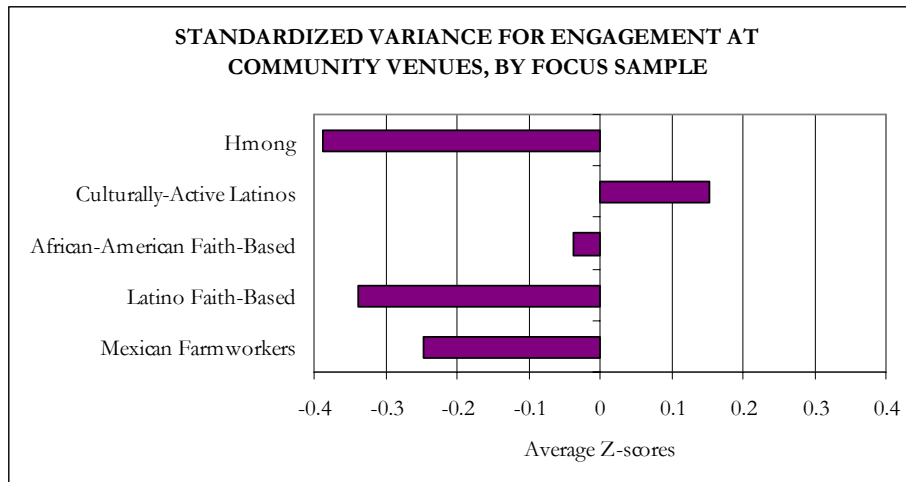
likely to be a setting for theatre activities (17%), which compares to just 8% for Hispanics, on average.



More variation is observed between the focus samples. On average, all samples except Culturally-Active Latinos have below-average tendency to use community venues for cultural activities (see chart below). One might infer that these populations have limited access to these types of venues, that the cultural activities they enjoy are less likely to occur in these settings, or that they may feel marginalized from these spaces even though some of them are very accessible (e.g., parks, bars, coffee shops). An exception is that 29% of Mexican farm workers reported using outdoor settings for dance activities.

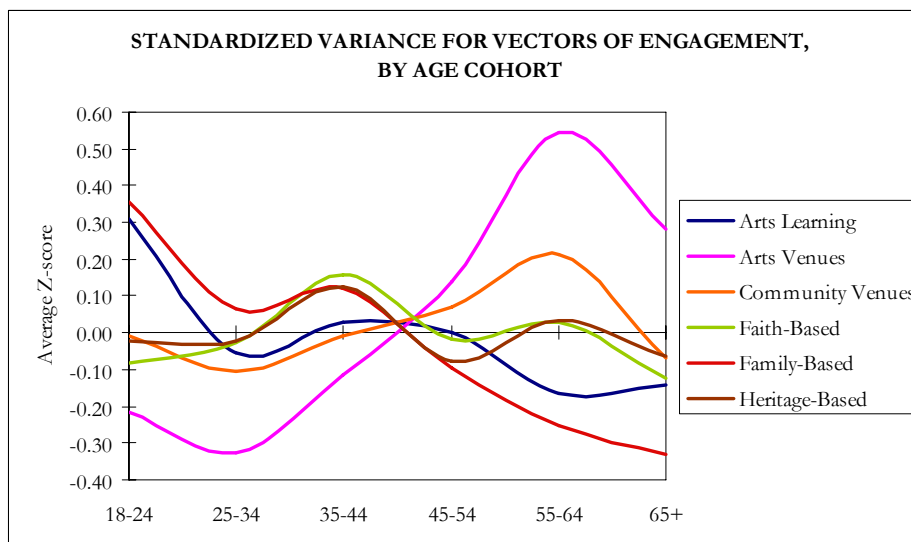
PERCENT ENGAGING AT COMMUNITY VENUES	RACE/ETHNICITY COHORTS				FOCUS SAMPLES				
	White, Non-Hispanic	African-American, Non-Hispanic	Hispanic	Native American, Non-Hispanic	Hmong n = 145	Culturally-Active Latinos n = 363	African-American Faith-Based n = 149	Latino Faith-Based n = 122	Mexican Farm-workers n = 103
MUSIC									
At a Park or Other Outdoor Setting	30%	18%	22%	25%	9%	29%	21%	14%	17%
At a Coffee Shop, Restaurant, Bar or Night Club	23%	13%	15%	23%	4%	15%	10%	7%	2%
At a Community Center	12%	12%	6%	14%	6%	13%	12%	5%	4%
DANCE									
At a Park or Other Outdoor Setting	9%	15%	11%	19%	10%	20%	11%	10%	29%
At a Restaurant, Bar or Night Club	20%	20%	24%	19%	8%	28%	17%	15%	16%
At a Community Center	9%	9%	8%	9%	6%	13%	12%	8%	13%
THEATRE									
At a Park or Other Outdoor Setting	13%	10%	9%	11%	6%	7%	9%	2%	4%
At a Restaurant, Bar or Night Club	5%	2%	3%	3%	0%	2%	2%	1%	2%
At a Community Center	17%	12%	8%	19%	7%	10%	13%	4%	5%

Overall, engagement at community venues tends to follow similar patterns as those observed for engagement at purpose-built arts venues, although the pattern is substantially weaker, with Whites reporting higher levels of use of both types of facilities compared to Hispanics and African Americans. An exception is the focus sample of Culturally Active Latinos, which is more likely to use community venues than purpose-built arts venues. This leads us back to the larger story of settings and venues discussed earlier in the report, which is the predominance of the home and places of worship as venues for cultural activity among residents of the Inland Empire and San Joaquin Valley, especially for populations of color.



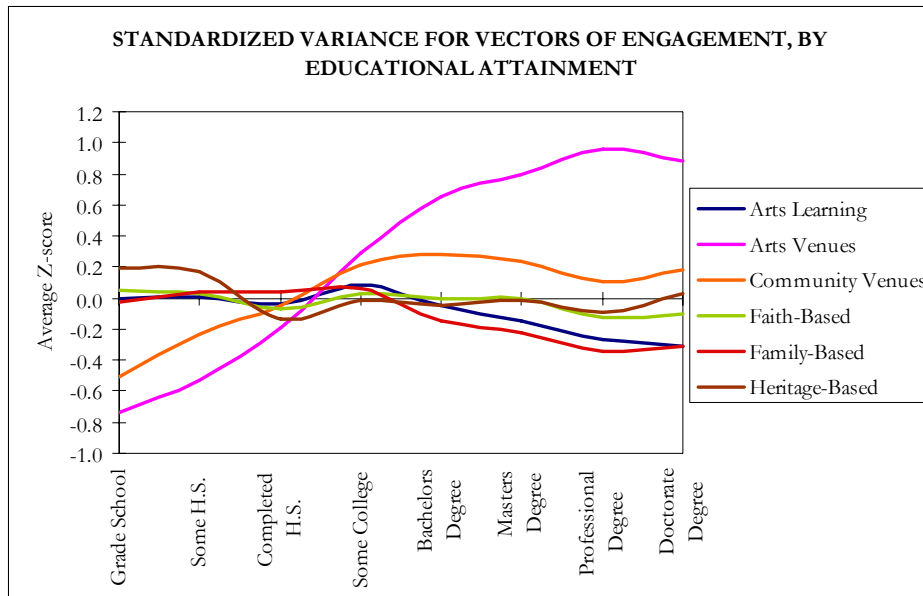
Summary and Implications

Six dimensions or “vectors” of cultural engagement that transcend discipline and mode were analyzed. Two demographic factors, age and educational attainment, were found to have pronounced relationships with some of six vectors. The chart below illustrates the relationship between age cohort and vector of engagement. Here we can see that engagement at arts venues rises dramatically with age and peaks at the 55-64 cohort. The key observation here is that young adults are much less likely than older adults to use theatres, concert halls and museums. Only time will tell if younger adults will “age into” conventional arts facilities as they have in the past, or if their lower levels of use of these facilities will follow them into their later years.



Family-based engagement also exhibits a clear pattern with respect to age. Young adults age 18-24 reported above-average levels of family-based engagement, with figures declining steadily across the upper age cohorts. While this pattern is intuitive, it also suggests the challenges faced by older adults who often must depend on social support from outside of their immediate family to remain active in cultural activities.

A strong relationship between educational attainment and use of purpose-built arts facilities and community venues (to a lesser extent) is clearly visible in the chart below, while figures for the other five vectors of engagement vary little or not all across the educational attainment cohorts. In general, results indicate that certain vectors of engagement tend to 'level the playing field' in terms of accessibility, including family-based, faith-based and heritage-based activities, as well as the interpretive and inventive activities discussed in the last chapter.



