



**BUILDING**  
*public will*  
for **ARTS + CULTURE**



# CREATING CONNECTION



Research Findings and  
Proposed Message Framework to  
Build Public Will for Arts and Culture

April 2015



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Metropolitan Group

Cover photos (starting top left):

Fibonacci Series #8 (detail) by Caryl Bryer Fallert,  
Paducah, KY. Photo by Mike Jensen.

Community members look on while a Ragamala  
Dance Theatre member conducts a "You Can Dance"  
workshop as part of an engagement with University  
Musical Society in Ann Arbor, MI. Photo by Mark  
Gjukich, courtesy of University Musical Society.

Students learn magic from Kevin Spencer as part of an  
engagement with the Austin Area Commission for the  
Arts in Austin, MN. Photo courtesy of the Austin Area  
Commission for the Arts.

Puppet making workshop. Photo by Lindajoy Fenley.

Exhibition opening. Photo by Tiffany Rodgers.

Drumming performance at a community workshop.  
Photo by Shawn McConnellog.

## Table of contents

Introduction .....	3
Executive summary .....	4
Our opportunity .....	5
Our theory of change .....	7
Our initiative .....	8
Our questions .....	9
Findings summary .....	13
Our detailed findings .....	14
Our message framework .....	25
Our recommendations .....	27
Acknowledgments .....	28

### APPENDICES

A. Building Public Will for Arts and Culture: Project Overview .....	30
B. Literature Review List .....	40
C. Lake Research Partners: National Survey Topline Results .....	43
D. Sample Focus Group Facilitation Guide .....	84
E. Audience Segment Data Relative to Importance of Certain Activities .....	90

# Introduction

On behalf of Arts Midwest and Metropolitan Group, we are pleased to present the following report which outlines our organizations' collaborative efforts to advance arts and culture in our nation.

One of six U.S. Regional Arts Organizations created to encourage development of the arts and to support arts programs, Arts Midwest has been at the forefront of researching and leading policy discussions on behalf of the arts across the Midwest and the nation. Historically, these efforts have broadened the base of support for public arts funding, fostered new cooperation among arts and cultural organizations, strengthened advocacy efforts, helped organizations articulate their public value, and demonstrated how international cultural exchange contributes to effective diplomacy.

Metropolitan Group is a social change agency that crafts and integrates creative and strategic services that empower public purpose organizations to build a just and sustainable world. The agency works on behalf of nonprofit organizations, public agencies, foundations, and socially responsible businesses to achieve lasting changes in attitudes, behaviors, cultural and community norms, systems, environments, and policies across a wide range of issues. Notable accomplishments include promoting improvements in public health, learning and literacy, environmental sustainability, and community and economic development, as well as advancing social justice and human rights.

Today, Arts Midwest and Metropolitan Group are joining together to pursue a new initiative on behalf of the arts and cultural sector. Our efforts are informed by our legacies of success, as well as our shared concern for declining engagement with arts and culture via participation, financial support, and political action. In the following report, we detail our initial work to launch a national research and communications initiative that aims to strengthen the value of, support for, and active engagement with arts and culture in our society.

While we have already achieved significant progress toward this ambitious goal, we recognize that there is considerable work on the horizon. And we hope that you will join our effort—by learning more about our project and by involving your organization or community in the next phase of our work. Lastly, we wish to thank the many individuals, organizations, and agencies that have invested their time and resources in our work; their commitment is both remarkable and humbling.

Sincerely,



David Fraher  
President & CEO  
Arts Midwest



Eric Friedenwald-Fishman  
Creative Director/Founder  
Metropolitan Group





# Executive summary

In 2012, leaders from Arts Midwest and Metropolitan Group set out on a multi-year social change effort to advance the position of arts and culture as a recognized, valued, and expected part of our everyday lives.

Our work is rooted in a growing concern about the state of the arts and cultural sector in our country. Namely, we believe—and numerous studies reinforce—that the arts are essential to strong communities, bright and enriching lives, deeper understanding and appreciation of diverse cultures, and competitive industries. Yet, despite these proven benefits, the arts are often considered a “nicety rather than a necessity,” repeatedly expected to prove relevancy during budget and policy negotiations, and often perceived as a low priority for busy lives or tight household budgets.

**The arts are often considered a nicety rather than a necessity**

In an effort to reverse this course, we are drawing on research, advocacy, and engagement initiatives to craft a strategy to build public will for arts and culture. This approach seeks to create new assumptions about what we expect from our communities, how we behave as a society, and why we should build support for lasting policy and systems change. It takes the long view, and requires both robust research efforts and careful framing of the issue at hand. Those activities have been the focus of our work over the last two years, and form the basis of this report.

We began with an extensive literature review, new quantitative and qualitative research, and a charge to explore questions that had not previously been answered relative to engagement with arts and culture. These questions centered on the core values that motivate public involvement in arts and culture, how the public defines arts and culture in their everyday lives, and the messages that help connect arts and culture to what people care most about.

Our initial research findings indicate that public will for arts and culture will be achieved most effectively by messages and strategies that:

- Demonstrate how creative expression in all its forms helps people connect with their friends and families, their communities, and themselves.
  - ▶ The desire for “connection” is a motivating, core value that the public holds deeply and believes is served by authentic engagement with arts and cultural activities and experiences.
  - ▶ We believe that beginning these conversations with the frame of “creative expression” will be more effective than the frame of “arts and culture,” at least initially, as the former seems to be more welcoming and have greater resonance with the broader public.
- Engage a broad and diverse set of audiences and stakeholders (including people of color, parents of younger children, people under 40, and women of all ages) in our effort.
  - ▶ Throughout our work, we will engage traditional arts audiences, enthusiasts, and those within the field, as they are essential components of our strategy. However, we also seek to reach beyond these core audiences, connecting with a wider segment of the American public and expanding the reach and impact of our initiative.

The findings from our research suggest that a public will building initiative that connects with the identified core values of our audiences and stakeholders, uses new messages focused on the benefits of connection through creative expression, and is reinforced and made tangible by continued evolution of arts and cultural programming and activities, will engage a broader and more diverse constituency in recognizing, valuing, and expecting arts in their everyday lives.

**We are concerned about the future of the arts and culture sector in our country. So we’re crafting a new strategy to build public will and advance our field.**

In the coming years, we will put these new insights into action across the country. And we invite and encourage others to use what we’ve learned and to share with us what they learn along the way.

# Our opportunity

We believe that arts and culture are essential to strong communities, bright and enriching lives, deeper understanding and appreciation of diverse cultures, and competitive industries. These core beliefs

are reinforced by extensive field research around the impact of the arts and culture on our lives—studies that outline how arts in education has significant cognitive benefits for youth, that arts and cultural institutions generate massive economic return for their communities, that participating in arts and cultural activities has lasting positive impact on health and social bonds, and—perhaps the primary reason that most people engage with the arts and culture—that they offer captivating, fulfilling, and pleasurable experiences.

Despite these proven benefits, the arts and culture sector often lives on the defensive, suffering from declining participation rates in “benchmark” arts experiences, repeatedly expected to prove relevancy during budget and policy negotiations, and often perceived as a low priority for busy lives or tight household budgets. This grim picture is only reconfirmed by discouraging data sets from national research initiatives.

## Shifting arts participation

A study released by the National Endowment for the Arts (NEA) in January 2015 reported a disturbing trend:

“Since 2002, adult attendance rates have declined for a core set of arts activities tracked consistently by the NEA. Thirty-three percent of adults attended one of those selected activities in 2012, compared with 39 percent a decade earlier. The declines were steepest for non-Hispanic whites, adults from 35 to 54 years of age, and higher educated adults (those with at least ‘some’ college education).”<sup>1</sup>

**Arts and culture offer significant cognitive, economic, and social benefits. They’re also captivating, fulfilling, and pleasurable.**

The report also found that attendance at so-called “benchmark” arts events and activities (e.g., musical and non-musical plays, visits to an art museum or gallery, opera or classical music concerts, etc.) was not “a comprehensive indicator of arts participation.”<sup>2</sup> In fact, the percentage of Americans involved in everyday activities that connect with arts and culture (e.g., using electronic media to watch or listen to art, or performing, editing, or remixing art) was generally much higher than the percentage of Americans engaged in “benchmark” activities and events.

A companion study released at the same time found that 73 percent of survey respondents identified the opportunity to “socialize with friends or family” as the top scoring motivator for attending arts events and activities.<sup>4</sup>

Such data reinforces what anecdotal evidence and observation had already been noting: first, the reality of engaging with arts and culture in our everyday lives is likely broader and more diverse than traditional definitions would suggest. And second, the drivers for engaging in benchmark activities are perhaps more closely related to what individuals prioritize in their everyday lives rather than a passion for the activities themselves.

## Public funding on the decline

An analysis of public funding for the arts uncovers stagnant growth at local, state, and federal levels. While we have seen an increase of 19 percent in public funding for the arts over the past 20 years, when adjusted for inflation such funding has actually gone down by 30 percent. So while our nation’s arts and cultural organizations have achieved great impact in their communities, they continue to be a low priority in times of both financial scarcity and recovery.

**According to the NEA, 33% of adults attended a ‘benchmark’ arts event (e.g., jazz, opera, visit to an art museum, etc.), but 71% of those surveyed used electronic media to watch or listen to art.<sup>3</sup>**

<sup>1</sup> *A Decade of Arts Engagement: Findings from the Survey of Public Participation in the Arts, 2002-2012*. National Endowment for the Arts: January 2015. pg X.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> *When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance*. National Endowment for the Arts: January 2015. pg 10.

## Short-term victories vs. long-term sustainable change

Informing—and perhaps underlying—all of these challenges is one constant: arts and culture continue to be perceived by too many people as a luxury or “nicety rather than a necessity.” This perception has lingered in spite of the fact that a significant percentage of the American public expresses themselves through arts and culture, or engages in such activities on a regular basis, as validated most recently by the NEA reports.

### Previous advocacy efforts

The misperception of arts as a luxury also lingers in spite of considerable efforts by funders, advocates, organizations, and artists to shift expectations around arts and culture. We have witnessed many arts and culture initiatives over the years—some successful, others not—focused on specific, immediate objectives (e.g., approval of a budget, passage of a specific piece of legislation, promoting a certain policy choice or behavior). These campaigns have employed celebrity endorsements for the arts and high-cost marketing tactics focused on assuring the public that arts and culture are “good for them” and for society. In addition, legislative advocacy strategies have been based on arguments that the arts are essential to early childhood learning; a critical part of our nation’s heritage and identity; a driver of urban and rural development; and that they help us become better human beings, among others.

Each of these underlying arguments is true and some initiatives have achieved at least partial success in preserving the underlying principle of public investment in the arts, even at a significantly diminished level. Yet, even the successes tend not to last, or to translate into other victories.

We believe this failure is rooted in a focus on short-term wins, rather than long-term shifts in normative expectations around arts and culture; messages

**Despite concerted advocacy efforts, we have not achieved sustainable public support or value for arts and culture.**

that focus on delivering facts and data (which rarely influence attitude or behavior change on their own); and/or messages that reflect core values that resonate with arts and culture enthusiasts, but which fail to connect or motivate others. This “preaching to the choir” has generally energized the core audience while creating a deeper gulf between this core audience and others needed to broaden and diversify the arts and culture constituency.

## Our charge

Yet, we are not without hope. While these realities reinforce the central challenge arts and cultural advocates have long identified—a critical need to create long-term shifts in societal attitudes, behaviors, and expectations around arts and culture—we believe that we have a unique opportunity to initiate this change. To those ends, we are using a proven, social change and communications strategy to leverage that shift.

### We are building public will for arts and culture

We seek to build public will for arts and culture by researching the closely-held values of broad and diverse U.S. publics and reaching them with messages that resonate with what they value in their own lives. Through this effort, our vision is that arts and culture will be embraced as a recognized, valued, and expected part of everyday life.

**Our vision is that arts and culture will be embraced as a recognized, valued, and expected part of everyday life.**

Because it changes societal norms, public will is both a destination and a point of departure. That is, once we are successful, the realization of other objectives—broadening and diversifying participation in arts, cultural, and creative activities; strengthening exposure and access to such activities for everyone, including children both within and beyond the classroom; and increasing and diversifying sustainable financial support in all its forms—will not only be more likely but will also be more sustainable.

# Our theory of change

Recognizing the challenges we face—and the opportunities they present—we are using a proven public will building framework, developed by Metropolitan Group,<sup>5</sup> to shift public attitudes, understanding, and behaviors as they relate to arts and culture. Our effort draws on the important work done to date by arts advocates, agencies, organizations, educators, and artists, and will use strategies that enact sustainable changes in cultural and community norms, policies, systems, funding, and environments.

## Building public will

The public will building model posits that long-term change is accomplished by connecting an issue with the deeply-held values of the audiences and stakeholders a movement seeks to engage. The theory is rooted in the understanding that people generally make decisions about what to think and do based on their core values and their assumptions about how the world works. They accept facts and data that support their existing worldview and values, and they tend to reject facts and data that stand in contradiction. To create—and sustain—public will for any issue, a movement needs to find the optimal values alignment that connects their audiences to the issue.

## Focus on long-term change

Building public will for any issue is a long-term proposition (as opposed to a public opinion strategy, which generally seeks specific, short-term wins). It provides a platform for the kind of sustainable change in behaviors, policies, systems, and funding that lasts over time.

Therefore, the model relies much more heavily than a public opinion campaign on engaging audiences and stakeholders through trusted community-based organizations and individuals (grasstops and grassroots). Such messengers are in a much better position to communicate authentically and powerfully, connect with audience values, and motivate action. To create fertile ground among a broader public, the approach then uses mass media communication to introduce issues or solutions, set context, and reinforce the messages being shared through direct audience and stakeholder engagement.

<sup>5</sup> *Building Public Will: Five-Phase Communication Approach to Sustainable Change*. Metropolitan Group: 2009.  
<http://www.metgroup.com/assets/Public-Will.pdf>

## A legacy of success for other sectors

The public will building model has been used to advance other issues, including environmental sustainability, public health, human rights, the role of public libraries, and more. But to date, the model has not been applied to advance arts and culture in any broad, concerted, or sustained fashion.

Because of its track record in achieving long-term change at individual and community levels, we believe that this approach stands the best chance of promoting arts and culture as recognized, valued, and expected parts of our everyday lives.

### Building public will in action

Public will has been used effectively as a model for creating sustainable change in a variety of issue categories over the years, perhaps most notably in the smoking cessation/prevention movement.

For years, those seeking to reduce the incidence of smoking found themselves stymied. Facts and data about the harmful effects of smoking had motivated some to quit, but had failed to create fundamental change in social norms, systems, and policies. The facts were compelling, but they were overpowered by opponents who framed the issue in the context of individual freedom (i.e., “I have the right to smoke if I want to; I’m not hurting anybody.”).

Even the growing body of evidence around second-hand smoke had difficulty finding fertile ground until advocates realized they could reframe the same core argument to their own advantage (i.e., “I have the right to be protected from exposure to smoke.”). Co-opting the individual freedom value—backed by facts and data—allowed the sustainable changes in policies and systems that we experience today.

## Our initiative

Our work began in March 2012 when 15 arts leaders from across the United States gathered in Portland, Oregon to participate in a two-day workshop co-hosted by Arts Midwest and Metropolitan Group. Our discussion was robust, and it covered the challenges facing the arts and culture field; current and potential stakeholders and champions for our work; the value that the arts and culture provide to the public; the current marketing, funding, and perception landscape; and potential message frames for our work. It also helped identify a central goal for our project:

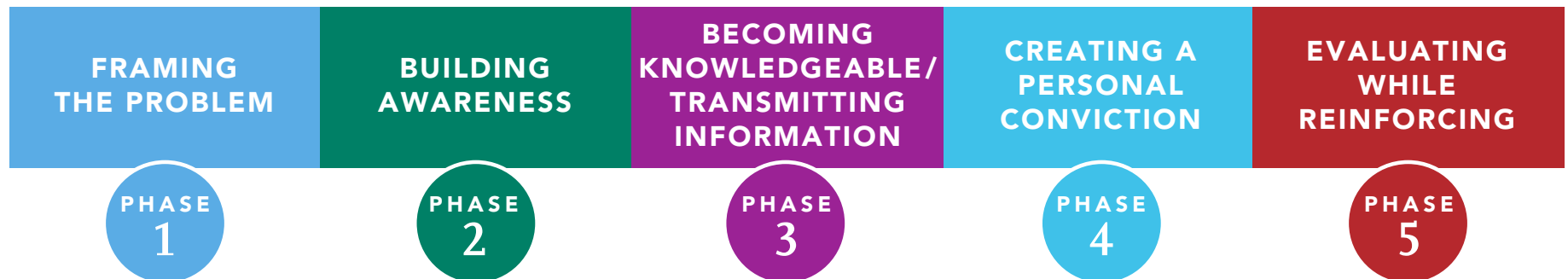
**arts and culture will be embraced as a recognized, valued, and expected part of our everyday lives.**

Following this retreat, Arts Midwest secured an investment from the Doris Duke Charitable Foundation to launch initial project activity, and collaborated with Metropolitan Group to create a plan for the first phase of the initiative.

Our approach was guided by the five phases of public will building, as defined by Metropolitan Group (reflected in the illustration below). In this initial phase, we launched a national research project to inform our understanding of the problem. We also cultivated funding, conducted research, and created teams of advisors in four locations across the United States: California—San Jose region; Michigan; Oregon; and Minnesota.

These locations were chosen for their diverse socio-economic and demographic populations and their significant capacity to support all project activities. Their involvement in these early efforts was both productive and enlightening, and it allowed us to test our approach while gathering important insights for the project's work in the coming years, during which we plan to bring this initiative to a national scale.

A full overview of the activities envisioned in each phase, including additional detail summarizing our strategic approach, the organizational structure we adopted, and the initial phase of work, can be found in Appendix A.





# Our questions

There has been considerable research done to date around arts and culture. In the course of our work over many years in this field—and during the literature review we conducted as part of this project—we have benefited enormously from these efforts to advance arts and culture in our lives and society.

However, core to our project is developing a deep understanding of public values as they relate to arts and culture—a subject that has not received as much attention in previous research efforts. As such, we embarked on a multi-phase, national research project that would help us identify and understand these public values and craft messages that begin to change expectations around arts and culture.

**We sought more information about the definitions, values, and messaging around arts and culture.**

## **We began by asking three core questions:**

1. How do people define arts and culture experiences in their everyday lives, particularly without the lens of “arts and culture” applied to that question?
2. What core values drive arts and culture experiences? We wanted to probe beyond the reasons people give to explore how these experiences connect to what people really care about (e.g., their families, their health and well-being, their faith, etc.).
3. What messaging effectively connects arts and culture to what people really care about, and motivates them to want to do more of it?

