

A Closer Look at Arts Engagement in California

Insights from the NEA's Survey of Public Participation in the Arts

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Executive Summary

California's cultural sector is undergoing massive change, with consequences for the ways in which individuals experience art and for the ways in which organizations and artists deliver their artistic products and engage with participants. California is experiencing dramatically shifting demographics; rapid technological advances offer new opportunities for artistic expression and access; people's expectations are changing about the structure of work and leisure time experiences --- these are some of the most significant forces that are reshaping the landscape of the cultural sector and how people encounter, engage with, and participate in art.

Over the last three decades, the term *arts participation* has essentially been understood as *arts attendance* within the non-profit arts field. The field's key indicator of arts participation over this time has been attendance at any of the following seven "benchmark" arts events – performances of ballet, musical and nonmusical theater, jazz, classical music, opera, and visiting an art museum – at least once during a 12 month period. This indicator stems from the National Endowment for the Arts' *Survey of Public Participation in the Arts* (SPPA), which is the only long-standing, national source of data on arts participation in the US. Begun in the early 1980s with a focus on tracking the health of non-profit arts organizations in the NEA's funding portfolio, the SPPA primarily emphasized audience attendance.

Since 2002, rates of attendance at benchmark arts in California have steadily declined.¹ Even attendance at a wider range of arts events, extending beyond the benchmark arts, fell ten percentage points between 2002 and 2012 in California. Over the same time, despite socio-demographic changes within the state, arts audiences in California remained disproportionately drawn from the population with higher incomes (in 2012, 49% of arts attendees had household incomes of \$75,000 or more compared to 41% of Californian households) and higher levels of education (in 2012, 41% of arts attendees had at least a college degree compared to 31% of California's population). Despite California's historic shift in 2014, with Hispanics surpassing Non-Hispanic Whites as the largest portion of the state's population, adult arts audiences remain 55% Non-Hispanic White even though they only comprise 43% of the state's adult population, and 40% of the state's overall population.²

Yet, evidence of interest in the arts among California's highly diverse population – along with the artistic impulse to engage creatively – is pervasive, and this evidence is shared in this report. The shifting landscape for artistic and cultural expression and experience has implications for how artists and organizations share their expertise and work. This requires a deeper understanding of *how* adults in California are participating in arts and how participation varies across the state's diverse population. The

non-profit arts field's understanding of *arts participation* can no longer rely on measures of arts attendance alone.

This report is the first in a two-part study commissioned by the James Irvine Foundation to understand what California's residents do to participate in the arts and, importantly, how that varies across the state's diverse population. This first part draws on data from the National Endowment for the Arts' recently released 2012 *Survey of Public Participation in the Arts*, from which the NEA published detailed findings for the US in *A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012*.

The second part of the study will share findings from a new state-wide survey that takes a different perspective on arts participation. *The Cultural Lives of Californians* is based on findings from a new survey that complements the SPPA by offering a different starting perspective to capturing a broad range of artistic and cultural activity, and nuance about the role these activities play in Californians' daily cultural lives. During the survey's design phase, we studied the SPPA, and conducted in-depth interviews with cultural experts and an extensive review of the literature and existing survey tools, which are available in *The Changing Landscape of Arts Participation: A Synthesis of Literature and Expert Interviews* [<http://arts.gov/sites/default/files/irvine-literature-review.pdf>] from the National Endowment for the Arts. Our initial findings from *The Cultural Lives of Californians* will be released in March 2015. The two-part study as a whole aims to expand how *arts participation* is understood and to better understand the implications of the changing cultural landscape for the non-profit arts field and beyond.

Key Findings

The most common form of arts participation among adults in California, as measured in the 2012 SPPA, is consuming arts through electronic media. Seventy-seven percent of the state's adults accessed arts through TV, radio, computers, or handheld or mobile devices. The rate of consuming arts through electronic media is almost 1.5 times the rate at which Californian adults attend art (53%) or make art (54%). Just over half (52%) of adult internet-users in California accessed arts content, and 71% of adult handheld or mobile device-users did so. The rates of accessing arts content using handheld or mobile devices are relatively even across race/ethnicity and immigrant groups; however, those who self-identify as Hispanic report any use of the Internet and mobile devices at much lower rates than the rest of the state's population. Non-Hispanic Asian/Pacific Islanders are 31% less likely to access arts using the TV or radio compared to Non-Hispanic Whites. TV and radio are especially important means of accessing art

content for those living outside of California's largest metropolitan regions - the Bay Area, Greater Sacramento, Los Angeles, Orange and San Diego counties.

Even after accounting for socio-demographic differences between California's largest metropolitan regions and other parts of the state, adults living in the state's large urban areas are more likely to create visual arts, while those living outside of these areas are more likely to make textile-based art, such as weaving, crocheting, quilting, needlepoint, knitting, or sewing.

In general, Non-Hispanic Whites report participating in art at the highest rates. Yet, educational attainment, age, income, immigrant status, and living in metropolitan areas in California are more important in explaining arts participation than race or ethnicity. However, even after accounting for these socio-demographic factors, some differences by race/ethnicity persist:

- Non-Hispanic Asian/Pacific Islander adults are less likely to access arts using electronic media, attend arts events, and make or share art compared to Non-Hispanic Whites
- Hispanic adults are less likely to take art lessons or classes compared to Non-Hispanic Whites
- Blacks/African-Americans participate at the highest rates in social dance compared to any other SPPA measure. Even after controlling for other socio-demographic variables, Non-Hispanic Blacks/African-Americans are more likely than Non-Hispanic Whites to dance socially.

Education and age are significant predictors of differences for multiple kinds of arts participation measured in the 2012 SPPA:

- One's level of education is the strongest explanatory factor for differences in rates across all arts participation measures. Having at least a college degree is the single strongest predictor of whether one participates in the arts.
- Youth (18-24) and Seniors (65-74) generally engage in arts at higher rates than those of other ages. However, the odds of engaging in the most active forms of participation – making art and sharing art electronically – are lower among older age cohorts. Individuals aged 75 and older tend to participate in arts at the lowest rates of all adults.

Higher levels of household income and nativity (whether or not a person was born in the US) are important predictors of arts attendance:

- Immigrants are less likely to attend arts events, even after controlling for the influence of socio-demographic factors. Immigrants comprise almost 30% of California's population.³
- Individuals with household incomes of \$75,000 or more have higher odds of attending arts events, especially arts events that take place in theaters, concert halls, and auditoriums.

The most popular venue, as measured in the 2012 SPPA, for adults in California to attend arts is a park or open-air facility (18%). However, 25% of adults in California attended arts events in spaces *other* than those enumerated by the 2012 SPPA, which included community centers, schools and colleges, places of worship, restaurants, theaters, and art museums.⁴

The Changing Landscape of Arts Participation

California's cultural sector is undergoing massive change, with consequences for the ways in which individuals experience art and for the ways in which organizations and artists deliver their artistic products and engage with people. Dramatically shifting demographics, rapid technological advances that offer new opportunities for artistic expression, and changing expectations about the structure of work and leisure time experiences are all forces that are reshaping *arts participation* and the landscape of the cultural sector.

California is at the forefront of the US's historic demographic shift toward becoming a 'majority-minority' society by the early 2040s, meaning that for the first time in US history the Non-Hispanic White population will make up less than half of the nation's population. California was confirmed as a 'majority-minority' state after the 2000 Census and, in 2014, California experienced a historic shift when the size of the Hispanic population surpassed that of Non-Hispanic Whites; Latinos now have a plurality in the state.⁵ California is home to more immigrants than any other state with immigrants comprising almost 30% of the state's population, double the portion in the US population.⁶ Given the diversity of the California population, it is not surprising that artistic forms and practices that are meaningful sources of creative expression have expanded and diversified as well. The rapid technological advances of our era, which have provided many new means of consuming, interacting with, and creating art, have contributed to a cultural landscape that is more varied, as well as more intertwined and embedded in daily life, than ever before.

Over the last three decades, the term *arts participation* has essentially been understood as *arts attendance* within the non-profit arts field. The field's key indicator of arts participation over this time has been attendance at any of the seven "benchmark" arts events – performances of ballet, musical and nonmusical theater, jazz, classical music, opera, and visiting an art museum – at least once during the previous 12-month period. This indicator stems from the National Endowment for the Arts' *Survey of Public Participation in the Arts* (SPPA), which is the only long-standing, national source of data on arts participation in the US. Begun in the early 1980s with a focus on tracking the health of the nonprofit arts organizations in the NEA's funding portfolio, the SPPA emphasized arts audience attendance.⁷

Since 2002, rates of attendance at benchmark arts in California have steadily declined.⁸ Even attendance at a wider range of arts events, extending beyond the benchmark arts, fell ten percentage points between 2002 and 2012 in California. Over the same time, despite socio-demographic changes within the state, arts audiences in California remained disproportionately drawn from the population with higher incomes

(in 2012, 49% of arts attendees had household incomes of \$75,000 or more compared to 41% of Californian households) and higher levels of education (in 2012, 41% of arts attendees had at least a college degree compared to 31% of California's population). Despite California's historic shift in 2014, with Hispanics surpassing Non-Hispanic Whites as the largest portion of the state's population, adult arts audiences remain 55% Non-Hispanic White even though they only comprise 43% of the state's adult population, and 40% of the state's overall population.⁹ Additionally, previous studies have documented that people who identify as Non-White participate at higher rates in forms of arts participation *other than* attendance, and have noted that attendance measures do not adequately capture how these populations engage in art. Given California's shifting demographics, the focus on arts attendance disproportionately focuses attention on how one segment of the population tends to participate in arts.

How people are engaging with arts in forms both familiar and new has implications for how organizations share their expertise and deliver their artistic products. The cultural sector's understanding of *arts participation* can no longer rely on measures of arts attendance alone. Given this, the questions that need to be answered now are: how *are* adults in California participating in arts? How does that participation vary across California's increasingly diverse population?

This report takes a first step toward answering these questions. It is the first in a two-part study commissioned by the James Irvine Foundation to document the ways in which California's residents participate in the arts and, importantly, how that varies across the state's diverse population. To inform these questions, this report uses data from the National Endowment for the Arts' 2012 *Survey of Public Participation in the Arts*. The 2012 SPPA underwent the most extensive update in its history in an effort to capture a broader spectrum of ways that people engage with arts than it has ever before. This report provides the first in-depth look at arts participation on the state-level, making use of the 2012 SPPA's new, larger sample size.

