

Colloque

LA PARTICIPATION CULTURELLE EN MUTATION

/COSMOPOLITISME

/JEUNESSE

/ENVIRONNEMENT
NUMERIQUE

TRAJECTOIRES DE LA PARTICIPATION CULTURELLE D'ICI ET D'AILLEURS

Jennifer L. Novak-Leonard

Jennifer L. Novak-Leonard est consultante senior chez WolfBrown, firme américaine réputée en matière de recherche et d'accompagnement en gestion pour le secteur des arts et de la culture. Mme Novak-Leonard est une spécialiste de la méthodologie en recherche et en évaluation de la participation culturelle et de ses impacts individuels et collectifs. Son expertise se situe au carrefour de l'art, de la culture et des politiques publiques. Auteure principale d'une recherche récente commandée par le National Endowment for the Arts et intitulée *Beyond Attendance: A multi-modal understanding of arts participation*, Mme Novak-Leonard compte également à son actif, à titre de coauteure ou de contributrice, plusieurs études qualitatives sur la participation culturelle : *Assessing the Intrinsic Impacts of a Live Performance* (2007, James Irvine Foundation), *Cultural Engagement in California's Inland Regions* (2008, James Irvine Foundation), *Arts and Culture in the Metropolis: Strategies for Sustainability* (RAND, 2007) et *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts* (RAND, 2004).

Jennifer Novak-Leonard is a Senior Consultant with WolfBrown, a leading research and management consultancy for arts and culture. She specializes in evaluation and research – specifically innovative measurement systems to understand cultural participation, and the personal and public value derived from of those experiences. Her work often lies at the nexus between arts, culture and public policy. Jennifer is the lead author of the National Endowment for the Arts' Research Report #54, *Beyond Attendance: A multi-modal understanding of arts participation* (February 2011), which explores patterns of arts engagement across three modes (arts creation or performance, arts engagement through media, and attendance at arts activities). Jennifer is co-author of the recent WolfBrown reports *Assessing the Intrinsic Impacts of a Live Performance* (2007) and *Cultural Engagement in California's Inland Regions* (2008), commissioned by The James Irvine Foundation. She is also co-author of *Arts and Culture in the Metropolis: Strategies for Sustainability* (RAND, 2007) and a contributor to *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts* (RAND, 2004).

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Research on Arts Participation in the United States

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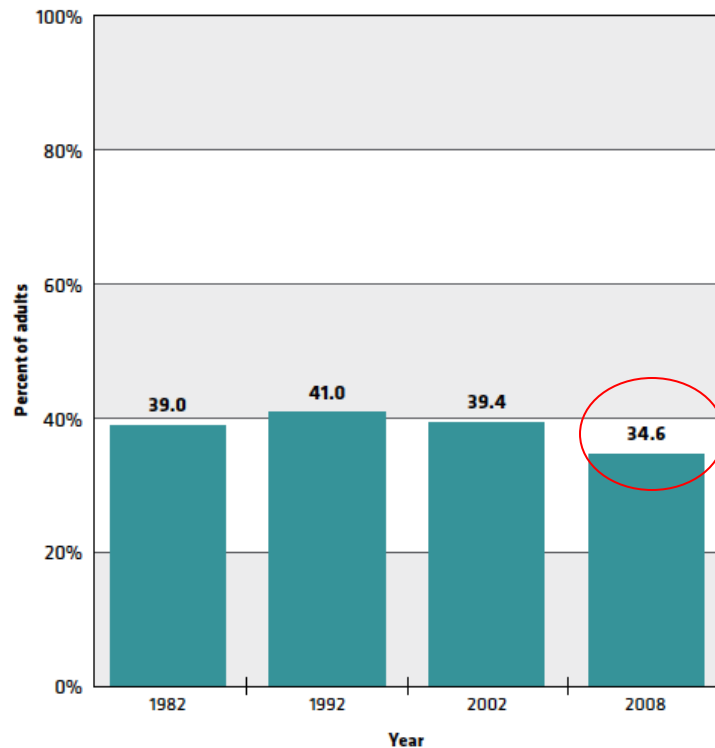
Prepared for *Cultural Participation
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Survey of Public Participation in the Arts (SPPA)