## **Literature review**

Our research launched with a literature review of studies previously conducted on the subject of arts and culture. The review considered studies around arts education, arts participation and behaviors, the perceived benefits of the arts, public sentiments toward the arts and culture, and subjective wellbeing.



Photo by Joshua Feist.

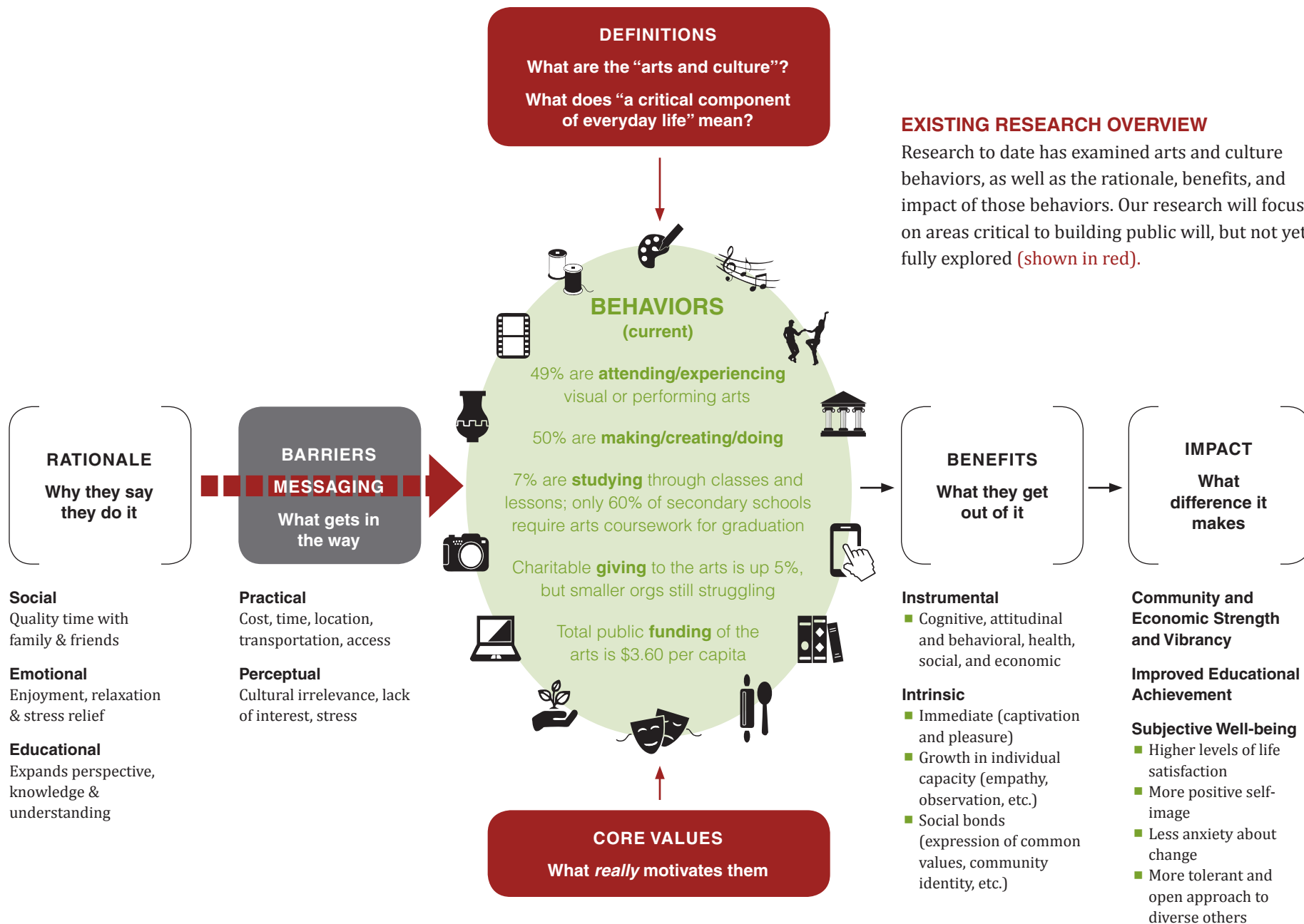
We reviewed documents and reports issued by public agencies (e.g., National Endowment for the Arts and various state arts agencies), arts service providers (e.g., Americans for the Arts), arts funders (e.g., The Wallace Foundation and the Knight Foundation), researchers (e.g., RAND and WolfBrown), and others.

## **What we found**

As illustrated on the following page, there are many questions that previous research initiatives have already addressed in some detail. For example, we know a great deal about the ways in which Americans say they engage in arts and culture, their reasons for doing so, the benefits they derive from that participation, and the barriers that get in their way of engaging more often. Research has also validated the impact of arts and culture experiences both on the individual and on their communities.

However, we did not find significant research on the three areas of concern to our project—the definition of arts and culture, the core values that drive arts and cultural experiences (i.e., what really motivates people to attend, experience, make, study, or donate to arts/culture); and the messages that connect arts and culture to those existing values.

For data around those questions, we turned to a series of new quantitative and qualitative research approaches.



## National survey

The quantitative research included a national survey, which we created in tandem with research and polling firm Lake Research. The survey instrument was reviewed by members of our advisory teams in San Jose, Oregon, and Michigan; their stakeholders; and our partners and funders.

The survey launched in late September 2014 and garnered responses from 2,586 adults nationwide, as well as oversamples of approximately 400 adults in California, San Jose, Michigan, Minnesota, and Oregon. In most cases, the data were weighted slightly by education, race, age, and party identification to reflect the attributes of the actual population.<sup>6</sup>

After the survey closed, Lake Research provided a summary of their topline results as well as full cross-tabulation worksheets for each site that allowed us to analyze the data in-depth and develop a set of preliminary findings.

## Focus and discussion groups

Results from this quantitative research were used to shape and refine our qualitative strategy, which included focus groups, informal discussions, and one-on-one interviews in Michigan; Oregon; San Jose, California; and

Minnesota. All qualitative research was facilitated by Metropolitan Group, and representatives from Arts Midwest and/or the pilot advisory group were often in attendance at the formal focus groups as observers behind mirrored glass.

We conducted formal focus groups in three locations: Michigan, Oregon, and San Jose, California. These sessions were held in focus group facilities, and participants were recruited using a screening tool developed by Metropolitan Group and Arts Midwest. The tool was designed to recruit the individuals that we hypothesized would be most receptive to our goal of making arts and culture a recognized, valued, and expected part of everyday life (which we based on segmentation data from our survey analysis).

### Participant profiles

Our recruitment skewed slightly toward women and parents of children under 18, and we increased the representation of people of color in all groups to include a greater proportion than would have been dictated by the local community's population. As a result, people of color composed 49 percent of the participants in the formal focus groups, far exceeding their representation in the test communities and the general national population.

The breakdown of focus groups is as follows:

Michigan	Oregon	San Jose, California
<ul style="list-style-type: none"><li>■ Community leaders (Detroit)</li><li>■ Arts leaders (Detroit)</li><li>■ Adult arts occasional* (Detroit)</li><li>■ Adult arts occasional* (Traverse City)</li><li>■ Millennials (Traverse City)</li><li>■ Adult arts active** (Grand Rapids)</li><li>■ Millennials (Grand Rapids)</li></ul>	<ul style="list-style-type: none"><li>■ Adult arts active** (Portland)</li><li>■ Adult arts occasional* (Portland)</li><li>■ Arts leaders (Portland)</li><li>■ Community leaders (La Grande)</li><li>■ Community leaders (Bend)</li><li>■ Teens (Medford)</li></ul>	<ul style="list-style-type: none"><li>■ Adult arts active**</li><li>■ Adult arts occasional*</li><li>■ Millennials</li><li>■ Tech sector employees</li><li>■ Pilot advisory group (community and business leaders)</li></ul>

\* Respondents who answered "somewhat important" or "not very important" and "somewhat often" or "rarely" to both of the following questions: "How important is it to you to be creative, artistic, or to express your culture in your everyday life?" "How often do you participate in arts and cultural activities?"

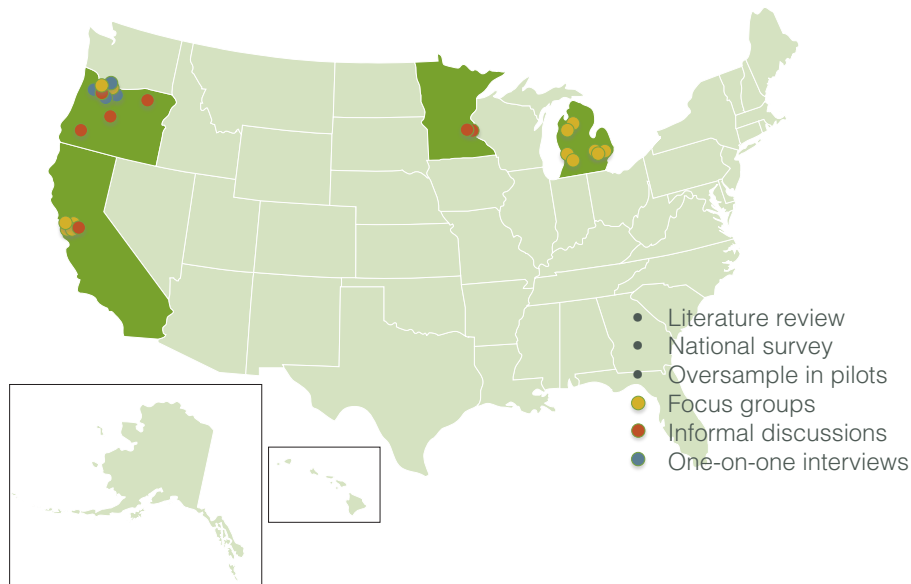
\*\* Respondents who answered "very important" or "somewhat important" and "very often" or "somewhat often" to both of the following questions: "How important is it to you to be creative, artistic, or to express your culture in your everyday life?" "How often do you participate in arts and cultural activities?"

<sup>6</sup> The margin of error for the national survey is +/- 1.9%. For the oversamples, the margin of error was +/- 4.9% for California, Michigan, Minnesota, and San Jose, and +/- 4.6% for Oregon. For the Oregon oversample, the data were weighted more significantly toward people of color than the actual population to ensure relevant sample sizes in the segmenting phase.

## Informal discussions

Informal discussions took place in Oregon and Minnesota. The Oregon participants were recruited through our advisors and community partners and/or by Metropolitan Group (using the same focus group screening tool), and these conversations were held in conventional public meeting spaces.

The discussions in Minneapolis, Minnesota, took place in early October and featured consumer and product marketing experts from Abide Idea Company, General Mills, Inc., and Zeus Jones. Here, the conversations focused on research methodology and messaging tactics, and reinforced our overarching effort to include diverse voices and sectors in our work (i.e., those individuals and organizations who may not have an immediate, vested interest in arts and culture).



## Executive interviews

To support our goals around engaging diverse voices in our research, we conducted 11 executive interviews with leaders of communities of color across Oregon. These conversations were conducted via telephone by Metropolitan Group.

Mike Alexander, *CEO, Urban League*

Vicki Chamberlain, *Executive Director, State Teachers Standards and Practices*

Karol Collymore, *Executive Director, Equity Foundation*

Roberta "Bobbie" Conner, *Director, Tamástslikt Cultural Institute*

José González, *Executive Director, Teatro Milagro*

Chisao Hata, *Portland Public Schools*

Pastor James W. Matt Hennessee, *Vancouver First Baptist Church*

Dion Jordan, *Independent consultant*

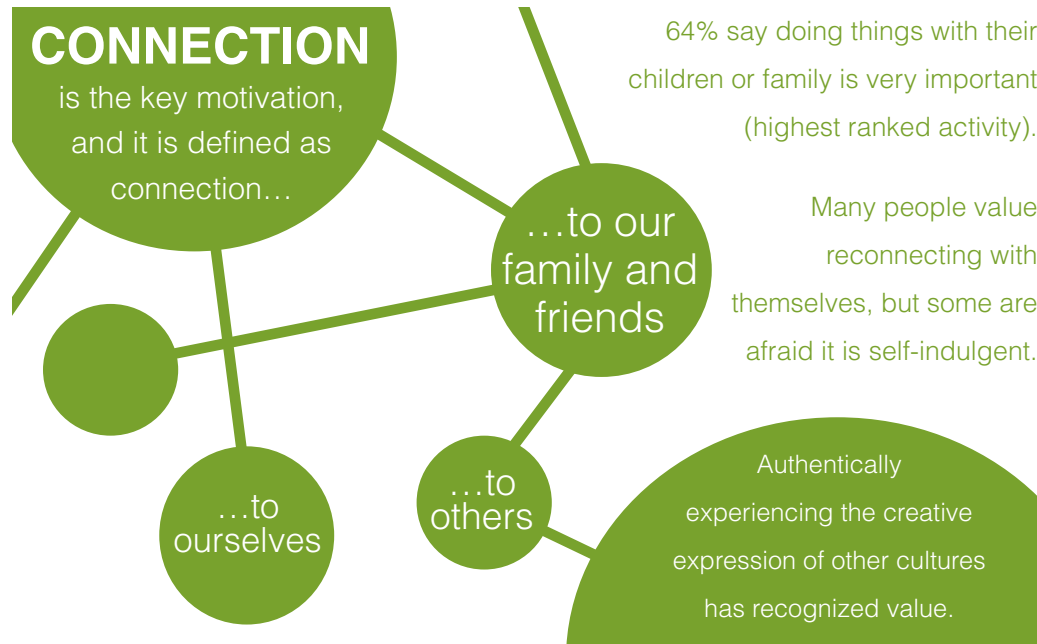
Phil Ortega, *LifeArt*

Shelli Romero, *Portland Bureau of Transportation*

Carmen Rubio *Executive Director, Latin Network*



# Findings summary



## CREATIVE EXPRESSION

...is a more engaging and powerful frame than "arts & culture" for most audiences. ...brings more people into a conversation about arts & culture.

"Just part of who I am."



ART is a product of creativity, like a painting or piece of music.



CULTURE is art, but also part of lifestyle connected to heritage and tradition.



**CREATIVITY** is defined broadly to include everything from problem-solving to artistic inspiration and expression.



Benefits of arts & culture to children & youth are valued most highly.

## AUDIENCES

Younger people, women, parents of children under 18, and people of color are more likely to say that creative expression and creativity are important in their lives.



- People under 40 value arts & culture, creativity, and creative expression more than older people by about 10 points.
- Arts & culture community—and enthusiasts—are other important audiences.

## BARRIERS

ARTS ARE VIEWED AS A "NICETY" OR LUXURY.

People want to engage with arts & culture, but are still finding mostly opportunities to passively observe.



Some existing constituencies push back against defining arts & culture more broadly as "creative expression."



Time & money are the biggest barriers to both formal and informal engagement.



# Our detailed findings

## KEY FINDING

Across our research, we found that **CONNECTION** is the driving motivator for people to embrace arts and culture as part of their everyday lives, and therefore offers the most effective platform to engage a broad and diverse constituency in this movement.

It was perhaps not surprising that the three most important values across our research were (in order): family; health and well-being; and faith. In our survey, 64 percent of respondents identified family as “extremely important” and more important than any other aspect of their lives. Health and well-being was identified as “extremely important” by 52 percent of our respondents, with 40 percent assigning this level of importance to their faith. The same three core values—in the same order—were identified in our focus groups.

### How important are each of the following to you personally?

(% saying “extremely important”)

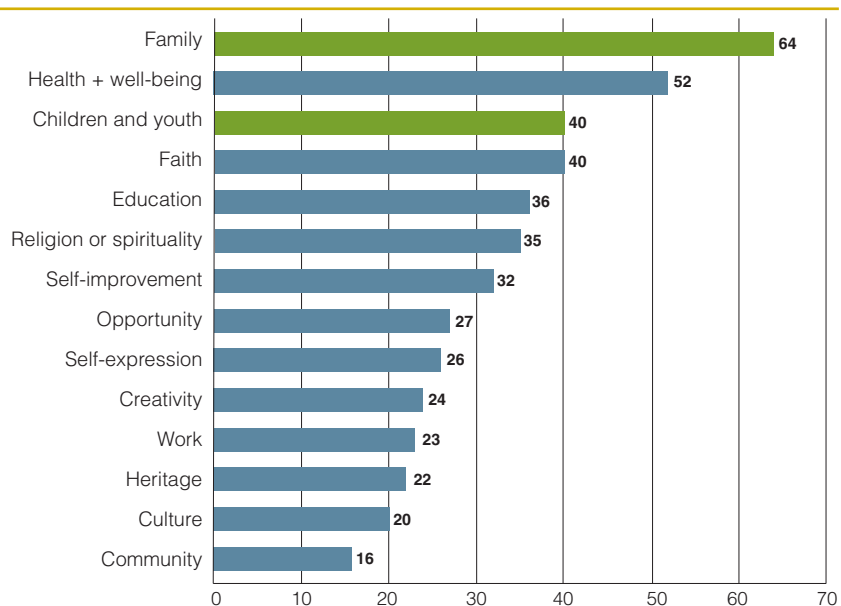


Photo by Eric Young Smith.

These values drive decision-making for people across a wide range of their behaviors and choices. To create a bridge between these values and our broader goal of making arts and culture a more recognized, valued, and expected part of our everyday lives, we identified the concept of **CONNECTION**. This word came up early and often in our focus groups when participants were asked to describe the reasons for—and benefits of—engaging in creative, artistic, or cultural activities or experiences.

Connection is defined in three contexts: connecting with people we care about like family and friends; connecting with other people around us; and connecting with ourselves.

### Connection to family and friends

**CONNECTION TO FAMILY AND FRIENDS** is the primary and most powerful bridge between arts and culture and what people care most about in their daily lives. For parents of young children, it gives them the opportunity to create lasting memories.

**92% of focus group participants identified family as the most important aspect of their lives.**

This finding aligns with the data reported in the 2015 NEA study, which suggested that socializing with family and friends was a motivator for participation in traditional “benchmark” arts and cultural activities. Similarly, the NEA study found that 50 percent of adults attend arts events and activities, and 68 percent of parents of children under six years of age go to socialize.

## Connection to others

The notion of **CONNECTING WITH PEOPLE AROUND US** is a theme that resonates across our research. We found that Americans acknowledge that *authentically* experiencing the creative expression of other cultures teaches them something they did not know, and helps them better understand and appreciate people different from themselves. In our survey, almost one in four respondents (24 percent) said “cultural diversity” was extremely important to them in thinking about their communities.