Data & Analysis Methods

The National Endowment for the Arts' *Survey of Public Participation in the Arts* (SPPA) has served as the primary source of data on adult participation in the arts in the US since 1982. The SPPA is administered approximately every five years, with the most recent data collected in 2012. The survey was administered to a nationally representative sample of individuals aged 18 or older as a supplement to the July 2012 Current Population Survey, which was conducted by the US Census Bureau. The NEA doubled its national sample – from 18,444 in 2008 to 35,735 in 2012, the largest national SPPA sample yet – permitting a more nuanced look at arts participation at the state level and, for states with adequate data, a

look at differences within states as well. The 2012 SPPA sample in California is 2,793, the largest state-level subsample within the SPPA, and serves as the basis of this report.¹⁰

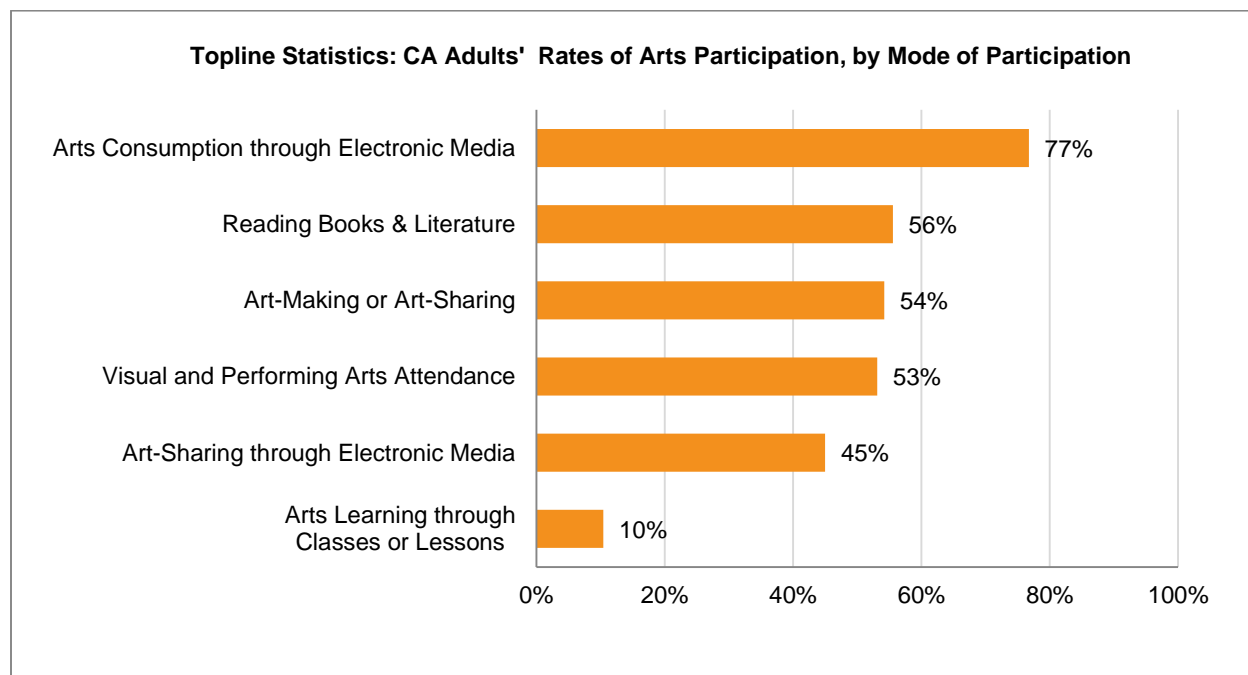
Between the 2008 and 2012 data collections, the SPPA survey instrument underwent its most extensive changes to date. Changes were made in an effort to update the survey so that it would better represent the many ways people engage with arts in contemporary society; but the survey also maintains comparability with previously collected data in order to enable trend analysis. For example, the revised 2012 SPPA includes new questions about attending film festivals; attending literary or storytelling events; identifying the types of venues where people go to see performances or exhibitions; and sharing art (one's own or others') by posting it online. Most questions asked in the SPPA consider arts participation occurring within the 12 months preceding data collection. However, the SPPA also includes questions about arts learning and attendance during childhood, and we examine both types of questions.

In this report, we address how adults in California are participating in arts and how that participation varies across California's increasingly diverse population by estimating rates of participation for California as a whole and across subpopulations. These estimated rates are available in Table 9 in the Appendix. Additionally, we look at the net effects of a range of socio-demographic characteristics and the extent to which these characteristics explain differences in how Californian adults participate in arts. To do this, we use multivariate logistic regression, controlling for the influence of race and ethnicity, gender, living within a metro area, education level, income, age, immigrant status and, if foreign born, the number of years spent living in the US.¹¹

Conceptual Frames

Different conceptual frames offer ways of describing and categorizing arts participation behavior. The SPPA has used "modes" to describe the primary categories of arts participation it has traditionally measured: live attendance, live personal creation and performance-based activities, and media-based engagement with arts.¹² In the past, the media-based engagement solely emphasized consumption, but the 2012 SPPA asked new questions about sharing art online, and creating art online or by using mobile devices. The NEA describes the 2012 SPPA as measuring five modes of arts participation: arts attendance, reading books and literature, arts consumption through electronic media, art-making and art-sharing, and arts learning. Figure 1 shows Californian adults' rates of participation in each of the SPPA's general modes, as well as a more specific measure of sharing art online.

Figure 1: CA Adults' Rates of Arts Participation, by Mode of Participation



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Californian adults engaged in arts at higher rates than other American adults, with the exception of reading books and literature, which is equivalent to the rate for the US as a whole. Even after controlling for differences between California and the rest of the US in terms of socio-demographic composition, the odds of a California adult engaging in arts were approximately 5% higher than those for other adults in the US.¹⁴

Organization of the Report

As explored in *Getting in on the Act: How Arts Groups are Creating Opportunities for Active Participation*, audiences can simply be present at an event to see and take in art (“receptive audience involvement”), but they can also be active creative contributors to and participants in the final artistic product while attending (“participatory involvement”). The latter form of involvement redefines what “audience” has traditionally meant. The audience involvement spectrum builds on a framework originally conceived to conceptualize arts participation, writ large.¹⁵ We apply the movement along the spectrum from “receptive” involvement to “participatory” – which ranges from sharing, learning, and building upon others’ artistic work to creating completely original creative work – as a guiding principal for how we present findings from the SPPA data in this report. In the following report sections, we examine Californians’ arts participation rates through attendance at arts events and activities, through the

consumption of arts via electronic media, through reading, through sharing art through electronic means, through arts learning, and through active participatory involvement in making and doing art.

“Receptive” Arts Participation

Receptive, or consumptive, forms of arts participation are those where audiences watch or take in the completed works of others. Overall, the 2012 SPPA shows that modes of receptive arts participation are the most common among Californian adults. Over three-quarters (77%) consumed art through electronic media, with the majority using TV or radio to access arts content; over half (56%) read books or literary works; and over half (53%) attended visual or performing arts events. In this section, we look at how participation in each of these modes varies within California.

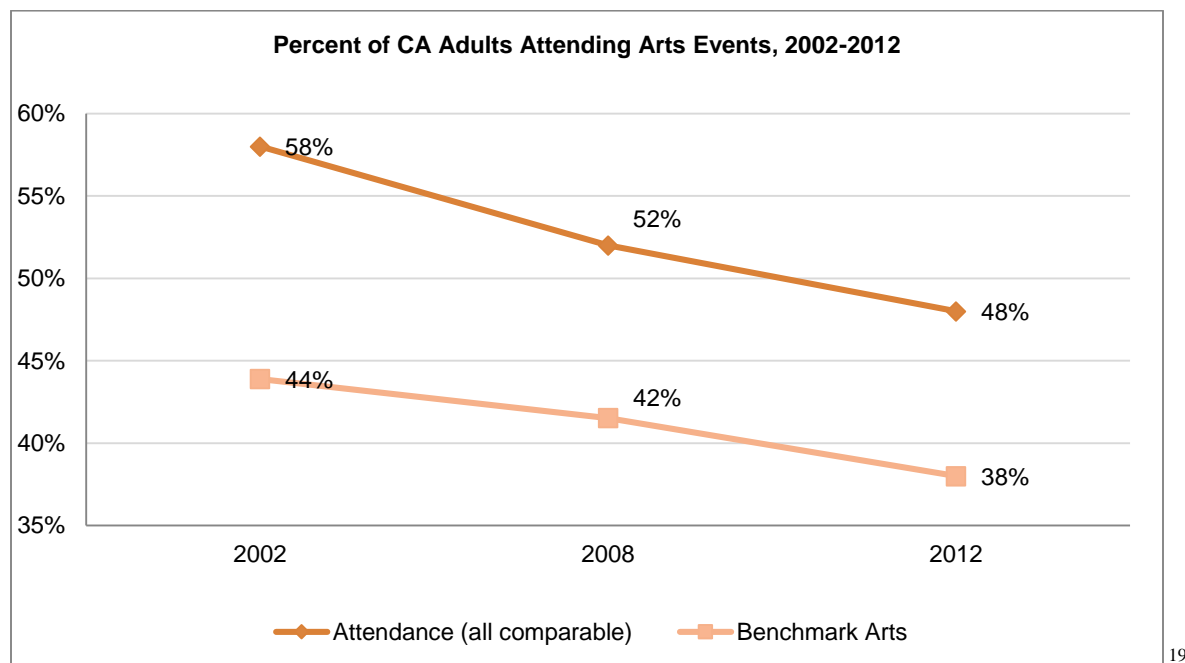
Key Observations

- Higher levels of education and household incomes continue as key predictors of arts attendance.
- In 2012, adults in California attended events and activities where they could curate their own experience at higher rates than events that typically offer less flexibility and control over for one's experience.
- Half (52%) of adult internet-users in California accessed arts content, and 71% of adult handheld or mobile device-users accessed arts content. These rates of accessing arts among technology-users are relatively consistent across race/ethnicity and immigrant groups; however, those who are immigrant, US-born Hispanic, or US-born Asian use these technologies at much lower rates.
- Immigrant adults in California are reading books and literary works at approximately half the rate of US-born adults.

Arts Attendance

Over the past two decades, the rate at which adults in California attend the arts has been in decline.¹⁶ The declining rate holds for attendance at benchmark arts events,¹⁷ as well as attendance defined more broadly.¹⁸ Rates of adults' attendance at benchmark arts events declined from 44% in 2002 to 38% in 2012; attendance defined more broadly fell from 58% to 48% over the same ten years.

Figure 2: Percent of Adults Attending Arts Events, 2002-2012



In 2012, 63% of Californian adults went to the movies, the most popular form of arts attendance measured by the SPPA. Going to the movies was more than twice as popular as visiting an art museum, the next most popular form of attendance-based arts participation.

Approximately one in four Californian adults attended an art museum, craft fair or visual arts festival, historic park or monument, or outdoor performing arts festival. These types of events tend to offer people a lot of control over their own experience during the actual event or visit: choice over what to see and do, and degrees of flexibility as to when to arrive and depart or whether or not to engage in different aspects of the event. These events can be considered “destination” activities, meaning that they offer flexibility by virtue of more flexible or longer hours and mobility while attending. In contrast, the other attendance activities that rank lower in Table 1, tend to be “event” activities that typically have precise start and end times and a set program.²⁰ Overall, more Californians went to events that tended to offer more control and flexibility over their experience.

How do we understand movie-going? Like “event” activities, movies are typically a commitment of a couple hours to watch a set program. From this perspective, movie-going might most be like going to see theater. In contrast to the high rate of movie-going, however, only 21% of Californian adults attended live theater at all (musical or nonmusical). But, going to the movies can also be like “destination” activities today. With the rise of multiplexes, many movie -theaters offer a range of start times throughout the day and evening, every day of the week. Larger complexes often have a range of movies on offer at any given time, so one could go to the complex to see a specific film at a set time or decide once they arrive what they are most interested in seeing.

Table 1: Ranking of CA Adult Rates of Attending Arts Events & Activities²¹

Ranking of CA Adult Rates of Attending Arts Events & Activities (did at least once during 12 months)	
Movie-going	63.1%
Art museum	26.7%
Craft fair or visual arts festival	25.0%
Historic park or monument	24.9%
Outdoor performing arts festival	24.5%
Musical play	16.8%
Any other music or dance performance	12.8%
Non-musical play	10.3%
Live Latin, Spanish, or salsa music	9.5%
Live classical music	8.6%
Live jazz	8.2%
Dance (other than ballet)	6.1%
Live book reading or a poetry or story-telling event	4.7%
Film festival	3.6%
Live ballet	2.9%
Live opera	2.7%

