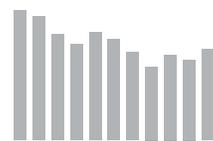


Arts, Culture, and the Social Health of the Nation 2005



Institute for Innovation
in Social Policy

Document prepared by:
Marque-Luisa Miringoff, Ph.D.
Sandra Opdycke, Ph.D.

Institute for Innovation in Social Policy
Vassar College, Box 529
Poughkeepsie, New York 12604
miringoff@vassar.edu

For document requests, please contact:
845-452-7332 or opdycke@earthlink.net

We would like to thank the Rockefeller Foundation
and the Nathan Cummings Foundation
for their generous support of this document.

**Arts,
Culture,
and the
Social Health
of the Nation
2005**

ISBN 0-9708410-8-6

Copyright © 2005
Institute for Innovation in Social Policy
Vassar College, Box 529
Poughkeepsie, New York 12604

Contents

Preface	<i>page</i> 7
Executive Summary	9
Introduction	13
I. The Importance of Arts and Culture to Americans	15
II. What We Do—Adult Participation in Arts and Culture	27
III. What We Do—Children’s Participation in Arts and Culture	39
IV. Arts and Culture Across Income Lines	45
Conclusion	53
List of Graphs	55
The National Social Survey	57
The Institute for Innovation in Social Policy	63

Preface

In 1998, the Rockefeller Foundation asked the Institute for Innovation in Social Policy to establish a Working Group on the Arts and Humanities. The goal of this group was to envision participation in arts and culture as a critical component of the social health of the nation, one that could be measured and monitored on a systematic basis.

This report reflects the deliberations of that Working Group. One of the key notions that emerged from this Group was the idea that participation in arts and culture occurs not only through the plays we see, the dance recitals and concerts we attend, and the art shows we view, but also through the creative work we do in our daily lives. This report seeks to encompass the full range of these activities and illuminate what they mean to Americans.

We owe a great debt of gratitude to Joan Shigekawa of the Rockefeller Foundation for her original vision that arts and culture should be “brought to the table” in conceptualizing social indicators. We owe similar thanks to Lance Lindblom, the Executive Director of the Nathan Cummings Foundation, who has supported this project as well as all our other work on social indicators.

The Institute for Innovation in Social Policy has worked on social indicators for two decades. Our original center at Fordham University, from 1985 to 2004, provided the foundation for our work. We are especially grateful to Dean Peter Vaughan and Assistant Dean Jane Edwards for their assistance to us during the past few years.

The Institute is now located at Vassar College, and we owe special thanks to Dean of the Faculty Ronald Sharp; Associate Dean Robert Suter; James Olson, Director for Corporate, Foundation, and Government Relations; and Lora Gannon of the Comptroller’s Office, for helping us to make the transition so smoothly. George Laws, our ever-talented graphics designer at Vassar College, has once again designed this report. We thank him for his wonderful eye for detail and his commitment to making our work as accessible as possible.

Most of all, this project is the embodiment of the brilliance of Marc Miringoff, the founder of the Institute and its driving force. The depth of his commitment to improving the social conditions of the nation inspires us every day. Marc died in 2004, but his vision and efforts will be continued.

Marque-Luisa Miringoff, Ph.D.
Sandra Opdycke, Ph.D.

Executive Summary

Arts, Culture, And the Social Health of the Nation 2005

This project is designed to monitor the artistic and cultural experiences of Americans. In this, our second report based on the Institute's National Social Survey, we have probed new issues and looked at changes in participation since our last survey in 2002. We asked people not only what they did, but also what these experiences meant to them, both in their own words, and in response to specific questions. We found that Americans value the arts in their own lives and in the lives of their children. Yet participation levels have declined slightly since our last survey, both for adults and for children. Differences in participation by income level also remain a serious problem.

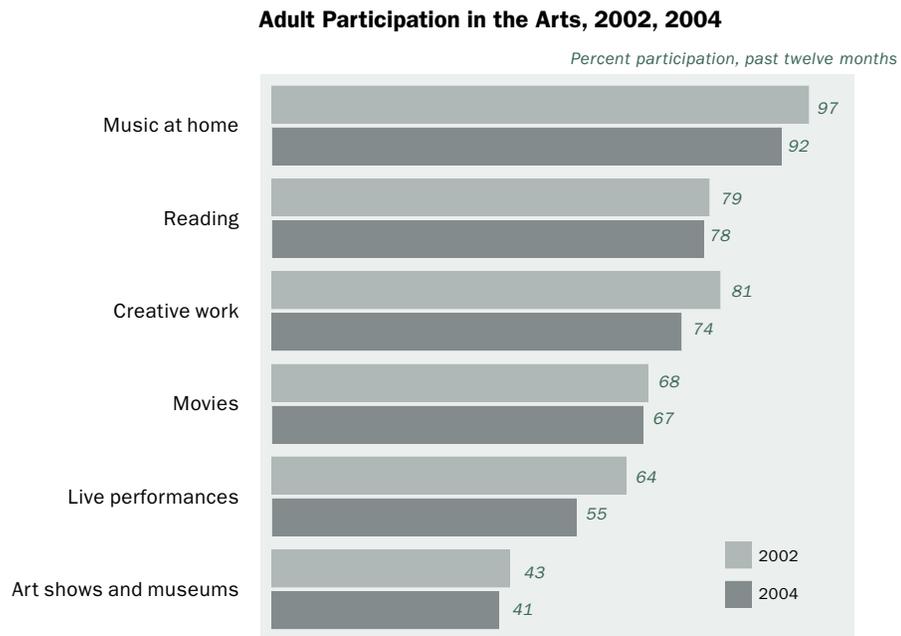
Key Findings

I The Importance of Arts and Culture to Americans

- Americans believe that attending arts events helps them to see things from other people's perspective (78 percent), think more imaginatively (75 percent), and leave their daily lives behind (57 percent).
- Americans also value the arts they do on their own. They rate as highly important in their lives: reading (87 percent), creative work (86 percent), and listening to music (83 percent).
- Americans strongly value the arts for their children (84 percent), and they report that their children value the arts as well. Reading is rated as important to their children's lives by 82 percent of the parents surveyed, creative work by 85 percent, and listening to music by 81 percent. Many adults wish they had gone to more arts events when they were young (66 percent) and had more chances to do creative work of their own (63 percent).