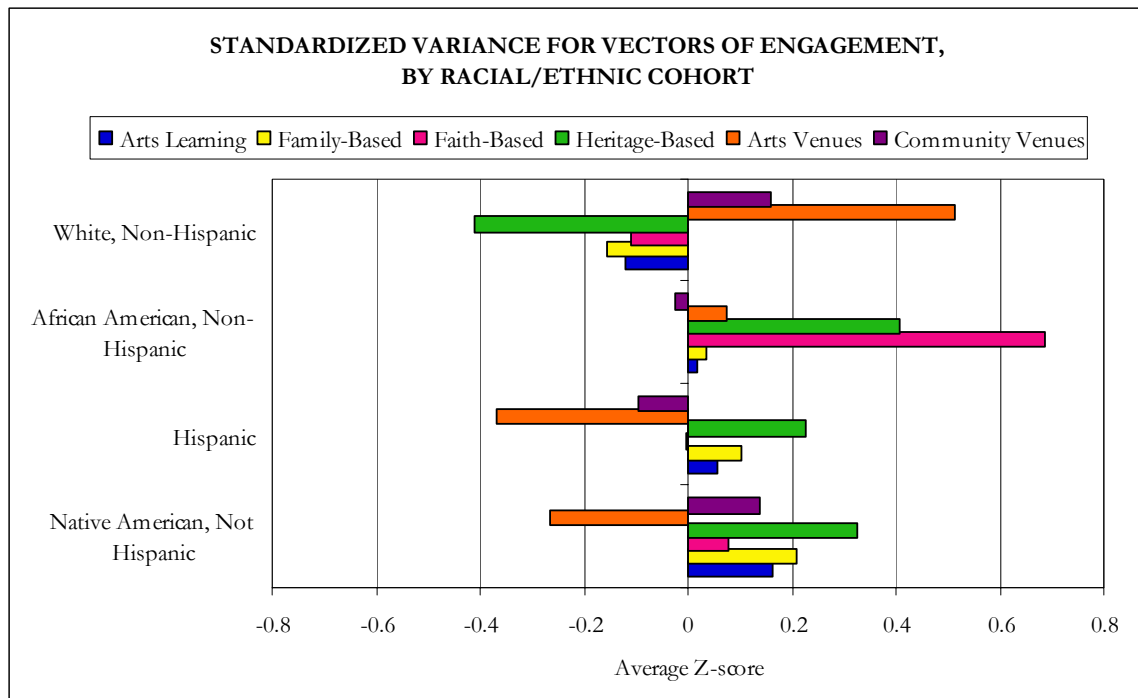
As discussed in the methodology section, race/ethnicity and educational attainment are correlated, especially for Whites and Hispanics. In order to better understand this dynamic in relation to vectors of engagement, a series of regression analyses were performed incorporating the four racial/ethnic cohorts and the eight levels of educational attainment. The results of these analyses can be summarized as follows:

- Overall, race and educational attainment have the most explanatory power for heritage-based engagement at arts-venues.
- Race is more of the determining factor than education for heritage based engagement.
- Both race and educational attainment are driving factors in engagement at arts-venues.
- Race is more of a driving factor than educational attainment for family-based engagement.
- Race is more of a driving factor than educational attainment for faith-based engagement.
- Neither race nor educational attainment are strong driving factors for arts-learning engagement, although Hispanics are significantly more likely to engage in arts learning, and respondents with doctorate degrees are significantly less likely to.
- Lower levels of educational attainment and being Hispanic or Native American contribute significantly to use of community venues.

Turning now to results for the racial/ethnic cohorts and focus samples, results for the six vectors of engagement appear in the two charts below.

Family-based engagement tends to be higher for Native Americans and Hispanics, and lower for Whites, with average figures observed for African Americans. As might be expected, higher levels of family-based engagement were observed among respondents with children in the household (who

also reported lower levels of attendance at arts venues), as well as respondents reporting that cultural traditions have been passed down from generation to generation in their family.

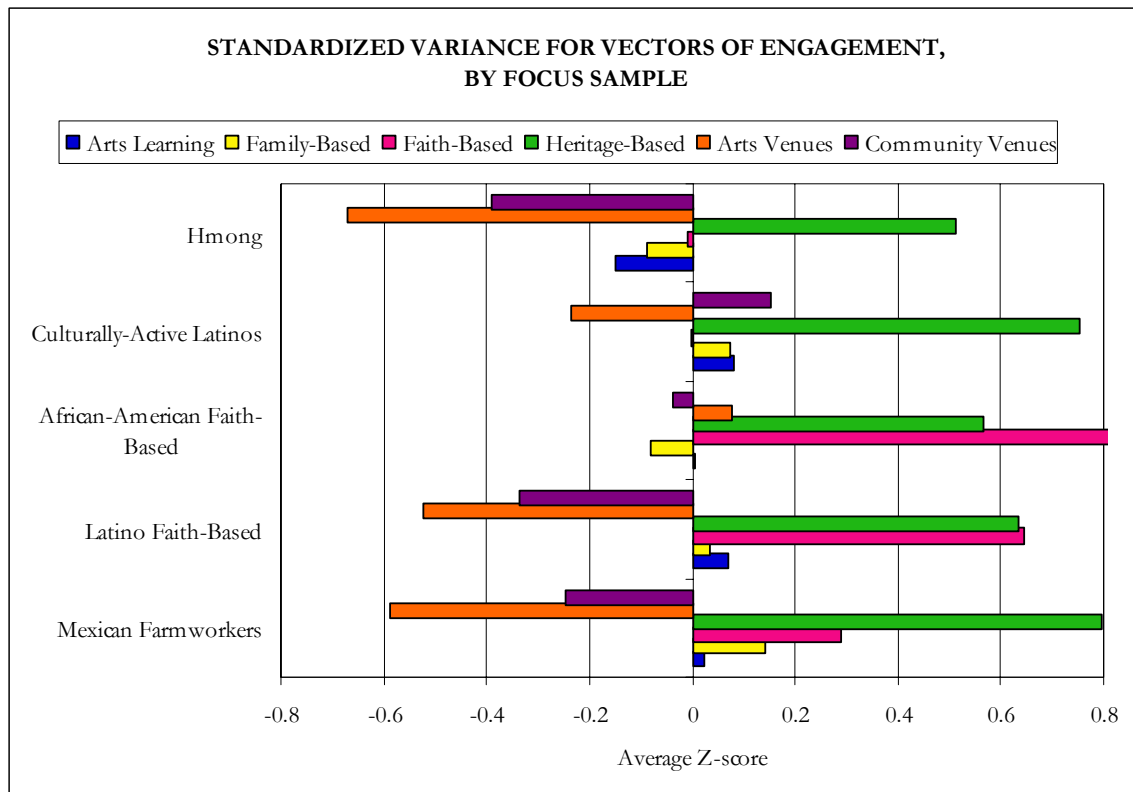


While the results do not characterize family-based engagement levels as being high or low in relation to other forms of engagement, perhaps the results will lead to more dialogue about the relative merits of family-based engagement as a policy objective. The benefits of engaging in arts, cultural and creative activities as a family are well-documented in the research literature, and include higher levels of family cohesion, positive role modeling, enhanced communication skills and creative development among children, and higher probabilities of children attending arts programs as adults. If these benefits are desired on a larger scale, then cultural providers, funders, municipal governments and other partners need to re-think the delivery system for family-based cultural programs, with new emphasis on programs and activities that can be done at home and at neighborhood and community venues. A precondition of achieving a broader scale of impact from family-based engagement is wider availability of the raw materials of creativity: musical instruments and toys, arts supplies, building materials, books about creative games to play, and, of course, teaching artists and other cultural role models who can inspire families to be creative.

The overall picture that emerges from the analysis of the faith-based engagement vector is the important role that religion, spiritual beliefs and places of worship play in the lives of many respondents, especially respondents of color. A third of all Hispanic and African American respondents say that their religious or spiritual beliefs influence their choices of cultural activities 'a lot.' The figure jumps to 44% for Hmong respondents, 48% for Native Americans, and 56% for Mexican farm workers. In other words, culture and religion are interwoven strands in the lives of many residents of the Inland Empire and San Joaquin Valley.

Aside from the presentation of sacred music performed by orchestras and choruses, and aside from the use of churches as rehearsal and performance facilities for some music ensembles and dance groups, the relationships between nonprofit cultural providers and religious institutions are often uneasy or nonexistent. Moreover, funders generally avoid direct support of churches, synagogues and

mosques as intermediaries of cultural experiences for a variety of legal and philosophical reasons that have been well articulated over the years. However, the data illustrate that places of worship are integral to the creative lives of many residents of the Inland Empire and San Joaquin Valley. This calls into question the practice of avoiding support of faith-based institutions, since they play such a crucial role in the cultural system, particularly in areas without purpose-built arts facilities. There is also reason to believe that faith-based institutions are more likely than cultural providers to be able to reach residents who experience barriers to using purpose-built arts facilities.



As with faith-based engagement, respondents with lower levels of educational attainment were substantially more likely to engage in heritage-based activities. Not surprisingly, respondents of color were much more likely than White respondents on a relative basis to report heritage-based engagement. Among the non-White cohorts, African Americans were observed to place even more emphasis than Hispanics on heritage-based engagement. Each of the focus samples reported levels of heritage-based engagement at least half a deviation above the mean. The overall finding is that heritage-based engagement is a critical aspect of cultural life in the Inland Empire and San Joaquin Valley, and serves as an important avenue of cultural expression among residents who are less likely to participate in conventional arts programs.