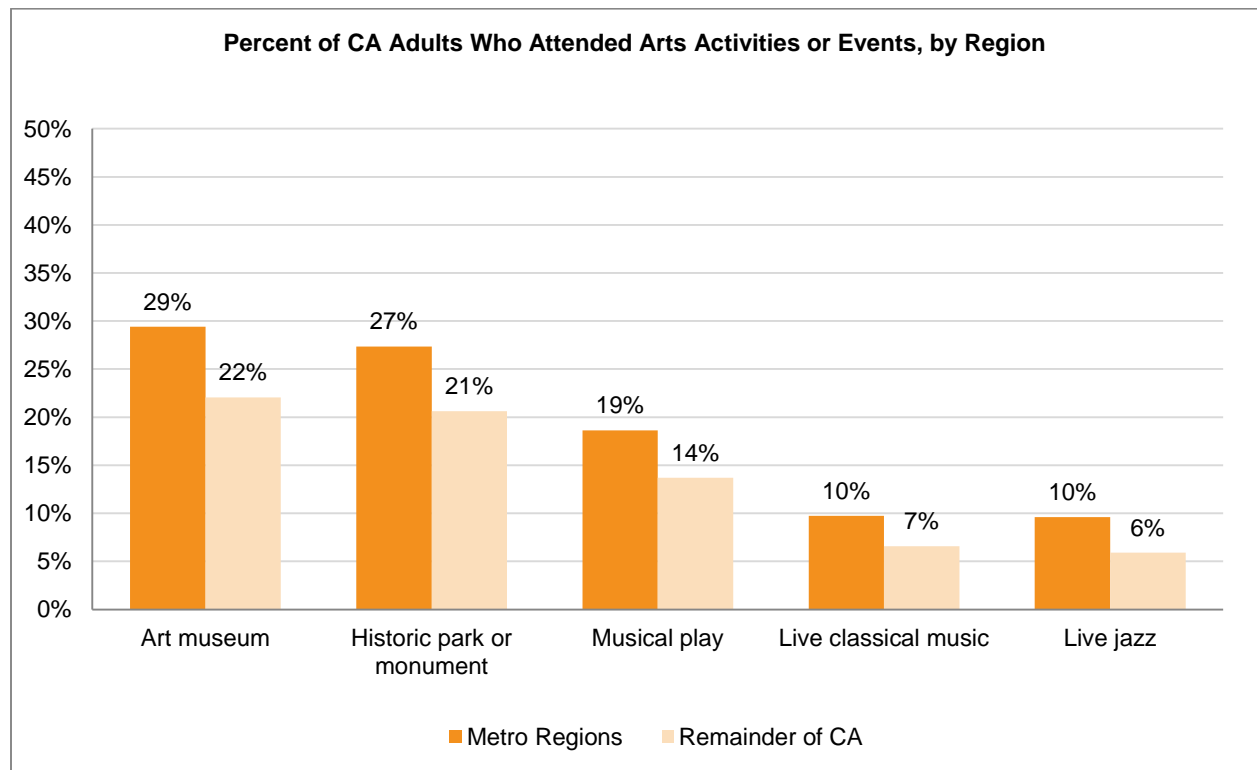
Overall, Non-Hispanic Whites attended visual and performing arts at a higher rate (63%) than other race and ethnicity groups;²² the rate of visual and performing arts attendance for Hispanics, Non-Hispanic Asian/Pacific Islanders, and African Americans each approximately 45% (Table 9). However, after controlling for the influence of other socio-demographic variables, we find that the differences seen in attendance rates by race/ethnicity are largely explained by:

- Higher levels of education. The higher one’s education is, the higher his/her chances are of attending arts events. The chances of attending are highest for those with at least a college degree.

- Higher household incomes. People with household incomes of \$100,000 or more have higher chances of attending arts, generally, and specifically benchmark arts events.
- Identifying as an immigrant. Immigrant adults are less likely to attend visual and performing arts. This is of particular importance to California given that almost 30% of the state's population is immigrant, the largest portion of immigrants of any state, and is twice the national population rate (13%).

A greater portion of Californian adults living in the state's metro regions attended benchmark arts than those living outside the large metro regions (41% vs. 33%). These regions also tend to have the highest densities of non-profit arts organizations,²³ suggesting that issues of access may also be affecting the rates of participation. Attendance rates are significantly higher for Californian adults living in the state's urban regions, compared to those living outside of those areas specifically for visiting art museums, touring historic parks or monuments, and attending musical plays, classical music, and jazz performances (Figure 3). However, after controlling for variations in socio-demographic characteristics between the regions, adults living in metro regions have 5% higher odds of attending or touring historic parks or monuments.

Figure 3: Percent of CA Adults Who Attended Arts Activities or Events, by Region

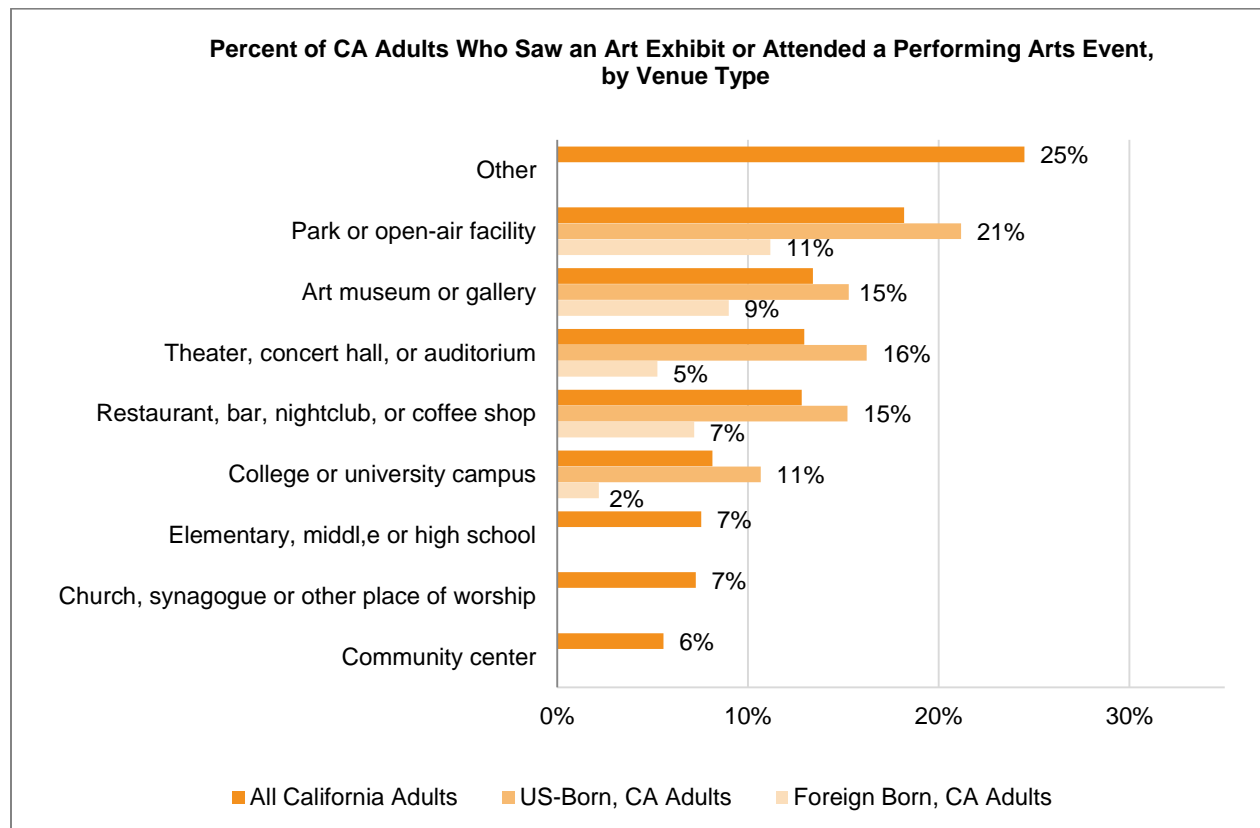


Significantly different rates only

Venues for Arts Attendance

The most commonly reported venue for arts attendance in California is a park or open-air facility (18%). Among those attending arts events, however, immigrants report attending arts events at parks or open-air facilities, art museums or galleries, theaters, and other locations at significantly lower rates than US-born adults living in California (Figure 4). A notable difference is that one-third (34%) of US-born Asians attended arts at a restaurant, bar, nightclub, or coffee shop, but only 5% of Asian immigrants reported doing so.

Figure 4: Percent of CA Adults Who Saw an Art Exhibit or Attended a Performing Arts Event, by Venue Type



Rates reported for US-Born and Foreign born where there are significant differences

Californian adults living in the state's large metro regions report a higher rate of arts attendance at restaurants, bars, nightclubs, and coffee shops compared to adults living outside the metro regions (16% vs. 8%). However, a quarter of Californian adults (25%) attended arts events at venues and spaces other than those measured by the SPPA; 15% of Californian adults reported attending benchmark arts events in

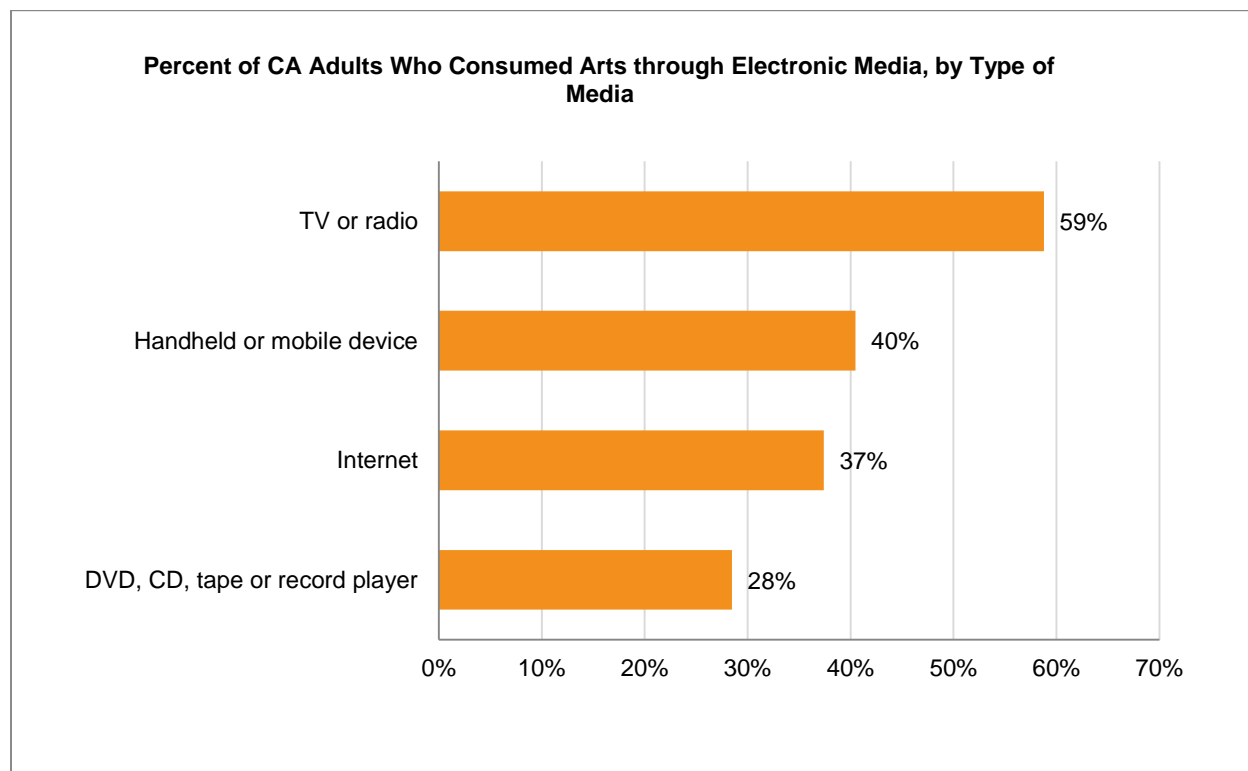
spaces other than those enumerated by the SPPA.²⁴ Overall, 17% of Californian adults attended free music, theater, or dance performances in 2012.

Where are California's adults attending arts events? More detail on where Californian adults engage in specific kinds of arts and cultural participation is a key dimension of participation investigated in the second part of this study. The *California Survey of Arts & Cultural Participation* captures information on where Californian adults engage in different types of arts participation – where they attend events, as well as where they create and actively engage in art themselves. Prior research conducted in California's Inland Regions shows that the home is an important space,²⁵ and we investigate the use of private spaces, including one's own or a friend's home to engage in arts.

Arts Consumption through Electronic Media

In 2012, a larger share of Californian adults consumed arts through electronic media than any other form of arts participation. Over three-quarters (77%) of Californian adults consumed arts through TV or radio, a handheld or mobile device, online, or by using a DVD, CD, tape, or record player at least once during the twelve months covered by the survey.

Figure 5: Percent of CA Adults Who Consumed Arts through Electronic Media, by Type of Media



Connectivity & Mobility – Are they the same? Of the modes of arts participation measured by the SPPA, arts participation via electronic media has been revised in each iteration of the survey in effort to keep pace with rapidly evolving technology. One such evolution is the growth of using cell phones and other mobile devices to connect to the Internet. According to a 2013 study by the Pew Research Center, 57% of all American adults now use a cell phone to access the Internet and approximately one-third of these users *primarily* access the Internet using cell phones. The study finds that those aged 18-29, Non-Whites, and those with relatively low income and education levels are the most likely to primarily access the Internet using cell phones (Duggan & Smith, 2013).