II What We Do—Adult Participation in Arts and Culture

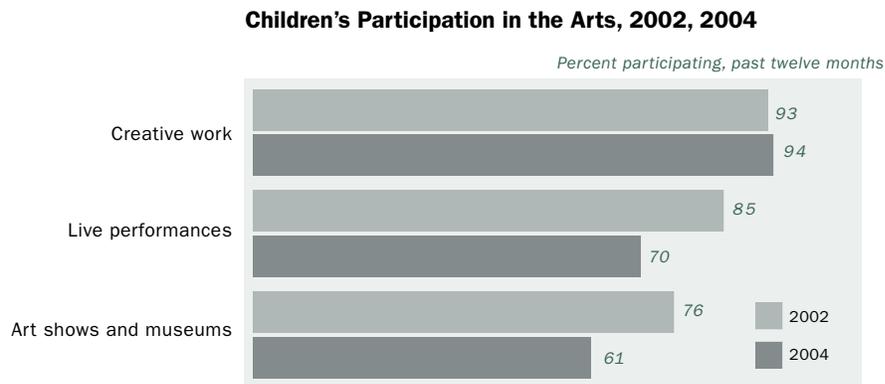
- Participation in the arts is substantial: 92 percent of the people surveyed listen to music at home, 78 percent read books, 74 percent do creative work of their own, 67 percent go to the movies, 55 percent attend live performances and 41 percent go to art shows or museums.
- Nevertheless, participation has declined since 2002 in all six of the arts activities we monitored. The greatest decline was in attendance at live performances, where participation fell by 9 percentage points, and in creative work, which fell by 7 percent.
- Barriers to participation include costs, location, and information, as well as personal issues such as a lack of time, not having someone to go with, and physical or health problems.



Source: Institute for Innovation in Social Policy

III What We Do—Children’s Participation in Arts and Culture

- Children participate extensively in the arts. They listen to music at home (97 percent), do creative work of their own (94 percent), read books (88 percent), go to the movies (85 percent), attend live performances (70 percent), and go to art shows and museums (61 percent).
- Of the three children’s arts activities we have monitored since 2002, two have declined: attending live performances, by 15 percentage points; and going to art shows and museums, also by 15 percent. Doing creative work of one’s own has shown a slight increase.
- Barriers to children’s participation include too few arts opportunities in school, a lack of information, and insufficient after-school programs. Parents also see the need for hours and locations to be more convenient, costs to be cheaper, and for children to have more free time.



IV Arts and Culture—Across Income Lines

- One of our most consistent findings, both in 2002 and in our current survey, was that while people at all income levels place a high value on the arts, those in the lower income brackets are significantly less able to participate.
- In comparing adults with incomes under and over \$35,000, there were considerably more people in the low-income group who had not participated in the arts during the previous year. The difference between income groups ranged from more than 20 percentage points for art shows, museums, and live performances, to 15 percent for movies. There were smaller but consistent differences for arts activities of one's own—reading, creative work, and music.
- Children's involvement in the arts also showed substantial differences by family income under and over \$35,000. The differences in non-participation ranged from 17 percent for live performances, to 11 percent for art shows and museums, to 7 percent for movies. The gaps were smaller for reading and creative work.

Introduction

Arts, Culture, And the Social Health of the Nation 2005

This nation has systematic and timely monitoring systems to measure how much we spend and what we buy, how many millionaires there are and how many bankruptcies there have been. We measure teenage pregnancies and teenage suicides, infant mortality and child abuse, homicides and health care. But largely missing from these regular monitoring systems is one aspect of American life that enriches our experiences, expands our sensibilities, and enhances our understanding: the artistic and cultural activities we pursue. This document seeks to address this gap.

In this, our second report on *Arts, Culture, and the Social Health of the Nation*, we look at the scope of participation in arts and culture in America. Building on the findings of our 2002 report, we have begun the process of establishing a base line, comparing rates of participation over time, and identifying critical issues and problems. This report assesses the role that arts and culture play in people's lives, the benefits they gain from their participation, and perhaps most importantly the obstacles that make full participation difficult for them. Based on our national survey, this report looks at participation by adults and by children, and across income lines.

In talking to people across the country, we have found that arts and culture represent a vital component of social well-being. They create critical social bonds, webs of affiliation, that strengthen the nation, deepen our tolerance, and grace our lives in unique ways. This project is still in its early stages, but it represents an attempt to systematically monitor the nation's engagement with the arts. In so doing we hope to provide critical information on a topic that is vital to the social health of the nation.

I The Importance of Arts and Culture to Americans

Reflecting on the Arts

Thinking about a specific arts event that was special to you— how did it make you feel?

- It made me have hope for the future.*
- It made me look at my life in a different way.*
- It made me forget about all my worries.*
- It opened my mind and my heart.*
- It made me feel young again.*

Americans are informed, transformed, delighted, and diverted by their participation in the arts. They treasure their experiences, reflect back on them in their daily lives, and are often changed by them in deep and significant ways.

In our survey, we probed the artistic and cultural experiences of Americans across the nation. We sought to understand not only what events they attended and what cultural activities they pursued on their own, but what these experiences meant to them and their families.

We asked the people in our survey to reflect back on their arts experiences, both in their own words and in response to specific questions. We found that their participation meant a great deal to them, profoundly influencing who they are, who they hope to become, and how they see the world.

We discovered that engagement in the arts often serves to strengthen social bonds in subtle but important ways, and to forge connections that may not have existed before. Arts and culture are a vital tool in promoting a stronger social fabric and in enhancing the social health of the nation.