Two additional vectors allow for analysis of patterns of use of purpose-built arts venues vs. community venues such as parks, restaurants and community centers. Whites were found to engage at purpose-built arts venues at significantly higher rates than non-Whites. In particular, the gap between Whites and Hispanics for this vector is nearly a full standard deviation, on average. Whites report using purpose-built arts facilities for music, dance, theatre and visual arts at rates that are approximately three times the rates of Hispanics. The gap is even wider for Spanish-speaking Hispanics.

The notion that Whites tend towards observational engagement is further supported here by their above-average use of both arts and community venues, but below-average engagement in each of the five other vectors. This pattern of engagement is essentially opposite that of Hispanics and several of the focus samples, who tend towards more active and informal forms of engagement that occur outside of conventional arts facilities.

We must be careful not to infer that Hispanics and other populations of color would or would not use theatres, concert halls and museums more often if provided the opportunity. Many factors may mitigate their use of these facilities, such as distance/drive time, mobility, cost, language barriers and other factors. Still, the data suggest that other venues and settings such as churches, parks and other community venues are utilized more often by these populations. We can only conclude that further investment in a wider array of community venues, providers and intermediaries will lead to broader participation and more equitable distribution of cultural resources.

APPENDIX 1 – KEY INFORMANT INTERVIEWEES AND PROTOCOL

We are sincerely grateful to the following individuals and groups for sharing their thoughts and feelings about cultural engagement and how to measure it.

Fresno/San Joaquin Valley Interviewees (in alphabetical order)

- Joyce Aiken, Executive Director, Fresno Arts Council
- Juan Arambula, State Assembly member
- Larry Balakian, Board Member, Armenian Heritage Museum
- Suzanne Bertz-Rosa, Cultural Organizer & Founder, Mindhub
- Jon Carroll, President & Festival Director, Reel Pride
- Jon Ching, Videographer
- Cynthia Cooper, Fresno Coalition for Arts, Science and History
- Kaye Bonner Cummings, Bonner Family Foundation
- John Dofflemeyer, Cowboy poet
- Ron Eichman, General Manager, Fresno Grand Opera
- Thomas Whit Ellis, Professor of Theatre, California State University - Fresno
- Alma Garza, Programmer, Radio Bilingue
- Kevin Hall, Organizer, Teacher Union
- Luis Jovel, El Salvadorian boot maker
- Julia Ann Keller, Owner, Cynthia Merrill School of Performing Arts
- Keith Kelley, President, Fresno West Coalition for Economic Development
- Van Lam, Executive Director, Khmer Society of Fresno
- Filemon Lopez, Programmer, Radio Bilingue
- Mas Masumoto, Writer & Farmer
- Joe Moore, Manager, Fresno State Radio
- Hugo Morales, Executive Director, Radio Bilingue
- Marcel Nunis, Organizer, Rogue Festival
- Maria Ortega, Executive Director, Arte Americas
- Julie Tex, Archeologist, CalTrans
- Blong Xiong, City Council Member
- Vungping Yang, Teacher, Roosevelt High School
- Focus Group of Public School Teachers

Riverside/Inland Empire Interviewees (in alphabetical order)

- E. M. Abdulmumin, Director, DuBois Institute
- Marisa Alexander-Clarke, Video Artist

- Lynn Anderson, Executive Director, California Riverside Ballet
- Chani Beeman, District Director., Riverside Community College's Diversity, Equity & Compliance, & Chair, Human Relations Commission, City of Riverside
- Damon Castillo, Former Deputy Superintendent, Riverside County Schools
- Cosme Cordorva, Owner, Division 9 Gallery
- Renee T. Coulombe, Assistant Professor of Music, University of California - Riverside
- Ellen Estillai, Executive Director, Riverside Arts Council
- Daniel Foster, Executive Director, Riverside Art Museum & Chair, Riverside Arts Consortium
- Maggie Hawkins, Community Outreach, Jeffrey Owens Community Center
- Rickerby Hinds, Assistant Professor, Theater Department, University of California - Riverside & Paulette Brown-Hinds
- Sam Huang, Artist
- Linda Jenkins, Vice President, California Riverside Ballet
- Deborah Lefkowitz, Documentary Filmmaker & Artist
- Rose Mays, The Group
- Marilyn Morris, coordinator of the adult crafts program at the Riverside Library during the Art Walk events
- Kathryn Morton, Cultural Programs, Riverside Public Library
- Vince Moses, Former Director, Riverside Metropolitan Museum
- Lori Parker-Hayes, Director, We the People Cultural Dance Troupe
- Susan Rice, Director, Foundation & Government Relations, University of Redlands
- Lorene Sisquoc, Curator, Sherman Indian Museum
- Earl Sisto, Director, Native American Student Programs, University of California - Riverside
- Susan Straight, Novelist & Chair, Department of Creative Writing, University of California - Riverside
- Emilio (Joe) Virata, Director, Asian Pacific Student Programs, University of California - Riverside
- Todd Wingate, Director, University of California - Riverside Commons
- Jonathan Yorba, Manager, Arts & Cultural affairs, City of Riverside
- Focus Groups of College Students, University of California - Riverside

KEY INFORMANT INTERVIEW PROTOCOL

California Cultural Engagement Study
Commissioned by The James Irvine Foundation

Key Informant Interview Protocol
Riverside Area Interviews, April 4-5, 2007

Respondent Contact Information

[To be completed in advance, and confirmed at the interview] *So that we may list you properly in our report, please confirm the following information:*

Name: (verify spelling) _____

Title: _____

Organization/Affiliation: _____

Mailing address: _____

Telephone: _____

Home / Office / Cell

Email address: _____

Introduction & Set-Up [5 minutes]

- *Thank you for your time today.*
- [Introduce yourself and your role in the study]
- Give a little background on the study:
 - *Irvine Foundation seeks a better understanding of the creative and cultural activities of residents of the San Joaquin Valley.*
 - *Later this year, a national team of researchers will be surveying residents of the region.*
 - *The goal is to capture the richness and diversity of cultural expression in the region*
 - *The foundation will use the results of the study to inform their future grant-making*
 - *In order to understand the types of activities that we need to capture in our survey, we are consulting with key individuals such as yourself*
- *Regarding our conversation today, I'd like to be able to include some of your comments when I report on our interview to the Irvine Foundation. May I have your permission to attribute your comments to you by name? If you'd prefer to speak off the record for any reason, please do not hesitate to say so.*

Respondent Introduction and Cultural Background [10 minutes]

To begin, it would be very helpful if you could give me a little background information about yourself.

Probe: *Where did you grow up?*

Probe: *Tell me a little about your immediate family.*

Probe: *How long have you lived in the Riverside area? What brought you to the area?*

Probe: *Do you have other family in the Riverside area?*

Probe: *What is your family's cultural background?*

Which ethnic, social or cultural groups do you identify with most closely? [Note: this may not be a specific ethnic group, but rather the respondent's social circle]

Probe: [If necessary] *How would you describe your "community" or circle of friends? How do you know them – what do you have in common?*

Which one ethnic, social or cultural group are you most comfortable talking about today?

Probe: *Can you describe this group to me in terms of its demographic, socioeconomic or cultural characteristics? [e.g., ethnicity, age, education, income, language spoken, neighborhoods, cultural traditions]*

OK, great we'll come back to that group. But first I'd like to ask you a few questions about your own activities.

Personal Creative and Cultural Activities [10 minutes]

What creative or cultural activities are most important to you, personally? [Speaking as an individual, not as a representative of any group]

Probe: *Why is that important to you?*

Probe: *With whom are you most likely to be doing these activities?*

Probe: *In other words, what is the social context of your creative activities?*

Probe: *Do you do any of these activities by yourself?*

Probe: *Which of these activities reflects the most about you as a person? [i.e., which activities are most central to self-identify]*

Community Creative and Cultural Activities [15 minutes]

Now let's talk about the _____ group. [i.e., the group which you feel most comfortable talking about]. *What creative or cultural activities do you most closely associate with this group?* [do not prompt; capture top-of-mind responses]

Probe: *How about...*

Spoken word, storytelling, reading or writing activities?

Craft-making or visual arts activities?

Music activities?

Dance activities?

Theater or drama activities?

Creative living activities around the house?

New media – film or video

Modes of Engagement [10 minutes]

[If not covered earlier] *How much of this group's creative energy is heritage-based – in other words, how much of it draws from a folk or ethnic tradition?*

[If not covered earlier] *How important is the family as a cultural enterprise in this group? What creative or cultural activities tie families together in this group?*

[If not covered earlier] *What celebrations or cultural events bring a focus to this group's identity?*

Probe: *What aspects of these events involve artistry, craftsmanship or other forms of creative expression?*

To what extent is attendance at free or ticketed arts programs a form of cultural engagement for this group?