The SPPA, however, does not specify the kind of device used to access arts on the Internet, nor is the use of a mobile device to consume arts synonymous with Internet use. Of those who reported using the Internet to access arts, 71% also reported using a handheld or mobile device to consume arts. Of those adults in California who did not report using the Internet to access arts, 23% reported that they used a handheld or mobile device to watch or listen to arts content. Survey questions will evolve as technology, and the role it plays in our lives, evolves.

The largest share of Californian adults (59%) used TV or radio to access art. TV and radio are particularly important to California’s Hispanic and Non-Hispanic Black/African-American populations, with access to the arts through TV or radio being almost 30% greater than for any other form of electronic media. Immigrants in California access arts through electronic means at a rate that is 12% lower than that of the state’s US-born residents and a rate that is almost 20% lower for accessing arts through handheld or mobile devices or through the Internet.

Table 2: Percent of CA Adults Accessing Arts using Electronic Media, by Race/Ethnicity & Nativity

	TV or radio	Handheld or mobile device	Internet	DVD, CD, tape, or record player
All CA Adults	59%	40%	37%	28%
<i>US-Born</i>	64%	47%	44%	--
<i>Immigrant</i>	50%	29%	25%	--
White, Non-Hispanic	64%	47%	46%	28%
Hispanic	61%	32%	26%	26%
<i>US-Born</i>	--	46%	37%	--
<i>Immigrant</i>	--	21%	18%	--
Asian/Pacific Islander, Non-Hispanic	32%	41%	34%	33%
<i>US-Born</i>	54%	71%	--	--
<i>Immigrant</i>	28%	35%	--	--
Black/African-American, Non-Hispanic	75%	33%	46%	38%

^ Rates for US and Immigrant are reported when there are significant differences at $p \leq .10$ between the groups

Controlling for socio-demographic differences, Asian/Pacific Islanders are 31% less likely than Non-Hispanic Whites to access arts using the TV or radio. Accessing arts using a DVD or CD player, record player, or tape player to watch or listen to arts is important to those with low household incomes.²⁶

Half (52%) of adult Internet-users in California accessed arts content, and 71% of adult handheld or mobile device-users accessed arts content (Table 3). The ability to choose when and how to participate is central to this medium. There are relatively small differences in rates when looking across race and ethnicity groups; however, there are significant disparities in the rates of accessing art through handheld/mobile devices and the Internet across race and ethnicity groups in California. Hispanics report the lowest rates of access, with 45% accessing art through a handheld/mobile device and 55% using the Internet at all during the prior twelve months. Immigrant adults who have lived in the US for less than five years are the most likely to access arts via the Internet; their odds of doing so are 12% higher than US-born Californian adults.

Table 3: Proportions of Handheld/Mobile & Internet Users Accessing Arts, by Race/Ethnicity

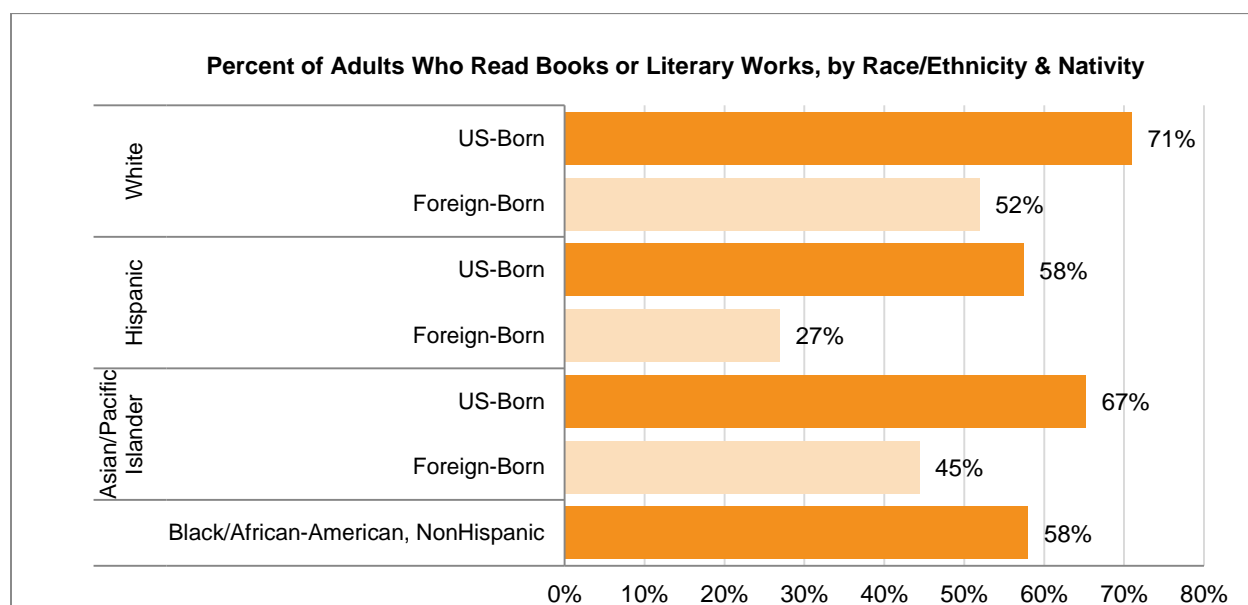
	HANDHELD OR MOBILE DEVICE		INTERNET	
	% Adults using during prior 12 months	% Users accessing arts	% Adults using during prior 12 months	% Users accessing arts
All CA Adults	57%	71%	72%	52%
White, Non-Hispanic	65%	73%	81%	57%
Hispanic	45%	72%	55%	49%
Asian/Pacific Islander, Non-Hispanic	62%	66%	82%	42%
Black/African American, Non-Hispanic	58%	57%	77%	60%

A greater portion of adults living outside the large metro regions accessed art through TV or radio, compared to those living inside the metro regions (68% vs. 53%). After controlling for socio-demographic factors, adults living outside the metro regions have 12% higher odds of accessing art via TV or radio. Adults under age 35 are the most likely to use the Internet or to use mobile devices to access arts content; overall, age does not predict the use of TV or radio to access the arts.

Reading Books & Literature

In 2012, 56% of adults in California engaged in voluntary reading, which is defined in the SPPA as reading literature or reading books that are not required for work or school, including novels or short stories, poetry, and plays. Forty-three percent of adults in California read literary works during the same period, a significantly lower proportion than the national rate of 47%. California's lower rate of literary reading is largely accounted for by California's lower rate of reading novels or short stories, 41% of Californian adults compared to 45% of US adults. Within the state, there are wide disparities between the rates at which Californian adults read – the portion of US-born adults who read voluntarily is approximately double the portion of immigrant adults.

Figure 6: Percent of Adults Who Read Books or Literary Works, by Race/Ethnicity & Nativity



Immigrant adults in California are 15% less likely to read books or literary works, even after controlling for differences in socio-demographic characteristics, including education. Increasingly higher levels of educational attainment significantly predict higher reading rates among Californian adults.

Californian adults living outside the large metro regions are 15% more likely to read voluntarily than those residing in the metro regions, even after controlling for differences in socio-demographics. In general, Californians read books and literature at the same level as adults across the US. However, Californians report reading novels and short stories at a lower rate (41%) than the US as a whole (45%).

“Participatory” Arts Participation

We are currently living in a participatory culture wherein people have come to expect that they will connect, contribute, and create through the arts. Participatory arts can include a range of activity that varies in the degree to which an individual contributes his or her own creative energy. The SPPA asks a series of questions about how people share art electronically, engage in arts learning, and actively join in the making and doing of art.

Key Observations

- People in younger age cohorts are more likely to engage in participatory arts, generally.
- Higher levels of educational attainment predict increasingly greater odds of sharing art electronically.
- Household incomes – both lower (\$30-39,999) and higher (\$75,000+) – predict participation in art-making.
- Asian/Pacific Islanders report significantly low levels of active art-making, even after controlling for socio-demographic factors
- Hispanics report the lowest levels of taking arts lessons or classes amongst all race/ethnicity groups, and this significant difference persists after controlling for socio-demographic factors

Art-Sharing using Electronic Media

Almost half (45%) of adults in California shared art through electronic media; sharing photography and music were the most commonly shared forms of art.

Table 4: Ranking of Adult Participation Rates in Art-Sharing using Electronic Media

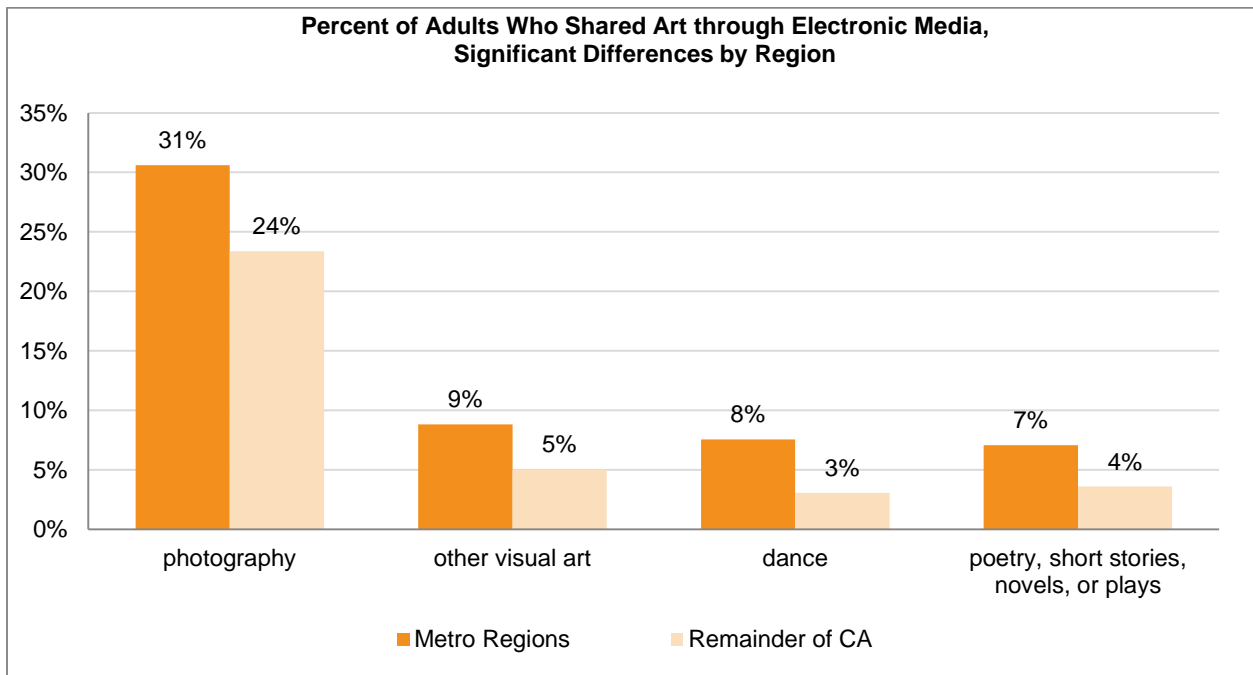
Ranking of Adult Participation Rates in Art-Sharing using Electronic Media (e-mailed, or posted or shared online)	
photography	27.9%
music	26.2%
one's own photography	18.4%
film or videos	17.9%
other visual art	7.4%
dance	5.9%
poetry, short stories, novels, or plays	5.8%
one's own visual arts	4.8%
one's own films or videos	3.1%

Ranking of Adult Participation Rates in Art-Sharing using Electronic Media (e-mailed, or posted or shared online)	
one's own poetry, short stories, novels, or plays	2.8%
one's own scrapbooking	2.6%
one's own music	2.6%
one's own dance	0.1%

After controlling for variations by socio-demographic composition, higher levels of educational attainment predict greater likelihoods of sharing art online, and increased age predicts lower likelihoods of sharing art online.

Overall, Californians living in the state's more urban regions reported higher rates of sharing art through electronic means. Specifically, these adults shared photography, visual art, dance, and creative writing (poetry, short stories, novels, or plays) at significantly higher rates than Californians living in the remainder of the state.