Attending Arts Events

- The play made me feel amazed with joy.*
- The art show made me feel like I was born too late.*
- The plot made me take a second look at my life.*
- Music and the movies give me a sense of escaping.*
- I feel excited when I'm in the theater.*

In our survey, the arts events we looked at included attending live performances—such as plays, concerts, musicals, and dance performance—visiting art shows and museums, and going to the movies. We sought to understand how these events were valued by Americans and what significance they had in their lives.

The importance of the arts in people’s lives can be viewed from many angles. We asked people specifically about three potential benefits, the ability to:

- see things from other people’s perspective,
- think more imaginatively,
- leave their daily lives behind.

1.1 The Contribution of Arts Events



Source: Institute for Innovation in Social Policy

Seeing things from other people’s perspective: More than three-fourths of our respondents felt that attending arts events helped them to better understand others. Many respondents spoke of how these events had helped them to identify with people or groups unlike themselves, and to experience more deeply the thoughts and feelings of other people.

- It offered me the opportunity to live someone else’s life, through someone else’s eyes.*
- It made me think about things differently, like putting myself in another person’s position.*
- It gave me a greater outlook about people around me.*

Thinking More Imaginatively: A similar proportion, three-fourths, said that attending arts events helped them to think in more creative ways. Many reflected on how a particular play, film, or concert had broadened their thinking, or given them new perspectives on their own lives and behavior.

- It let [my] imagination travel.*
- It made me forget everything else; it was magical.*
- It made me think strongly about issues in my life.*

Leaving Daily Life Behind: More than half our respondents told us that the arts helped them to forget their worries, to be entertained, and to look at their lives beyond their daily routines. Respondents made comments such as the following:

- It made me forget about all my worries.*
- It was enjoyable to get away from everyday life.*
- The event made me realize that life is not all about working 9 to 5.*

These responses suggest that Americans strongly value attending arts events. The opportunity to go out, to view an event, and to participate in an artistic experience plays a crucial role in enriching people's lives.

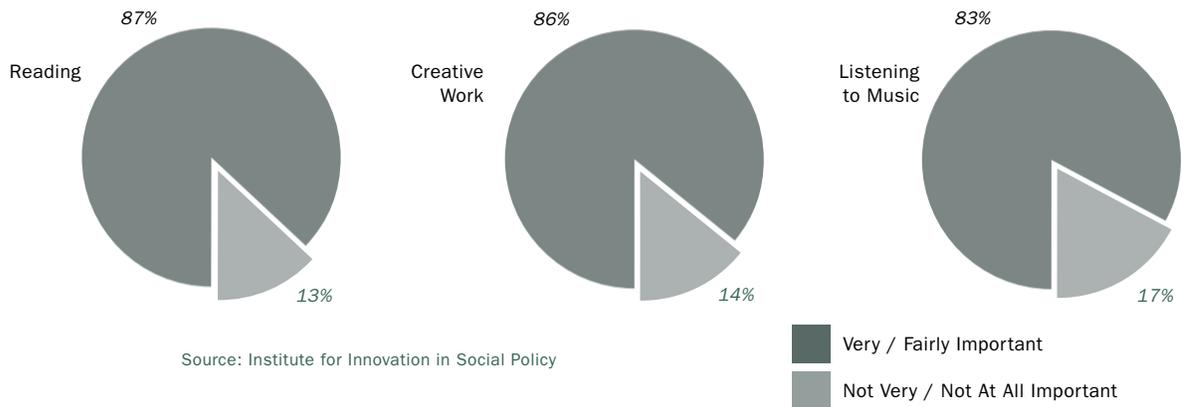
Art of One's Own

In addition to attending arts events, many Americans pursue the arts through activities they do on their own—through leisure-time activities as well as professional or semi-professional artistic work. This involvement, we found, gives people great satisfaction.

We looked specifically at three types of activities: reading books, listening to music at home, and doing creative work of one's own, such as photography, crafts, playing a musical instrument, writing, gardening, quilting, or building furniture. What all of these activities share is their accessibility. Most cost relatively little, and many can be done at home.

In our survey, we found that most people rated these activities as important to their lives: 87 percent for reading, 86 percent for creative work, and 83 percent for listening to music. These pursuits may serve as a complement to attendance at arts events, sparking new interests and giving people an accessible way to make the arts a part of their daily lives.

1.2 The Importance of Art of One's Own



Creative Work

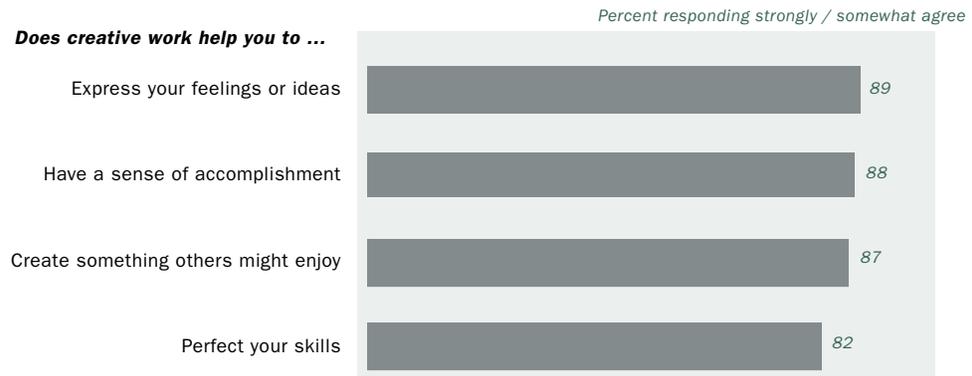
This year we looked in greater depth at people's experience with doing their own creative work. We asked them to say, in their own words, how this kind of activity made them feel. We received many answers such as the following.

- It helps me make sense of the world.*
- Creating something of beauty gave me a sense of pride.*
- It made me feel more whole.*
- It gives me peace of mind.*
- It takes you out of one world and into another.*
- It inspired others and made me feel fulfilled.*

We probed more deeply about four benefits, in particular, that people might receive from doing their own creative work—the opportunity to:

- express their feelings or ideas,
- have a sense of accomplishment,
- create something others might enjoy,
- perfect their skills.