Settings & Delivery System [5 minutes]

What are the most important settings or places where the creative or cultural activities that you've described happen?

Probe: [If necessary] *How about private homes? Place of worship? Outdoor settings? Other community spaces?*

How important are nonprofit arts organizations in sustaining this group's creative and cultural activities?

What other organizations or facilities play a role in the creative and cultural life of this group? (e.g., businesses, schools, religious organizations)

Wrap-Up [5 minutes]

To summarize, what aspects of creative expression must we capture in our survey in order to accurately portray the creative and cultural activities of your group?

Invite Cooperation with the Upcoming Cultural Census

This summer, we'll be conducting a survey, which we're calling "The California Cultural Census." The survey will be available both online and in paper versions in several languages. The objective is to get as many people as possible to respond. Would you be willing to help us promote the survey? Do you have any ideas for how we might gain the participation of your friends or constituents?

APPENDIX 2 – MODES AND VECTORS DEFINED

Modes of Engagement Defined

The California Cultural Census report explores four different modes of engagement based on the respondent's level of creative control over the activity. Each construct is defined as follows.

Inventive Engagement		
The index for Inventive Engagement was constructed from the following data elements to characterize respondents' level of activity in generative, original art-making across the disciplines. Generally, this category of activities is limited to those that require a high level of imagination and personal involvement.		
Data Point	Type	Weight/Score
Composing or arranging music	Behavioral	Yes=2
Story-telling	Behavioral	Yes=1
Writing in a journal, diary or blog	Behavioral	Yes=1
Writing or performing lyrics, poetry or rap	Behavioral	Yes=1
Other writing for business or pleasure	Behavioral	Yes=1
Painting, drawing or making other art	Behavioral	Yes=2
Making any other crafts	Behavioral	Yes=1
Take photographs	Behavioral	Yes=0.5
Make videos	Behavioral	Yes=1
Design, embroider or sew clothing	Behavioral	Yes=1
Prepare traditional foods	Behavioral	Yes=1
Garden or landscape	Behavioral	Yes=1

Weights were applied to three variables, in two cases to amplify activities that are highly inventive, and in one case to lessen the impact of one activity that was found to be nearly ubiquitous (taking photographs, which may or may not involved artistic intent).

Interpretive Engagement or "Arts Practice"		
An index for Interpretive Engagement or "Arts Practice" was constructed from the following data elements to characterize respondents' level of activity in doing participatory arts activities, either individually or socially, or acquiring skills in any of the arts disciplines.		
Data Point	Type	Weight/Score
Taking music lessons [any instrument]	Behavioral	Yes=2
Playing music with your family	Behavioral	Yes=1
Playing music in a group	Behavioral	Yes=1
Singing in a choir	Behavioral	Yes=1
Acting or helping out with theatre productions	Behavioral	Yes=1
Meeting with a book club or reading group	Behavioral	Yes=1
Taking dance lessons	Behavioral	Yes=2
Learning dances from friends or family members	Behavioral	Yes=1
Social dancing at night clubs or parties	Behavioral	Yes=1

Perform dances as part of a group	Behavioral	Yes=1
Taking classes in visual arts or crafts	Behavioral	Yes=2
Learning crafts from friends or family members	Behavioral	Yes=1
Make quilts or do any stitching or needlework	Behavioral	Yes=1

Some of these activities are quite common (e.g., social dancing) while other activities are uncommon (e.g., taking dance lessons). Therefore, we attach a higher weighting to activities that require a higher level of commitment (i.e., taking classes). Also, note that this mode of engagement includes all the variables in the “Arts Learning” vector of engagement defined below.

Curatorial Engagement		
We did <u>not</u> produce an aggregate index for Curatorial Engagement (organizing, collecting or displaying art) because there are only two activities that fall into this category. Instead, we will discuss each variable separately.		
Data Point	Type	Weight/Score
Downloading music from the Internet	Behavioral	
Collecting art or decorations for your home	Behavioral	
Most meaningful piece of art or decoration in the home (open-ended question)	Attitudinal	

Observational Engagement: Live Programs		
An index was calculated for Observational Engagement in live arts programs, using the following data elements.		
Data Point	Type	Weight/Score
Attending concerts	Behavioral	Yes=1
Attending stage plays	Behavioral	Yes=1
Attending musical theatre performances like Broadway shows	Behavioral	Yes=1
Going to community ethnic or folk dances	Behavioral	Yes=1
Seeing praise dancing in a church	Behavioral	Yes=0.5
Attending performances by dance companies	Behavioral	Yes=1
Visiting art museums or art galleries	Behavioral	Yes=1

Observational Engagement: Media-Based		
An index will be calculated for Observational Engagement via mass media, using the following data elements.		
Data Point	Type	Weight/Score
Listening to music on the radio	Behavioral	Yes=1
Reading magazines or newspapers	Behavioral	Yes=1
Watch movies	Behavioral	Yes=1

In the future, this construct may be expanded to include engagement via digital media (e.g., listening to streaming audio on the Internet; listening to music on an iPod).

Vectors of Engagement Defined

Additionally, the report explores several different “vectors” of engagement that are defined in terms of setting or social or cultural context, as follows:

Family-Based Engagement		
The family-based engagement vector provides a measure of arts activity occurring in a family social context or home setting.		
Data Point	Type	Weight/Score
Playing music with your family	Behavioral	Yes=1
Act out stories about your family, your heritage, or your faith	Behavioral	Yes=1
Learning dances from friends or family members	Behavioral	Yes=1
Learning crafts from friends or family members	Behavioral	Yes=1
Home cited as a setting for music activities	Setting	Yes=0.5
Home cited as a setting for theatre activities	Setting	Yes=0.5
Home cited as a setting for dance activities	Setting	Yes=0.5
Home cited as a setting for visual arts & crafts activities	Setting	Yes=0.5

Faith-Based Engagement		
The faith-based engagement vector provides a measure of arts activity that occurs in the context of faith or in a place of worship.		
Data Point	Type	Weight/Score
See praise dancing in a place of worship	Behavioral	Yes=1
Place of worship is cited as a setting for music activities	Setting	Yes=1
Place of worship is cited as a setting for theatre activities	Setting	Yes=1
Place of worship is cited as a setting for dance activities	Setting	Yes=1
Place of worship is cited as a setting for visual arts & crafts activities	Setting	Yes=1
Do your religious or spiritual beliefs influence the cultural activities that you do?	Attitudinal	A little=0.5 A lot=1

Heritage-Based Engagement		
The heritage-based engagement vector provides a measure of arts activity that serves to celebrate or sustain a cultural heritage or ethnic identity.		
Data Point	Type	Weight/Score
Attend concerts of ethnic or traditional music	Behavioral	Yes=1
Act out stories about your family, your heritage, or your faith	Behavioral	Yes=1
Participates in “community cultural events that celebrate your own heritage”	Behavioral	Yes=1
"I take a strong interest in the artistic legacy and cultural heritage of my ancestors."	Attitudinal	Agree a little=1, Agree a lot=2
"Do you practice any cultural traditions in music, dance, storytelling, craft-making or prepare foods that represent your heritage?"	Behavioral	Yes=1

Arts Learning Engagement		
One vector of engagement relates to arts learning. This measure portrays the level at which a respondent is actively acquiring artistic skills, either formally or informally. It is a stricter sub-set of activities covered in the Interpretive mode. Formal learning activities and informal learning activities are weighted equally so as not to privilege arts learning activities that cost money or require certain language skills.		
Data Point	Type	Weight/Score
Taking music lessons [any instrument]	Behavioral	Yes=1
Taking dance lessons [any style of dance]	Behavioral	Yes=1
Learning dances from friends or family members	Behavioral	Yes=1
Taking classes in visual arts or crafts	Behavioral	Yes=1
Learning crafts from friends or family members	Behavioral	Yes=1

Engagement at Purpose-Built Arts Venues		
Another vector of engagement relates to arts-specific venues. Here we construct an aggregate measure of use of arts-specific venues for activities in all four disciplines.		
Data Point	Type	Weight/Score
Arts venue cited as a setting for music activities	Setting	Yes=1
Arts venue cited as a setting for theatre activities	Setting	Yes=1
Arts venue cited as a setting for dance activities	Setting	Yes=1
Arts venue cited as a setting for visual arts & crafts activities	Setting	Yes=1

Engagement at Community Venues		
Another vector of engagement relates to engagement in non-arts-specific community venues. Here we construct an aggregate measure of use of parks and outdoor settings, restaurants, bars and coffee shops, and community centers as venues for activities in all four disciplines. This will allow us to compare users of conventional vs. community settings.		
Data Point	Type	Weight/Score
“Park or other outdoor setting” cited as a setting for music, theatre, dance or visual art activities	Setting	Yes=1 (each)
“Coffee shop, restaurants, bar or night club” cited as a setting for music, theatre, dance or visual art activities	Setting	Yes=1 (each)
“Community center” cited as a setting for music, theatre, dance or visual art activities	Setting	Yes=1 (each)

APPENDIX 3 – SURVEY PROTOCOLS

1. Door-To-Door Neighborhood Survey Protocol
2. California Cultural Census Survey Protocol (paper version used for intercept work)

Door-to-Door Neighborhood Survey

Interviewer to Complete:

Date: _____ Start Time: _____

Respondent Address: _____

Seed Address: _____

Route #: _____

Respondent's Gender: ☐ Female ☐ Male

Accountability:

Signature 1: _____
Signature of Interviewer

Signature 2: _____
Signature of Co-Worker

Introduction

Hello/Buenos Dias. My name is _____, and I'm with the Cultural Census project. We're conducting a survey of your neighborhood about cultural activities, and I can offer you **[INCENTIVE DESCRIPTION]** if you'd be willing to answer some questions. [ASK FOR AN ADULT HEAD-OF-HOUSEHOLD]
The survey takes about 10 minutes. I can assure you that we're not selling anything, and we're not with the government.