Figure 7: Percent of Adults Who Shared Art through Electronic Media, Significant Differences by Region



Significantly different rates only

Engaging in Arts through Support for the Arts

In addition to making, sharing, attending, and consuming art, the SPPA includes several questions about being engaged by supporting the arts through various means. In 2012:

- 12% of CA adults donated money, goods, or services to an arts or cultural organization
- 8% purchased or acquired art
- 7% are members of, or subscribe to, an arts or cultural organization

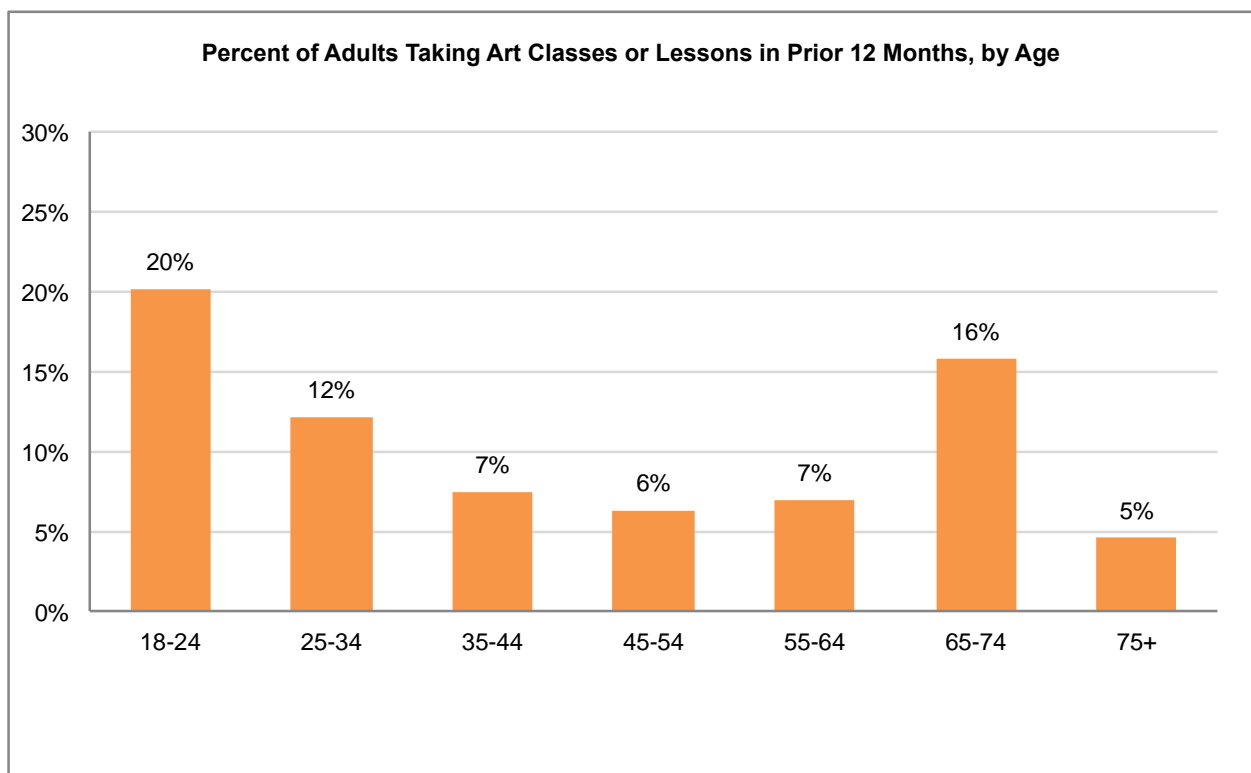
Non-Hispanic Whites do each of these activities – donate, purchase or acquire art, and subscribe to an arts or cultural organization – at statistically significant higher rates compared to other race/ethnic groups:

- 19% of CA White, Non-Hispanic adults donated money, goods, or services to an arts or cultural organization (compared to 6% of Hispanics)
- 12% purchased or acquired art (compared to 5% of Hispanic and 3% of Non-Hispanic Asian/Pacific Islander)
- 14% subscribed to an arts or cultural organizations (compared to 2% of Hispanics and; 6% of Non-Hispanic Asian/Pacific Islanders)

Arts Learning

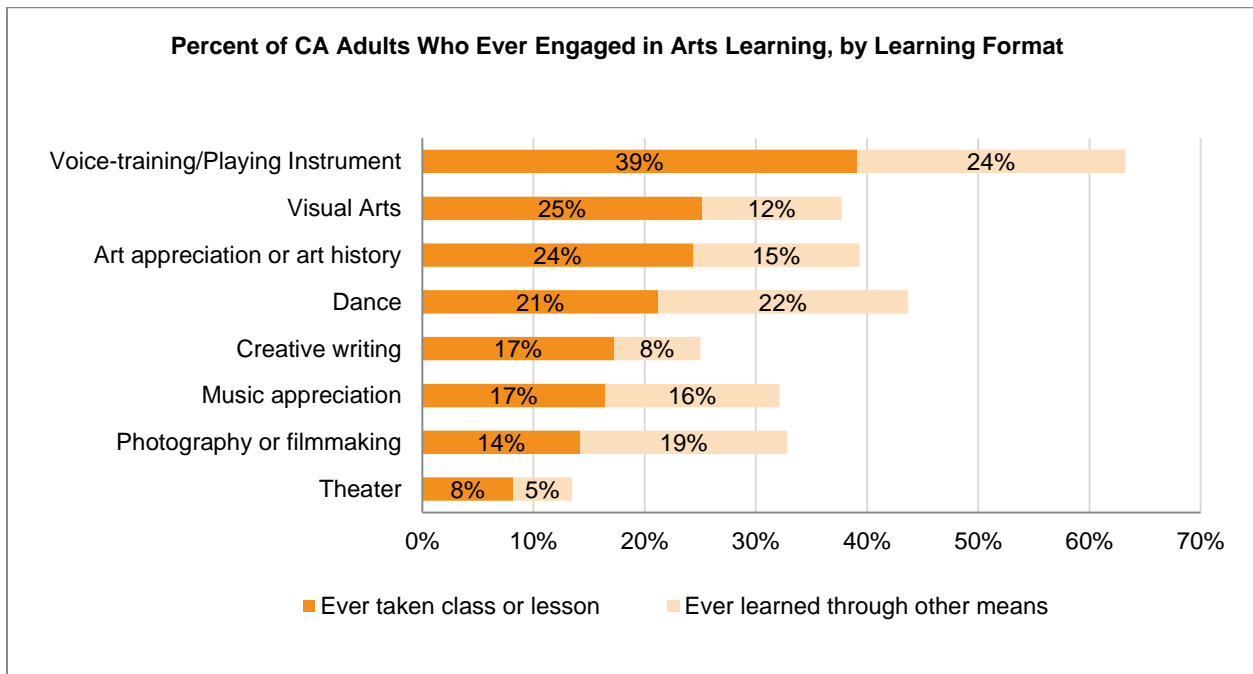
In 2012, 10% of adults in California reported taking arts classes or lessons in the previous 12 months, which is a greater portion than in the US population as a whole (7%). Hispanics are 6% less likely than Non-Hispanic Whites to have taken classes during the prior year after controlling for socio-demographic factors. Those aged 35-64 or 75 or older also had lower chances of having taken arts classes or lessons (Figure 8). As is true for most measures of arts participation, higher levels of educational attainment also predict higher rates of having taken art classes.

Figure 8: Percent of Adults Taking Art Classes or Lessons in Prior 12 Months, by Age



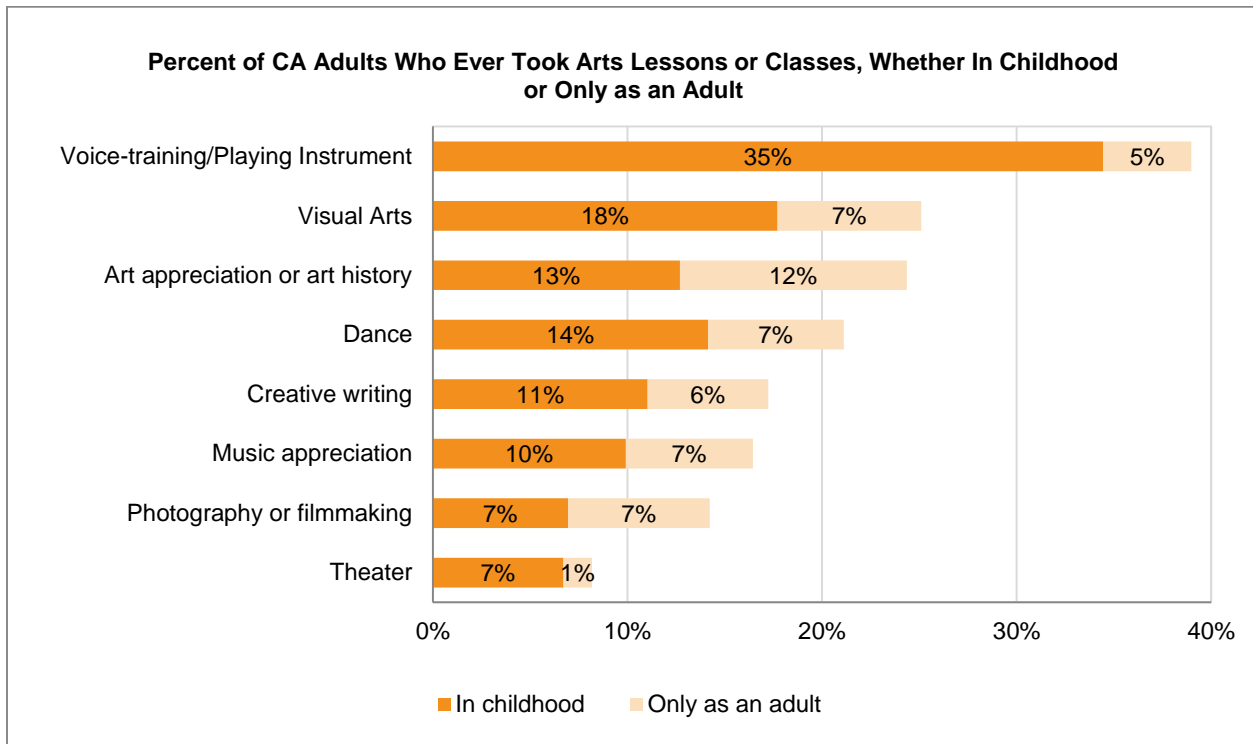
Looking at how Californians have *ever* engaged in arts-learning as measured by the SPPA, the most commonly learned form is making music – 63% of Californian adults report having learned how to sing or play an instrument through classes or lessons, or through other means, sometime in their life. Almost half (46%) of all Californian adults have learned arts outside of formal classes or lessons during their lifetime, with almost 1 in 4 adults learning how to sing or play an instrument, or to dance, through other means. Such high rates of arts learning beg more questions about how and when during their lives they learned, and how being involved in arts learning outside of more formal lessons or classes influenced or continues to shape whether and how they participate in the arts through other modes.