1.3 The Contribution of Creative Work



Source: Institute for Innovation in Social Policy

Expressing Feelings and Ideas: Eighty-nine percent of our respondents viewed self-expression as a particularly vital aspect of their creative work. They valued the opportunity to bring out their innermost feelings, and to convey them in a way that others could understand. In their own words, they noted:

- If I'm going through something, it helps me to express myself.*
- It makes me feel what's inside myself.*
- It helps me to put my imagination out there, and I like to give people a sense of what I think.*

Having a Sense of Accomplishment: Similar numbers (88 percent) affirmed the sense of accomplishment they got from finishing a creative task they set out to do. They talked about the good feeling that came from completing a project and having something tangible to show for their efforts.

- Creating something of beauty gave me a sense of pride.*
- It looked good. It was a hard job and it made me proud.*
- It made me feel that I was worth something.*

Creating Something Others Might Enjoy: Eighty-seven percent of the people we surveyed expressed their pleasure in sharing their creative work with others. They gave examples both of presenting their work to the public and of making gifts to friends and family. In both cases, they spoke of their deep satisfaction that others could benefit from what they created.

- I was happy to accomplish something everyone saw and enjoyed.*
- It made me feel good because it was something I could leave for my grandchildren.*
- It made me feel like it made a difference in someone else's life.*
- To see the look on other people's faces was a wonderful experience.*

Perfecting Skills: Finally, over 80 percent of our respondents agreed that perfecting their skills was an important benefit of their creative work. They talked of the satisfaction they got from refining their craftsmanship, broadening their abilities, and discovering their own imaginative potential.

- I found I had more creativity than I thought.*
- You feel good when you get it done, and when you go back, you know it's done right.*
- It's a wonderful experience. You know you did it yourself.*

Our respondents' answers to our survey questions, and their comments in their own words, make clear that their creative work has enriched their lives and the lives of those around them. For many, these projects represent "labors of love," sources of delight to themselves and to others.

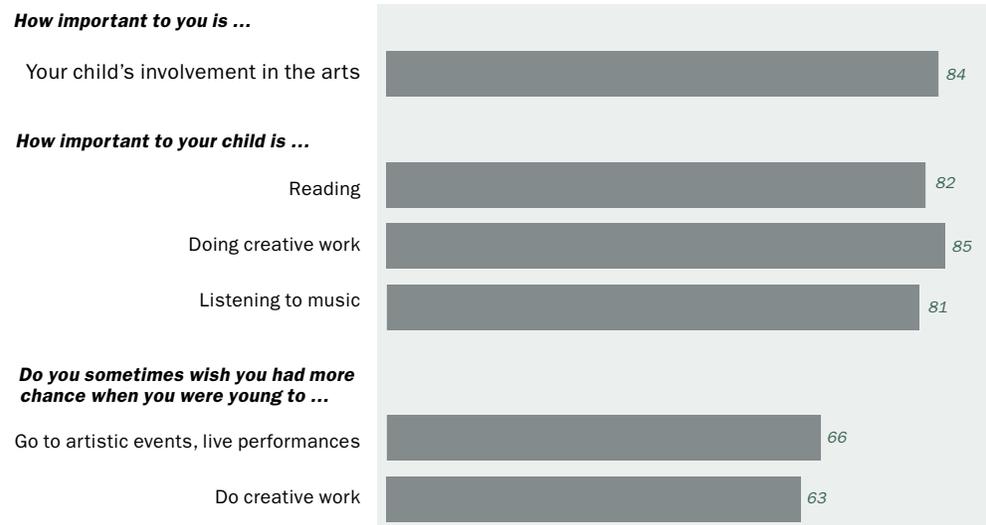
Children and the Arts

- I was glad I could share [the event] with my children.*
- I took my child to see the Sugar Plum Fairy and I got to share it with her.*
- I went to a school play. the children's involvement made me feel proud.*
- It made me feel the children have so much to give us if they have a venue to display their talents.*
- I got the enjoyment of seeing my daughter enjoy it.*

Americans view arts participation as especially critical for children. Going to events such as plays, concerts, movies, and art shows can reinforce children's learning and open up their sense of possibilities. Doing creative work of their own can foster children's personal growth, enhance their self-esteem, improve their dexterity, and help them learn to work with others.

1.4 The Importance of Arts and Culture for Children

Percent responding very/fairly important, yes very much/somewhat



Source: Institute for Innovation in Social Policy

I The Importance of Arts and Culture to Americans

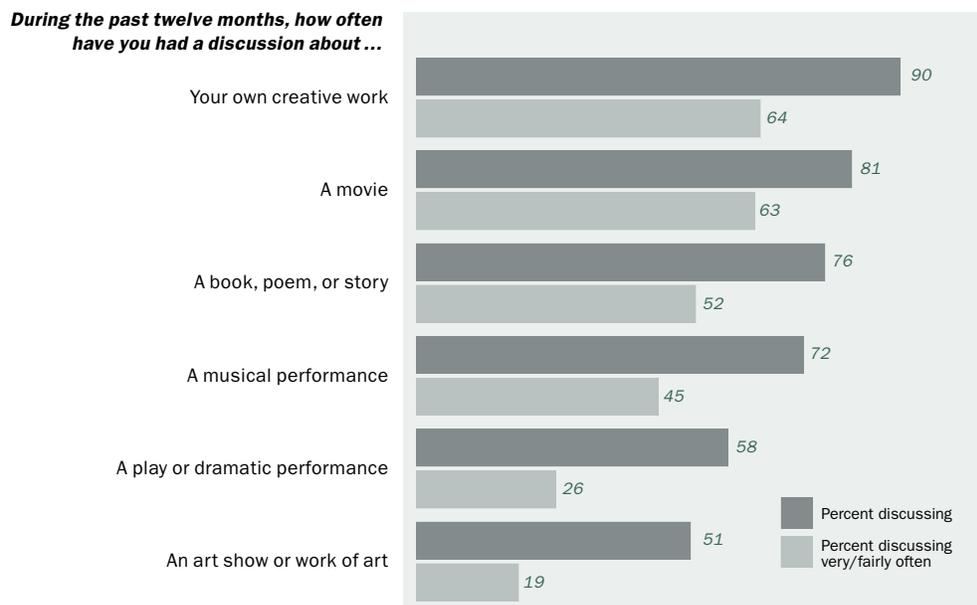
A full 84 percent of the parents who participated in our survey felt that it was important for their children to participate in the arts. More specifically, they saw reading, creative work, and listening to music as vital and significant parts of their children’s lives.