### Authenticity is essential

However, the word “diversity” can be problematic in describing the benefit or outcome of experiencing the creative expression of other people and cultures. Some resist the notion that our communities are becoming more diverse, and others are concerned with the “tokenism” associated with diversity that satisfies itself with quotas or counting or the most rudimentary of contact while failing to connect authentically with other people or cultures.

*“We’re sort of hard-wired to want to connect with others, whether it’s our family or our friends. People we just meet on a daily basis. It’s just in our DNA.”*  
—Detroit, Michigan participant

*“If there was a better understanding of other cultures, there would be less violence in the world. Just trying to understand and acknowledge other people’s differences. Everyone can connect through art.”*  
—Grand Rapids, Michigan participant



Photo by Lindajoy Fenley.

## Connection to ourselves

The third context for connection is associated with **CONNECTING WITH OURSELVES**, which our research shows is related to the core value of health and well-being (e.g., increased happiness, reduced stress, etc.). While the concept of connecting or reconnecting with ourselves had not yet been articulated in developing our survey, 32 percent of respondents said self-improvement was “extremely important” and 26 percent assigned the same degree of importance to “self-expression.”

A solid majority of participants in the qualitative research described positive and valued experiences of arts, culture, or creative expression helping them connect with themselves or better understand who they are and what is important to them.

There is an undercurrent of concern, however, that this kind of connection is self-indulgent, a concern expressed most vocally in our focus and discussion groups by the parents of young children.

## Connection as a primary message frame

The connection theme began to appear during our analysis of the survey research, and asserted itself noticeably in our earliest focus groups. Thus, we developed a potential message frame on this theme which we tested among our focus groups: *sharing creative experiences with our kids, friends, and family is a great way to connect, have fun together, and make lasting memories.*

This frame quickly rose to the top of messaging preferred overall and was most likely to motivate focus group participants to do more of the creative, artistic, and cultural things they enjoy. It achieved this status among all stakeholder and audience segments included in our focus groups, including both active arts and culture enthusiasts and those who do not consider themselves to be enthusiasts.

*“It seems like more and more—even though we’re all so connected with our digital environment with the Internet—that we’re becoming more and more isolated. So experiencing arts and culture, especially in a community environment, can help bring people back together.”*  
—Portland, Oregon participant

It is worth noting that a message frame about arts and culture as part of a child’s well-rounded education—which had performed very strongly in our survey—was also among the favorites identified by focus group participants. That said, in the final analysis it was not the message that most effectively motivated them to embrace creativity, arts, or culture in their own lives. Rather, the connection/bonding message was considered more effective.

*“These are all things I’d like to be doing more of. But it’s so hard to find the time. You’re working. You’re taking care of your family and your kids. It’s hard to carve out the ‘me-time.’ But I feel so much better when I do.”*  
—San Jose, California participant



#### KEY FINDING

**Our research suggests that CREATIVE EXPRESSION is a more effective message frame than “arts and culture” when seeking to build a broad coalition in support of our goal.**

Throughout our research, we sought to engage in an open conversation that was not initially framed in the prescribed context of “arts and culture.” We wanted our audiences and stakeholders to define the terms of the conversation themselves, and to connect the activities and experiences they enjoy to a broader context and definition, instead of defining the conversation and then asking them to find relevance for themselves within it. In so doing, we were able to allow the context for the conversation to manifest itself organically.

### The resonance of “creative expression”

While the context of that conversation included explicit references to arts and culture, **CREATIVE EXPRESSION EMERGED AS A MORE POWERFUL FRAME FOR THE CONVERSATION.** In our survey, 59 percent of our respondents strongly agreed that it is “important that everyone have the opportunity to express themselves creatively or to experience the creativity of others everyday” while only 49 percent of respondents strongly agreed that it is “important that everyone have the opportunity to express arts and culture in their everyday lives.”

Similarly, while creativity is seen as extremely important by only 24 percent of our survey respondents (and culture by 18 percent), a majority of people surveyed (57 percent) say they get the chance to be creative in their everyday lives, and 16 percent say they get this opportunity very often.

*“Creativity is an attitude. Maybe I’m not an artist in my profession. But I bring my creative spirit with me in everything I do.”*  
—Grand Rapids, Michigan participant



Photo by Angela Keeton.

### A broad definition of creativity

In part, the stronger receptivity to a conversation about creative expression is because **CREATIVITY IS MORE BROADLY DEFINED—** it can include everything from problem-solving at home or at work, to the inspiration that results in the creation of art, to experiencing the creative expression of others in forms that are traditionally defined as arts and culture. Conversely, “arts and culture” is perceived by the public as narrower in scope, encompassing “fine arts” and “high art,” but not as likely to include some of the everyday activities that would fit under a “creativity” umbrella (e.g., creating or sharing photography, videos, or music).

*“There are so many different kinds of art that aren’t recognized. A cook can be an artist. A carpenter. There are other things besides paintings and musicians.”*  
—La Grande, Oregon participant

*“It plays a big part in everyday life. Without creativity, my life would be plain, blank, vanilla-coated. It’s sensory. It’s expressive. I can’t imagine life without it.”*  
—San Jose, California participant

## Creativity as core to our identity

In addition, creativity is seen as something natural to everyone, at least initially. And while many people think we tend to lose our creative impulses as we age, others (especially people under 40 years of age, women of all ages, parents of younger children, and people of color) are more likely to say **CREATIVITY IS “JUST PART OF WHO I AM.”**

A conversation around arts and culture is less personal for people, if only because arts and culture is perceived as being about the expression of other people’s creativity, not their own. There is also an implied or explicit pursuit of excellence in the context of the arts (and the associated subjectivity and judgment) that tends to be off-putting for people who either do not wish to be held to those standards or who perceive themselves to be lacking in their own abilities.

*“The idea of ‘expressing myself,’ it makes me want to believe in who I am, and not try to be somebody I’m not.”*

—Medford, Oregon high school student



Photo by Mark Gjukich, courtesy of University Musical Society.

Further, **FOR SOME AUDIENCES, THE PHRASE “ARTS AND CULTURE” INHIBITS THEM FROM ENTERING INTO CONVERSATION.** They tend not to perceive that their existing behaviors and values are closely linked to traditional arts and cultural activities. However, when using the phrase “creative expression,” these audiences see alignment between their experiences and values and these same activities.

There is no question that some audiences (especially so-called arts and culture enthusiasts) participate in a conversation about arts and culture without reservation from the outset. It is also a helpful construct for a conversation about the benefits of arts and culture to our children as part of their well-rounded education.

But for most Americans, it is more effective to enter this discussion through the lens of “creative expression,” which is **PERCEIVED AS MORE PERSONALLY RELEVANT** and therefore has broader application. Both groups can end up in the same place—namely a conversation about the benefits of arts and culture in our lives and communities—but a “creative expression” lens expands the participation in that conversation.

**The phrase “arts and culture” resonates with existing audiences. But it’s less inviting for those who do not participate in or support “benchmark” arts activities.**

*“Arts and culture is someone else’s self-expression. You can experience it. I’m not saying I don’t enjoy it. But, it’s not mine.”*  
—San Jose, California participant

## KEY FINDING

The **BENEFITS** of engaging in or experiencing creative expression are very personal and real for people, and are centered around their quality of life and their connection to others.

Our survey, focus, and discussion groups highlighted that the benefits of engaging in creative, artistic, or cultural activities are closely related to **QUALITY OF LIFE**: happiness, reduced stress, improved health, and time spent with people they care about.

For example, when asked what would be different if we had more opportunity to express or experience culture in our lives, almost one in three survey respondents (30 percent) indicated “we would be healthier, happier, and less stressed.”

### Impact of doing more of the creative, artistic, and cultural activities people enjoy in their everyday lives (responses to open-ended questions)



Photo by Lindajoy Fenley.

Similarly, our focus group participants talked about the benefits of creative expression, both as an outlet for their creative energy or personal passion and as an experience they shared with others. These benefits were often described in very literal and often physical terms (e.g., “reduces stress,” “helps me unwind,” “makes me happy,” “gives me joy,” etc.).

### More engagement means more understanding

Benefits associated with connecting with other people are also resonant in our research. When asked what would be different if we had more opportunities to express or experience culture in our lives, 43 percent of our survey respondents selected “we would better appreciate cultural diversity” (tied for first place for most selected response) and 39 percent selected **“WE WOULD HAVE A BETTER UNDERSTANDING OF OURSELVES AND EACH OTHER”** (second place response).

*“By actually experiencing the arts and culture—or being creative in some way—it refreshes me. I lose myself in that activity and I come out refreshed.”*

—Grand Rapids, Michigan participant

*“I know that when I create something, in sewing or planting up a planter or something like that, I feel good when it's done; I look at it, and I feel good.”*

—Portland, Oregon participant



## Children and youth are a high priority

We also found evidence that the **BENEFITS ASSOCIATED WITH ARTS AND CULTURE TO CHILDREN AND YOUTH** are well understood and appreciated.

When asked to consider what would be different if children had more exposure to the arts and culture, building life skills ranks in the top tier of responses. And the message perceived to be strongest by our survey respondents was related to arts and culture as part of a child's well-rounded education.

*"I feel like if you're not exposing kids to the arts, then they're not going to be well-rounded."*

—*Traverse City, Michigan participant*

## It's not (just) about providing meaning in our lives or demonstrating tangible impact

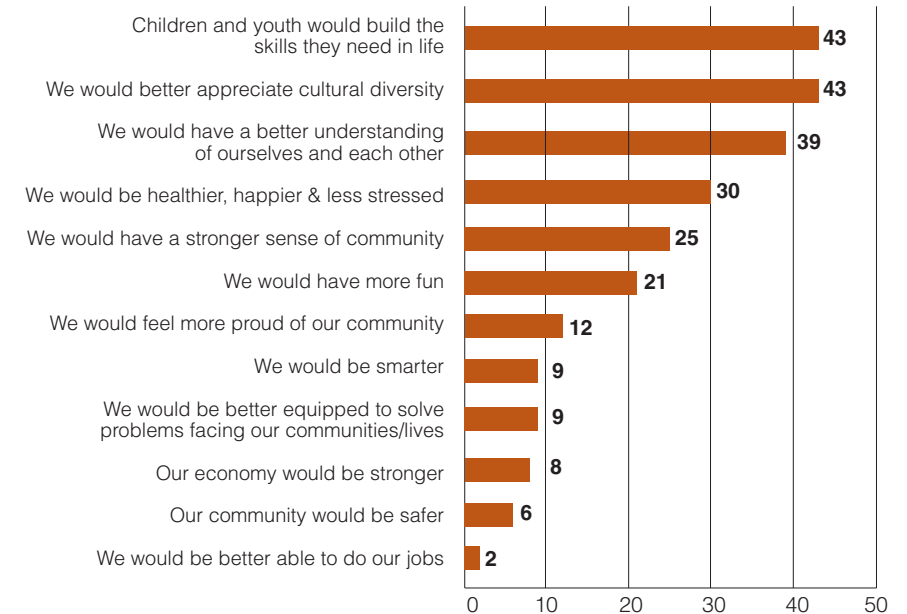
Messages that suggest arts and culture provide meaning in our lives were endorsed by a small segment of our audience, including artists, arts and culture leaders and educators, and enthusiasts. However, such messages failed to connect with most other audiences, including the core segments we've identified here (see page 22). While some audiences come to this understanding or acknowledgement on their own, it tends to be less effective when used as a lead-in to—or overt label for—the conversation.

Further, the more tangible outcomes of increased engagement in arts and culture (e.g., a stronger economy, safer communities, and increased ability to do our jobs) placed lowest in the ranking of benefits. This is a significant finding because so much of the messaging around arts and culture over the past few years has focused on articulating these benefits. Thus, while these messages might still resonate with policy makers and traditional arts and culture leaders, they are much less compelling or motivating for the broader public and for the audiences and stakeholders we are prioritizing in this effort.



Photo by Lindajoy Fenley.

## If we had more opportunity to express or experience culture, what would be different?





#### KEY FINDING

The **AUDIENCES** most likely to embrace arts and culture as recognized, valued, and expected parts of their everyday lives are: people under 40, women of all ages, parents of younger children, and people of color.

In identifying our priority audiences for building public will, it is important to remember that we were looking for the people most likely to be predisposed to valuing arts and culture as recognized, valued, and expected parts of their everyday lives. There are some audiences for whom that predisposition already exists. For example, other research has validated that the constituencies and audiences for more traditional benchmark arts and cultural activities tend to be older, white, better educated, and more affluent. We are not suggesting that this constituency is no longer important. Rather, our work set out to identify the audiences most likely to *join* this constituency in valuing arts and culture in their everyday lives by connecting arts and culture to their existing values and priorities.

### Primary audiences are already prioritizing creative expression

In support of this objective, we have identified people under 40 years of age, women of all ages, parents of younger children, and people of color as primary audiences for our efforts.

We set out to identify the audiences most likely to join traditional arts audiences in valuing arts and culture in their everyday lives.



Photo courtesy of Chamber Music Society of Detroit.

Our finding is based on data showing that these audiences are more likely to **ALREADY HOLD VALUES CONSISTENT WITH ARTS AND CULTURE BEING PART OF THEIR EVERYDAY LIVES**, even if they might not identify or initially describe themselves in this way. For example, as reflected in the table on page 21, while 48 percent of respondents to the national survey say it is very important to be able to express who you are, 66 percent of respondents under age 30 hold this sentiment, along with 54 percent of women, 60 percent of parents of children under 18, 69 percent of African Americans, and 61 percent of Latinos. Similarly, 29 percent of national survey respondents say it's very important to be creative, artistic, or to express their culture in their everyday lives. But 51 percent of those under 30 and 40 percent of those between 31 and 39 years of age say it's very important, along with 42 percent of parents of children under 18, 43 percent of Latinos, 38 percent of Asians, 33 percent of African Americans, and 36 percent of urban dwellers.

	“How important is it to you to be able to express who you are?”	“How important is it to you to be creative, artistic, or to express your culture in your everyday life?”
	% indicating “very important”	% indicating “very important”
<b>National sample</b>	<b>48%</b>	<b>29%</b>
People under 30	66%	51%
People age 31-39	56%	40%
Women	54%	32%
African Americans	69%	33%
Latino	61%	43%
Multi-racial	50%	25%
Asian American	47%	38%
Parents of children under 18	60%	42%
Urban dwellers	55%	36%

## Primary audiences are already engaging in creative expression

In addition, our data suggest that people under 40, women, people of color, and parents of children under 18 are far more likely to **ENGAGE IN CREATIVE EXPRESSION ACTIVITIES**, which include some of the more traditional “benchmark” arts and cultural events.

For example, as reflected in the charts in Appendix E, our survey showed that:

- Respondents under 40 years of age are more likely by margins of as much as 34 points to say it’s important to make or create art.
- Women are more likely than men by 13 points to say that it is important to make or create art, and six points more likely than men to say it’s important to attend an art or music festival.

- Parents of children under 18 are more likely by 16 points to say that it’s important to make or create art in their lives, and more likely by 24 points to say that it’s important to study art or culture.
- People of color are more likely than white survey respondents (by margins up to 20 points) to say that it’s important to make or create art, and more likely by up to 30 points to say that it’s important to study arts and culture.

Our research suggests the audiences we’ve identified represent potential early and influential adopters for this movement. Success will hinge on our ability to engage and motivate these audiences, and to deliver on their expectations for what arts and cultural experiences and activities can add to their lives.

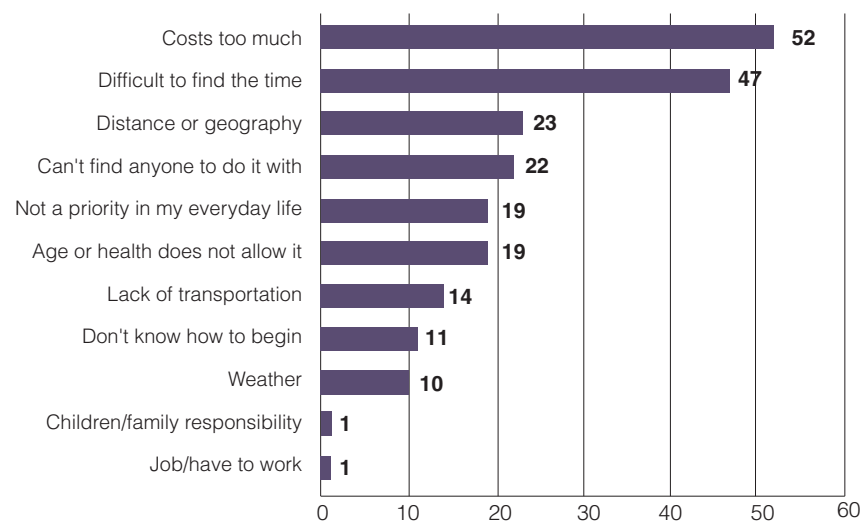
## KEY FINDING

**The BARRIERS to creative expression and arts and cultural activities are considerable, but not insurmountable.**

As noted earlier, the barriers to participation in traditional benchmark arts have been well documented: most notably, **TIME, MONEY, AND LACK OF COMPANIONSHIP.** Our research validated these barriers with regard to more informal engagement in everyday creative activities, with 52 percent of survey respondents indicating such activities cost too much, 47 percent saying it was difficult to find the time, and 22 percent saying they can't find anyone with whom to participate.<sup>7</sup>

*"Time and money are just too scarce. Particularly for something that's, let's face it, more of a luxury compared to the other stuff I have to do."*  
—Traverse City, Michigan participant

**To the extent you would like to do the activities you enjoy more often, what gets in your way?** (multiple responses)



<sup>7</sup> In the 2015 NEA Study, three of the top four identified barriers with regard to participation in benchmark arts activities were time (47 percent), cost (38 percent), and "no one to go with" (22 percent).



Photo by Shawn McConnellog.

These barriers would undoubtedly be identified in any survey that inquired about the reasons people do not engage in more of the activities they enjoy in their everyday lives. And in this particular case, when the public perceives arts and culture as a luxury (or "nicety"), it decreases their motivation to prioritize those activities. Thus, our challenge is to overcome these barriers by positioning creative expression as central to our lives and enhancing its position in the range of personal priority.

*"Sometimes in my daily life, I'm too busy to make or create stuff. Other than—yes, I make dinner—but my artistic creative side, I feel like I just sort of put it aside a lot of days, because I just have—I'm just too busy."*  
—Portland, Oregon participant

## Active engagement is key to long-term success

In addition to these barriers, our research revealed that many people still find their **EXPERIENCES ARE TOO PASSIVE FOR THEIR LIKING**. While there is no question that many people enjoy the opportunity to experience arts and culture from their seat in a theater or the bench in an art gallery, others are looking for more opportunities to engage actively in creating or experiencing art. Their inability to find or access these activities tends to reinforce the perception that arts and culture are not relevant in their own lives. Beyond shifting to a new message framework, overcoming this barrier will almost certainly require that arts and culture organizations continue to explore and offer opportunities to their audiences for more active and interactive engagement, thereby allowing them to achieve the experience and connection they value.

