

2010 Cultural Engagement Index

The Greater Philadelphia Cultural Alliance has released the results of the second Cultural Engagement Index (CEI) survey, which finds an 11% increase in cultural engagement since the last survey in 2008. Overall CEI scores went up in 8 of the 9 components surveyed. The exception was the consumption of popular media, which remained flat. Particularly high CEI scores were seen for younger respondents (18-34), families with children; African-American and Hispanic respondents; and those active in theater, visual arts and online creative activities.

Unlike other studies of arts participation, the CEI surveys the general population of Greater Philadelphia, not just current arts attendees. The CEI score factors in both frequency of participation and the importance of the activity to the respondent. Overall, frequency was stable for most activities from 2008 to 2010 but the importance that respondents attach to some cultural activities increased significantly, helping to drive the index from 100 in 2008 (the baseline year) to 111 in 2010. Over 3,000 residents in 220 zip codes in Greater Philadelphia completed the survey, answering detailed questions on 52 different creative activities.

The CEI asks questions about audience-based attendance in traditional cultural activities (including attendance at live performing arts, museums, and community events), as well as questions about personal practice activities (including creating music or dance, painting or drawing, writing in journals or blogs, and sharing photos, music or videos online).

This year's results provide additional insight on the different patterns of cultural engagement between subsets of survey respondents, based on factors such as age, lifestyle groups, race and education. For example, engagement was highest for Hispanic and younger audiences 18-34, and both groups also had the highest scores for personal creative practice such as composing music, dancing, and taking photography.

"This research suggests multiple avenues for increasing cultur-

"Clearly residents care deeply about arts and culture. During tough times, we reevaluate what matters most. And culture provides us with the insight, and creative outlet to envision a better future."

Tom Kaiden, President

al participation," said Alan Brown, the study's principal investigator. "Making connections between different groupings of activities – for example, between museum attendance and taking photographs – is key to engaging the community and increasing participation. This research affords Philadelphia's arts, culture and heritage organizations with a rare opportunity to more fully understand their place in the larger ecosystem, and to see new opportunities."

Key Findings Include:

Significant gains were reported for dance, theatre, visual arts and online activities. While the reported frequency of doing dance activities did not gain in frequency between 2008 and 2010, significantly more respondents in 2010 attach importance to a range of dance activities. For example, the percentage of respondents who said that "dancing socially at night clubs or parties" is "very important" to them jumped from 20% in 2008 to 28% in 2010, a year-over-year increase of 27%. Similarly large increases in importance were reported for "attend plays or musicals with professional actors," "visit art museums or art galleries," "make crafts of any kind," and for all of the online creative activities tested, which also gained significantly in frequency.

Cultural engagement is highest for younger adults in the 18-34 age cohort. Younger survey respondents reported higher scores than their older counterparts, with some of the highest scores in both attendance and personal practice. Engagement then falls off for older cohorts, particularly because of a decline in personal practice activities. However, respondents

aged 35-44 (Generation X) reported the highest overall attendance-based scores of any cohort.

Parents and caregivers of young children continue to take advantage of opportunities to engage their families in arts and cultural activities with an eye toward learning and nurturing experiences. Across lifestage groups, adults with children have more active creative lives than those without children. When asked why they take part in cultural activities, most cited a desire to “strengthen family relationships.” This is a critical time to more deeply engage adults in the creative development of their children.

Cultural Engagement increased for all ethnic and racial groups; however engagement levels for African-Americans and Hispanics increased more, and continue to be consistently higher than those for Whites. African-Americans saw large increases to already high levels of participation (African-American CEI scores increased 20% to 150 and Hispanics increased 16% to 131), with Hispanics representing the most engaged population with significantly higher rates of both personal practice and audience-based activity.

Active cultural participants place tremendous importance on the value of cultural activity, AND they vote. Higher civic engagement is directly correlated with higher cultural engagement. Respondents who participated in all five civic activities examined in the CEI (“socialize with neighbors”, “attend religious services”, “do volunteer work”, “have a library card” and “have voted in the last year”) scored three times higher for cultural engagement than those who reported no civic engagement activities.

Just as in 2008, men and women have different engagement patterns. Men are more active making original videos or film, composing music, and remixing material found online. Women are more engaged in painting and other original art creation, writing about their lives in journals or blogs, and attending professional dance performances. Both men and women saw large increases in engagement for attendance to live performing arts, and visits to art museums and galleries.

Personal practice activities continue to increase in importance. Respondents ascribed greater importance to the making and performance of artistic activities than they did in 2008. One possible implication is that, as cultural organizations look to increase attendance, they should explore ways of providing more participatory experiences to attract new audiences and more deeply engage current ones.