As these parents reflected back on their own experiences as children, approximately two-thirds wished they had had more chance when they were young to go to arts events and to do creative work of their own. This may help to explain the importance they place on encouraging their own children to participate in the arts.

Sharing the Arts

- The best thing I got out of it was sharing it.*
- [I enjoyed] the social experience of being able to go out and see the performance.*
- It was a good way to spend time with the family.*
- I like going with people. It’s a social thing.*

1.5 Discussing Arts and Culture



Source: Institute for Innovation in Social Policy

Arts activities are both personal and social experiences; they involve the individual act of creating or observing and the communal act of sharing with others. The opportunity to discuss one's impressions intensifies the experience and serves as its own unique event. Whether this involves reliving moments from a favorite novel, comparing reflections on a new CD, commenting on a recent movie, or discussing the progress of one's own work, such conversations help people to explore the experience more deeply and to benefit from different perspectives. The frequency of these discussions is a key indicator of the importance people place on the arts activities they pursue.

We found that most Americans have discussions about their arts experiences, expanding the perimeters of these occasions and making them more social events. A full 90 percent of the people in our survey said that they had engaged in discussions of their own creative work during the past year; more than 80 percent had discussed a movie; approximately 75 percent had had a discussion about a book, poem, story, or musical performance; and more than 50 percent had talked about a play, art show, or work of art.

Many of our respondents had frequent discussions of this type. Two-thirds had talked often about their own creative work or a movie; approximately half had often discussed a book, poem, story, or musical performance; and a quarter to a fifth had often talked about a play, dramatic performance, art show, or work of art.

Talking with others about the arts makes possible a deeper level of engagement, reinforcing the effect of the initial event and bringing people together through the experience they have shared. These discussions are an integral part of our personal cultural histories.

Summing Up

The findings from this survey make clear the significance that Americans attribute to the arts—to the events they attend and to the activities they do on their own. They feel that they are important to their own lives and to the lives of their children. They report that these activities have deepened their understanding of others and enriched their experience in a variety of critical ways.

Our survey also suggests that arts participation plays a vital role in the nation’s social health. As our respondents often told us, the arts help them to build connections — between artist and audience, between people who participate in a cultural experience together, and between those who relive the experience later by talking it over with family and friends. Perhaps most importantly, bridges are built when, through the arts, we gain a new understanding of people whose lives or viewpoints are different from our own. In all these ways, arts participation has the capacity to strengthen our society, helping those who create art and those who participate in it to feel newly connected, to each other and to the world around them.

In the chapters that follow, we will examine how frequently Americans—both adults and children—participate in various arts activities. We will look at the barriers they encounter, their preferences in the art activities they do on their own, and the degree to which these patterns have changed over the past several years.

II What We Do — Adult Participation in Arts and Culture

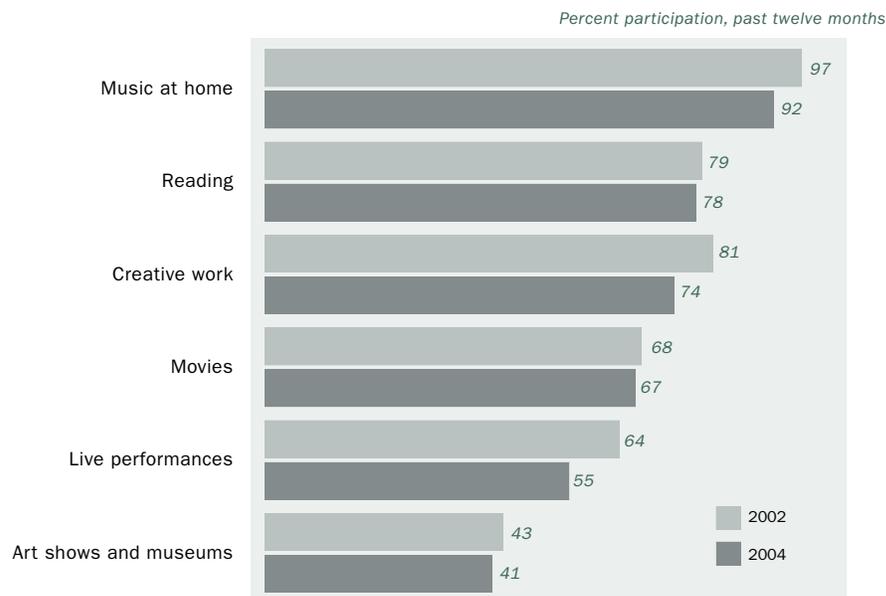
Participation Eroding

We have seen that Americans view engagement in arts and culture as a critical part of their lives. This has remained true over time, varying little across our surveys.

Yet people’s actual attendance at arts events and their participation in arts activities of their own has eroded somewhat since our last survey in 2002. Participation has declined slightly in each of the six activities we probed—listening to music, creative work, reading, movies, attending live performances, and going to art shows and museums.

As in 2002, our most recent survey has shown that people engage more frequently in arts activities that they do on their own — such as listening to music at home, reading, and doing creative work— than in those that involve going out or buying expensive tickets. Movies are the most common outside activity; people go to them considerably more often than they do to live performances, which cost more, or to art shows and museums, which can be less accessible.

2.1 Adult Participation in the Arts, 2002, 2004



Source: Institute for Innovation in Social Policy

Participation in the arts has remained substantial. More than 90 percent of the adults in our survey said that they had listened to music at home during the past year, three-fourths had read books for pleasure, and a similar percentage had done creative work. Fewer, but a still substantial number, had gone out to arts events. Roughly two-thirds went to a movie, more than 50 percent to a live performance, and slightly more than 40 percent to an art show or museum. Overall, arts activities are pursued by a significant sector of the American public.