*"It's more about experiencing art. Experience is low on the hierarchy of learning; engagement is much higher."*  
—La Grande, Oregon  
community leader



Photo by Janine Calsbeek.

## It's about creative expression *and* arts and culture

Finally, our research found **A POTENTIAL FOR PUSH-BACK FROM EXISTING CONSTITUENCIES** for arts and culture (e.g., some arts leaders, working artists, arts educators, and arts and culture enthusiasts). Here, some respondents expressed concern that a focus on creative expression represents a dumbing down of the conversation about the value of arts and culture. Some artists, for example, chafe at the notion that “amateurs” and “hobbyists” might be lumped into the same category as those who have dedicated years of study, practice, and exploration to their art.

*"This is my profession, not my hobby. And now you just want to lump me in with everyone who's learning to play the violin on YouTube?"*  
—Grand Rapids, Michigan  
participant

We do not believe this barrier is insurmountable, in part because we are not recommending a wholesale abandonment of the phrase “arts and culture,” nor are we recommending that our messages undermine the work and commitment of professional artists. Rather, the question of framing the subject is not either “creative expression” or “arts and culture,” but both/and. To those ends, our research suggests that framing the discussion in terms of creative expression is an entry point through which more people are receptive, increasing and diversifying the audience for whom the conversation has relevance.



## Our message framework

Based upon our research findings, we have developed the message framework shown on the following page. It is grounded in the deeply held values identified as most relevant and resonant with our audiences, and it communicates a core message about **creative expression** as a vehicle **to connect** with the people we care about, and with ourselves. It also highlights the benefits seen as most important to our audiences.

The proposed message framework for the initiative is intended to serve as the strategic underpinning for messaging to advance our goal. It is not intended for use verbatim with external audiences, but rather is the foundation on which our external messages will be built.

Moving forward, we will use this framework to craft messages that reflect the identified values, articulate benefits to each specific audience, and communicate the core concept of connection.



Photo by Mike Jensen.

## CORE MESSAGE

The core message will serve as the foundation of our narrative and be incorporated into all aspects of our communication. If our audiences and stakeholders remember nothing else, they should be able to remember and relate to this core message. Thus, the key concepts of “connection” and “creative expression” will be explicitly articulated in all messaging.

## BENEFITS

These four categories reflect the benefits that our prioritized audiences and stakeholders value with regard to their creative, artistic, and cultural experiences and activities.

As such, they will be referenced either explicitly or implicitly when we engage and motivate our audiences and stakeholders to participate in or support creative, artistic, and cultural activities and experiences.

The question of which benefit categories should be prioritized in our messaging will be dictated by which benefits resonate most with each audience and stakeholder segment. This question will be resolved in the next phase of our work during which we create a more detailed message map that addresses the unique needs of key audience and stakeholder groups.

## VALUES

All of our messaging and communication will incorporate words, metaphors, and imagery that reflect these identified core values. Of these, the connection value is the most important to our audiences and will therefore be consistently articulated in our messaging.



# Our recommendations

## Make the message frame tangible

To create sustainable public will for arts and culture, we will add detail to the proposed message framework, develop a set of message application and storytelling tools, and encourage widespread adoption of the messages that link the benefits of creative expression to the shared value of connection.

## Drive values and frame adoption

Arts organizations, advocates, and existing frequent users are key audiences and we intend to engage them in adopting and sharing the message frame. In so doing, it is essential that the arts and culture field embrace the new frame so that the sector reinforces the message frame and avoids language that might undercut these efforts to broaden and diversify arts and culture champions.

Similarly, we will encourage the field to consider continued refinement or evolution of their offerings to align more closely with the active, participatory experiences the broader public is seeking.

## Build the coalition

The newly identified audiences most likely to embrace and help drive this public will building initiative are: people under 40 (including high-school age youth), women of all ages, parents of children under 18 years of age, and people of color. Therefore, it will be key for us to develop partnerships and engagement strategies with organizations and institutions trusted by these audiences, as well as prioritize media and social media platforms that resonate with these audiences.

## Identify pathways to our audiences

Although we will need to conduct additional exploration into the constituencies that can help us influence our primary audiences in the coming months and years, our research to date suggests that arts and culture organizations and providers, non-arts-focused community based organizations, parents of children under 18, and industry influentials (e.g., gaming, creative, or high-tech industries) can be important pathways to our audiences.

## Support the narrative shift

To ensure that our test communities are supported in implementing the proposed message frame, we will:

- Provide training and technical assistance on how to apply the frame and incorporate it into messaging, engagement, and programming in the field;
- Capture and share knowledge from this process and make refinements as necessary to the frame;
- Offer assistance in engaging new allies and champions outside the arts and culture arena, and develop hands-on strategies to shift the narrative through use of traditional and social media.

## Broaden the scope

To expand our understanding of regional differences and commonalities across the country, we intend to engage additional communities in research and testing. Here, our efforts will focus on the following regions: Northeast; Mid-Atlantic; Southeast; and Southwest.

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“Creating Connection: Research Findings and Proposed Message Framework to Build Public Will for Arts and Culture” was written by Kevin Kirkpatrick, senior executive vice president/principal at Metropolitan Group, and Anne Romens, external relations manager at Arts Midwest.

## Appendix A

### Building Public Will for Arts and Culture: Project Overview

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# ***BUILDING*** ***public will*** ***for ARTS + CULTURE***

## *Project Overview*

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A leadership initiative of Arts Midwest created in collaboration with Metropolitan Group

**Approximately 225 million Americans participate in the arts each year.**

**Yet, as a field, we have struggled to galvanize civic support to ensure a vibrant creative presence in our communities.**

## *Our Opportunity*

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In their 2011 monograph, “Beyond Attendance: A multi-modal understanding of arts participation”, researchers Jennifer L. Novak-Leonard and Alan S. Brown reported that “approximately 74% of U.S. adults participated in the arts between May 2007 and May 2008.” Yet despite this high engagement, the arts and culture continue to be seen as “a nicety rather than a necessity,” with barriers to arts experiences and education often insurmountable.

The arts and culture community has struggled for years to push back against this diminution. We have:

- Launched marketing campaigns aimed at assuring the public that the arts are “good for them” and for society.
- Engaged celebrity spokespersons to testify to the value of the arts and culture.
- Crafted legislative advocacy strategies based upon either intrinsic arguments (e.g., the arts help us become better human beings) or instrumental arguments (e.g., the arts and culture drive urban and rural development).

While these campaigns have been valid and beneficial—at least in the short term—we have yet to motivate that 74% of our population which participates in the arts and culture to speak, act, and civically engage in such a manner as to strengthen and broaden access to the cultural resources of our communities, our states, and our country.

We believe that this failure is rooted in:

- Too much reliance on our own field to frame and deliver messaging—resulting in campaigns that appeal primarily to the arts and culture community and its existing champions.
- A focus on short-term wins rather than building a sustainable level of engagement and support. While such efforts can be effective in influencing specific decisions and actions (such as passing an initiative or defeating a budget reduction), they often fail to gain long-term traction, instill new community norms, or change baseline expectations about an issue.



## *Our Vision*

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**We seek to make the arts and culture a recognized, valued, and expected part of everyday life.**

### **Long-term success**

Recognizing these challenges—and the opportunities they present—we are utilizing a new approach to build public will in a way that creates sustainability for the arts and culture as a recognized, valued, and expected part of everyday life.

The measures of our success over the long term will be:

- **Increased understanding** of the value of the arts and culture in our lives, our children's education, our communities, and our economy;
- **Increased and more equitable access** to the arts and culture in our schools and communities;
- **Growth and broader diversity** in demand, attendance, participation, and creation of the arts and culture; and
- **Increased, sustainable funding** for the arts and culture at all levels from all sources, **both public and private**.

We will achieve these objectives by connecting the arts and culture to existing, closely held values—resulting in new and lasting community expectations that shape long-term, sustainable changes in attitudes, behaviors, policies, and systems that support the arts and culture.

### **Near-term success**

During the initial pilot phase of our work, we will deliver the following:

- **New data and insights** to answer questions not adequately explored or addressed by previous research, including how people define “the arts and culture” as a component of their everyday lives and the core, underlying values they associate with their engagement with the arts and culture. This data will provide insights from the national perspective, as well as from the perspective of our pilot sites, and will be shared with our pilot sites and the field at large to inform ongoing work to engage the public in the arts and culture.
- **A new message framework** that has been tested and shown to be effective in engaging the public in a new understanding about—and motivating action consistent with—the value of the arts and culture as a recognized, valued, and expected part of everyday life.

**We will create deeper public understanding and ownership of arts and culture, and new and lasting community expectations that shape the way people think and act.**

## *Our Approach*

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Building Public Will has effectively catalyzed significant change in community expectations of and demand for such now commonly accepted practices as smoke-free public space, improved water quality, hybrid vehicles, and organic foods in the consumer marketplace.

### **Theory of Change**

Building Public Will is a strategic approach developed by Metropolitan Group to create sustainable change in policies, systems, environments, and individual behaviors. While other communication strategies seek to motivate a one-time change in attitudes or behavior, building public will seeks to create lasting change.

This shift is achieved by connecting people to an issue through their existing, closely held values, increasing the likelihood they will adopt a new attitude, understanding, or behavior that is sustainable over the long term. Tactically, the approach integrates grassroots outreach with traditional mass media tools to communicate a compelling narrative and calls to action through messengers people trust. This approach leads to deeper public understanding and ownership, and creates new and lasting community norms that shape the way people think and act.

### **Strategies**

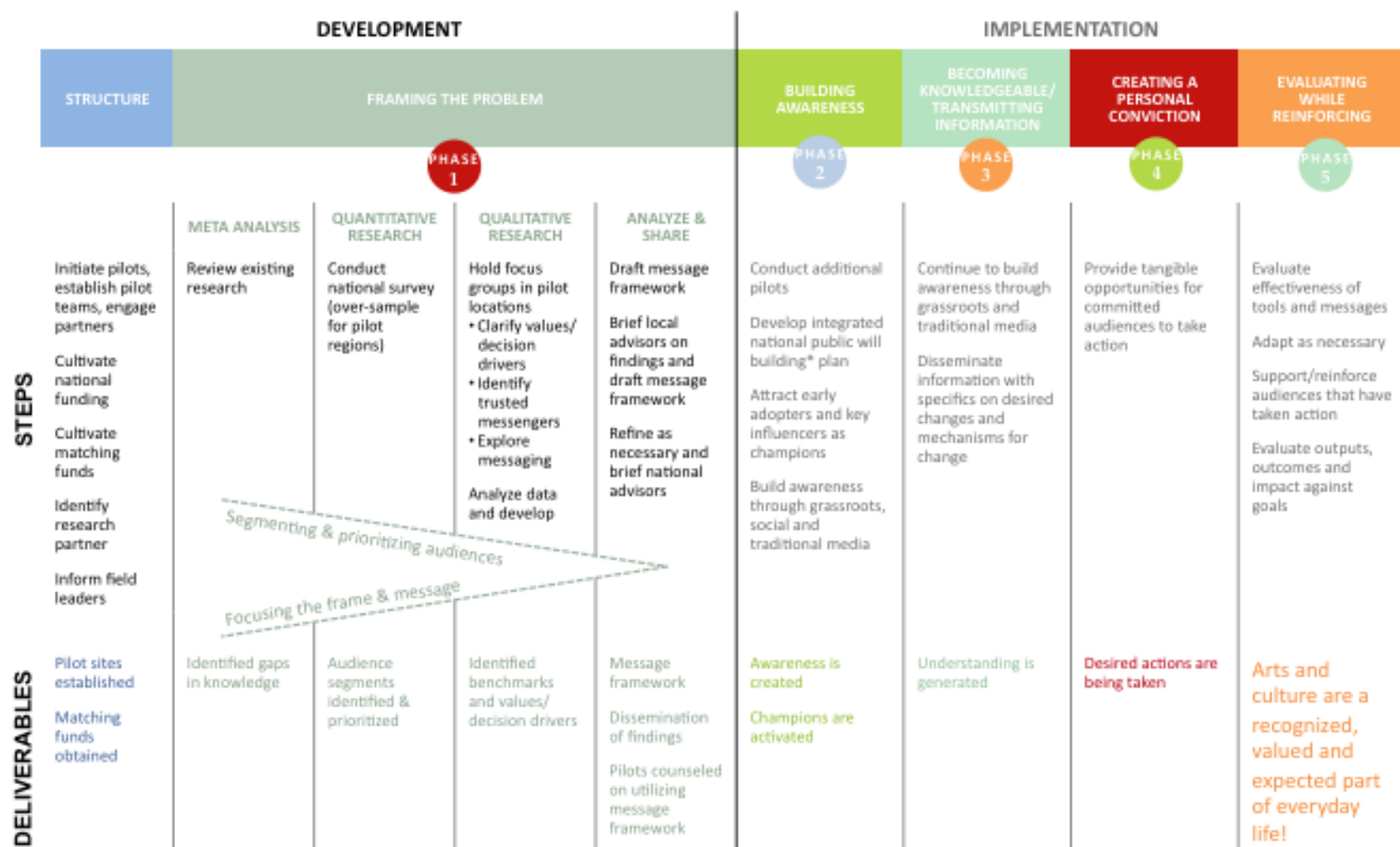
Metropolitan Group's public will building approach features five phases of activity (see illustration on page 5):

- **Framing the problem:** Utilize multiple research methods to develop a new knowledge base that helps

us understand what the public value and use that research to develop messages that connect those values to the values inherent in the arts and culture.

- **Building Awareness:** Use grassroots outreach and mass media to attract early adopters and key influencers as champions for the cause.
- **Becoming knowledgeable/transmitting information:** Disseminate information on desired changes and the methods to affect that change (e.g. voting, purchasing behavior, voicing support/opposition to a policy, etc.).
- **Creating a personal conviction:** Move the arts and culture into a priority cause for the public by providing tangible opportunities to take action—ensuring that the arts and culture become part of long-term decision-making in behaviors such as leisure time commitments, charitable investment, voting, and advocacy.
- **Evaluating while reinforcing:** Assess the effectiveness of processes, tools, and messages, and examine successes toward our goals. Continue to develop and use grassroots and media tools to support audiences that have made the choice to act—helping them continue to see the arts and culture as part of how they and their communities define themselves.

## Project Overview



\*For more information about public will building, download the white paper available at <http://www.metgroup.com/assets/Public-Will.pdf>

The pilot phase will inform our work in bringing the public will building approach for the arts and culture to a national scale.

## *Pilot Phase Detail*

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In the initial phase currently underway, we will target our research, communication, and policy strategies on carefully selected pilot sites. At present we are nurturing the development of pilot activities in these areas: **California** (San Jose region), **Michigan** (statewide), **Minnesota** (statewide) and **Oregon** (statewide).

These sites offer diverse socio-economic and demographic populations and have the capacity to support all project activities. By focusing on four pilot locations in this initial phase, we will develop core knowledge and networks to inform the next phase of work during which we will bring this project to a national scale.

### **Structure and Activities**

At the pilot level, our work will engage a set of cross-sector leaders to guide our research, testing, and communications strategies:

**Pilot Teams:** Composed of key arts leaders and advisors who will work closely with Arts Midwest and Metropolitan Group to facilitate research, test messaging, and launch the project. Responsibilities include:

- Ongoing communication with Arts Midwest and Metropolitan Group on all project activities.
- Leveraging relationships with and providing access to local funders; partnering with Arts Midwest and Metropolitan Group to secure support for the project.

- Identifying and recruiting local research participants for qualitative/focus group component.
- Providing insights on message framework.
- With support from Arts Midwest and Metropolitan Group, launching messages in communities.
- Recruiting local advisory committee from diverse sectors to inform project.

**Local Advisors:** Composed of diverse “allies” representing varied fields, sectors, spheres of influence, and political perspectives. Responsibilities include:

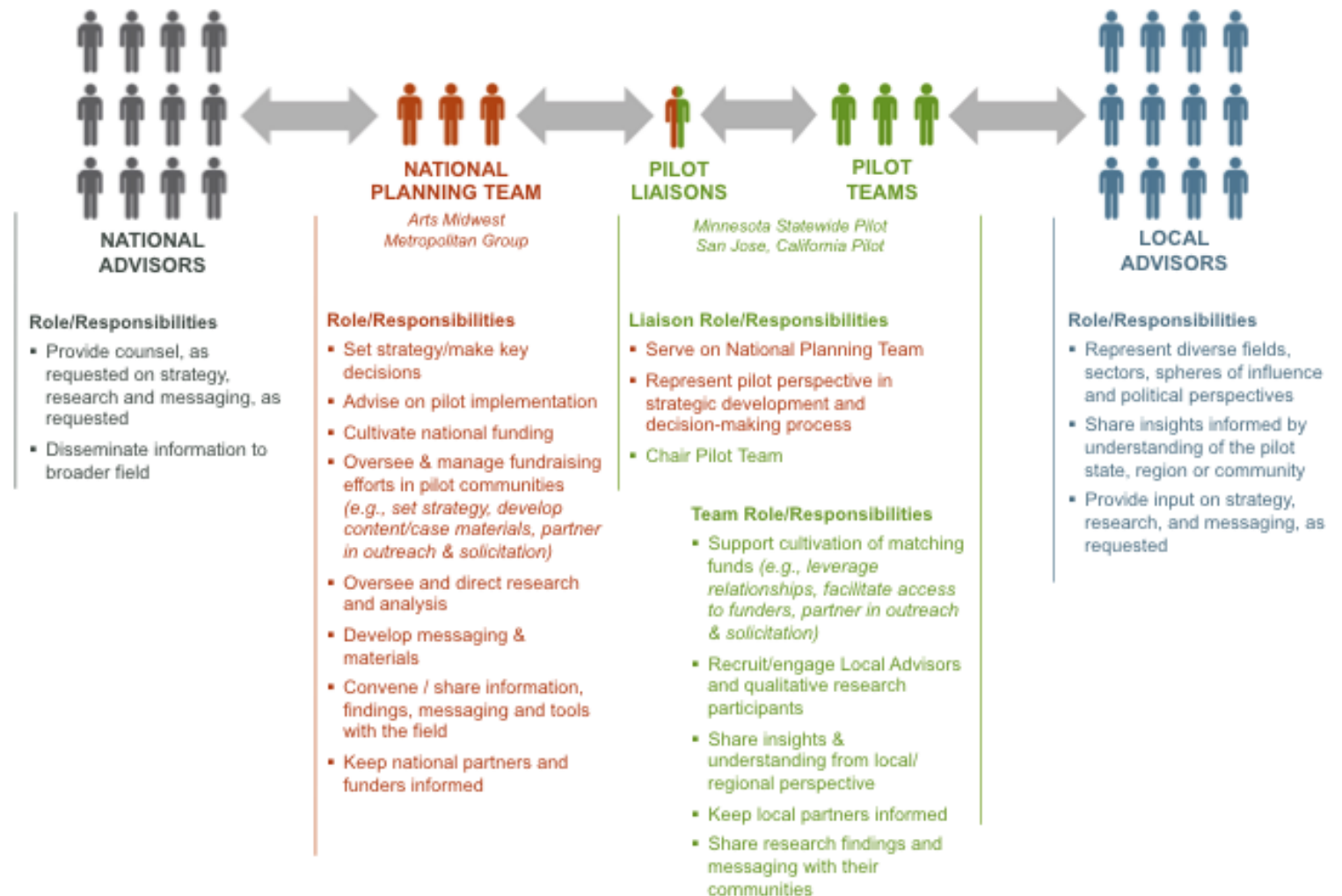
- Opportunities to provide input on local project strategy, research, and messaging.