[DETERMINE PREFERRED LANGUAGE] Would you prefer to speak in English or Spanish?

[IF REFUSED] Is there anyone else home who might be able to speak with me? (age 18+)

[IF REFUSED] Would it be more convenient to talk a little later?

[ONLY IF ASKED] The survey is sponsored by The James Irvine Foundation. The information will be used by the foundation to assess how they can support cultural activities in this area.

[IF "YES"] I can assure that your answers are confidential.

[NEGOTIATE A LOCATION FOR THE INTERVIEW] Are you ready to start?

SECTION 1 – HOUSEHOLD INFO. & CULTURAL BACKGROUND

A1. How long have you lived in this neighborhood? [DO NOT READ LIST, CHECK ONE]

- | | |
|---|---|
| <input type="checkbox"/> Less than one year | <input type="checkbox"/> 6 to 10 years |
| <input type="checkbox"/> 1 to 2 years | <input type="checkbox"/> More than 10 years |
| <input type="checkbox"/> 3 to 5 years | <input type="checkbox"/> All of my life |

A2. What is the primary language spoken in your home?

- ☐ English ☐ Spanish ☐ Other: A2A. _____

A3. What other languages are spoken in your home?

- ☐ English ☐ Spanish ☐ Other: A3A. _____

A4. How many children age 18 and under regularly live in your household?

- ☐ None Number: _____ [WRITE IN NUMBER OF CHILDREN]

A4A1-19. [IF "Yes"] What are their ages? [CIRCLE ALL THAT APPLY]

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

A5. Are you the parent of any children who live with you? ☐ Yes ☐ No

A6. How many generations of family members live in your household?

1 2 3 4

A7. Do you feel a connection to any specific heritage or cultural group?

- ☐ No ☐ Yes ☐ Don't Know/Refused

[IF "YES"] What heritage or group? [CAPTURE UP TO THREE RESPONSES] Any others?

A7A. _____

A7B. _____

A7C. _____

SECTION 2 – COMMUNITY CULTURAL ACTIVITIES

B1. Do you participate in any community cultural events that celebrate your own heritage?

☐ No ☐ Yes ☐ Don't Know/Refused

[IF "YES"] **What cultural events?** [CAPTURE UP TO THREE RESPONSES]

B1A. ☐ Black History month in February

B1D. ☐ Dia de los Muertos

B1B. ☐ MLK day celebrations and events

B1E. ☐ Cinco de Mayo celebration

B1C. ☐ Mariachi Festival

B1F. ☐ Chinese or Hmong New Year

B1G. _____

B1H. _____

B1I. _____

B2. Do you attend any outdoor events in the [Fresno/Riverside] area, like fairs, festivals or parades?

[PROVIDE EXAMPLES, AS NECESSARY] These events might include Farmer's Markets, Ethnic Festivals, Rodeos, County Fairs, Pow-wows, Indian Fairs, Motorcycle Parades, Art Walks, Jazz Festivals, Hip Hop Festivals, Theatre Festivals, etc.

☐ No ☐ Yes ☐ Don't Know/Refused

[IF "YES"] **What outdoor events?** [CAPTURE UP TO THREE RESPONSES]

B2A. _____

B2B. _____

B2C. _____

B3. Are there any holidays, religious observances or other special occasions are important to you and others in your household?

☐ No ☐ Yes ☐ Don't Know/Refused

[IF "YES"] **What holidays or special occasions?** [CAPTURE UP TO THREE RESPONSES]

B3A. _____

B3B. _____

B3C. _____

SECTION 3 – HOUSEHOLD CREATIVE AND CULTURAL ACTIVITIES

C1. Which of the following activities do you or others in your household do regularly? How about...
[READ EACH ITEM, PROMPT AS NECESSARY] ...is this a regular activity for anyone in your household?

- C1A. ☐ Taking photographs
- C1B. ☐ Making videos
- C1C. ☐ Designing, embroidering or sewing clothing
- C1D. ☐ Preparing traditional foods
- C1E. ☐ Gardening or landscaping
- C1F. ☐ Watching movies

[IF "YES"] What kinds of movies do you or others in your household like to watch? [CAPTURE UP TO THREE ANSWERS]

C1FA. _____

C1FB. _____

C1FC. _____

C2. Does anyone in your household sing or play a musical instrument?

☐ No ☐ Yes ☐ Don't Know/Refused

[IF "YES"] What instruments? [DO NOT READ, CAPTURE ALL RESPONSES]

- C2A1. ☐ Voice / Singing
- C2A2. ☐ Guitar
- C2A3. ☐ Piano
- C2A4. ☐ Electronic keyboard or computer
- C2A5. ☐ Drums
- C2A6. ☐ String instrument (violin or fiddle, viola, cello, bass)
- C2A7. ☐ Brass or horn instrument (trumpet, french horn, trombone, tuba)
- C2A8. ☐ Woodwind or wind instrument (saxophone, clarinet, flute, oboe, bassoon)
- C2A9. ☐ Other Instrument(s) [CAPTURE UP TO THREE OTHER INSTRUMENTS]

C2A10. _____

C2A11. _____

C2A12. _____

[IF "YES"] What types of music do you or others in your household play? [CAPTURE UP TO 3 RESPONSES]

C2B1. _____

C2B2. _____

C2B3. _____

C3. Which of the following MUSIC activities do you or others in your household do regularly? How about... [READ EACH ITEM, PROMPT AS NECESSARY] ...is this a regular activity for anyone in your household?

[IF RESPONDENT ANSWERS "YES" TO ANY ITEM, ASK "WHERE DO YOU DO THIS?" AND CHECK THE CORRESPONDING BOX IN THE QUESTION THAT FOLLOWS.]

- | | | | |
|------|--------------------------|---------------------------------------|---------------------|
| C3A. | <input type="checkbox"/> | Composing or arranging music | [IF "YES" – WHERE?] |
| C3B. | <input type="checkbox"/> | Taking music lessons [any instrument] | [IF "YES" – WHERE?] |
| C3C. | <input type="checkbox"/> | Playing music with your family | [IF "YES" – WHERE?] |
| C3D. | <input type="checkbox"/> | Playing music in a group | [IF "YES" – WHERE?] |
| C3E. | <input type="checkbox"/> | Singing in a choir | [IF "YES" – WHERE?] |
| C3F. | <input type="checkbox"/> | Downloading music from the Internet | [IF "YES" – WHERE?] |
| C3G. | <input type="checkbox"/> | Listening to music on the radio | [IF "YES" – WHERE?] |
| C3H. | <input type="checkbox"/> | Attending concerts | [IF "YES" – WHERE?] |

[IF "YES" TO "ATTENDING CONCERTS"] What kinds of concerts do you or others in your household attend? [DO NOT READ]

- | | | | | | |
|-------|--------------------------|---|-------|--------------------------|--------------------------|
| C3H1. | <input type="checkbox"/> | Rap or Hip Hop | C3H4. | <input type="checkbox"/> | Jazz or blues |
| C3H2. | <input type="checkbox"/> | Ethnic or traditional music (e.g. Mariachi, Tejano) | C3H5. | <input type="checkbox"/> | Gospel |
| C3H3. | <input type="checkbox"/> | Rock, pop, R&B or country | C3H6. | <input type="checkbox"/> | Classical music or opera |
| C3H7. | <input type="checkbox"/> | Other: _____ | | | |

C4. [IF "YES" TO ANY] Where do these MUSIC activities take place? [PROMPT AS NECESSARY, CHECK ALL THAT APPLY]

- | | |
|---|--|
| <input type="checkbox"/> At home | <input type="checkbox"/> At a park or other outdoor setting |
| <input type="checkbox"/> At a school (or college) | <input type="checkbox"/> At a coffee shop, restaurant, bar or night club |
| <input type="checkbox"/> At a church | <input type="checkbox"/> At a community center |
| <input type="checkbox"/> At a theatre or concert facility | <input type="checkbox"/> Other place: |

C4Other. _____

C5. Are there any other music activities that you or others in your household do regularly? [CAPTURE OPEN-ENDED RESPONSE, DO NOT CODE]

D1. Which of the following THEATRE and DRAMA activities do you or others in your household do regularly? How about... [READ EACH ITEM, PROMPT AS NECESSARY] ...is this a regular activity for anyone in your household?