Nevertheless, what is most striking about our findings is the fact that participation has dropped in all six categories since 2002. The greatest fall-off has occurred in live performances, where participation fell by 9 percentage points, and in creative work, which fell by 7 percent. There were smaller differences for reading, movies, and attending art shows and museums.

Non-Participation: Even more problematically, substantial numbers of people said that they had not participated in the arts at all during the past twelve months, never seeing a movie, never reading a book, never attending a live performance. While most of our respondents had done some activity along these lines, a number indicated that they had not attended a single arts event during the previous year.

–I haven't been to one in a long time.

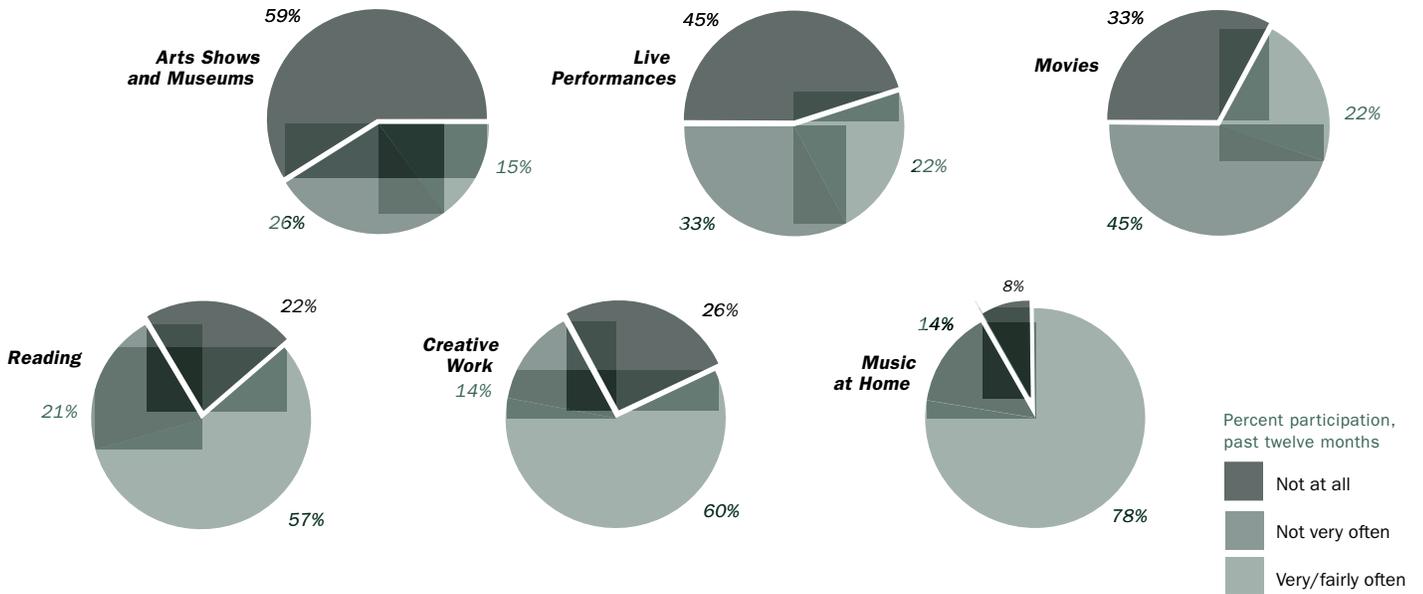
–I haven't gone anywhere, I haven't gone out.

–I have not seen movies, or a play, or a concert, or an art show.

Among the people in our survey, 59 percent had not been to an art show or museum, 44 percent had attended no live performances, and 33 percent had not been to a single movie.

There were also respondents, though fewer, who had done no arts activities on their own: 26 percent had done no creative work, 22 percent had read no books, and 8 percent had not listened to any music at home.

2.2 Non-Participation in the Arts – Adults

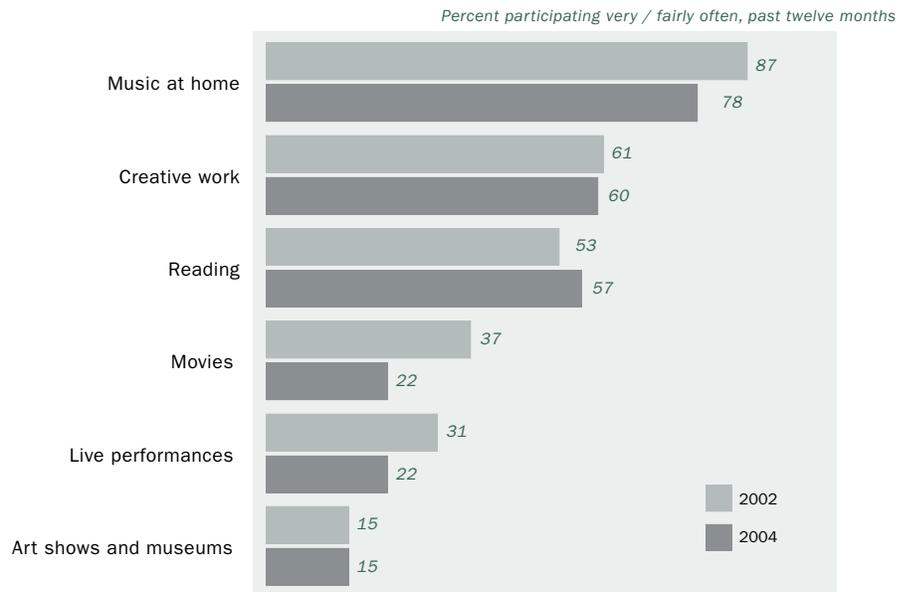


Source: Institute for Innovation in Social Policy

Frequent Participation: Between our first and second surveys, we also saw a decline in frequent participation—that is, the number of people who said that they participated very or fairly often. This fall-off in frequent participation occurred in several categories, including the movies, which were down by 15 percentage points, live performances down 9 percentage points; and listening to music, also down 9 percent. Frequent attendance at art shows remained low but stable at 15 percent, while only reading—probably the least expensive and most accessible activity—showed an increase in frequent participation.