### **Cost Structure**

Fixed costs for participation in the Building Public Will for the Arts and Culture project total approximately \$125,000 for a local pilot and \$175,000 for a regional or statewide pilot. These costs include support for all local research components, project management fees, and communication tools and message development.



## Project Structure



## *Project Leadership*

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### **Partners**

Arts Midwest  
California Arts Council  
City of San Jose, California  
Metropolitan Group  
Michigan Council for Arts and  
Cultural Affairs  
Oregon Arts Commission

### **Funders**

Arts Midwest  
California Arts Council  
City of San Jose, California  
Doris Duke Charitable Foundation  
Metropolitan Group  
Meyer Memorial Trust  
Michigan Council for Arts and  
Cultural Affairs  
James F. and Marion L. Miller  
Foundation  
Oregon Arts Commission  
Oregon Community Foundation  
David and Lucile Packard  
Foundation  
Regional Arts and Culture Council  
Rosenthal Family Foundation  
Harold & Arlene Schnitzer CARE  
Foundation  
The William and Flora Hewlett  
Foundation

### **Arts Midwest**

Arts Midwest promotes creativity, nurtures cultural leadership, and engages people in meaningful arts experiencing, bringing vitality to Midwest communities and enriching people's lives. With 13 performing, visual, and literary arts and leadership development initiatives, our programs reach more than one million people annually. To support the building public will effort, Arts Midwest will draw on its 29 years' experience as a convener and knowledge developer to advance the position of the arts in national policy discussions and at the grassroots level. Key members of the Arts Midwest team include:

- The **Arts Midwest Board of Directors** will provide fiduciary oversight to the project and will support the identification and cultivation of project funding. Representing the Board on this project is Board Chair **Peter Capell**, who recently retired from more than 25 years at General Mills, where he last served as Sr. Vice President, President International Snacks.
- **David Fraher**, president & CEO, will lead this effort on behalf of the organization, serving as primary liaison to consultants and networks in the field. He will also work with the members of the National Advisor and Pilot Teams to identify and cultivate support for the project.
- **Anne Romens**, external relations manager, will support communication, fundraising, and outreach initiatives.

### **Metropolitan Group (MG)**

Metropolitan Group is a social change agency that crafts strategic services that empower social purpose organizations to build a just and sustainable world. With offices in Portland (OR), Chicago, San Francisco, and Washington, DC, MG works on behalf of nonprofit organizations, public agencies, and socially responsible businesses to build public will; achieve changes in perception, behavior, and program usage; and raise resources. Key leaders from MG will support this building public will for the arts and culture effort:

- **Eric Friedenwald-Fishman**, co-founder and creative director, and the principal author of Metropolitan Group's Public Will Framework will support the development and implementation of project strategy, oversee messaging and communications, and collaborate with Arts Midwest on the identification and cultivation of funding.
- **Kevin Kirkpatrick**, senior executive vice president/principal, will serve as primary project leader for the agency, lending his background in social marketing, public will building, issue and message framing, strategic planning, and public policy advocacy to advance all project goals.
- **Sherri Pittman**, executive vice president, will support all activities related to the San Jose pilot including strategy development, research and message testing, and outreach to pilot teams and project supporters.

## *Get Involved*

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Arts Midwest and Metropolitan Group are currently seeking partners to join this exciting and important Building Public Will for the Arts and Culture endeavor. For more information on this initiative, or to get involved, please contact:

Anne Romens  
External Relations Manager  
Arts Midwest  
[anne@artsmidwest.org](mailto:anne@artsmidwest.org)  
612.238.8029

## Appendix B

### Literature Review List

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## Literature Review List

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## Appendix C

### Lake Research Partners: National Survey Topline Results

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**Arts Midwest  
October 17, 2014  
2586 sample general public nationwide**

	Weighted N=	TOTAL 2000	MEN 960	WOMEN 1040
	Unweighted N=	2586	1238	1348
1.	What is your age?			
	18-24.....	7	6	8
	25-29.....	12	11	12
	30-34.....	10	9	10
	35-39.....	8	8	9
	40-44.....	8	8	8
	45-49.....	9	8	10
	50-54.....	8	6	9
	55-59.....	9	10	9
	60-64.....	9	11	7
	65-69.....	11	12	10
	70-74.....	5	6	4
	75 & over .....	4	4	4
2.	What is the last year of schooling that you have completed?			
	1st – 11th Grade.....	3	3	3
	High School Graduate .....	24	18	30
	Non-College Post H.S. ....	3	3	3
	Some College .....	26	27	26
	College Graduate .....	29	33	25
	Post-Graduate School .....	14	16	12
3.	To make sure we have a representative sample, how would you describe your race or ethnic origin?			
	American Indian or Alaska Native .....	1	0	1
	Asian (including the Indian subcontinent).....	4	4	4
	Black or African American .....	12	11	13
	Latino or Hispanic.....	14	14	14
	Native Hawaiian or Pacific Islander .....	0	0	0
	White or Caucasian .....	68	69	67
	Multi-racial .....	1	1	1
	Other .....	0	1	0
4.	What is your gender or gender expression?			
	Male .....	48	100	0
	Female.....	52	0	100



TOTAL      MEN      WOMEN

Now you will see a list of things that might be important in your life. For each one please indicate on a scale that goes from 0 to 10, where 0 is not at all important to you personally and 10 is extremely important to you personally.

**ROTATE**

**Sorted by “10 – Extremely important”**

9.Family .....	64	54	74
12.Health and well-being .....	52	47	57
10.Children and youth .....	40	34	46
14.Faith .....	40	34	46
6.Education .....	36	31	40
7.Religion or spirituality .....	35	29	41
18.Self-improvement .....	32	30	34
5.Opportunity .....	27	25	29
13.Self-expression .....	26	23	29
17.Creativity .....	24	21	26
16.Work .....	23	23	24
11.Heritage .....	22	21	23
15.Culture .....	20	19	20
8.Community .....	16	15	17
5. Opportunity			
Mean .....	8.0	7.9	8.1
10 – Extremely important .....	27	25	29
8 – 9 .....	39	39	39
6 – 7 .....	22	22	21
5 – Neutral .....	7	7	6
1 – 4 .....	3	4	3
0 – Not at all important .....	1	1	1
(Don't know) .....	1	1	1
6 – 10 – Important .....	88	87	89
5 /DK – Neutral .....	8	9	7
0 – 4 – Not important .....	4	5	4

	TOTAL	MEN	WOMEN
6. Education			
Mean.....	8.2	8.0	8.3
10 – Extremely important.....	36	31	40
8 – 9.....	37	38	36
6 – 7.....	15	16	13
5 – Neutral.....	7	8	6
1 – 4.....	4	4	3
0 – Not at all important.....	2	2	2
(Don't know).....	1	1	1
6 – 10 – Important.....	87	85	88
5 /DK – Neutral.....	8	9	7
0 – 4 – Not important.....	5	6	5
7. Religion or spirituality			
Mean.....	7.2	6.8	7.5
10 – Extremely important.....	35	29	41
8 – 9.....	24	25	23
6 – 7.....	13	15	11
5 – Neutral.....	8	8	7
1 – 4.....	10	11	9
0 – Not at all important.....	8	10	7
(Don't know).....	2	2	2
6 – 10 – Important.....	72	69	75
5 /DK – Neutral.....	10	10	9
0 – 4 – Not important.....	18	21	16
8. Community			
Mean.....	7.1	7.1	7.2
10 – Extremely important.....	16	15	17
8 – 9.....	34	34	34
6 – 7.....	26	26	26
5 – Neutral.....	11	11	11
1 – 4.....	10	10	9
0 – Not at all important.....	2	2	2
(Don't know).....	1	1	1
6 – 10 – Important.....	76	76	77
5 /DK – Neutral.....	12	13	12
0 – 4 – Not important.....	11	12	11

	TOTAL	MEN	WOMEN
9. Family			
Mean.....	9.1	8.9	9.4
10 – Extremely important.....	64	54	74
8 – 9.....	22	28	16
6 – 7.....	7	8	5
5 – Neutral.....	2	3	2
1 – 4.....	2	3	1
0 – Not at all important.....	1	1	0
(Don't know).....	2	3	1
6 – 10 – Important.....	93	91	95
5 /DK – Neutral.....	4	6	3
0 – 4 – Not important.....	3	3	2
10. Children and youth			
Mean.....	7.8	7.3	8.2
10 – Extremely important.....	40	34	46
8 – 9.....	27	27	27
6 – 7.....	12	13	10
5 – Neutral.....	7	8	6
1 – 4.....	7	9	5
0 – Not at all important.....	5	7	4
(Don't know).....	2	1	2
6 – 10 – Important.....	79	75	83
5 /DK – Neutral.....	8	9	8
0 – 4 – Not important.....	12	16	9
11. Heritage			
Mean.....	7.2	7.2	7.3
10 – Extremely important.....	22	21	23
8 – 9.....	32	32	32
6 – 7.....	21	23	20
5 – Neutral.....	11	11	12
1 – 4.....	9	9	10
0 – Not at all important.....	2	3	2
(Don't know).....	1	1	2
6 – 10 – Important.....	75	76	75
5 /DK – Neutral.....	13	12	13
0 – 4 – Not important.....	12	12	12

	TOTAL	MEN	WOMEN
12. Health and well-being			
Mean.....	9.0	8.9	9.2
10 – Extremely important.....	52	47	57
8 – 9.....	34	37	31
6 – 7.....	9	10	9
5 – Neutral.....	2	3	2
1 – 4.....	1	1	1
0 – Not at all important.....	0	0	0
(Don't know).....	1	2	1
6 – 10 – Important.....	96	94	97
5 /DK – Neutral.....	4	5	3
0 – 4 – Not important.....	1	1	1
13. Self-expression			
Mean.....	7.9	7.7	8.0
10 – Extremely important.....	26	23	29
8 – 9.....	38	39	37
6 – 7.....	21	21	21
5 – Neutral.....	8	9	8
1 – 4.....	4	5	4
0 – Not at all important.....	1	1	1
(Don't know).....	1	1	1
6 – 10 – Important.....	85	84	87
5 /DK – Neutral.....	10	10	9
0 – 4 – Not important.....	5	6	4
14. Faith			
Mean.....	7.5	7.2	7.8
10 – Extremely important.....	40	34	46
8 – 9.....	24	27	22
6 – 7.....	13	13	12
5 – Neutral.....	7	7	6
1 – 4.....	8	9	7
0 – Not at all important.....	7	9	6
(Don't know).....	1	1	1
6 – 10 – Important.....	77	73	80
5 /DK – Neutral.....	8	9	8
0 – 4 – Not important.....	15	18	13



	TOTAL	MEN	WOMEN
15. Culture			
Mean.....	7.2	7.2	7.3
10 – Extremely important.....	20	19	20
8 – 9.....	34	34	33
6 – 7.....	23	23	23
5 – Neutral.....	11	12	11
1 – 4.....	9	10	9
0 – Not at all important.....	2	2	3
(Don't know).....	1	1	1
6 – 10 – Important.....	76	76	76
5 /DK – Neutral.....	13	13	13
0 – 4 – Not important.....	11	12	11
16. Work			
Mean.....	7.0	7.0	7.0
10 – Extremely important.....	23	23	24
8 – 9.....	32	33	31
6 – 7.....	18	18	18
5 – Neutral.....	9	8	9
1 – 4.....	8	8	9
0 – Not at all important.....	8	8	7
(Don't know).....	2	1	2
6 – 10 – Important.....	74	74	73
5 /DK – Neutral.....	10	10	11
0 – 4 – Not important.....	16	17	16
17. Creativity			
Mean.....	7.7	7.5	7.8
10 – Extremely important.....	24	21	26
8 – 9.....	36	36	36
6 – 7.....	24	26	23
5 – Neutral.....	8	7	8
1 – 4.....	6	7	5
0 – Not at all important.....	1	1	1
(Don't know).....	1	1	1
6 – 10 – Important.....	84	83	85
5 /DK – Neutral.....	9	8	9
0 – 4 – Not important.....	7	9	6

	TOTAL	MEN	WOMEN
18. Self-improvement			
Mean.....	8.2	8.1	8.3
10 – Extremely important.....	32	30	34
8 – 9.....	39	38	40
6 – 7.....	19	20	17
5 – Neutral.....	6	7	5
1 – 4.....	3	2	3
0 – Not at all important.....	1	1	0
(Don't know).....	1	1	1
6 – 10 – Important.....	90	89	91
5 /DK – Neutral.....	7	8	6
0 – 4 – Not important.....	3	3	3

Thinking about your community, please indicate how important each of the following is to you.

# ROTATE

Sorted by “Very important”

20. Safety.....	77	69	84
22. Access to health care and other social services.....	62	56	67
27. Nice, friendly people.....	58	51	64
25. Good schools.....	56	50	62
26. Economically strong.....	51	48	54
23. A strong job market.....	51	48	53
24. Access to nature and open spaces.....	42	38	46
28. Opportunities to be physically active.....	38	34	41
30. Location or geography.....	34	31	37
33. Access to or close to religious or faith.....	33	28	37
29. Entertainment opportunities, like movies, sporting events, restaurants, theaters, and clubs.....	29	28	30
19. Cultural diversity.....	24	23	24
21. Artistic and cultural opportunities, activities, or events.....	23	21	25
32. History or historic significance.....	22	22	22
31. Architecture.....	15	16	14
19. Cultural diversity			
Very important.....	24	23	24
Somewhat important.....	33	31	35
A little important.....	27	26	27
Not important at all.....	15	19	11
(Not sure).....	2	1	2
Important.....	57	54	59
Not important.....	41	44	39
20. Safety			

	TOTAL	MEN	WOMEN
Very important .....	77	69	84
Somewhat important.....	18	25	12
A little important.....	4	5	3
Not important at all .....	1	1	0
(Not sure) .....	0	0	1
Important .....	95	93	96
Not important .....	5	6	3
21. Artistic and cultural opportunities, activities, or events			
Very important .....	23	21	25
Somewhat important.....	37	34	40
A little important.....	27	30	25
Not important at all .....	11	14	8
(Not sure) .....	1	1	2
Important .....	61	55	65
Not important .....	38	43	33
22. Access to health care and other social services			
Very important .....	62	56	67
Somewhat important.....	28	32	24
A little important.....	8	9	6
Not important at all .....	2	2	2
(Not sure) .....	1	1	1
Important .....	90	88	91
Not important .....	10	11	8
23. A strong job market			
Very important .....	51	48	53
Somewhat important.....	33	35	31
A little important.....	11	11	11
Not important at all .....	4	5	3
(Not sure) .....	1	1	1
Important .....	84	83	84
Not important .....	15	16	14

	TOTAL	MEN	WOMEN
24. Access to nature and open spaces			
Very important .....	42	38	46
Somewhat important.....	37	41	34
A little important.....	16	17	15
Not important at all .....	4	3	4
(Not sure) .....	1	1	1
Important .....	79	79	80
Not important .....	20	21	19
25. Good schools			
Very important .....	56	50	62
Somewhat important.....	23	26	20
A little important.....	12	14	10
Not important at all .....	8	9	6
(Not sure) .....	1	1	1
Important .....	79	76	82
Not important .....	20	23	17
26. Economically strong			
Very important .....	51	48	54
Somewhat important.....	38	41	35
A little important.....	9	9	9
Not important at all .....	1	1	1
(Not sure) .....	1	1	1
Important .....	89	89	89
Not important .....	10	10	10
27. Nice, friendly people			
Very important .....	58	51	64
Somewhat important.....	32	37	29
A little important.....	8	10	7
Not important at all .....	1	2	1
(Not sure) .....	0	0	1
Important .....	90	88	92
Not important .....	9	12	7

	TOTAL	MEN	WOMEN
28. Opportunities to be physically active			
Very important .....	38	34	41
Somewhat important.....	39	41	37
A little important.....	17	18	15
Not important at all .....	6	6	5
(Not sure) .....	1	1	1
Important .....	77	75	78
Not important .....	22	24	21
29. Entertainment opportunities, like movies, sporting events, restaurants, theaters, and clubs			
Very important .....	29	28	30
Somewhat important.....	42	42	42
A little important.....	21	22	21
Not important at all .....	7	7	7
(Not sure) .....	1	1	1
Important .....	71	70	72
Not important .....	28	29	27
30. Location or geography			
Very important .....	34	31	37
Somewhat important.....	42	44	41
A little important.....	19	20	18
Not important at all .....	3	4	3
(Not sure) .....	1	1	1
Important .....	76	75	78
Not important .....	22	24	21
31. Architecture			
Very important .....	15	16	14
Somewhat important.....	29	28	30
A little important.....	36	35	37
Not important at all .....	18	19	17
(Not sure) .....	2	2	2
Important .....	44	44	43
Not important .....	54	54	54



	TOTAL	MEN	WOMEN
32. History or historic significance			
Very important .....	22	22	22
Somewhat important.....	34	33	34
A little important.....	30	30	30
Not important at all .....	13	13	13
(Not sure) .....	1	1	1
Important .....	56	56	56
Not important .....	43	43	43
33. Access to or close to religious or faith communities			
Very important .....	33	28	37
Somewhat important.....	26	27	24
A little important.....	20	20	19
Not important at all .....	19	22	17
(Not sure) .....	2	2	2
Important .....	59	56	62
Not important .....	39	42	36
34. What role does technology play in your life? Please check all that apply.			
I use technology for entertainment (listening or sharing music or pictures, gaming, etc.) .....	60	59	61
Technology helps me manage my life .....	55	61	49
I use technology socially (mobile apps, social media, etc.) .....	54	50	58
Technology is essential to doing my job .....	32	36	28
I express my creativity through technology .....	23	24	21
I use technology to share, promote, or sell my work .....	15	17	14
Technology is not part of my daily life .....	9	9	9
I work for a company in the technology sector or have a technology-focused job .....	7	11	4
Other .....	6	7	6
(Not sure) .....	3	2	4

	TOTAL	MEN	WOMEN
35. <b>[SSA]</b> How important is it to you to be able to express who you are?			
Very important .....	48	42	54
Somewhat important.....	34	37	31
A little important.....	13	15	12
Not important at all .....	4	5	2
Not sure .....	1	1	1
Important .....	82	79	85
Not important .....	17	20	15
36. <b>[SSB]</b> How important is it to you to be creative, artistic, or to express your culture in your everyday life?			
Very important .....	29	26	32
Somewhat important.....	34	34	33
A little important.....	25	25	26
Not important at all .....	11	13	9
Not sure .....	1	1	1
Important .....	63	60	65
Not important .....	36	39	34
37. How often do you get the chance to be creative, artistic, or to express your culture in your everyday life?			
Very often .....	16	15	16
Somewhat often.....	42	39	44
Rarely .....	36	39	33
Never .....	4	5	4
Not sure .....	2	2	2
Often .....	57	53	61
Not often .....	40	44	37
38. <b>[SSA]</b> When you hear the phrase “arts and culture,” what comes to mind?			