The totality of cultural engagement naturally subdivides into 12 groupings of activities. While most people think in terms of disciplines (i.e., music, dance, theatre, visual art, history and heritage, etc.), a deeper analysis reveals 12 natural groupings of activities such as: kinetic/oral arts practice, narrative arts practice, digital arts practice, attendance at art museums and film festivals, spiritual/worship-based cultural activities, etc. Finding “intersections” between these groupings of activities could lead to higher participation.

Despite the economic crisis, the CEI suggests that Philadelphia is more culturally vibrant than the nation as a whole. The 11% CEI increase, coupled with recent data from The Pew Charitable Trusts Philadelphia Research Initiative (Philadelphia 2011: State of the City) documenting a 7% increase in attendance at Philadelphia county nonprofit cultural organizations from 2005 to 2009, demonstrate an increase in Philadelphia’s vibrancy. At the same time, national studies have shown general declines: American’s for the Arts National Arts Index has declined every year since 2007 and the most recent National Endowment for the Arts’ Survey of Public Participation in the Arts reported a 5% drop.

For more information, see the full report, available for download from www.philaculture.org.



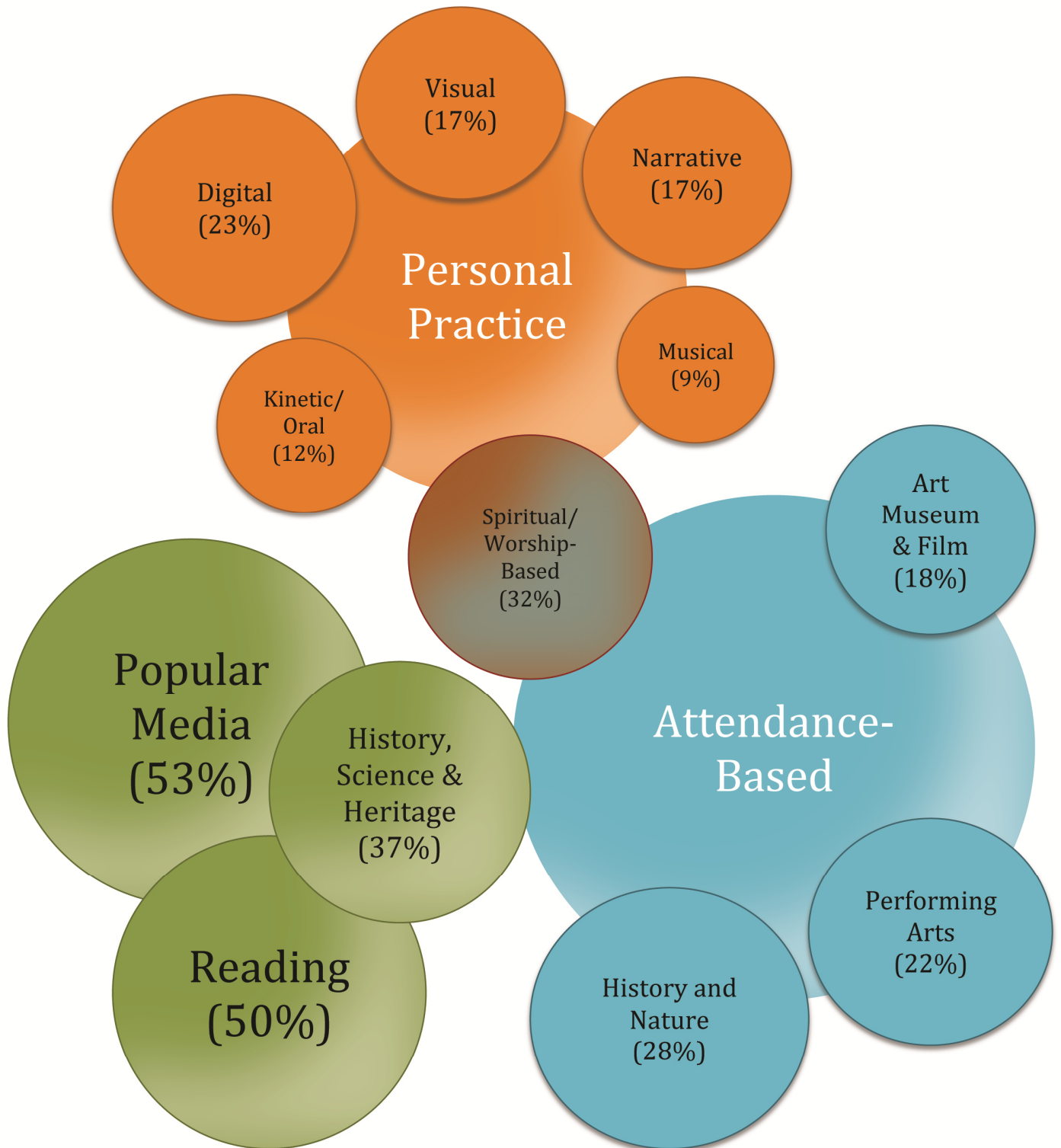
Alan Brown
Principal , WolfBrown

Alan is a leading researcher and management consultant in the arts and culture sector worldwide. His work focuses on understanding consumer demand for cultural experiences and on helping cultural institutions, foundations and agencies to see new opportunities, make informed decisions and respond to changing conditions.