- D1A. ☐ Acting or helping out with theatre productions [IF "YES" – WHERE?]
D1B. ☐ Attending stage plays [IF "YES" – WHERE?]
D1C. ☐ Attending musical theatre performances like Broadway shows [IF "YES" – WHERE?]

D2. [IF "YES" TO ANY] Where do these THEATRE activities take place? Do they happen... [PROMPT AS NECESSARY, CHECK ALL THAT APPLY]

- | | |
|---|---|
| <input type="checkbox"/> At home | <input type="checkbox"/> At a park or other outdoor setting |
| <input type="checkbox"/> At a school (or college) | <input type="checkbox"/> At a restaurant, bar or night club |
| <input type="checkbox"/> At a church | <input type="checkbox"/> At a community center |
| <input type="checkbox"/> At a theatre | <input type="checkbox"/> Other place: |

D2Other. _____

D3. Are there any other THEATRE activities that you or others in your household do regularly?
[CAPTURE OPEN-ENDED RESPONSE, DO NOT CODE]

E1. Which of the following READING and WRITING activities do you or others in your household do regularly? How about... [READ EACH ITEM, PROMPT AS NECESSARY] ...is this a regular activity for anyone in your household?

- E1A. ☐ Reading books or poetry for pleasure
E1B. ☐ Reading magazines or newspapers
E1C. ☐ Meeting with a book club or reading group
E1D. ☐ Story-telling
E1E. ☐ Writing in a journal, diary or blog
E1F. ☐ Writing or performing lyrics, poetry or rap
E1G. ☐ Other writing for business or pleasure

E2. Are there any other READING or WRITING activities that you or others in your household do regularly? [CAPTURE OPEN-ENDED RESPONSE, DO NOT CODE]

F1. Which of the following DANCE activities do you or others in your household do regularly? How about... [READ EACH ITEM, PROMPT AS NECESSARY] ...is this a regular activity for anyone in your household?

- | | | | |
|------|--------------------------|--|---------------------|
| F1A. | <input type="checkbox"/> | Taking dance lessons (any style of dance) | [IF "YES" – WHERE?] |
| F1B. | <input type="checkbox"/> | Learning dances from friends or family members | [IF "YES" – WHERE?] |
| F1C. | <input type="checkbox"/> | Social dancing at night clubs or parties | [IF "YES" – WHERE?] |
| F1D. | <input type="checkbox"/> | Going to community ethnic or folk dances | [IF "YES" – WHERE?] |
| F1E. | <input type="checkbox"/> | Seeing praise dancing in a church | [IF "YES" – WHERE?] |
| F1F. | <input type="checkbox"/> | Attending performances by dance companies | [IF "YES" – WHERE?] |

F2. [IF "YES" TO ANY] Where do these DANCE activities take place? [PROMPT AS NECESSARY, CHECK ALL THAT APPLY]

- | | |
|---|---|
| <input type="checkbox"/> At home | <input type="checkbox"/> At a park or other outdoor setting |
| <input type="checkbox"/> At a school (or college) | <input type="checkbox"/> At a restaurant, bar or night club |
| <input type="checkbox"/> At a church | <input type="checkbox"/> At a community center |
| <input type="checkbox"/> At a theatre | <input type="checkbox"/> Other place: |

E2Other_____

F3. What styles of DANCING do you or others in your household like to do? For example, Hip Hip dancing or Tejano dancing, or Ballroom dancing, or Ballet. [CAPTURE OPEN-ENDED RESPONSE, DO NOT CODE]

F4. Are there any other DANCE activities that you or others in your household do regularly? [CAPTURE OPEN-ENDED RESPONSE, DO NOT CODE]

G1. Which of the following VISUAL ARTS and CRAFTS activities do you or others in your household do regularly? How about... [READ EACH ITEM, PROMPT AS NECESSARY] ...is this a regular activity for anyone in your household?

- | | | | |
|------|--------------------------|--|---------------------|
| G1A. | <input type="checkbox"/> | Visiting art museums or art galleries | [IF "YES" – WHERE?] |
| G1B. | <input type="checkbox"/> | Collecting art or decorations for your home | [IF "YES" – WHERE?] |
| G1C. | <input type="checkbox"/> | Painting, drawing or making other art | [IF "YES" – WHERE?] |
| G1D. | <input type="checkbox"/> | Taking classes in visual arts or crafts | [IF "YES" – WHERE?] |
| G1E. | <input type="checkbox"/> | Learning crafts from friends or family members | [IF "YES" – WHERE?] |
| G1F. | <input type="checkbox"/> | Make quilts or do any stitching or needlework | [IF "YES" – WHERE?] |
| G1G. | <input type="checkbox"/> | Making any other crafts | [IF "YES" – WHERE?] |

[IF "YES" to G1E/F/G - "MAKE CRAFTS"] What kinds of crafts do you or your family members make? [CAPTURE UP TO THREE RESPONSES]

G2A. _____

G2B. _____

G2C. _____

G3. [IF "YES" TO ANY] Where do these VISUAL ARTS and CRAFTS activities take place? [PROMPT AS NECESSARY, CHECK ALL THAT APPLY]

- | | |
|---|---|
| <input type="checkbox"/> At home | <input type="checkbox"/> At a park or other outdoor setting |
| <input type="checkbox"/> At a school (or college) | <input type="checkbox"/> At a restaurant, bar or night club |
| <input type="checkbox"/> At a church | <input type="checkbox"/> At a community center |
| <input type="checkbox"/> At a museum or gallery | <input type="checkbox"/> Other place: |

G3Other _____

G4. Think about the posters, photographs, drawings or other art that you have in your house. What is your very favorite decoration or piece of art in the house? [CAPTURE ONE ANSWER]

SECTION 4 – HOUSEHOLD CULTURAL RESOURCES

H1. Overall, would you say that cultural activities are a big part of your household's life, a small part of your household's life, or not a part of your household's life?

☐ Big part of life ☐ Small part ☐ Not a part ☐ Don't Know/Refused

H2. Do your religious or spiritual beliefs influence the cultural activities that you do?

☐ No ☐ Yes ☐ Don't Know

H3. Have any cultural traditions been passed down from generation to generation in your family, in music, dance, story-telling, craft-making or food?

☐ No ☐ Yes ☐ Don't Know/Refused

[IF "YES"] What traditions? [CAPTURE UP TO THREE RESPONSES]

H3A. _____

H3B. _____

H3C. _____

H4. Does your Household have an Internet connection?

☐ No ☐ Yes ☐ Don't Know/Refused

H5. Can you play CDs in your home?

☐ No ☐ Yes ☐ Don't Know/Refused

H6. Can you watch DVDs in your home?

☐ No ☐ Yes ☐ Don't Know/Refused

SECTION 5 – DEMOGRAPHICS

To finish the survey, I have just a few questions about your background. Please remember that this information is strictly confidential.

J1. In what year were you born? Year: 19 ____ ____ ☐ Don't Know/Refused

J2. Do you work either full-time or part-time for pay?

☐ Working full-time for pay ☐ Working part-time for pay (under 30 hours a week)
☐ Not working ☐ Refused

J7. What is your ethnic background or cultural heritage? [DO NOT READ, CAPTURE MULTIPLE RESPONSES]

J7A. ☐ White/Anglo
J7A1. Country/Region: _____

J7B. ☐ Hispanic or Latino

J7B1. ☐ Mexican-American
J7B2. ☐ Mexican
J7B2C. Mexican Tribe/Community: _____
J7B3. ☐ Chicano
J7B4. ☐ Puerto Rican
J7B5. ☐ Cuban
J7B6. ☐ Other Country/Culture: _____

J7C. ☐ Black or African-American
J7C1 ☐ African
J7C1A Country/Region: _____

J7D. ☐ American Indian or Alaska Native

J7D1. Tribe: _____

J7E. ☐ Asian or Pacific Islander

J7E1. ☐ South Asian (India, Pakistan, Bangladesh, Sri Lanka)
J7E2. ☐ Chinese
J7E3. ☐ Filipino
J7E4. ☐ Japanese
J7E5. ☐ Korean
J7E6. ☐ Vietnamese
J7E7. ☐ Cambodian
J7E8. ☐ Hmong
J7E9. ☐ Laotian
J7E10. ☐ Thai
J7E11. ☐ Native Hawaiian or Pacific Islander
J7E12. ☐ Other Asian or Pacific Islander
J7E12B. Country/Region: _____

J7F. ☐ Middle Eastern
J7F1. Country/Region: _____

J7G. ☐ Other Ethnic/Cultural Identity: _____

THANK RESPONDENT AND CLOSE THE INTERVIEW. PROVIDE INCENTIVE AND THANK-YOU LETTER.