- Waves: 1982, 1992, (1997), 2002, 2008
- Question topics:
 - Attendance
 - Watching or listening to recordings or broadcasts (e.g. radio, TV)
 - Participation in leisure activities (e.g. going to a sports event, making art, voting)
 - Past & current involvement in arts classes
- Questions ask about the last 12 months:
 - *“With the exception of elementary or high school performances, did you go to a performance during the last 12 months?”*

SPPA shows decline in arts attendance at “benchmark arts activities”

FIGURE 1-1
Percentage of U.S. adults attending a benchmark arts activity at least once in the past 12 months: 1982, 1992, 2002, and 2008



Benchmark activities are attendance at live performances of:

- jazz,
- classical music,
- opera,
- musical plays,
- non-musical plays,
- ballet, and
- visits to art museums or art galleries.

Source: National Endowment for the Arts, *2008 Survey of Public Participation in the Arts*. Research Report #49, Washington, DC: National Endowment for the Arts, 2009, p. 1.

U.S. adults with different demographic backgrounds have different needs and interests

	RACE/ETHNICITY COHORT					
	ALL ADULTS	White, Non-Hispanic	Black, Non-Hispanic	Hispanic	American Indian, Non-Hispanic	Asian, Non-Hispanic
Attendance at Benchmark Activity	34.6%	39.7%	21.5%	21.0%	23.8%	32.7%

Data: SPPA 2008

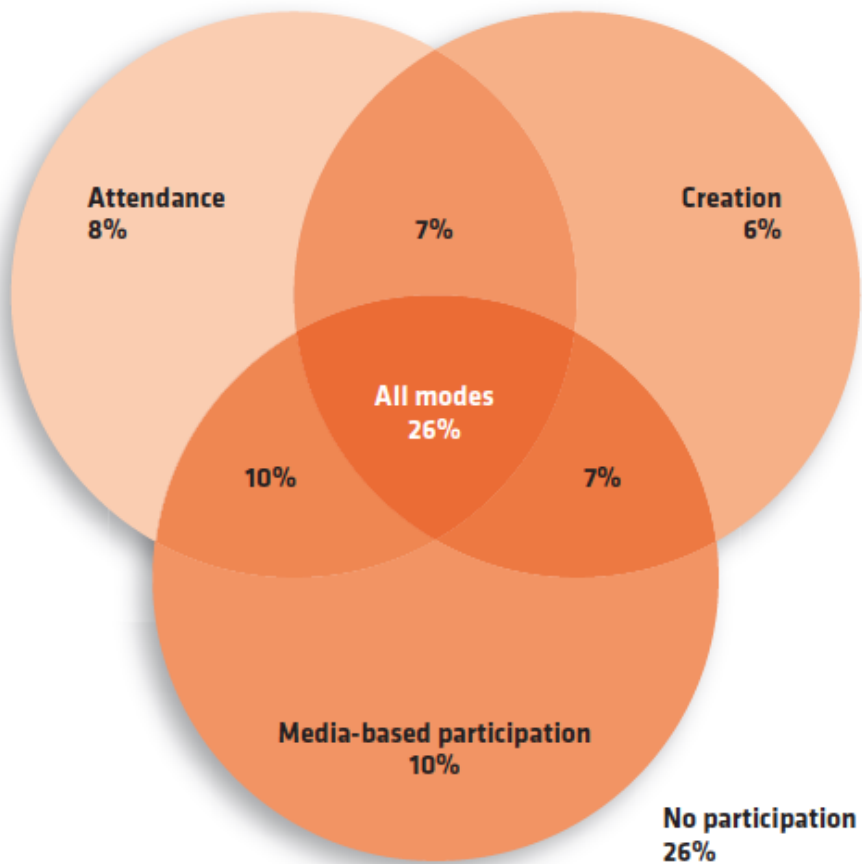
Source: Novak-Leonard, Jennifer L. & Alan S. Brown, *Beyond Attendance: A multi-modal understanding of arts participation*. Research Report #54, Washington, DC: National Endowment for the Arts, 2011, p. 40-41.