The overall drop in participation since 2002 represents a troubling pattern. Given the respondents’ strong engagement with the arts, expressed both in answer to our specific questions and in their own words, it is a matter of considerable concern that their ability to participate appears to have declined.

2.3 Frequent Participation in the Arts, 2002, 2004 — Adults

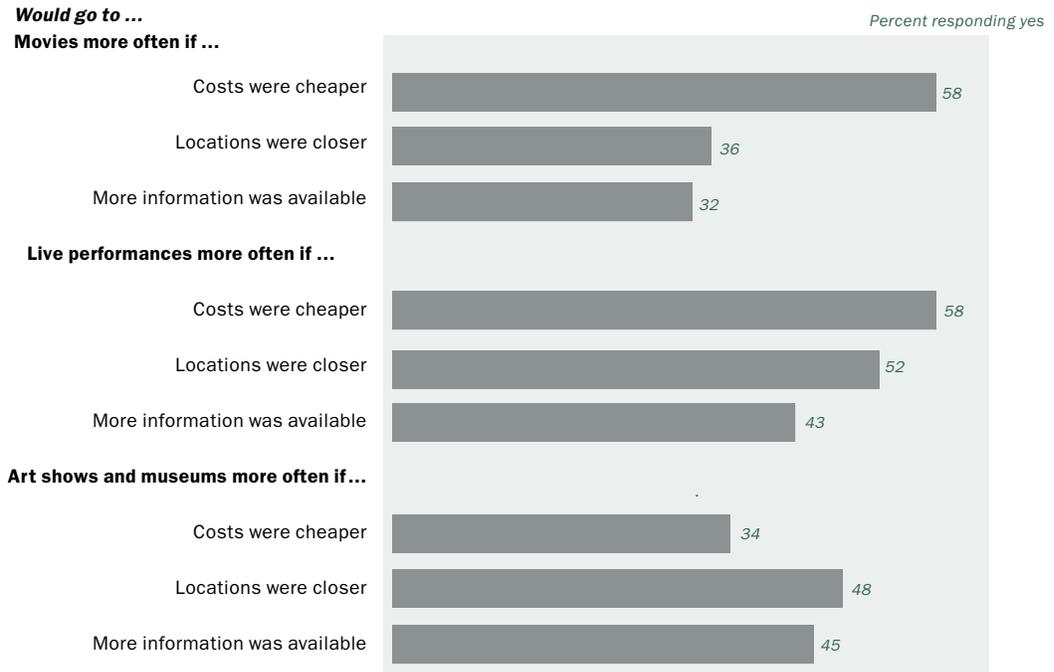


Barriers to Arts Attendance

Examining the barriers to arts attendance may help to explain the substantial number of non-participants identified in our survey, as well as the decline in frequent attendance. There are many problems that can make it more difficult for people to attend arts events.

We analyzed three barriers, in particular: the cost of events, their location, and the availability of information. The cost of attendance includes such expenditures as buying tickets, hiring a baby-sitter, traveling to an event, and parking. A second potential barrier is location, which includes the distance from one's home, concerns about safety, and the accessibility of a particular theater or concert hall. A third barrier is lack of information, including knowing what is playing, the time of events, the place, and the availability of directions. Our survey indicates that each of these barriers was a factor in reducing participation.

2.4 Barriers to Arts Attendance — Adults

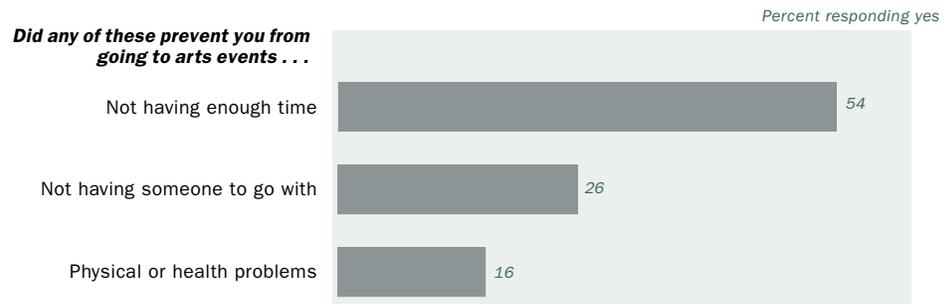


Source: Institute for Innovation in Social Policy

For attendance at both movies and live performances, cost was the most important deterrent. More than half of all respondents — 58 percent — said they would go more often if costs were cheaper. Secondary factors for both movies and live performances were location and lack of information. For attendance at art shows and museums, the most significant barrier was location, while lack of information ranked a close second. Cost was a less important issue here.

Other barriers to arts attendance are personal — not linked to the event, but to people’s individual circumstances. Three personal barriers we explored in our survey were: lack of time, lack of companionship, and poor health. We found that each of the three may make arts participation more difficult.

2.5 Personal Barriers to Arts Attendance — Adults



Source: Institute for Innovation in Social Policy

Time: Not surprisingly, problems with insufficient time were cited most frequently. In our over-worked society, it is often difficult to find extra hours in busy work days and crowded schedules. More than 50 percent of the people in our survey cited lack of time as an issue in limiting their arts attendance.

Companionship: A second concern, cited by a quarter of our respondents, was the lack of someone to go with. People’s comments about their arts attendance make clear that they enjoy going to arts events with others, and safety concerns may also make some people reluctant to go by themselves.

Physical or Health Problems: Physical and health problems were a deterrent for 16 percent of the people in our survey, the same percentage we found in 2002. This may include problems of access for people with disabilities, and possibly concerns about distance, if driving capacity is an issue. More general health-related difficulties may also interfere with people’s ability to go to arts events, particularly if they are held at night.