Welcome to the California Cultural Census

Thank you for participating in the California Cultural Census! At the end of the survey, you may enter a drawing to win a cash prize of \$500. A winner will be notified by October 31, 2007.

All adults (age 18+) living in California's Inland Empire region (Riverside and San Bernardino counties) and the San Joaquin Valley (from Bakersfield to Stockton) are invited to take the survey, which takes about 10 minutes.

The survey is sponsored by The James Irvine Foundation, one of California's largest supporters of arts and culture. Your answers will help the foundation understand how it can better support arts and culture in your area.

To begin, please answer a few questions about yourself...

1. **In which California county do you live?** (✓ one)
(Please note that residents of Los Angeles County, Orange County and San Diego County are not eligible to take the survey.)

<input type="checkbox"/> Fresno County	<input type="checkbox"/> Merced or Mariposa Counties	<input type="checkbox"/> Stanislaus County
<input type="checkbox"/> Kern County	<input type="checkbox"/> Riverside County	<input type="checkbox"/> Tulare County
<input type="checkbox"/> Kings County	<input type="checkbox"/> San Bernardino County	<input type="checkbox"/> Other (please specify): _____
<input type="checkbox"/> Madera County	<input type="checkbox"/> San Joaquin County	
2. **How long have you lived in the city or town where you currently live?** (✓ one)

<input type="checkbox"/> Less than 1 year	<input type="checkbox"/> 3 to 5 years	<input type="checkbox"/> More than 10 years, but not my whole life
<input type="checkbox"/> 1 to 2 years	<input type="checkbox"/> 6 to 10 years	<input type="checkbox"/> All of my life
3. **How many children age 18 and under regularly live in your household?** (✓ one)

<input type="checkbox"/> 0 (skip to Question 6)	<input type="checkbox"/> 3	<input type="checkbox"/> 6	<input type="checkbox"/> 9
<input type="checkbox"/> 1	<input type="checkbox"/> 4	<input type="checkbox"/> 7	<input type="checkbox"/> 10 or more
<input type="checkbox"/> 2	<input type="checkbox"/> 5	<input type="checkbox"/> 8	
4. **How old are these children?** (✓ all that apply)

<input type="checkbox"/> Under age 6	<input type="checkbox"/> Ages 6 to 12	<input type="checkbox"/> Ages 13 to 17
--------------------------------------	---------------------------------------	--
5. **Are you the parent or caregiver of any children who live with you?** (✓ one) ☐ Yes ☐ No
6. **How many generations of family members live in your household?** (For example, if you live with children and your parents also live with you, the answer would be three generations.) (✓ one)

<input type="checkbox"/> 1 (e.g., adult only)	<input type="checkbox"/> 3 (e.g., child, parent, grandparent)
<input type="checkbox"/> 2 (e.g., child and parent)	<input type="checkbox"/> 4 (e.g., child, parent, grand-parent, great-grandparent)
7. **What is your gender?** (✓ one) ☐ Female ☐ Male
8. **What is your age?** (✓ one)

<input type="checkbox"/> Under 18	<input type="checkbox"/> 25-34	<input type="checkbox"/> 45-54	<input type="checkbox"/> 65+
<input type="checkbox"/> 18-24	<input type="checkbox"/> 35-44	<input type="checkbox"/> 55-64	
9. **What is your work status?** (✓ one)

<input type="checkbox"/> Working full-time for pay
<input type="checkbox"/> Working part-time for pay (under 30 hours a week)
<input type="checkbox"/> Not working
10. **Do you earn a portion of your income from performing or making art?** (✓ one) ☐ Yes ☐ No
11. **What is the last level of school you completed?** (✓ one)

<input type="checkbox"/> Grade School	<input type="checkbox"/> Bachelors Degree (e.g., BA, AB, BS)
<input type="checkbox"/> Some High School	<input type="checkbox"/> Masters Degree (e.g., MA, MS, MEng, MEd, MSW, MBA)
<input type="checkbox"/> Completed High School	<input type="checkbox"/> Professional degree (e.g., MD, DDS, DVM, LLB, JD)
<input type="checkbox"/> Some College or Associate degree	<input type="checkbox"/> Doctorate degree (e.g. PhD, EdD)
12. **What is the primary language spoken in your home?** (✓ one)

<input type="checkbox"/> English	<input type="checkbox"/> Spanish	<input type="checkbox"/> Other (please describe): _____
----------------------------------	----------------------------------	---

13. What other languages are spoken in your home, if any? (✓ all that apply)

☐ None ☐ English ☐ Spanish ☐ Other (please describe): _____

14. Are you of Hispanic or Latino origin? (✓ one)

☐ No – not Hispanic or Latino ☐ Yes – South American
☐ Yes – Mexican, Mexican-American, Chicano ☐ Yes – Other Hispanic or Latino
☐ Yes – Central American

15. What is your racial background? (✓ all that apply)

☐ White ☐ Asian or Pacific Islander
☐ Black or African-American ☐ Middle Eastern
☐ American Indian or Alaska Native ☐ Mixed race or other race (please describe): _____

16. If you identify with one or more specific countries, tribes or other ethnic or cultural groups, please tell us:

17. How much do you agree with each of the following statements?

I take a strong interest in the artistic legacy and cultural heritage of my ancestors. (✓ one)

☐ Disagree a lot ☐ Disagree a little ☐ Agree a little ☐ Agree a lot

I seek out activities that will expose me to a broad range of world cultures. (✓ one)

☐ Disagree a lot ☐ Disagree a little ☐ Agree a little ☐ Agree a lot

Now, please answer a few questions about your music activities.

18. Do you sing or play a musical instrument? (✓ one)

☐ Yes – currently
☐ Yes – formerly, but not any longer
☐ No (skip to Question 21)

19. If “Yes,” what instruments do (or did) you play? (✓ all that apply)

☐ Voice / Singing ☐ String instrument of any culture
☐ Guitar ☐ Brass or horn instrument
☐ Piano ☐ Woodwind or wind instrument
☐ Electronic keyboard or computer ☐ Other Instrument of any culture (please describe): _____
☐ Drums or percussion of any culture

20. If you play an instrument, what types or styles of music do you play?

21. Which of the following music activities do you do regularly? (✓ all that apply; if none, skip to Question 24)

☐ Compose or arrange music ☐ Sing in a choir
☐ Take music lessons ☐ Download music from the Internet
☐ Play music with your family ☐ Listen to music on the radio
☐ Play music in a group ☐ Attend concerts

22. Where do your music activities take place? (✓ all that apply)

☐ At your home, or someone else’s home ☐ At a coffee shop, restaurant, bar or night club
☐ At work ☐ At a community center
☐ At a school or college ☐ In a car
☐ At a place of worship ☐ On the Internet
☐ At a theatre or concert facility ☐ Other place (please describe): _____
☐ At a park or other outdoor setting

23. If you attend concerts regularly, what kinds of concerts do you attend? (✓ all that apply)

- | | |
|--|---|
| <input type="checkbox"/> Rap or Hip Hop | <input type="checkbox"/> Gospel |
| <input type="checkbox"/> Ethnic or traditional music (e.g. Mariachi, Tejano, Asian, African) | <input type="checkbox"/> Western classical music or opera |
| <input type="checkbox"/> Rock, pop, R&B or country | <input type="checkbox"/> Other (please describe): _____ |
| <input type="checkbox"/> Jazz or blues | _____ |

24. Which of the following music activities would you like to get more involved with? (✓ one)

- | | |
|---|--|
| <input type="checkbox"/> None | <input type="checkbox"/> Singing in a choir |
| <input type="checkbox"/> Composing or arranging music | <input type="checkbox"/> Downloading music from the Internet |
| <input type="checkbox"/> Taking music lessons | <input type="checkbox"/> Listening to music on the radio |
| <input type="checkbox"/> Playing music with your family | <input type="checkbox"/> Attending concerts |
| <input type="checkbox"/> Playing music in a group | |

Next, a few questions about your theatre and drama activities.

25. Which of the following theatre and drama activities do you do regularly? (✓ all that apply; if none, skip to Question 27)

- ☐ Act out stories about your family, your heritage, or your faith
- ☐ Act in plays or musicals, or help out with theatre productions
- ☐ Attend stage plays
- ☐ Attend musical theatre performances like Broadway shows
- ☐ Other (please describe): _____

26. Where do your theatre activities take place? (✓ all that apply)

- | | |
|---|---|
| <input type="checkbox"/> At your home, or someone else's home | <input type="checkbox"/> At a restaurant, bar or night club |
| <input type="checkbox"/> At a school or college | <input type="checkbox"/> At a community center |
| <input type="checkbox"/> At a place of worship | <input type="checkbox"/> On the Internet |
| <input type="checkbox"/> At a theatre | <input type="checkbox"/> Other place (please describe): _____ |
| <input type="checkbox"/> At a park or other outdoor setting | |

27. Which of the following theatre activities would you like to get more involved with? (✓ one)

- ☐ None
- ☐ Act out stories about your family, your heritage, or your faith
- ☐ Act in plays or musicals, or help out with theatre productions
- ☐ Attend stage plays
- ☐ Attend musical theatre performances like Broadway shows

Next, a few questions about your reading and writing activities.