Attendance \neq Participation

Attendance is one way a person can participate in
the arts and culture

FIGURE A

A multi-modal distribution of U.S. adults' arts participation rates: 2008



In Percentages of U.S. Adults

Data: SPPA 2008

Source: Novak-Leonard, Jennifer L. & Alan S. Brown, *Beyond Attendance: A multi-modal understanding of arts participation*. Research Report #54, Washington, DC: National Endowment for the Arts, 2011, p. 16.

Differences in participation rates across *modes*

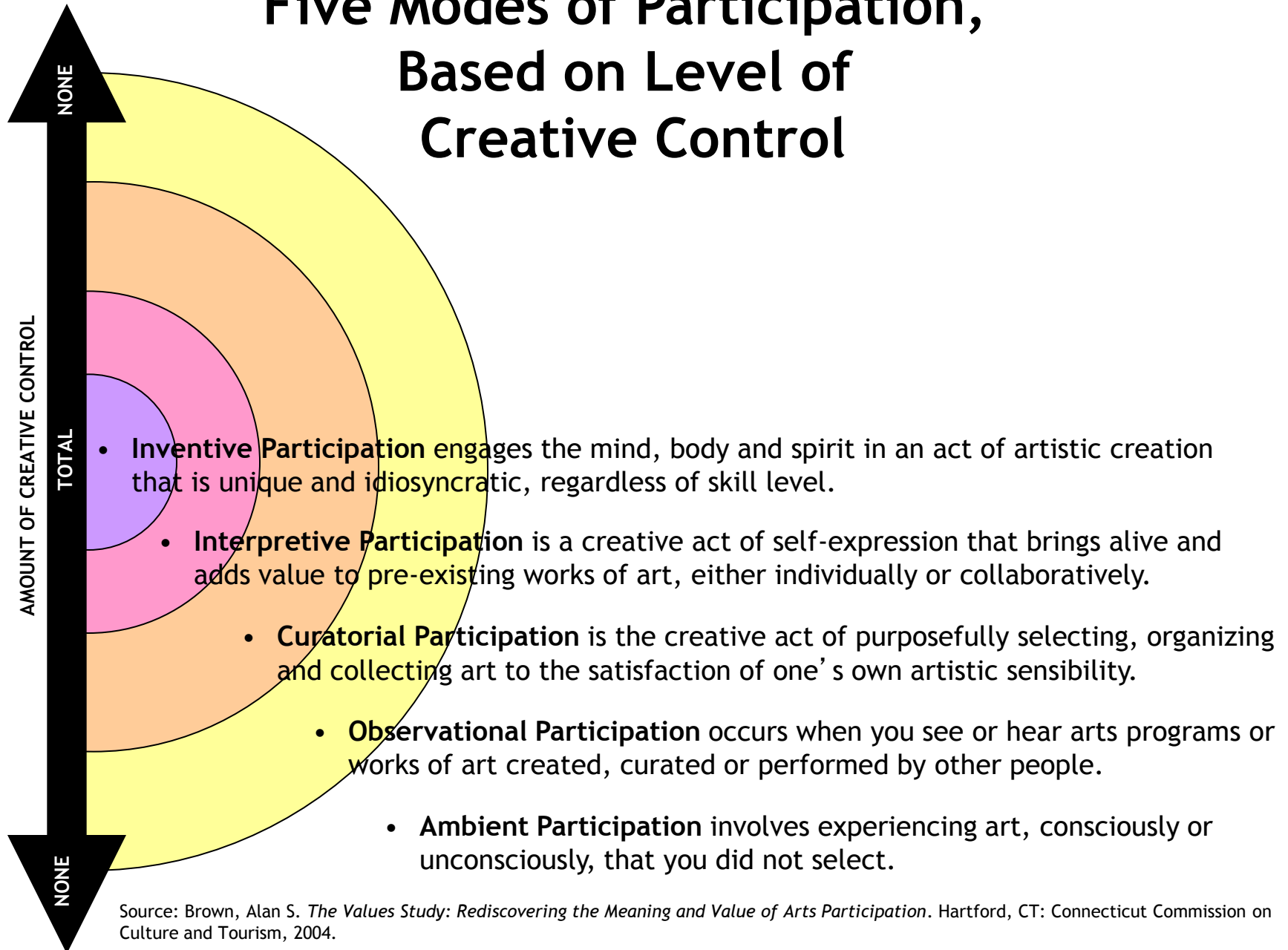
	RACE/ETHNICITY COHORT					
	ALL ADULTS	White, Non-Hispanic	Black, Non-Hispanic	Hispanic	American Indian, Non-Hispanic	Asian, Non-Hispanic
RATE OF ADULT PARTICIPATION	74%	75%	67%	77%	32%	72%