TOTAL      MEN      WOMEN

**[SSA]** For each of the activities listed below please indicate how important that activity is to you personally – very important, somewhat important, a little important, or not important at all?

**ROTATE**

**Sorted by “Very important”**

A58. Doing things with your children or family .....	65	54	74
A52. Spending time outdoors (e.g., fishing, hunting, gardening, etc.) .....	34	35	33
A43. Listening to, creating, or sharing music .....	33	30	36
A42. Reading literature .....	33	26	39
A51. Sports, exercise, or other athletic activities or events .....	32	36	28
A59. Cooking, baking, or other culinary arts .....	30	22	38
A54. Travel, tourism, or discovery .....	30	30	31
A55. Activities through my church, synagogue, mosque, etc. ....	22	21	23
A39. Attending a live performance (e.g., play or musical, concert, recital, etc.) .....	19	19	20
A53. Volunteering my time .....	19	17	21
A45. Visiting a museum or gallery .....	17	17	18
A40. Making or creating art (e.g., painting, sculpture, etc.) .....	17	13	21
A49. Making or sharing photography or videos) .....	16	14	19
A44. Attending an art or music festival .....	16	15	18
A50. Attending a neighborhood or cultural festival or farmer's market .....	16	13	18
A47. Making, building, or restoring things (e.g., furniture, models, cars, wood shopping, etc.) .....	14	16	12
A41. Studying art or culture through classes or lessons .....	13	13	12
A46. Sewing, weaving, quilting, or knitting .....	12	7	17
A56. Collecting (e.g. stamps, rocks, comic books, etc.) .....	11	12	9
A48. Singing in a church choir .....	10	9	11
A57. Social dancing .....	10	10	10
39. Attending a live performance (e.g., play or musical, concert, recital, etc.)			
Very important .....	19	19	20
Somewhat important .....	33	34	32
A little important .....	28	26	29
Not important at all .....	20	21	19
(Not sure) .....	0	0	1
Important .....	52	52	52
Not important .....	47	47	48

	TOTAL	MEN	WOMEN
40. Making or creating art (e.g., painting, sculpture, etc.)			
Very important .....	17	13	21
Somewhat important.....	23	20	25
A little important.....	24	23	25
Not important at all .....	36	43	29
(Not sure) .....	1	1	1
Important .....	40	33	46
Not important .....	60	66	54
41. Studying art or culture through classes or lessons			
Very important .....	13	13	12
Somewhat important.....	20	18	21
A little important.....	27	25	29
Not important at all .....	38	41	35
(Not sure) .....	3	3	2
Important .....	33	32	34
Not important .....	65	66	64
42. Reading literature			
Very important .....	33	26	39
Somewhat important.....	30	30	29
A little important.....	22	24	21
Not important at all .....	14	19	10
(Not sure) .....	1	1	0
Important .....	63	56	69
Not important .....	37	43	31
43. Listening to, creating, or sharing music			
Very important .....	33	30	36
Somewhat important.....	33	33	33
A little important.....	23	24	22
Not important at all .....	10	12	9
(Not sure) .....	1	1	1
Important .....	66	63	69
Not important .....	33	36	30

	TOTAL	MEN	WOMEN
44. Attending an art or music festival			
Very important .....	16	15	18
Somewhat important.....	29	27	30
A little important.....	31	32	30
Not important at all .....	23	25	21
(Not sure) .....	0	0	1
Important .....	45	42	48
Not important .....	54	58	51
45. Visiting a museum or gallery			
Very important .....	17	17	18
Somewhat important.....	30	29	30
A little important.....	34	34	33
Not important at all .....	19	19	18
(Not sure) .....	0	1	0
Important .....	47	46	48
Not important .....	53	54	52
46. Sewing, weaving, quilting, or knitting			
Very important .....	12	7	17
Somewhat important.....	17	10	23
A little important.....	23	18	27
Not important at all .....	46	62	32
(Not sure) .....	2	3	1
Important .....	29	18	40
Not important .....	69	80	59
47. Making, building, or restoring things (e.g., furniture, models, cars, wood shopping, etc.)			
Very important .....	14	16	12
Somewhat important.....	24	24	24
A little important.....	28	28	28
Not important at all .....	33	30	35
(Not sure) .....	2	2	1
Important .....	38	40	36
Not important .....	60	58	63

	TOTAL	MEN	WOMEN
48. Singing in a church choir			
Very important .....	10	9	11
Somewhat important.....	13	15	11
A little important.....	19	17	20
Not important at all .....	55	57	53
(Not sure) .....	4	2	5
Important .....	23	23	22
Not important .....	74	75	73
49. Making or sharing photography or videos)			
Very important .....	16	14	19
Somewhat important.....	28	27	29
A little important.....	29	30	28
Not important at all .....	25	28	23
(Not sure) .....	1	1	2
Important .....	44	40	48
Not important .....	54	58	50
50. Attending a neighborhood or cultural festival or farmer's market			
Very important .....	16	13	18
Somewhat important.....	35	31	39
A little important.....	33	38	28
Not important at all .....	15	17	14
(Not sure) .....	0	0	1
Important .....	51	44	58
Not important .....	48	56	42
51. Sports, exercise, or other athletic activities or events			
Very important .....	32	36	28
Somewhat important.....	29	28	30
A little important.....	21	20	22
Not important at all .....	17	15	19
(Not sure) .....	0	0	1
Important .....	61	65	58
Not important .....	38	35	41



	TOTAL	MEN	WOMEN
52. Spending time outdoors (e.g., fishing, hunting, gardening, etc.)			
Very important .....	34	35	33
Somewhat important.....	36	37	35
A little important.....	19	18	19
Not important at all .....	11	9	12
(Not sure) .....	1	1	0
Important .....	70	72	69
Not important .....	29	27	31
53. Volunteering my time			
Very important .....	19	17	21
Somewhat important.....	29	29	29
A little important.....	31	30	31
Not important at all .....	20	23	16
(Not sure) .....	2	1	3
Important .....	48	46	50
Not important .....	50	53	47
54. Travel, tourism, or discovery			
Very important .....	30	30	31
Somewhat important.....	35	36	35
A little important.....	22	21	23
Not important at all .....	12	13	11
(Not sure) .....	1	0	1
Important .....	65	65	65
Not important .....	34	35	34
55. Activities through my church, synagogue, mosque, etc.			
Very important .....	22	21	23
Somewhat important.....	20	19	22
A little important.....	21	22	21
Not important at all .....	33	36	31
(Not sure) .....	3	2	4
Important .....	42	40	44
Not important .....	55	58	52

	TOTAL	MEN	WOMEN
56. Collecting (e.g. stamps, rocks, comic books, etc.)			
Very important .....	11	12	9
Somewhat important.....	19	20	19
A little important.....	26	27	24
Not important at all .....	43	40	47
(Not sure) .....	1	1	2
Important .....	30	32	28
Not important .....	69	67	71
57. Social dancing			
Very important .....	10	10	10
Somewhat important.....	17	16	18
A little important.....	24	23	26
Not important at all .....	48	51	45
(Not sure) .....	2	1	2
Important .....	27	25	28
Not important .....	72	73	70
58. Doing things with your children or family			
Very important .....	65	54	74
Somewhat important.....	18	23	14
A little important.....	11	15	7
Not important at all .....	5	7	4
(Not sure) .....	1	1	1
Important .....	83	78	88
Not important .....	16	21	11
59. Cooking, baking, or other culinary arts			
Very important .....	30	22	38
Somewhat important.....	35	31	39
A little important.....	23	30	16
Not important at all .....	11	16	6
(Not sure) .....	1	1	1
Important .....	65	53	77
Not important .....	34	46	22

TOTAL MEN WOMEN

**[SSB]** For each of the activities listed below please indicate how often you currently engage in this activity – very often, somewhat often, rarely, or never.

**ROTATE**

**Sorted by “Very often”**

B79. Doing things with your children or family .....	41	34	46
B80. Cooking, baking, or other culinary arts .....	37	28	46
B64. Listening to, creating, or sharing music .....	35	33	37
B63. Reading literature .....	29	24	34
B73. Spending time outdoors (e.g., fishing, hunting, gardening, etc.) .....	25	28	22
B72. Sports, exercise, or other athletic activities or events .....	24	30	19
B76. Activities through my church, synagogue, mosque, etc. ....	15	15	15
B70. Making or sharing photography or videos) .....	14	11	18
B74. Volunteering my time .....	13	12	14
B71. Attending a neighborhood or cultural festival or farmer's market .....	11	11	10
B77. Collecting (e.g., stamps, rocks, comic books, etc.) .....	10	14	6
B75. Travel, tourism, or discovery .....	10	12	8
B68. Making, building, or restoring things (e.g., furniture, models, cars, wood shopping, etc.) .....	9	12	7
B60. Attending a live performance (e.g., play or musical, concert, recital, etc.) .....	9	10	8
B67. Sewing, weaving, quilting, or knitting .....	8	5	12
B61. Making or creating art (e.g., painting, sculpture, etc.) .....	8	7	9
B65. Attending an art or music festival .....	7	7	7
B66. Visiting a museum or gallery .....	6	7	5
B69. Singing in a church choir .....	6	7	5
B78. Social dancing .....	6	5	6
B62. Studying art or culture through classes or lessons .....	5	7	4
60. Attending a live performance (e.g., play or musical, concert, recital, etc.)			
Very often .....	9	10	8
Somewhat often .....	26	26	26
Rarely .....	42	40	44
Never .....	23	24	22
(Not sure) .....	1	1	1
Often .....	35	36	34
Not often .....	65	64	66

	TOTAL	MEN	WOMEN
61. Making or creating art (e.g., painting, sculpture, etc.)			
Very often .....	8	7	9
Somewhat often.....	16	15	17
Rarely .....	29	26	32
Never .....	46	51	41
(Not sure) .....	1	2	1
Often .....	24	22	26
Not often .....	75	77	73
62. Studying art or culture through classes or lessons			
Very often .....	5	7	4
Somewhat often.....	11	12	9
Rarely .....	29	26	31
Never .....	54	53	55
(Not sure) .....	1	2	1
Often .....	16	19	13
Not often .....	83	79	86
63. Reading literature			
Very often .....	29	24	34
Somewhat often.....	31	29	32
Rarely .....	26	31	22
Never .....	13	15	12
(Not sure) .....	1	1	0
Often .....	60	53	66
Not often .....	39	46	33
64. Listening to, creating, or sharing music..			
Very often .....	35	33	37
Somewhat often.....	37	36	38
Rarely .....	18	21	15
Never .....	10	10	10
(Not sure) .....	1	1	0
Often .....	72	69	75
Not often .....	27	30	25

	TOTAL	MEN	WOMEN
65. Attending an art or music festival			
Very often .....	7	7	7
Somewhat often.....	22	23	21
Rarely .....	41	38	44
Never .....	29	30	28
(Not sure) .....	1	1	0
Often .....	29	31	28
Not often .....	70	68	72
66. Visiting a museum or gallery			
Very often .....	6	7	5
Somewhat often.....	21	24	20
Rarely .....	47	45	50
Never .....	24	24	25
(Not sure) .....	1	1	1
Often .....	28	31	25
Not often .....	72	68	75
67. Sewing, weaving, quilting, or knitting			
Very often .....	8	5	12
Somewhat often.....	17	11	23
Rarely .....	22	16	28
Never .....	51	66	37
(Not sure) .....	2	3	1
Often .....	26	16	35
Not often .....	73	81	65
68. Making, building, or restoring things (e.g.,furniture, models, cars, wood shopping, etc.)			
Very often .....	9	12	7
Somewhat often.....	18	21	14
Rarely .....	31	29	32
Never .....	42	37	47
(Not sure) .....	1	2	1
Often .....	26	33	21
Not often .....	72	66	79

	TOTAL	MEN	WOMEN
69. Singing in a church choir			
Very often .....	6	7	5
Somewhat often.....	10	11	8
Rarely .....	13	13	14
Never .....	70	67	72
(Not sure) .....	1	1	1
Often .....	16	19	13
Not often .....	83	80	86
70. Making or sharing photography or videos)			
Very often .....	14	11	18
Somewhat often.....	28	28	28
Rarely .....	32	33	31
Never .....	25	27	23
(Not sure) .....	1	1	1
Often .....	42	39	46
Not often .....	57	60	54
71. Attending a neighborhood or cultural festival or farmer's market			
Very often .....	11	11	10
Somewhat often.....	30	28	32
Rarely .....	40	40	40
Never .....	18	19	17
(Not sure) .....	1	1	0
Often .....	41	40	42
Not often .....	58	59	57
72. Sports, exercise, or other athletic activities or events			
Very often .....	24	30	19
Somewhat often.....	33	34	32
Rarely .....	26	22	29
Never .....	17	14	19
(Not sure) .....	0	0	0
Often .....	57	64	51
Not often .....	42	36	49



	TOTAL	MEN	WOMEN
73. Spending time outdoors (e.g., fishing, hunting, gardening, etc.)			
Very often .....	25	28	22
Somewhat often.....	39	37	41
Rarely .....	25	23	26
Never .....	11	11	11
(Not sure) .....	1	1	1
Often .....	64	65	62
Not often .....	36	34	37
74. Volunteering my time			
Very often .....	13	12	14
Somewhat often.....	23	25	22
Rarely .....	37	36	37
Never .....	26	26	26
(Not sure) .....	0	1	0
Often .....	36	37	36
Not often .....	63	63	64
75. Travel, tourism, or discovery			
Very often .....	10	12	8
Somewhat often.....	36	38	33
Rarely .....	38	36	40
Never .....	16	13	18
(Not sure) .....	1	1	0
Often .....	45	50	41
Not often .....	54	49	58
76. Activities through my church, synagogue, mosque, etc.			
Very often .....	15	15	15
Somewhat often.....	19	18	19
Rarely .....	24	24	24
Never .....	41	41	41
(Not sure) .....	1	2	1
Often .....	34	33	34
Not often .....	65	65	65

	TOTAL	MEN	WOMEN
77. Collecting (e.g., stamps, rocks, comic books, etc.)			
Very often .....	10	14	6
Somewhat often.....	20	22	18
Rarely .....	27	25	28
Never .....	43	38	47
(Not sure) .....	1	1	1
Often .....	30	36	24
Not often .....	69	63	75
78. Social dancing			
Very often .....	6	5	6
Somewhat often.....	14	15	13
Rarely .....	31	28	33
Never .....	49	50	47
(Not sure) .....	1	1	0
Often .....	20	20	20
Not often .....	79	78	80
79. Doing things with your children or family			
Very often .....	41	34	46
Somewhat often.....	35	37	33
Rarely .....	16	18	15
Never .....	8	11	5
(Not sure) .....	1	0	1
Often .....	75	71	79
Not often .....	24	29	20
80. Cooking, baking, or other culinary arts			
Very often .....	37	28	46
Somewhat often.....	35	35	35
Rarely .....	18	21	14
Never .....	10	15	5
(Not sure) .....	1	1	0
Often .....	72	63	81
Not often .....	27	37	19

TOTAL      MEN      WOMEN

81. Thinking about the list you just read, if you had the chance to do more of the things you enjoy on that list in your everyday life, how would your life be different?

82. To the extent you would like to do these things more often, which of the following gets in your way? Please check all that apply.

Difficult to find the time .....	52	53	52
Costs too much.....	52	49	55
Distance or geography .....	23	22	24
Can't find anyone to do it with .....	22	18	25
Age or health does not allow it .....	19	21	17
Not a priority in my everyday life .....	19	20	17
Lack of transportation .....	14	12	15
Don't know how to begin .....	11	10	11
Weather .....	10	12	9
(Other) .....	6	5	6
(Not sure).....	0	0	0

83. **[SSB]** When you hear the phrase “arts and culture,” what comes to mind?

84. And now thinking about arts and culture, would you say arts and culture are the same thing in your mind or are they different?

Same .....	37	39	35
Different .....	45	45	44
Not sure .....	19	16	21

**[IF Q.84=2]**

85. How do you see arts and culture differently?

Weighted N=	0	0	0
Unweighted N=	0	0	0

TOTAL      MEN      WOMEN

Now you will see some statements. Please indicate if you strongly agree, not so strongly agree, not so strongly disagree, or strongly disagree with each.