28. Which of the following reading and writing activities do you do regularly? (✓ all that apply; if none, skip to Question 29)

- | | |
|--|--|
| <input type="checkbox"/> Read books or poetry for pleasure | <input type="checkbox"/> Write in a journal, diary or blog |
| <input type="checkbox"/> Read magazines or newspapers | <input type="checkbox"/> Write or performing lyrics, poetry or rap |
| <input type="checkbox"/> Meet with a book club or reading group | <input type="checkbox"/> Other writing for business or pleasure |
| <input type="checkbox"/> Storytelling – sharing personal, historical or cultural stories in the oral tradition | |

29. Which of the following reading and writing activities would you like to get more involved with? (✓ one)

- | | |
|--|--|
| <input type="checkbox"/> None | <input type="checkbox"/> Storytelling |
| <input type="checkbox"/> Reading books or poetry for pleasure | <input type="checkbox"/> Writing in a journal, diary or blog |
| <input type="checkbox"/> Reading magazines or newspapers | <input type="checkbox"/> Writing or performing lyrics, poetry or rap |
| <input type="checkbox"/> Meeting with a book club or reading group | <input type="checkbox"/> Other writing for business or pleasure |

Next, a few questions about your dance activities.

30. Which of the following dance activities do you do regularly? (✓ all that apply; if none, skip to Question 33)

- | | |
|--|---|
| <input type="checkbox"/> Take dance lessons (any style of dance) | <input type="checkbox"/> Go to community ethnic or folk dances |
| <input type="checkbox"/> Learn dances from friends or family members | <input type="checkbox"/> See praise dancing in a church |
| <input type="checkbox"/> Dance socially at night clubs or parties | <input type="checkbox"/> Attend performances by dance companies |
| <input type="checkbox"/> Perform dances as part of a group | |

31. Where do your dance activities take place? (✓all that apply)

- | | |
|---|---|
| <input type="checkbox"/> At your home, or someone else's home | <input type="checkbox"/> At a restaurant, bar or night club |
| <input type="checkbox"/> At a dance studio or ballroom | <input type="checkbox"/> At a community center |
| <input type="checkbox"/> At a school or college | <input type="checkbox"/> On the Internet |
| <input type="checkbox"/> At a place of worship | <input type="checkbox"/> Other place (please describe): |
| <input type="checkbox"/> At a theatre | _____ |
| <input type="checkbox"/> At a park or other outdoor setting | |

32. If you dance, what styles of dance do you most enjoy? (e.g., hip hop, Tejano, ballroom, ballet, tap, jazz dance)

33. Which of the following dance activities would you like to get more involved with? (✓one)

- | | |
|---|--|
| <input type="checkbox"/> None | <input type="checkbox"/> Performing dances as part of a group |
| <input type="checkbox"/> Taking dance lessons (any style of dance) | <input type="checkbox"/> Going to community ethnic or folk dances |
| <input type="checkbox"/> Learning dances from friends or family members | <input type="checkbox"/> Seeing praise dancing in a church |
| <input type="checkbox"/> Dancing socially at night clubs or parties | <input type="checkbox"/> Attending performances by dance companies |

Now a few questions about your visual arts and crafts activities.

34. Which of the following visual arts and crafts activities do you do regularly? (✓all that apply; if none, skip to Question 37)

- | | |
|--|--|
| <input type="checkbox"/> Make quilts or do any stitching or needlework | <input type="checkbox"/> Learn crafts from friends or family members |
| <input type="checkbox"/> Make any other crafts | <input type="checkbox"/> Collect art or decorations for your home |
| <input type="checkbox"/> Paint, draw or make other art | <input type="checkbox"/> Visit art museums or art galleries |
| <input type="checkbox"/> Take classes in visual arts or crafts | |

35. Where do your visual arts and crafts activities take place? (✓all that apply)

- | | |
|---|--|
| <input type="checkbox"/> At your home, or someone else's home | <input type="checkbox"/> At a restaurant, bar or night club |
| <input type="checkbox"/> At a school or college | <input type="checkbox"/> At a community center or art center |
| <input type="checkbox"/> At a place of worship | <input type="checkbox"/> On the Internet |
| <input type="checkbox"/> At a museum or gallery | <input type="checkbox"/> Other place (please describe): |
| <input type="checkbox"/> At a park or other outdoor setting | _____ |

36. If you make crafts, what kinds of crafts do you most enjoy making?

37. Which of the following visual arts and crafts activities would you most like to get involved with? (✓one)

- | | |
|---|---|
| <input type="checkbox"/> None | <input type="checkbox"/> Taking classes in visual arts or crafts |
| <input type="checkbox"/> Make quilts or doing any stitching or needlework | <input type="checkbox"/> Learning crafts from friends or family members |
| <input type="checkbox"/> Making any other crafts | <input type="checkbox"/> Collecting art or decorations for your home |
| <input type="checkbox"/> Painting, drawing or making other art | <input type="checkbox"/> Visiting art museums or art galleries |

38. Think about the posters, photographs, drawings or other art that you have in your house. What is your very favorite decoration or piece of art in the house?

Just a few more activities to ask you about.

39. Which of the following activities do you do regularly? (✓all that apply)

- | | |
|--|--|
| <input type="checkbox"/> Take photographs | <input type="checkbox"/> Prepare traditional foods |
| <input type="checkbox"/> Make videos | <input type="checkbox"/> Garden or landscape |
| <input type="checkbox"/> Design, embroider or sew clothing | <input type="checkbox"/> Watch movies |

40. Which of the following activities would you most like to get involved with? (✓ one)

- | | |
|---|--|
| <input type="checkbox"/> None | <input type="checkbox"/> Preparing traditional foods |
| <input type="checkbox"/> Taking photographs | <input type="checkbox"/> Gardening or landscaping |
| <input type="checkbox"/> Making videos | <input type="checkbox"/> Watching movies |
| <input type="checkbox"/> Designing, embroidering or sewing clothing | |

41. Do you participate in any community cultural events that celebrate your own heritage? ☐ Yes ☐ No

42. If you answered "Yes" to Question 41, which events that celebrate your own heritage are most important to you?

Thank you for your patience. Just a few more questions and you'll be done.

43. Overall, would you say that cultural activities are...? (✓ one)

- ☐ A big part of my life ☐ A small part of my life ☐ Not a part of my life

44. Overall, where do you do creative and cultural activities most often? (✓ all that apply)

- | | |
|---|---|
| <input type="checkbox"/> In your home, or someone else's home | <input type="checkbox"/> Outside of the region where you live |
| <input type="checkbox"/> In the neighborhood where you live | <input type="checkbox"/> On the Internet |
| <input type="checkbox"/> In the city or town where you live | <input type="checkbox"/> Other (please describe): |
| <input type="checkbox"/> In the region where you live | <hr/> |

45. With whom do you do most of your creative and cultural activities? (✓ all that apply)

- | | |
|--|--|
| <input type="checkbox"/> With your spouse or partner | <input type="checkbox"/> With friends |
| <input type="checkbox"/> With your children or grandchildren | <input type="checkbox"/> With co-workers |
| <input type="checkbox"/> With your parents or grandparents | <input type="checkbox"/> Alone |
| <input type="checkbox"/> With other family (brothers, sisters, aunts, uncles, cousins, etc.) | |

46. Overall, how satisfied are you with the cultural activities that are available to you in your community? (✓ one)

- | | | |
|--|-------------------------------------|---|
| <input type="checkbox"/> Very dissatisfied | <input type="checkbox"/> Don't Know | <input type="checkbox"/> Somewhat satisfied |
| <input type="checkbox"/> Somewhat dissatisfied | | <input type="checkbox"/> Very satisfied |

47. Do your religious or spiritual beliefs influence the cultural activities that you do...? (✓ one)

- ☐ A lot ☐ A little ☐ Not at all

48. Do you practice any cultural traditions in music, dance, storytelling, craft-making or prepare foods that represent your heritage? ☐ Yes ☐ No

49. Have any cultural traditions been passed down from generation to generation in your family? ☐ Yes ☐ No

50. If you answered "Yes" to Question 48 or Question 49, what cultural traditions do you practice?

51. Can you think of a person, either living or dead, who inspired you or helped you to express yourself creatively? (✓ all that apply)

- ☐ Yes – someone in my family ☐ Yes – someone outside of my family ☐ No

Thank you for taking the time to tell us about your creative and cultural activities.

Would you like to be entered in a drawing to win a \$500 cash prize? ☐ Yes ☐ No

If "Yes," please give us your name and e-mail address or daytime telephone so that we may follow-up with you if you are the winner. *This information will not be used for any purpose other than selecting and notifying a winner.*

Name: _____
 Address: _____
 Daytime phone: _____

Please return this questionnaire in the enclosed envelope or mail to: Alliance for California Traditional Arts, 1245 Van Ness Avenue, Fresno, CA, 93721