Measuring *Cultural Engagement*

Measuring *Cultural Engagement*

- Broader array of forms of artistic expression
- Setting
- “Salience” - importance to a persons’ life
- Degree of creative control exercised by the participant

Five Modes of Participation, Based on Level of Creative Control



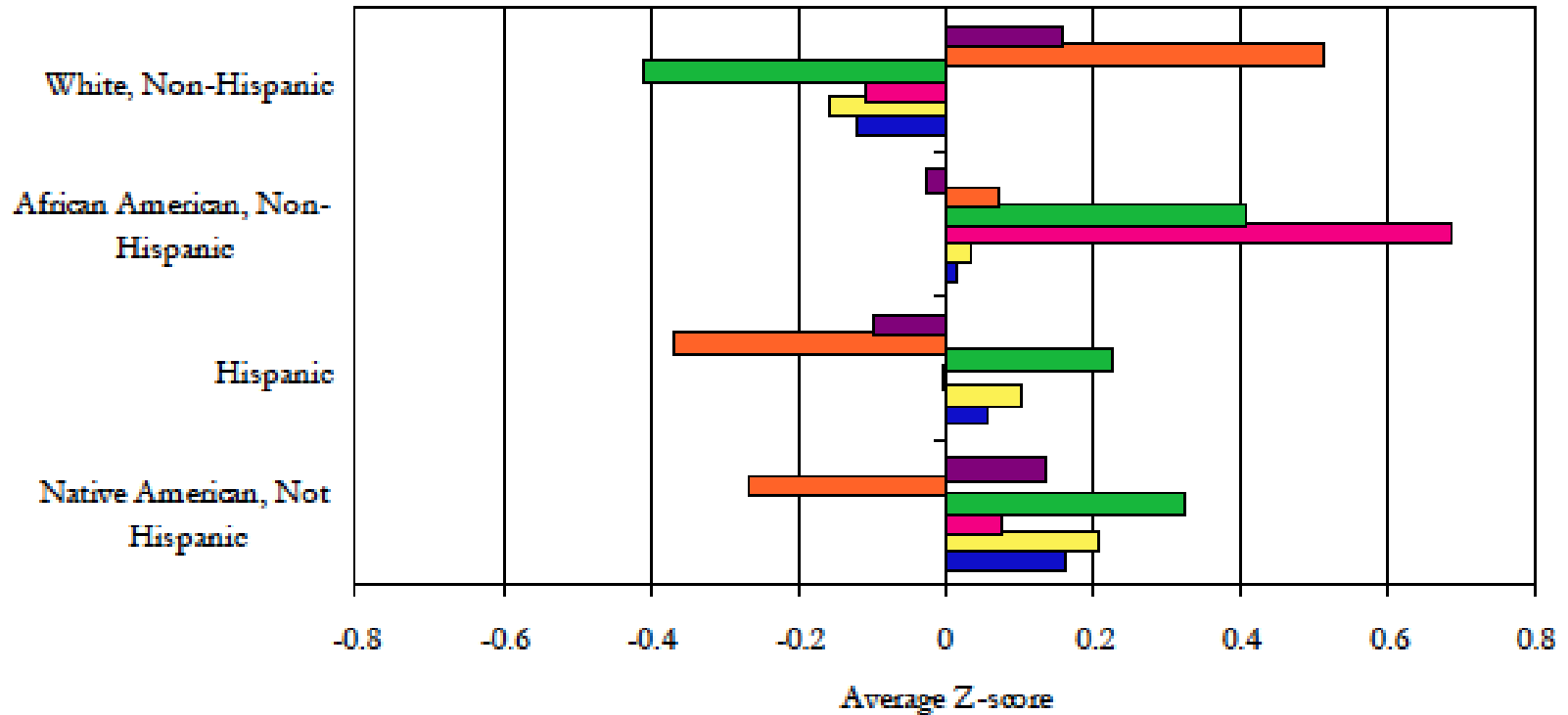
Source: Brown, Alan S. *The Values Study: Rediscovering the Meaning and Value of Arts Participation*. Hartford, CT: Connecticut Commission on Culture and Tourism, 2004.