**ROTATE**

**Sorted by “Strongly agree”**

D95.Opportunities to experience or express arts and culture should be affordable to everyone.....67	60	73
C88.Children should have the opportunity to express or experience arts and culture in their daily school activities .....64	57	71
D89.Children need more exposure to arts in school.....64	59	69
D91.Important that everyone have the opportunity to express themselves creatively or to experience the creativity of others everyday .....59	53	64
C90.Important that everyone have the opportunity to express or experience arts and culture in their everyday lives .....49	41	57
C86.Arts and culture are an essential part of a strong and vibrant community.....48	42	54
D87.Arts and culture is an important sector of our economy.....42	40	43
C94.There should be strong and stable public funding for arts and culture .....41	35	46
C92.I make it a priority in my everyday life to find opportunities to be artistic or creative, or to express my culture .....21	17	25
D93.I don't think it is important to incorporate opportunities in my everyday life to be artistic, creative, or express my culture .....13	14	12

	TOTAL	MEN	WOMEN
86. <b>[SSC]</b> Arts and culture are an essential part of a strong and vibrant community			
Strongly agree .....	48	42	54
Not so strongly agree .....	31	34	28
Not so strongly disagree.....	12	14	10
Strongly disagree.....	4	5	4
(Not sure) .....	4	4	4
Agree .....	80	76	83
Disagree .....	16	19	13
87. <b>[SSD]</b> Arts and culture is an important sector of our economy			
Strongly agree .....	42	40	43
Not so strongly agree .....	35	36	33
Not so strongly disagree.....	15	15	16
Strongly disagree.....	4	6	3
(Not sure) .....	5	4	5
Agree .....	76	76	76
Disagree .....	19	20	18
88. <b>[SSC]</b> Children should have the opportunity to express or experience arts and culture in their daily school activities			
Strongly agree .....	64	57	71
Not so strongly agree .....	24	28	20
Not so strongly disagree.....	6	8	5
Strongly disagree.....	3	4	2
(Not sure) .....	3	2	3
Agree .....	88	85	91
Disagree .....	9	12	7
89. <b>[SSD]</b> Children need more exposure to arts in school			
Strongly agree .....	64	59	69
Not so strongly agree .....	23	25	20
Not so strongly disagree.....	7	8	6
Strongly disagree.....	3	3	2
(Not sure) .....	4	5	3
Agree .....	87	84	89
Disagree .....	10	11	8

	TOTAL	MEN	WOMEN
90. <b>[SSC]</b> I think it is important that everyone have the opportunity to express or experience arts and culture in their everyday lives			
Strongly agree .....	49	41	57
Not so strongly agree .....	33	38	29
Not so strongly disagree.....	10	12	8
Strongly disagree.....	4	5	2
(Not sure) .....	4	3	4
Agree .....	83	80	85
Disagree .....	14	17	11
91. <b>[SSD]</b> I think it is important that everyone have the opportunity to express themselves creatively or to experience the creativity of others everyday			
Strongly agree .....	59	53	64
Not so strongly agree .....	29	32	27
Not so strongly disagree.....	7	9	5
Strongly disagree.....	3	4	2
(Not sure) .....	2	3	2
Agree .....	88	85	91
Disagree .....	10	12	7
92. <b>[SSC]</b> I make it a priority in my everyday life to find opportunities to be artistic or creative, or to express my culture			
Strongly agree .....	21	17	25
Not so strongly agree .....	34	32	36
Not so strongly disagree.....	25	29	22
Strongly disagree.....	15	19	12
(Not sure) .....	3	3	4
Agree .....	56	50	62
Disagree .....	41	47	35
93. <b>[SSD]</b> I don't think it is important to incorporate opportunities in my everyday life to be artistic, creative, or express my culture			
Strongly agree .....	13	14	12
Not so strongly agree .....	22	25	18
Not so strongly disagree.....	26	27	24
Strongly disagree.....	34	28	39
(Not sure) .....	6	5	6
Agree .....	35	39	31
Disagree .....	59	55	63



	TOTAL	MEN	WOMEN
94. <b>[SSC]</b> There should be strong and stable public funding for arts and culture			
Strongly agree .....	41	35	46
Not so strongly agree .....	33	35	30
Not so strongly disagree.....	13	14	12
Strongly disagree.....	8	11	4
(Not sure) .....	6	5	6
Agree .....	73	70	77
Disagree .....	21	25	17
95. <b>[SSD]</b> Opportunities to experience or express arts and culture should be affordable to everyone			
Strongly agree .....	67	60	73
Not so strongly agree .....	21	25	18
Not so strongly disagree.....	6	9	4
Strongly disagree.....	3	3	2
(Not sure) .....	3	4	3
Agree .....	88	84	92
Disagree .....	9	12	5

TOTAL      MEN      WOMEN

**SPLIT SAMPLE A**

96. If everyone had the opportunity to express or experience arts and culture in their everyday lives, which of the following do you think would be different? You may select up to three items.

Children and youth would build the skills they need in life (e.g., discipline, curiosity, perseverance, etc.) .....	45	41	49
We would better appreciate cultural diversity .....	42	36	47
We would have a better understanding of ourselves and each other .....	39	36	41
We would be healthier, happier, and less stressed .....	33	28	38
We would have a stronger sense of community .....	27	30	24
We would have more fun .....	20	18	22
Our economy would be stronger .....	9	11	7
We would be smarter .....	8	10	7
We would be better equipped to solve problems in our own lives .....	8	9	6
We would feel more proud of our community .....	6	9	4
We would be better able to do our jobs .....	2	2	2
Our community would be safer .....	0	0	0
Other .....	14	15	14
None of the above .....	3	5	2
(Not sure) .....	5	5	5

**SPLIT SAMPLE B**

97. If everyone had the opportunity to express or experience arts and culture in their everyday lives, which of the following do you think would be different? You may select up to three items.

We would better appreciate cultural diversity .....	45	41	48
Children and youth would build the skills they need in life (e.g., discipline, curiosity, perseverance, etc.) .....	41	36	46
We would have a better understanding of ourselves and each other .....	39	40	38
We would be healthier, happier, and less stressed .....	27	22	31
We would have a stronger sense of community .....	23	24	22
We would have more fun .....	22	21	22
We would be better equipped to solve problems facing our communities .....	10	12	9
We would be smarter .....	9	11	8
Our economy would be stronger .....	7	6	8
We would feel more proud of our community .....	6	7	5
We would be better able to do our jobs .....	2	2	2
Our community would be safer .....	0	0	0
(Other) .....	12	12	11
(None of the above) .....	4	5	2
(Not sure) .....	6	7	5

	TOTAL	MEN	WOMEN
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**96/97. Which do you think would be different, combined**

Children and youth would build the skills they need in life (e.g., discipline, curiosity, perseverance, etc.) .....	43	39	48
We would better appreciate cultural diversity .....	43	39	48
We would have a better understanding of ourselves and each other .....	39	38	40
We would be healthier, happier, and less stressed .....	30	25	34
We would have a stronger sense of community .....	25	27	23
We would have more fun .....	21	19	22
We would be better equipped to solve problems facing our communities .....	9	11	8
We would be smarter .....	9	11	7
Our economy would be stronger .....	8	9	8
We would feel more proud of our community .....	6	8	4
We would be better able to do our jobs .....	2	2	2
Our community would be safer .....	0	0	0
(Other) .....	13	13	13
(None of the above) .....	3	5	2
(Not sure) .....	5	6	5

**[SSC]** For each of the following statements, please indicate how effective each statement would be in motivating you to find ways to put more arts and culture in your everyday life – very effective, somewhat effective, a little effective, or not effective at all.

**Sorted by “Very effective”**

C103. Well-rounded education .....	50	40	59
C105. Meaning in our lives .....	36	31	40
C101. Well-being .....	36	28	42
C104. Higher power .....	33	29	36
C100. Diversity .....	30	25	34
C102. Creativity and imagination .....	28	24	32
C98. Human Expression .....	25	22	27
C99. Connection to culture .....	21	19	24

98. **[Human Expression]** Experiencing or creating arts and culture allows me to express who I am, what I think, and what I believe. The more I do this, the more I contribute to the world around me.

Very effective .....	25	22	27
Somewhat effective .....	31	30	32
A little effective .....	25	26	25
Not effective at all .....	14	16	12
(Not sure) .....	5	6	4
Effective .....	55	52	59
Not effective .....	39	42	37

	TOTAL	MEN	WOMEN
99. <b>[Connection to culture]</b> An important part of who I am is connected to my cultural heritage. And the expression of my culture - the music and dance, the food, the art - is something that keeps me grounded, and puts meaning in my life.			
Very effective .....	21	19	24
Somewhat effective .....	32	33	32
A little effective .....	24	26	22
Not effective at all .....	17	18	17
(Not sure) .....	5	5	6
Effective .....	54	51	56
Not effective .....	41	43	39
100. <b>[Diversity]</b> Our communities and our country are getting more diverse every day. Experiencing this diversity through arts and culture can help us appreciate other people and perspectives, and it makes our communities and our country stronger.			
Very effective .....	30	25	34
Somewhat effective .....	34	35	34
A little effective .....	22	25	20
Not effective at all .....	9	11	7
(Not sure) .....	5	5	5
Effective .....	64	59	69
Not effective .....	31	36	27
101. <b>[Well-being]</b> In today's fast paced and stressful world, we all need something that helps us reconnect with ourselves, releases our stress, and provides outlets for our creative energy. Experiencing arts and culture in our everyday lives is one of the best ways to do that.			
Very effective .....	36	28	42
Somewhat effective .....	34	34	33
A little effective .....	19	23	16
Not effective at all .....	7	9	5
(Not sure) .....	4	5	4
Effective .....	69	63	75
Not effective .....	27	33	21

	TOTAL	MEN	WOMEN
102. <b>[Creativity and imagination]</b> With everything changing so quickly in our world today, we need all the creativity and imagination we can get. And the more we experience or express arts and culture in our everyday lives, the better equipped we are to solve problems and find new ways of doing things.			
Very effective .....	28	24	32
Somewhat effective .....	36	34	37
A little effective .....	22	25	18
Not effective at all .....	10	12	7
(Not sure) .....	5	5	5
Effective .....	64	58	69
Not effective .....	31	37	26
103. <b>[Well-rounded education]</b> Every child deserves a well-rounded education that teaches them not just to read and write, but to think creatively and solve problems, to work together, and to express their unique talent and ideas. And one of the best ways to learn these skills is to experience arts and culture in the classroom.			
Very effective .....	50	40	59
Somewhat effective .....	32	37	27
A little effective .....	11	14	8
Not effective at all .....	4	4	3
(Not sure) .....	4	5	3
Effective .....	81	77	86
Not effective .....	15	19	11
104. <b>[Higher power]</b> Honoring and celebrating a higher power - in whatever form we believe it takes - is a sacred human experience. And when we experience culture or create art, we honor and celebrate the higher power that guides our lives and our world.			
Very effective .....	33	29	36
Somewhat effective .....	28	30	26
A little effective .....	18	20	17
Not effective at all .....	15	16	15
(Not sure) .....	6	6	6
Effective .....	60	58	62
Not effective .....	34	35	32

TOTAL      MEN      WOMEN

105.    **[Meaning in our lives]** Being moved by human expression - from the power of music and human stories to the energy of dance and the quiet beauty of a painting or photograph - is a uniquely human experience. And when we experience or create these things, we find greater meaning in our lives and our world.

Very effective .....	36	31	40
Somewhat effective .....	34	33	34
A little effective .....	20	23	17
Not effective at all .....	7	8	6
(Not sure) .....	4	5	4
Effective .....	69	64	74
Not effective .....	26	31	22

	TOTAL	MEN	WOMEN
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**[SSD]** For each of the following statements, please indicate how effective each statement would be in motivating you to find ways to do more of the creative or cultural activities you enjoy in your everyday life – very effective, somewhat effective, a little effective, or not effective at all.

**Sorted by “Very effective”**

D111. Well-rounded education .....	53	46	60
D113. Meaning in our lives .....	37	32	42
D109. Well-being .....	36	32	40
D108. Diversity .....	34	31	37
D112. Higher power .....	31	29	33
D110. Creativity and imagination .....	31	26	35
D106. Human Expression .....	29	28	29
D107. Connection to culture .....	28	25	31

106. **[Human Expression]** Experiencing or creating arts and culture allows me to express who I am, what I think, and what I believe. The more I do this, the more I contribute to the world around me.

Very effective .....	29	28	29
Somewhat effective .....	33	33	34
A little effective .....	24	23	25
Not effective at all .....	9	11	8
(Not sure) .....	5	5	5
Effective .....	62	61	63
Not effective .....	34	35	32

107. **[Connection to culture]** An important part of who I am is connected to my cultural heritage. And the expression of my culture - the music and dance, the food, the art - is something that keeps me grounded, and puts meaning in my life.

Very effective .....	28	25	31
Somewhat effective .....	31	35	28
A little effective .....	23	23	23
Not effective at all .....	14	14	13
(Not sure) .....	4	3	5
Effective .....	59	60	59
Not effective .....	37	38	36



TOTAL      MEN      WOMEN

108. **[Diversity]** Our communities and our country are getting more diverse every day. Experiencing this diversity through arts and culture can help us appreciate other people and perspectives, and it makes our communities and our country stronger.

Very effective .....	34	31	37
Somewhat effective .....	35	34	36
A little effective .....	20	21	19
Not effective at all .....	8	11	5
(Not sure) .....	3	3	3
Effective .....	69	65	72
Not effective .....	28	32	24

109. **[Well-being]** In today's fast paced and stressful world, we all need something that helps us reconnect with ourselves, releases our stress, and provides outlets for our creative energy. Experiencing arts and culture in our everyday lives is one of the best ways to do that.

Very effective .....	36	32	40
Somewhat effective .....	36	36	36
A little effective .....	19	21	17
Not effective at all .....	5	8	3
(Not sure) .....	3	3	3
Effective .....	73	69	76
Not effective .....	24	28	21

110. **[Creativity and imagination]** With everything changing so quickly in our world today, we need all the creativity and imagination we can get. And the more we experience or express arts and culture in our everyday lives, the better equipped we are to solve problems and find new ways of doing things.

Very effective .....	31	26	35
Somewhat effective .....	37	37	37
A little effective .....	22	24	20
Not effective at all .....	7	10	5
(Not sure) .....	3	3	3
Effective .....	67	63	72
Not effective .....	29	34	25

TOTAL      MEN      WOMEN

111. **[Well-rounded education]** Every child deserves a well-rounded education that teaches them not just to read and write, but to think creatively and solve problems, to work together, and to express their unique talent and ideas. And one of the best ways to learn these skills is to experience arts and culture in the classroom.

Very effective .....	53	46	60
Somewhat effective .....	28	31	25
A little effective .....	12	15	10
Not effective at all .....	4	6	2
(Not sure) .....	3	3	2
Effective .....	81	76	85
Not effective .....	16	20	13

112. **[Higher power]** Honoring and celebrating a higher power - in whatever form we believe it takes - is a sacred human experience. And when we experience culture or create art, we honor and celebrate the higher power that guides our lives and our world.

Very effective .....	31	29	33
Somewhat effective .....	32	32	31
A little effective .....	20	20	20
Not effective at all .....	13	14	11
(Not sure) .....	5	5	5
Effective .....	63	61	64
Not effective .....	32	34	31

113. **[Meaning in our lives]** Being moved by human expression - from the power of music and human stories to the energy of dance and the quiet beauty of a painting or photograph - is a uniquely human experience. And when we experience or create these things, we find greater meaning in our lives and our world.

Very effective .....	37	32	42
Somewhat effective .....	39	41	36
A little effective .....	16	17	15
Not effective at all .....	5	7	4
(Not sure) .....	3	3	3
Effective .....	76	73	78
Not effective .....	22	24	19

TOTAL      MEN      WOMEN

**The remaining questions are for statistical purposes only.**

114. Are you married, unmarried with a partner, single, separated, widowed, or divorced?

Married.....	52	53	50
Unmarried with partner .....	9	7	11
Single.....	21	25	18
Separated .....	2	2	2
Widowed .....	5	3	7
Divorced .....	11	10	13

115. Do you have any children under the age of 18 living at home with you?

Yes .....	35	32	38
No .....	65	68	62

116. What's your employment status?

Employed full time .....	38	47	30
Employed part time.....	13	10	15
Unemployed .....	10	10	10
Homemaker .....	11	1	20
Student .....	4	3	4
Retired .....	25	28	22

117. How would you describe the area in which you live?

City .....	33	34	32
Suburb near a city .....	38	40	36
Small town .....	14	13	15
Rural area.....	14	12	17
Not sure .....	0	0	0

	TOTAL	MEN	WOMEN
118. In which of the following ranges does your total annual household income fall, before taxes?			
Below \$20,000 .....	15	12	18
\$20,000-\$30,000 .....	14	13	15
\$31,000-\$40,000 .....	12	11	13
\$41,000-\$50,000 .....	10	8	11
\$51,000-\$75,000 .....	20	22	19
\$76,000-\$100,000 .....	13	15	11
\$101,000-\$150,000 .....	9	12	6
\$151,000-\$200,000 .....	2	2	2
Over \$200,000 .....	2	2	1
Not sure .....	4	3	4

**IF NOT SURE**

119. Is your annual household income below or above \$50,000?		
Below \$50,000 .....	52	58
Above \$50,000 .....	46	40
(don't know) .....	1	1
(Refused) .....	1	1

	TOTAL	MEN	WOMEN
121. Generally speaking, do you think of yourself as a Republican, a Democrat, an Independent, or something else? If you consider yourself a Democrat or a Republican, is that strongly or not so strongly? If you consider yourself an Independent, do you lean Democrat or lean Republican? Even if you lean ever-so-slightly toward one of the parties, put yourself in one of the Independent-lean categories.			
Strong Democrat .....	15	16	15
Not-so-strong Democrat .....	12	11	13
Independent - lean Democrat .....	9	9	9
Democrat .....	36	36	36
Independent .....	20	22	19
Republican.....	32	36	29
Independent - lean Republican .....	9	12	7
Not-so-strong Republican .....	10	10	11
Strong Republican .....	13	14	11
(Other) .....	4	3	5
(Not sure) .....	8	4	12

Region

New England .....	5	5	5
Middle Atlantic .....	12	12	12
East North Central .....	15	15	15
West North Central .....	8	8	8
South Atlantic .....	19	19	19
East South Central .....	6	6	6
West South Central .....	12	12	12
Mountain .....	8	8	8
Pacific .....	15	15	15

## Appendix D

### Sample Focus Group Facilitation Guide

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# Sample Focus Group Leader Guide

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## I. Facilitator Introduction

**2 minutes**

I want to thank you for taking time out of your busy day to spend the next 90-minutes with us. My name is (Fill in).

Your feedback today is critically important. There are no right or wrong answers. I want you to speak freely and say what's on your mind. Feel free to build on what others are saying, but I do want to make sure that everyone has a chance to participate and be heard.

We've got quite a bit of ground to cover over the next 90 minutes, so I'm going to keep things moving along. If anyone needs to use the restroom, or you want to grab some refreshments, please go ahead and do that whenever you wish.

*(if true)* There are a few of my colleagues sitting behind this mirror who want to hear what you have to say but don't want to distract us. We're also videotaping our conversation so I can focus on what you're saying and not frantically taking notes on everything. But, everything you share with us will be completely confidential. So, please speak freely.

Are there any questions before we start?

*(Answer any questions)*

Great. Let's dive in.

## II. Participant Introductions/Warm-Up

**3 minutes**

I'd like to go around the table and ask each of you to introduce yourselves by telling us your first name and I'd like you to tell us one thing you like best about living here in (community).

*(Go around the table)*

## III. Values Drivers

**5 minutes**

OK. I'm going to step up here to the flip chart because I want to capture your answers to this question. Again, try not to second-guess yourself. Just tell me what comes to your mind in response to this question.