Figure 9: Percent of CA Adults Who Ever Engaged in Arts Learning, by Learning Format



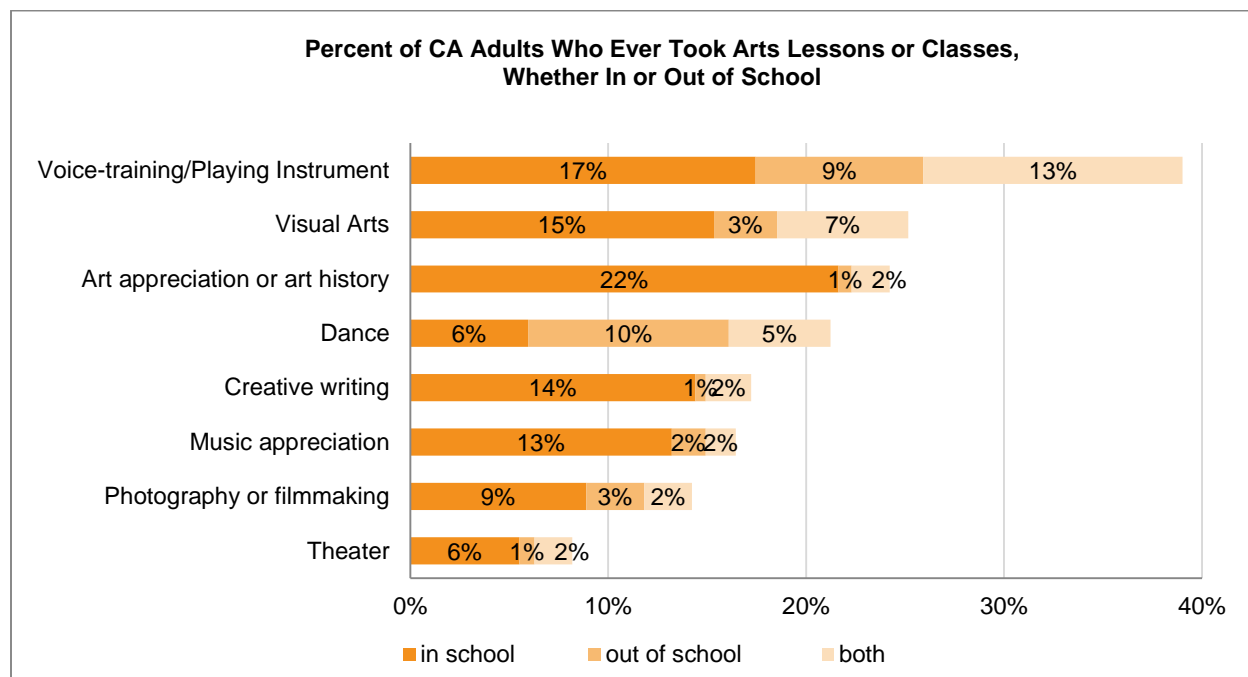
For those adults who took arts classes or lessons, the majority took them in childhood. However, Californian adults also report starting to learn an artistic form through classes in adulthood; this is especially true for art appreciation and photography and filmmaking (Figure 10).

Figure 10: Percent of CA Adults Who Ever Took Arts Lessons or Classes, Whether In Childhood or Only as an Adult



Californians who took classes or lessons during childhood may have done so in or out of school, depending on the artistic form itself. Most Californians who took classes in childhood learned how to sing or to play an instrument. In addition to asking the question about childhood arts education, the 2012 SPPA included new questions about childhood arts attendance: 57% of Californian adults reported that they attended an art museum or gallery before the age of 18, and 58% reported that they attended a live music, theater, or dance performance as a child.

Figure 11: Percent of CA Adults Who Ever Took Arts Lessons or Classes, Whether In or Out of School



Art-Making & Art-Sharing

In 2012, 54% of Californian adults engaged in art-making or art-sharing.²⁷ The most commonly reported art-making activity in California is social dancing (36%). Non-Hispanic Blacks/African-Americans participate at the highest rates in social dance compared to any other SPPA measure. Even after controlling for other socio-demographics, Non-Hispanic Blacks/African-Americans are 24% more likely than Non-Hispanic Whites to dance socially; Non-Hispanic Asian/Pacific Islanders are 17% less likely to dance socially. Overall, Hispanics and Asian/Pacific Islanders engaged in art-making and art-sharing activities at lower rates than Non-Hispanic Whites and Non-Hispanic Black/African-Americans. After controlling for differences attributable to socio-demographic characteristics, Non-Hispanic Asian/Pacific Islanders remain 23% less likely than Non-Hispanic Whites to participate in art making as measured in the SPPA. Educational attainment of at least some college experience is a significant positive predictor of engaging in art-making, while older ages generally predict significantly lower odds of art-making.

Table 5: Ranking of CA Adult Participation Rates in Art-Making & Art-Sharing Activities

Ranking of CA Adult Participation Rates in Art-Making & Art-Sharing Activities	
Did social dancing	36.0%
Created photographs for artistic purposes	16.0%
Did weaving, crocheting, quilting, needlepoint, knitting, or sewing	14.6%
Edited photographs	13.8%
Played a musical instrument alone or with others	13.7%
Sang, either alone or with others	9.0%
Created leatherwork, metalwork, or woodwork	8.8%
Created visual art	7.7%
Did scrapbooking	6.8%
Created or performed music	6.6%
Practiced or performed dance	6.6%
Did creative writing	6.5%
Created pottery, ceramics, or jewelry	6.2%
Recorded, edited, or remixed music	5.6%
Created films or videos as an artistic activity	4.7%
Used a computer, a handheld or mobile device, or the Internet to create visual art	4.4%
Edited or remixed films or videos	3.5%
Participated in a book club or reading group	3.2%
Used a computer, a handheld or mobile device, or the Internet to create music	2.3%
Taught any art classes or lessons	2.3%
Practiced or performed classical music	2.3%
Practiced or performed choral music, or sang in glee club or choir	2.2%
Created or performed dance	2.0%
Did acting	1.9%
Practiced or performed Latin, Spanish, or salsa music	1.4%
Practiced or performed jazz	1.0%
Recorded, edited, or remixed dance performances	1.0%
Practiced or performed opera	0.5%
Practiced or performed a musical or non-musical play	0.4%

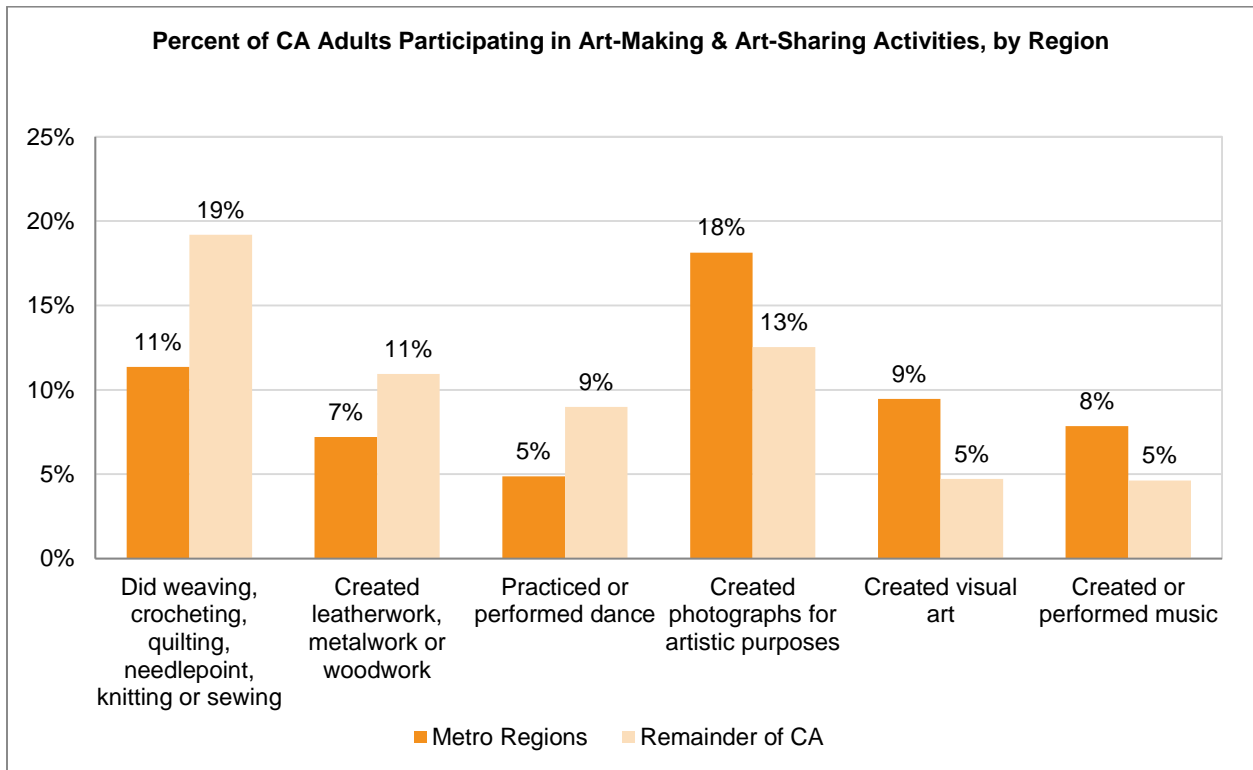
28

In 2012, the SPPA asked two new questions about whether one makes art on one's own or with others. Of Californian adults who played a musical instrument during the prior 12 months, the majority (58%) did so on their own. In contrast, 87% of Californian adults who performed or practiced singing during the prior 12 months did so with others.²⁹

Even after controlling for socio-demographic differences in and outside the large metro regions, those living outside of the large metro regions are 8% more likely to engage in textile art-making, including

weaving, crocheting, quilting, needlepoint, knitting, and sewing, while those living in the large metro regions remain 5% more likely to create visual art.

Figure 12: Percent of CA Adults Participating in Art-Making & Art-Sharing Activities, by Region



A New Look at “Arts Participation”

This report is the first in a two-part study that aims to expand how *arts participation* is understood and to better understand the implications of the changing cultural landscape for the non-profit arts field and beyond. The 2012 SPPA is the most expansive national survey on arts participation yet – expansive both in terms of the sheer number of people surveyed, which is double that of earlier years, as well as the range of arts participation behaviors that it asks about. However, this look at California using the 2012 SPPA likely raises more questions than it answers, given the drastically changing nature of the state’s demographics and rapid adoption of technology. There is more to understand about how Californian adults engage with and experience art in order to help organizations and artists be better informed about the implications for their artistic products and work.

The second part of the study, which will be released in March 2015, takes a new look at *arts participation*. To complement data from the SPPA, which maintains much of its traditional emphasis on arts attendance, the new *Cultural Lives of Californians* survey measures how people living in California are making and doing art, as well as their engagement in a broad range of artistically and aesthetically creative activity that Californians themselves view as arts and cultural participation. The new data will enable an even fuller and richer understanding of how adults in California are encountering, engaging with, and participating in art.

Defining “Arts Participation”

Recognizing that we need to know much more about the range of artistic and aesthetically creative activities that defines participation requires us to expand our thinking about *what counts* – pushing ourselves to think more about *how people engage in artistic or creative expression* as opposed to how they ‘participate’ in art, which often implies a Western, high-art frame of reference for what gets counted. The second part of this study therefore asks: *What are the many ways that people engage in artistic and aesthetic practices? How are these activities interwoven with personal, family, and community practices? How do people collaborate creatively in-person and virtually?*

As noted earlier, the SPPA began in 1982 and was originally developed to help monitor the health of non-profit arts organizations, specifically as measured by attendance at benchmark arts events. The NEA has

“We are currently observing big changes and the rise of new cultural paradigms and behaviour, armed with a set of research tools elaborated in the last century and adapted to analyse social life through a well-defined taxonomy that is every year less adequate for helping our understanding.”
(UNESCO Institute for Statistics 2012)

updated the SPPA's questions over the years in an effort to better reflect changes in Americans' cultural consumption patterns, with the most substantial revisions to-date made in the 2012 SPPA. However, striking the balance between adding innovative questions to reflect contemporary society and keeping measures as they are in order to enable trends analyses over time is a challenge. This challenge is not unique to the US; the charge to develop research tools that reflect the new cultural paradigms and participatory ethos has been issued internationally.³⁰ Capturing information on more types of behaviors that involve engaging in art also opens the questions of *where do people engage in artistic practices?; is their engagement a regular part of their life?; and what do people like to do?*

Including More Forms of Art

The ways in which we describe and understand digital technologies as new means of consuming, interacting with, and creating art are evolving as technology continually changes.³¹ The ability to choose when and how to participate is central to this medium.³² This implies that media consumers control their consumption and production; therein lies the definition of online participatory culture. While much is still evolving, we already know that digital technologies are enabling new forms of art. For instance, platforms such as online gaming, crowd-sourced art, writing and posting fan-fiction, and sharing YouTube content (either self-created or otherwise) are forms of online cultural and arts participation. How people create and consume art through and because of technology will be of increasing importance in the future.