A Handful of Highlights

- Prominence of the **home** as a setting for arts participation
- Black Americans' report high rates of **church-based** music-making
- Immigrant communities participated at relatively low rates at arts-specific venues, but participated at relatively high rates in **faith-based and community settings**
- 1 in 3 adults were interested in **more social dancing**/dance lessons

STANDARDIZED VARIANCE FOR VECTORS OF ENGAGEMENT, BY RACIAL/ETHNIC COHORT

■ Arts Learning
 ■ Family-Based
 ■ Faith-Based
 ■ Heritage-Based
 ■ Arts Venues
 ■ Community Venues



Source: Alan S. Brown, Jennifer L. Novak & Amy Kitchener. *Cultural Engagement in California's Inland Regions*. CA: Irvine Foundation, 2007, p. 20.

What are the implications of embracing a broader definition of arts participation?

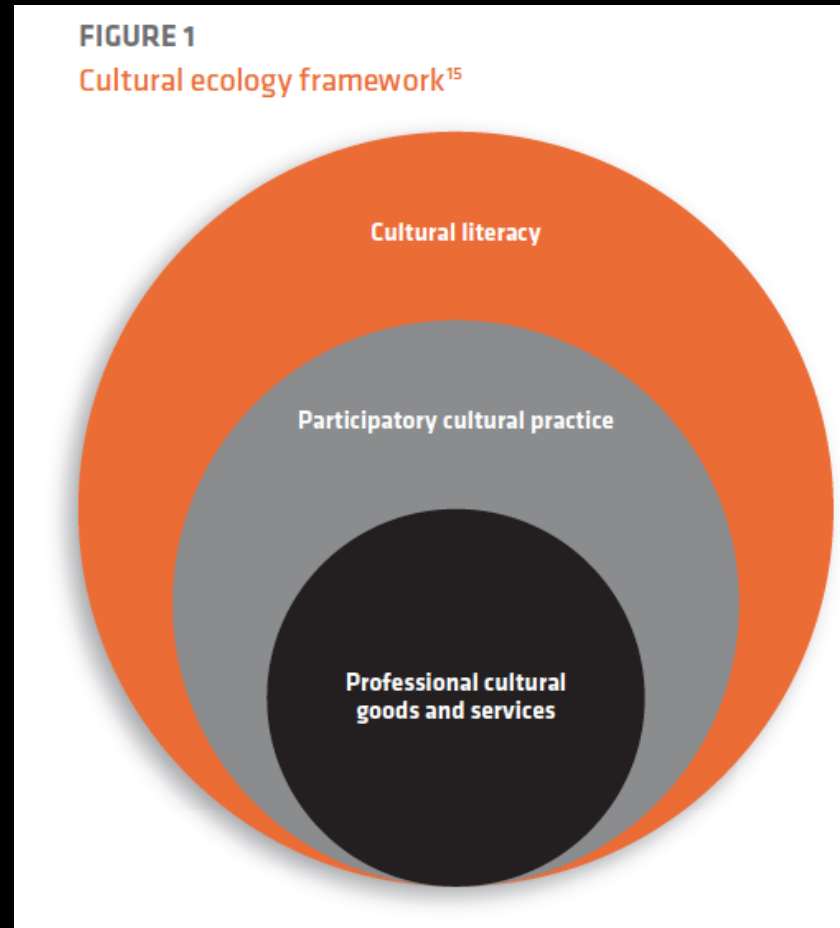
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“Cultural Ecology” describes *spheres* of activity



Source: Novak-Leonard & Brown, 2011, p 27. Adapted from Kreidler, John, and Philip J. Trounstine. *Creative Community Index: Measuring Progress Toward A Vibrant Silicon Valley*. San Jose, CA: Cultural Initiatives Silicon Valley, 2005.