His studies have introduced new vocabulary to the lexicon of cultural participation and propelled the field towards a clearer view of the rapidly changing cultural landscape. He speaks frequently at national and international conferences about audience behaviors, trends in cultural participation, and the value system surrounding arts programs.

12 Activity Clusters

Natural Groupings of Arts, Cultural & Heritage Activities:
Where can you find intersections?





Helen E. Haynes has spent over 30 years as an artist, arts administrator, advocate, and educator. For the last ten years, she has been the Director of Cultural Affairs at Montgomery County Community College, curating and coordinating the Lively Arts Series, which features dance, music, theater from a variety of cultures. Previously, she served as Managing Director for Full Circle Theatre, a program of the Center for Inter-generational Learning at Temple University; directed the Philadelphia Clef Club of Jazz and Performing Arts, which featured a season of performances and residencies by regional and world-renowned jazz artists, including music instruction and performance opportunities for young musicians; and led the Coalition of African American and Latino Cultural Organizations, a consortium of 18 member institutions that provided technical assistance and advocacy. In Washington, DC, she worked at the Museum of African Art and Council on Foundations and consulted for the D.C. Commission on the Arts, Department of Labor CETA and the Arts program, and Corporation for Public Broadcasting. Earlier, she served as Director of Community Arts at the Cleveland Area Arts Council. She has taught studio art at Cuyahoga Community College, Cleveland State University, and Miami University in Oxford, Ohio. As an arts advocate, she has served on several boards, including the Greater Philadelphia Cultural Alliance, and funding panels for the Pennsylvania Council for the Arts, Pennsylvania Performing Arts on Tour, Association of Performing Arts Presenters, and National Endowment for the Arts. She received a BFA and MFA from the University of Michigan and attended the Harvard Institute for Arts Administration.



Paul R. Levy is the founding chief executive of Philadelphia's Center City District (CCD). Since 1991, Levy has planned, received property owner and legislative approval for, and directed the \$18.7 million downtown management district, which provides security, hospitality, cleaning, place marketing, promotion, and planning services for the central business district of Philadelphia. Levy also oversaw property owner and legislative re-approval of the District in 1994, 2004 and 2007, enabling the CCD to finance and carry out capital improvements. To date, the CCD has completed \$56 million in streetscape, park, lighting and façade improvements. Most recently, the CCD was awarded a \$15 million federal TIGER (Transportation Investments Generating Economic Recovery) grant that will facilitate a \$50 million renovation of Dilworth Plaza, adjacent to City Hall. Levy serves on numerous boards, including the Greater Philadelphia Chamber of Commerce, Philadelphia Convention and Visitors Bureau, and Independence Visitor Center Corporation. Awards include the 2010 Francis A. Wister Award for enhancing the historic fabric of Philadelphia; the 2006 Philadelphia Award, given annually to "a citizen of the region who has done the most to advance the best and largest interest of the community;" the 2002 Wyck-Strickland Award for contributions to the cultural life of Philadelphia; the 2002 Philadelphia Committee on City Policy Community Leadership Award; and the 1996 Pennsylvania Society of Architects Honor Award for contribution to an improved public environment by a non-architect.



Margy Waller is a Vice President of ArtsWave in Cincinnati, OH. She has served as Executive Director of The Mobility Agenda, a think tank she founded in Washington DC. Previously she was Visiting Fellow at the Brookings Institution, with a joint appointment in the Economic Studies and Metropolitan Policy programs. Prior to Brookings, she was Senior Advisor on domestic policy in the Clinton-Gore White House.

Waller was named one of the nation's 25 most "powerful and influential" nonprofit arts leaders, Top Ten Tweeter by SoapboxMedia, and Rising Civic Star by Cincy Magazine. She's appeared in and on numerous media outlets including the New York Times, Washington Post, Philadelphia Daily News, Boston Globe, Los Angeles Times, CNN, and Fox News. She's a non-practicing lawyer and photographer of the arts-all-around using the ArtsWave App, iSpyArt.



The Cultural Engagement Index is part of a larger project of the Cultural Alliance, Engage 2020. Engage 2020 is focused on doubling cultural participation in Greater Philadelphia by 2020. Engage 2020 is sponsored by a lead grant from The Pew Charitable Trusts, with additional support from The Wallace Foundation and The Philadelphia Foundation.