### Questions for discussion:

- When you think about the things that really matter to you in your life, what comes to mind? (PROBES: What about the things you really believe in, deep in your gut? What gives your life meaning? What do you do to grow or improve yourself?)
- PROBES FOR ALL GROUPS ONLY IF NEEDED: What about self-expression? Creativity? Culture? Heritage? Are these important to you? Why or why not? Where would you put them on this list in terms of relative importance?

*(Facilitator: Record list identified by group on a flipchart.)*

OK. Now I'd like to ask you to look over this list and pick three things that really stand out to you as being most important in your life. Only three.

*(Facilitator: Go down the list and record the number of people who select each response. Then, circle or otherwise mark those that got the most "votes.")*

#### **IV. Lifestyle activities**

**8 minutes**

OK, let's set that aside for a few minutes. Now let's talk about some of the things you do in your everyday life.

##### Questions for discussion:

- What things do you do that really make you happy? (PROBES IF NECESSARY: Give your life meaning? Make you feel better about yourself? Things you do "just for you"? What are the things you do with your friends or family that make you happy? If you had more time in your day to do the things you enjoy, what would you do?)
- (PROBES ONLY IF GROUP HAS NOT IDENTIFIED ANYTHING "CREATIVE") What are things you do to express yourself? Things you do that are creative or artistic? Things you do to express or experience your culture?

*(Facilitator: Record list identified by group on a flipchart.)*

#### **V. Making connections**

**12 minutes**

OK. Let's talk about some of the activities you've all identified.

*(Facilitator: Circle or otherwise highlight activities that fall in the categories of self-expression, creativity, art, or cultural expression/experiences.)*

##### Questions for discussion:

- Looking at the items I've just circled (or marked), what do they have in common, if anything?
- (FACILITATOR: Record answers.)
- OK, now let's talk about why you do these things. How do they make you feel? The reason you
- do them? The benefit you derive from them? (FACILITATOR: Record answers.)

*(Facilitator: Draw attention to list of values drivers previously captured on the first flipchart.)*

- Do you see any connection between these things and the list of things we talked about earlier, the things that are really important in your life? How are these things connected – if at all – to the list we created a few minutes ago, focused on the things that really matter to you?



## **V. Labels      8 minutes**

*(Facilitator: Draw attention back to list of activities.)*

### Questions for discussion:

- If you had to lump all of the things I've circled/marked together into a category and give that category of activities a name, what would you call it? What word or words come to mind? (PROBES IF NEEDED: Would you describe those activities as art or artistic? As creative? As cultural? As an expression or expressing who you are? Why or why not?)
- Would you describe yourself as artistic? Creative? Why or why not? (PROBES IF NEEDED: But, many of the activities you described earlier are really creative pursuits. Why are you reluctant to call yourself "creative"? What's behind that?/ AND/OR Why do you see yourself as creative? How does being creative impact your life?)
- For those of you who see yourselves as creative, what helped that develop/support ed that attribute in your life?

## **VI. Messages: Part 1**

**25 minutes**

I'm going to pass out a packet now to everyone. When you get it, please write down today's date, the time our group started (remind them), our location, and your first name only. Please don't page ahead until we're all ready to do so.

On each page of this packet is a short statement. I'm going to read each statement aloud while you follow along. We're going to read and discuss them one at a time, so please don't read ahead.

As we read together, feel free to circle or underline any words or ideas you like and to cross out any words or ideas you don't like. You can also write down any words, ideas or questions that come to your mind while we're reading.

*(Facilitator: Order of statements should be alternated from group to group to eliminate order bias.)*

### Questions for discussion:

- What do you think about what we've just read?
- What does it mean to you? How would you relate it to your life (FOR ARTS LEADERS: or your arts and cultural programs)? How true is it for you?
- What did you like? What did you circle or underline? Why?
- What didn't you like? What did you cross out? Why?
- FOR ARTS LEADERS: To what extent are you currently using this message or a version of this message?
- How might you respond to this message? Is there anything you might consider doing?
- Do think this statement is setting you up for some kind of action? If so, what might that be?

## Messages: Part 2

15 minutes

*(After reviewing all messages.)*

OK. Now, I'd like you to go back through your packet and re-read each of the statements. And I'd like you to put a STAR on the page of only two of them that you like the best for any reason.

*(Facilitator: Allow group to complete the exercise.)*

After you've done that, go back through the list again and put an "X" through any of the messages that don't work for you for any reason at all. You can put an "X" on as many or as few as you wish.

*(Facilitator: Allow group to complete the exercise. Then, go page-by-page through the packet record the number of "stars" and "X's" on each statement's page. Identify those that seem to have generated the most "stars" and "X's.")*

### Questions for discussion:

- OK, why did you put a star by this particular statement?
- (IF TIME ALLOWS) Why did you put an X through this statement?

OK. Now, I'd like you to go through the packet one more time. But, first I want all of us to look back at the list of things I circled on the activities list, the things you like to do in your life that are circled. Not the whole list; just the ones I've circled.

And, I want you to put a circle on the page of up to two statements that would be strongest in motivating you to put more of those things in your life. You can mark up to two, but no more. And if none of these would motivate you to do more of those things, then you don't have to put a circle on any page.

*(Facilitator: Allow group to complete exercise. Then go through the statements one at a time and record the number of circles on each page. Identify interesting developments (e.g., a statement that people find motivating but did not select as an initial favorite; a statement that was a clear favorite, but not very motivating, etc.)*

### Questions for discussion:

- Several of you said this statement was most motivating. Why?
- Initially, this statement was among those the group identified as a favorite, but not many of you said it was personally motivating. Why?
- Which of these messages might make you want to experience more of what your community has to offer in terms of artistic, creative and cultural activities? Why? What kinds of things might you consider doing?
- (PROBE IF TIME ALLOWS) If none of these messages would be motivating in these ways, what WOULD be motivating to you (and to the people in this community) to seek more opportunities for arts, culture and, creative expression in your daily life/their daily lives?

- (PROBE IF TIME ALLOWS) If the folks delivering this message really wanted to motivate you to see arts and culture as an important part of your life and community, is there anything different they should tell you?
- (PROBE IF TIME ALLOWS) If you were trying to get other people to see arts and culture as an important part of their life and community suggested here, would you say anything different? If so, what?

## **VII. Messengers**

**5 minutes**

### Questions for discussion:

- Who do you think would be likely to deliver messages like these? Why?
- Who would you believe these messages from? Why?
- Is there anyone you would distrust in delivering these messages? Who?

## **VIII. Takeaways**

**5 minutes**

### Questions for discussion:

- What are you going to take away from our conversation this evening? Is there anything you're thinking now that you weren't thinking before our conversation?
- Are you going to think about anything differently? If so, what or how?

## **IX. Closing**

**2 minutes**

Thank you so much. We really appreciate your opinions.

Please leave your packets on the table so I can collect them.

As you leave, stop by the front desk for your envelope that contains a token of our appreciation for spending this time with us.

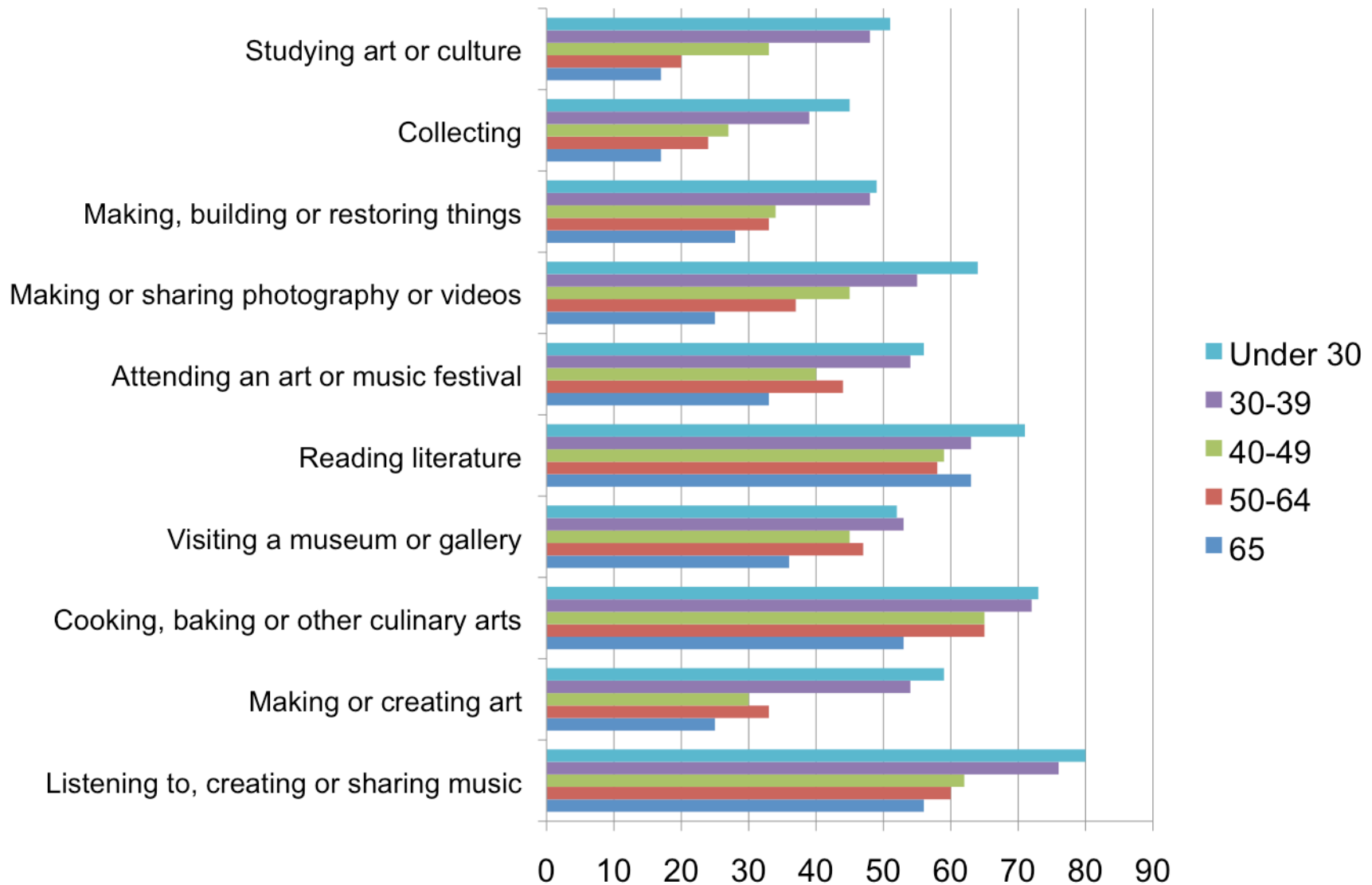
## Appendix E

### Audience Segment Data Relative to Importance of Certain Activities

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## Perceived importance of various activities: BY AGE

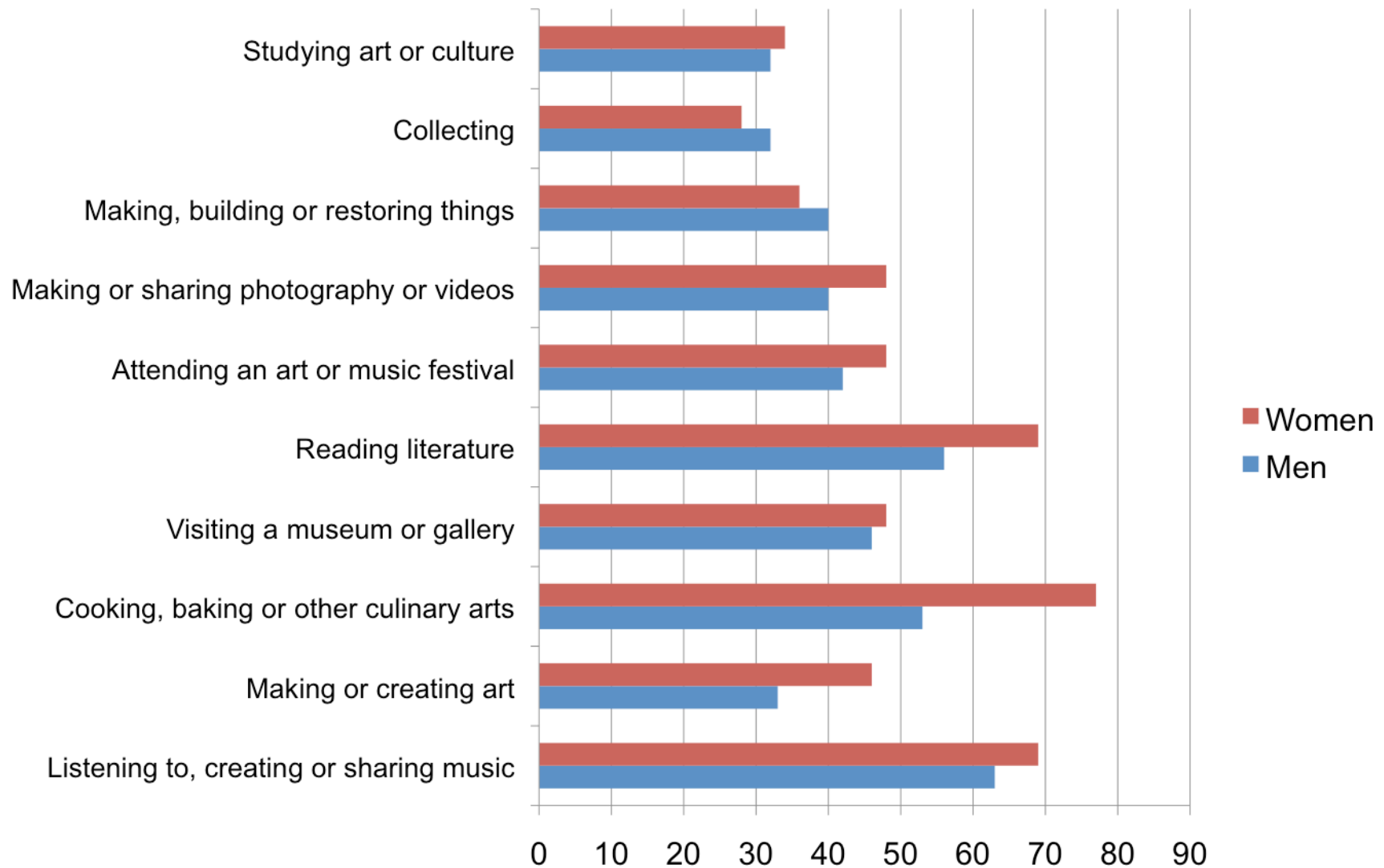
(survey respondents identifying each as “important”)



## Perceived importance of various activities: BY GENDER

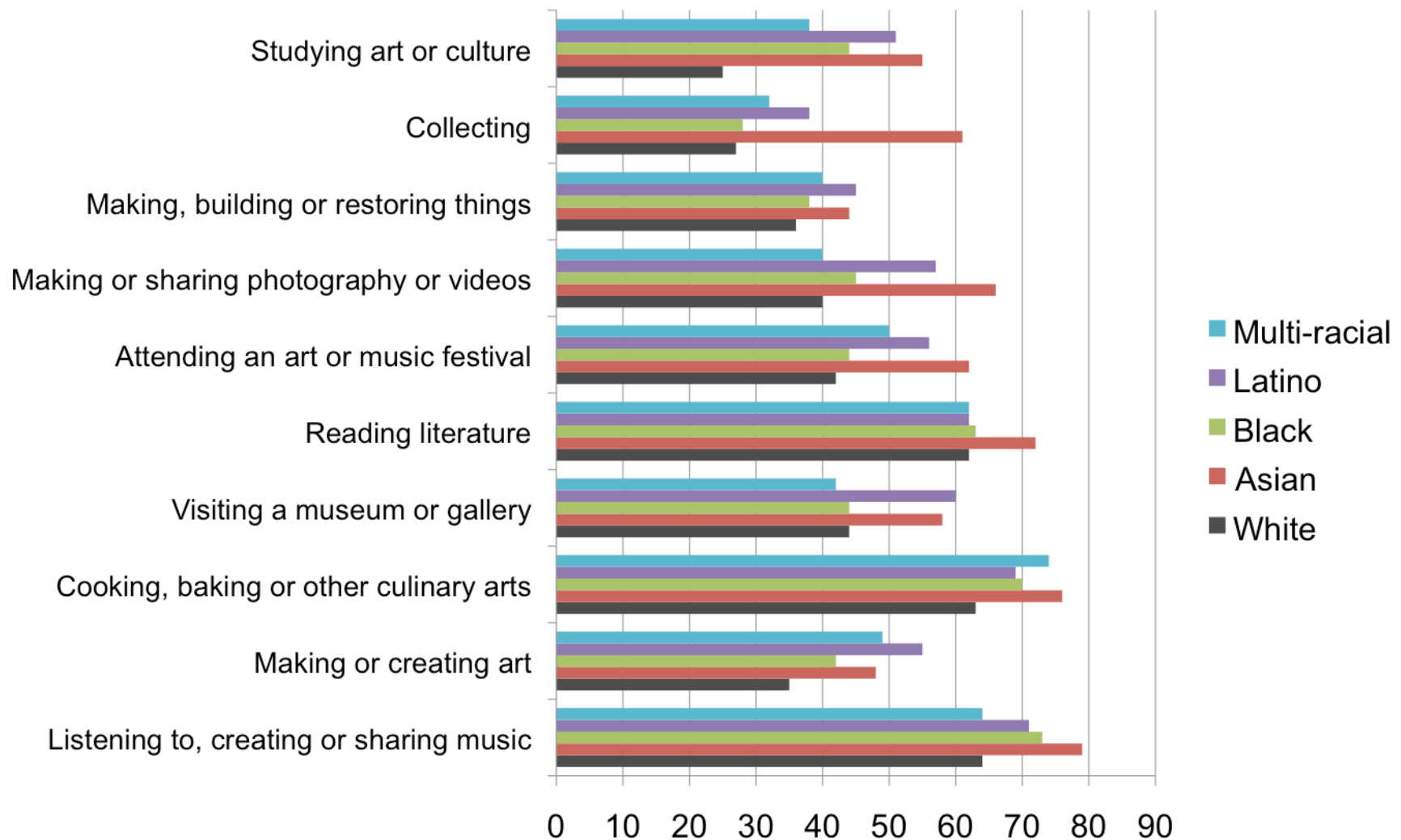
(survey respondents identifying each as “important”)

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## Perceived importance of various activities: BY RACE

(survey respondents identifying each as “important”)



## Perceived importance of various activities: BY PARENTAL STATUS

(survey respondents identifying each as “important”)