There are a large number and variety of folk arts in which people across the US take part, though they have not traditionally been captured in arts participation studies because these experiences often do not take place in connection with formal arts organizations, nonprofit or otherwise.³³ Folk art and “traditional” cultural experiences tend to revolve around activities that celebrate or pass on heritage, such as traditional music and dance, ceremonial occasions, and learning a community-specific art or craft, such as Hmong embroidery or Chinese calligraphy. Family and community members pass many of these folk arts down through the generations, and many of these activities take place within the home. For example, an important part of traditional Hmong activity in the San Joaquin Valley, California is the private home ceremony that involves playing the qeej, a bamboo mouth organ.

The distinctions between artistic genres are blending and blurring over time. The SPPA asks specifically about genres within some artistic forms, such as ballet within dance, and classical and jazz within music; but how well-understood the boundaries of these artistic genres are is not clear, either to audiences or among artists. Art creators do not necessarily assign themselves to a genre or even a precise artistic form, and classifications are seemingly less relevant for audiences as other dimensions of arts experiences, such as having more control and flexibility over arts activities and experiences, come to the fore.

Setting boundaries on what gets counted

Key challenges that must be faced are the lack of consensus about what constitutes artistic or creative expression and then which of these forms of expression are relevant for measurement purposes. Different community aesthetics and values may determine what is artistic, and what may 'count' for one community may not for another. But, due to the very nature of a survey research tool, boundaries must be drawn around what gets asked. What counts as 'arts participation' for measurement purposes and what the implications are that stem from that decision are vitally important questions we grappled with while designing and fielding the survey for our research about the *Cultural Lives of Californians*. The survey is designed to capture a broader and deeper understanding about what people do with arts, where they engage in arts, and what role arts engagement plays in their lives. The survey also provides the opportunity for learning about 'what counts' from California's residents themselves. The James Irvine Foundation is making an important investment in the future of the arts in California by developing and broadening the understanding of *arts participation* through a survey-based data collection process with findings that will be shared broadly.

¹ Data source: National Endowment for the Arts, Survey of Public Participation in the Arts Cumulative File, 1982-2008; and National Endowment for the Arts, Survey of Public Participation in the Arts, 2012

² Adult population estimates for California were calculated using Annual Estimates of the Resident Population by Sex, Age, Race, and Hispanic Origin for the United States and States: April 1, 2010 to July 1, 2012. Source: U.S. Census Bureau, Population Division.

³ Johnson and Hill (2014)

⁴ One possible location is the home. A. S. Brown, Novak, and Kitchener (2008) documented that the home and places of worship are important spaces for cultural activity, particularly for non-white residents of California's Inland Empire and San Joaquin Valley.

⁵ Demographers and the California Department of Finance project that the shift to California having a Latino plurality occurred in March 2014. Researchers expect to confirm the shift in 2015 when the U.S. Census Bureau releases American Community Survey data from 2014.

⁶ American Community Survey (2011)

⁷ Tepper and Gao (2008, p. 26)

⁸ Data source: National Endowment for the Arts, Survey of Public Participation in the Arts Cumulative File, 1982-2008; and National Endowment for the Arts, Survey of Public Participation in the Arts, 2012

⁹ Adult population estimates for California were calculated using Annual Estimates of the Resident Population by Sex, Age, Race, and Hispanic Origin for the United States and States: April 1, 2010 to July 1, 2012. Source: U.S. Census Bureau, Population Division.

¹⁰ Additional information and SPPA documentation is available online:
<http://arts.gov/publications/additional-materials-related-to-2012-sppa>

¹¹ Results and documentation of all analyses can be made available upon request.

¹² Novak-Leonard and Brown (2011)

¹³ Table 7 in the Appendix provides a summary of all individual SPPA measures that are aggregated into each general category. The general category measures if an individual did any of the individual activities within a general category at least once between July 2011 and July 2012.

¹⁴ Conclusions are based on logistic regressions controlling for sex, race and ethnicity, living within a large metro area within California as defined for the purpose of this report, education level, income, age, being immigrant and, if foreign born, the number of years spent living in the US. All likelihoods used in this report control for above-listed socio-demographic variables.

¹⁵ A. Brown (2004)

¹⁶ California percentages for all comparable measures in 2002 and 2008 originally published in Markusen, Gadwa, Barbour, and Beyers (2011)

¹⁷ Attendance at benchmark arts is defined as having attended any of the following seven events – performances of ballet, musical and nonmusical theater, jazz, classical music, opera, and visiting an art museum – at least once in the prior 12 months.

¹⁸ In addition to attendance at the seven types of events included in the benchmark arts events, attendance defined more broadly (All Comparable Attendance measures) includes measures of attendance at dance performances (other than ballet) and craft fairs, and visiting historic parks.

¹⁹ The percentage presented in Figure 2 for attendance in 2012 is less than the percentage in Figure 1 because all of the individual attendance measures available in 2012 are not available for all years in this trend analysis.

²⁰ Novak-Leonard and Brown (2011)

²¹ The SPPA questions ask respondents to exclude elementary and high school performances for questions about attending musical and non-musical plays; Latin, Spanish, or salsa music performances; and performances of classical music, jazz, dance (other than ballet), ballet, and opera.

²² Table 7 details the attendance-based events aggregated for this rate.

²³ Markusen et al. (2011, p. 3)

²⁴ The question about specific venues was fielded for the first time in the 2012 SPPA. More remains to be learned about its efficacy, as well as how well people can categorize the places where they have attended events. Prior pilot research suggests that people can name specific places or venues, but cannot categorize them well, for example, as a community center or restaurant.

²⁵ A. S. Brown et al. (2008)

²⁶ Individuals reporting household incomes of \$30-39,999 used these older forms of technology to access arts significantly more than adults in other income brackets after controlling for all other socio-demographic variables.

²⁷ Table 7 in the Appendix contains comparisons between California and US participation rates.

²⁸ California-specific 2008 rates for a sample of art-making activities are available in Nichols (2009).

²⁹ The SPPA question wording varies in how it asks these two questions: "During the last 12 months did you play a musical instrument?" and "During the last 12 months did you perform or practice any singing?" If a respondent answered positively, the a follow-up was asked about whether the respondent ever did the activity with others.

³⁰ UNESCO Institute for Statistics (2012)

³¹ This section of the report draws upon an extensive literature review conducted during the design phase of the *California Survey of Arts & Cultural Participation*

³² Jenkins (2006)

³³ Peters and Cherbo (1998); Petersen (1996); Wali, Severson, and Longoni (2002)

Technical Notes

Data

The rates for arts participation in the US as a whole were originally published in the National Endowment for the Arts' *How A Nation Engages with Art: Highlights From The 2012 Survey of Public Participation in the Arts* (NEA Research Report #57, November 2014). The report is available online: <http://arts.gov/sites/default/files/highlights-from-2012-SPPA-revised-11-14.pdf>.

In its report, the NEA aggregates subsets of individual SPPA measures to generate groupings of arts activities and reports topline statistics. This report largely follows suit for comparing participation modes in California to the US as a whole, and lists the individual measures for the aggregate indicators in Table 7. In some cases, the NEA's groups are defined by virtue of the survey's modular design.

In this report, we examine differences within the state by ethnicity and race, nativity, education, income, age, and gender when the California-SPPA sample contains sufficient data to look at these subpopulations with statistical confidence. The California-SPPA sample did not contain sufficient subsamples to examine differences in rates for Native Americans or individuals who identify themselves with two or more races, which make up about 3% of California's population.

California's Adult Population (2011)	28,419,702
White, Non-Hispanic	43.8%
Hispanic	33.7%
Asian, Non-Hispanic	14.0%
Black/African-American, Non-Hispanic	5.6%
Other, Non-Hispanic	3.0%

Data Source: American Community Survey 2011, 1% Sample

In addition, we look at differences between California's metropolitan regions – the Bay Area; Greater Sacramento; and Los Angeles, Orange, and San Diego counties – and the remainder of the state.

Weights & Statistical Significance

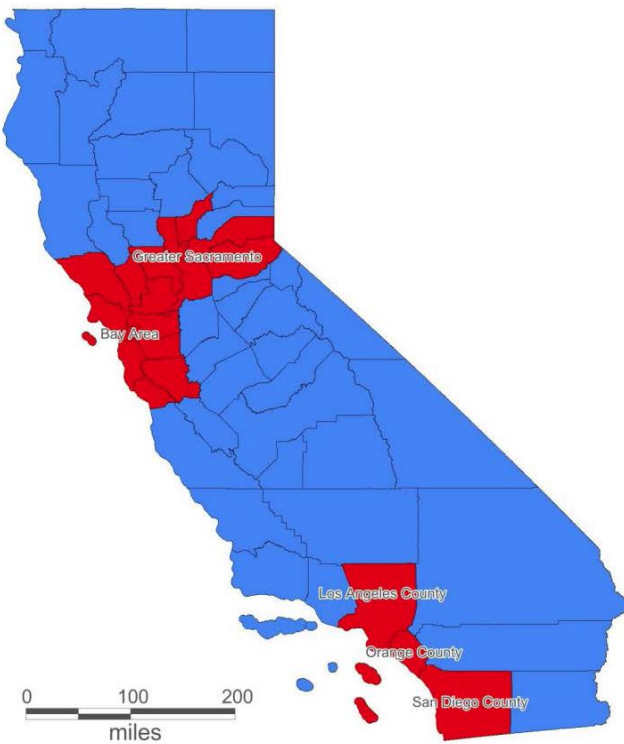
After comparing the California subsample in the public use file for the 2012 SPPA to the American Community Survey (ACS), we concluded that the use of additional weights could introduce additional variance thus reducing the efficiency of our sample estimates. We therefore use the weights as provided in the 2012 SPPA public use file. Replicate weights, also made available by the NEA, were used to

compute more reliable standard errors for all estimates in this report. Throughout this report, we discuss differences and predictors in the text that have p-values of lesser than or equal to 10%.

Geography

Geography was split into “Large Metro Regions” and “Remainder of California.” Counties included in the “Large Metro Regions” category are:

Figure 13: Map of CA Metro Regions



1. Alameda
2. Contra Costa
3. El Dorado
4. Los Angeles
5. Marin
6. Napa
7. Orange
8. Placer
9. Sacramento
10. San Diego
11. San Francisco
12. San Mateo
13. Santa Clara
14. Santa Cruz
15. Solano
16. Sonoma
17. Sutter
18. Yolo
19. Yuba

These regions comprise the Bay Area; Greater Sacramento; and Los Angeles, Orange, and San Diego Counties and are designated in the red areas in Figure 13.

Summary Tables

Table 6: US and California Population Profiles

US and California Population Profiles		
	United States	California
Total Population	311,609,369	37,686,586
SEX		
Male	49%	50%
Female	51%	50%
RACE/ETHNICITY		
White, Non-Hispanic	63%	40%
Hispanic or Latino	17%	38%
Black or African American, Non-Hispanic	12%	6%
American Indian and Alaska Native, Non-Hispanic	1%	<1%
Asian, Non-Hispanic	5%	13%
Native Hawaiian and Other Pacific Islander, Non-Hispanic	<1%	<1%
Other, Non-Hispanic	2%	3%
EDUCATIONAL ATTAINMENT		
Less than high school diploma	14%	19%
High school graduate (includes equivalency)	28%	21%
Some college or associate's degree	29%	30%
Bachelor's degree	18%	19%
Graduate or professional degree	11%	11%
FOREIGN-BORN		
Entered 2010 or later	1%	1%
Entered 2000 to 2009	4%	7%
Entered before 2000	8%	19%
INCOME IN THE PAST 12 MONTHS		
Median household income (dollars)	\$ 51,771	\$ 59,368
AGE		
Under 5 years	6%	7%
5 to 17 years	17%	18%
18 to 24 years	10%	11%
25 to 34 years	13%	14%
35 to 44 years	13%	14%
45 to 54 years	14%	14%
55 to 64 years	12%	11%
65 to 74 years	7%	6%
75 years and over	6%	5%
Median age (years)	37.3	35.4
POPULATION IN CA LARGE METRO REGIONS	--	69%*

Data: 2012 ACS 3-year estimates

* Calculated from 2012 ACS 3-year county population estimates

Table 7: Topline Statistics: CA vs. US Adult Rates of Participation

	US	California
Arts Consumption through Electronic Media	71%	77% ***
Used TV, radio, or the Internet to access art or arts programming	61%	66% ***
Music of any kind	57%	63% ***
Ballet, modern or contemporary dance or dance programs or shows	11%	14% **
Programs or information about the visual arts, books, or writers	14%	19% ***
Theater productions, such as a musical or stage play	7%	7%
Books, short stories, or novels read aloud	7%	10% ***
Opera	4%	5%
Used a handheld or mobile device to access art	38%	40%
Music of any kind	34%	39% **
Novels, short stories, or plays	16%	17%
Visual artworks such as painting, sculpture, graphic design, or photography	8%	10% **
Theater or dance performances	3%	4%
Used a DVD or CD player, a record player, or a tape player to watch or listen to music or to programs about theater, dance, visual arts, or literature	27%	28%
Movie-going	59%	63% *
Voluntary Reading	58%	56%
Books not required for work or school	55%	54%
Literary reading	47%	43% **
Novels or short stories	45%	41% **
Poetry	7%	8%
Plays	3%	3%
Art-Making or Art-Sharing	50%	54% **
Created, performed, or shared art through various activities	50%	54% **
Social dancing	32%	36% **
Weaving, crocheting, quilting, needlepoint, knitting, or sewing	13%	15%
Played a musical instrument, alone or with others	12%	13%
Sang, either alone or with others	9%	9%
Created leatherwork, metalwork, or woodwork	8%	9%
Created pottery, ceramics, or jewelry	5%	6% *
Acting	1%	2%
Performed or practiced a specific form	10%	11%
Dance of any kind	5%	7% *
Choral singing or singing in a choir or glee club	3%	2%
Classical music	2%	2%
Latin, Spanish, or salsa music	1%	1%
Jazz	1%	1%
Musical or non-musical play	1%	<1%
Opera	<1%	1%

	US	California
Visual and Performing Arts Attendance	49%	53% **
Attended a visual arts event or activity	39%	44% **
Touring a park, monument, building, or neighborhood for historic or design purposes	24%	25%
Attending a visual arts festival or crafts fair	22%	25%
Visiting an art museum or gallery	21%	27% ***
Attended a performing arts event	37%	42% ***
Outdoor performing arts festivals	21%	24% **
Musical or non-musical play	18%	21% *
Classical music; jazz; or Latin, Spanish, or salsa music	17%	21% **
Dance of any kind	7%	8%
Opera	2%	3%
Art-Sharing through Electronic Media	40%	45% ***
Photography	27%	28%
Music of any kind	21%	26% ***
Films or videos	14%	18% ***
Other visual artworks such as painting, sculpture, or graphic design	6%	7% *
Dance of any kind	5%	6%
Poetry, plays, or novels or short stories	4%	6% *
Arts Learning through Classes or Lessons	7%	10% **

*** significant at $p \leq .01$, ** significant at $p \leq .05$, * significant at $p \leq .10$

Aggregated rates of arts participation described in the National Endowment for the Arts' *How A Nation Engages with Art: Highlights From The 2012 Survey of Public Participation in the Arts* (2014).

Table 8: Significant Odds-Ratios for General SPPA Modes of Arts Participation, within California

	(1)	(2)	(3)	(4)	(5)	(6)	(7)
	Arts Consumption through Electronic Media	Reading Books & Literature	Art-Making or Art-Sharing	Visual or Performing Arts Attendance	Art-Sharing through Electronic Media	Arts Learning through Classes or Lessons	Attended Benchmark Arts
Male		0.881***	0.897***	0.958*	0.935*		0.941***
Black/African-American, Non-Hispanic							
Hispanic						0.937*	
American Indian, Non-Hispanic							
Asian/Pacific Islander, Non-Hispanic	0.870*		0.798***	0.896**			
2 or more races, Non-Hispanic							
Resides in Metro Area	0.915***	0.922**	0.901***				
High school graduate/GED		1.126**					
Some College/Assoc Degree	1.165**	1.383***	1.294***	1.276***	1.228***	1.100***	1.248***
Bachelor's Degree	1.224***	1.558***	1.249***	1.460***	1.396***	1.127**	1.528***
Advanced Degree	1.216**	1.700***	1.309***	1.537***	1.528***	1.177**	1.575***
\$10-19.9k							
\$20-29.9k							
\$30-39.9k			1.247***				
\$40-49.9k		0.857**					
\$50-74.9k							
\$75-99.9k			1.173*				
\$100-149.9k			1.162*	1.165**			1.168**
\$150k+			1.250**	1.228***			1.201**

	(1)	(2)	(3)	(4)	(5)	(6)	(7)
	Arts Consumption through Electronic Media	Reading Books & Literature	Art-Making or Art-Sharing	Visual or Performing Arts Attendance	Art-Sharing through Electronic Media	Arts Learning through Classes or Lessons	Attended Benchmark Arts
< 5 Years US residence		0.786*					
5-10 Years US residence		0.830**			0.775***		
>10 Years US residence		0.864***		0.924*			0.880***
25-34			0.838***	0.913*	0.854**	0.906*	
35-44			0.883**	0.906*		0.859***	0.914*
45-54			0.830***	0.917*	0.825***	0.859***	
55-64				0.910*	0.736***	0.837***	
65-74			0.786***		0.737***		
75+	0.855**		0.698***	0.760***	0.656***	0.809***	0.882**
Constant	2.154***	1.721***	1.747***	1.542***	1.573***	1.298***	1.249**
Observations	1797	2766	1948	2790	1820	1828	2790
R-squared	0.092	0.242	0.162	0.205	0.179	0.089	0.260

*** p<0.01, ** p<0.05, * p<0.1

Table 9: Percent of Adults Participating in General SPPA Modes of Participation, by Socio-Demographic Variables

(A)	(B)	(C)	(D)	(E)	(F)	(G)	(H)	(I)
	n=	Arts Consumption through Electronic Media	Reading Books & Literature	Art-Making & Art-Sharing	Visual & Performing Arts Attendance	Art-Sharing through Electronic Media	Arts Learning through Classes or Lessons	Attendance at Benchmark Arts Events
CALIFORNIA ADULTS	2,793	77%	56%	54%	53%	45%	10%	38%
+/-		4%	5%	5%	4%	4%	3%	4%
GENDER								
Female	1,462	77%	62%	60%	55%	47%	12%	41%
+/-		5%	4%	5%	5%	5%	3%	4%
Male	1,331	76%	49%	48%	51%	43%	9%	34%
+/-		5%	6%	6%	5%	6%	4%	4%
RACE & ETHNICITY								
White, Non-Hispanic	1,357	81%	69%	62%	63%	48%	14%	49%
+/-		5%	5%	6%	5%	6%	4%	5%
Hispanic	907	75%	42%	51%	45%	39%	5%	26%
+/-		7%	7%	8%	7%	7%	3%	5%
Asian/Pacific Islander, Non-Hispanic	346	66%	49%	40%	47%	49%	9%	38%
+/-		12%	9%	9%	10%	12%	7%	10%
African American, Non-Hispanic	115	88%	58%	63%	40%	43%	16%	31%
+/-		9%	17%	20%	16%	16%	15%	15%
EDUCATION								
Less than high school diploma	455	62%	22%	36%	26%	27%	2%	8%
+/-		10%	7%	9%	7%	9%	3%	4%
HS Grad or equivalent	633	74%	42%	46%	39%	32%	3%	22%
+/-		8%	9%	8%	7%	8%	3%	6%
Some College/Assoc Degree	838	82%	66%	67%	60%	51%	14%	42%
+/-		6%	5%	7%	5%	7%	5%	6%
Bachelor's Degree	575	84%	75%	61%	75%	62%	15%	65%
+/-		7%	6%	8%	6%	8%	5%	7%
Advanced Degree	292	81%	84%	64%	80%	67%	19%	70%
+/-		10%	6%	10%	7%	12%	10%	8%

(A)	(B)	(C)	(D)	(E)	(F)	(G)	(H)	(I)
	n=	Arts Consumption through Electronic Media	Reading Books & Literature	Art-Making & Art-Sharing	Visual & Performing Arts Attendance	Art-Sharing through Electronic Media	Arts Learning through Classes or Lessons	Attendance at Benchmark Arts Events
HOUSEHOLD INCOME								
<\$10k	158	77%	54%	42%	42%	35%	14%	30%
+/-		14%	13%	13%	14%	13%	12%	14%
\$10-19.9k	269	64%	45%	42%	35%	33%	10%	16%
+/-		12%	11%	13%	10%	13%	8%	7%
\$20-29.9k	324	73%	43%	33%	32%	33%	3%	18%
+/-		11%	10%	9%	9%	13%	5%	7%
\$30-39.9	315	76%	49%	65%	47%	46%	8%	28%
+/-		11%	13%	12%	12%	12%	7%	10%
\$40-49.9	240	70%	39%	53%	39%	39%	9%	20%
+/-		13%	13%	15%	13%	12%	7%	9%
\$50-74.9	487	81%	58%	55%	54%	43%	11%	42%
+/-		7%	9%	9%	9%	10%	6%	8%
\$75-99.9	346	82%	62%	61%	65%	53%	13%	47%
+/-		9%	10%	10%	8%	11%	6%	9%
\$100-149.9k	335	77%	65%	59%	70%	45%	12%	59%
+/-		12%	9%	13%	9%	12%	9%	9%
\$150k+	319	87%	76%	66%	81%	68%	13%	68%
+/-		10%	8%	11%	8%	12%	8%	9%
NATIVITY & YEARS IN US								
US-born	1,866	81%	66%	59%	60%	48%	13%	45%
+/-		4%	5%	6%	5%	5%	3%	5%
Immigrant	927	69%	36%	46%	40%	39%	6%	23%
+/-		7%	6%	7%	6%	7%	4%	5%
<5 years	39	61%	44%	67%	41%	73%	18%	41%
+/-		32%	32%	35%	31%	32%	25%	31%
5-10 years	123	73%	36%	44%	46%	19%	11%	33%
+/-		19%	13%	15%	15%	14%	15%	13%
>10 years	765	69%	36%	46%	38%	40%	5%	21%
+/-		7%	6%	7%	6%	8%	3%	5%

(A)	(B)	(C)	(D)	(E)	(F)	(G)	(H)	(I)
	n=	Arts Consumption through Electronic Media	Reading Books & Literature	Art-Making & Art-Sharing	Visual & Performing Arts Attendance	Art-Sharing through Electronic Media	Arts Learning through Classes or Lessons	Attendance at Benchmark Arts Events
AGE								
18-24	266	80%	55%	68%	59%	59%	20%	40%
+/-		11%	10%	10%	10%	10%	9%	10%
25-34	473	84%	61%	50%	53%	45%	12%	37%
+/-		8%	9%	9%	9%	10%	6%	8%
35-44	521	74%	48%	56%	51%	56%	7%	31%
+/-		10%	9%	8%	9%	10%	5%	9%
45-54	525	74%	52%	51%	54%	46%	6%	39%
+/-		8%	7%	9%	7%	8%	4%	7%
55-64	462	77%	56%	61%	54%	37%	7%	43%
+/-		9%	7%	9%	7%	9%	5%	7%
65-74	311	80%	72%	46%	61%	36%	16%	49%
+/-		9%	8%	9%	8%	12%	8%	8%
75+	235	66%	52%	31%	29%	17%	5%	23%
+/-		11%	11%	10%	9%	10%	5%	8%
REGION OF CA								
Large Metro Areas	1,681	73%	53%	50%	54%	47%	10%	41%
+/-		5%	5%	6%	5%	5%	3%	4%
Remainder of State	1,112	82%	60%	60%	53%	42%	12%	33%
+/-		5%	8%	7%	8%	7%	5%	6%

Table 9 includes the rates of participation in the general categories of arts participation, as defined by the NEA, for each socio-demographic group examined in this report. Column A lists the socio-demographic groups examined; Column B is the sample size available in the 2012 SPPA; Columns C-I are the rates of participation for each general category of arts participation. The second row included for each socio-demographic group is the margin of error based on a 95% confidence interval for each estimated rate of participation. Statistically, this means we are 95% confident that the true rate of participation lies within the range defined by subtracting and adding the margin of error to the estimated rate of participation. The margin of error is smaller for socio-demographic groups that have larger samples available in the 2012 SPPA.

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