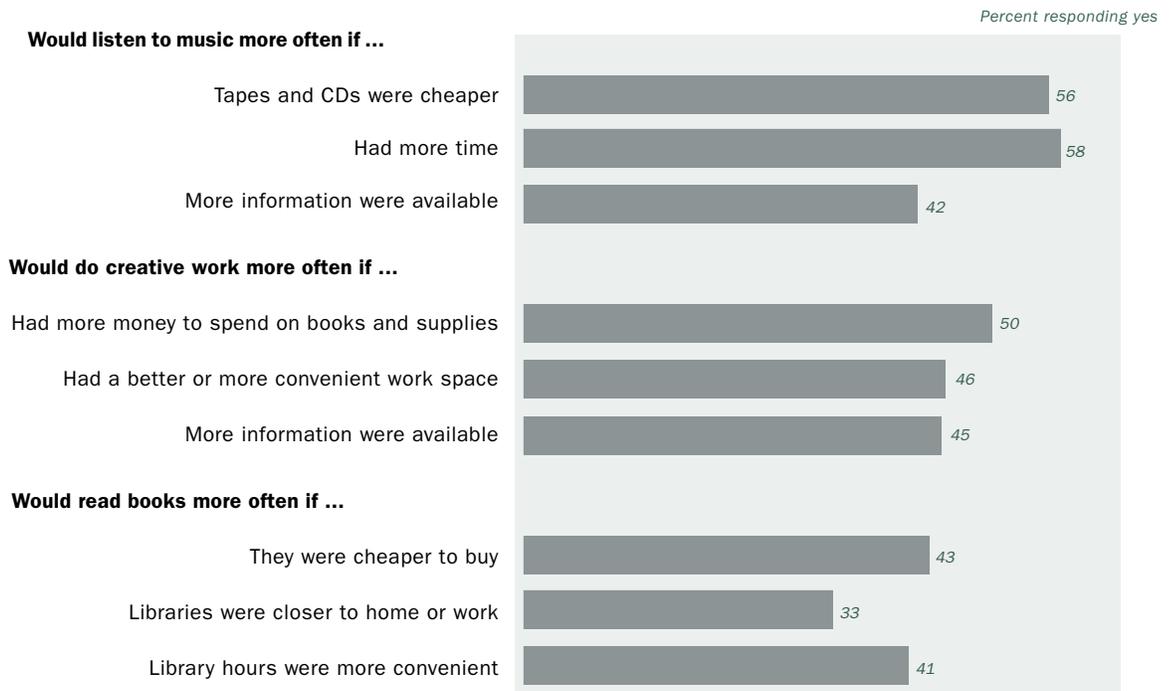
Barriers to Art of One’s Own

We found similar barriers to participation when we turned to arts activities that people do on their own, such as listening to music, doing creative work, and reading. Here, we looked at cost, location, time, and information.

In each of these activities—reading, music, and doing creative work—cost was identified as a key problem: 56 percent for music, 50 percent for creative work, and 43 percent for reading. Many respondents also mentioned location as an issue; 46 percent indicated that they would do more creative work if they had a better space to do it in, and 33 percent said that they would read more if libraries were closer to their home or workplace.

Time-pressures were cited as an obstacle to listening to music at home by 58 percent of the respondents. About 40 percent of the respondents also said they would do more reading if library hours were more convenient. Finally, both for music and creative work, more than 40 percent of the people in the survey indicated that their participation was limited by a lack of information.

2.6 Barriers to Art of One's Own — Adults



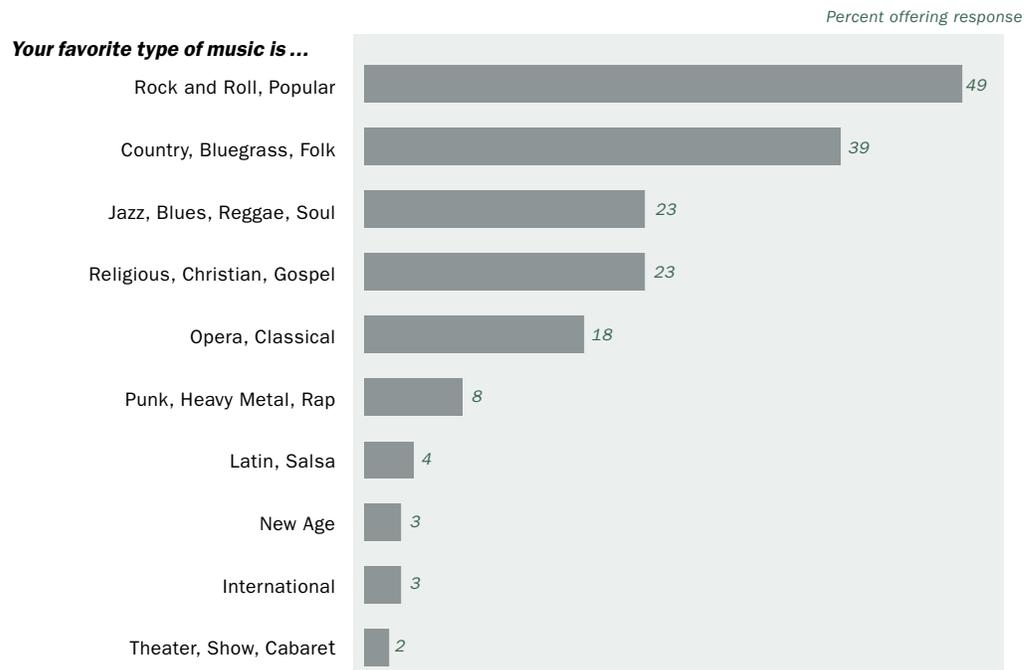
Source: Institute for Innovation in Social Policy

The various barriers to arts participation we examined serve to erode attendance at arts events and limit the ability of people to pursue creative projects of their own. It is important to consider, from a societal perspective, what efforts might be taken to make arts events more accessible, both financially and geographically. In addition, greater information and outreach for arts activities could enhance people’s ability to participate.

Our Preferences

When Americans participate in the arts, the range of activities they pursue is rich and varied. This year, we looked at the choices people make in the arts they pursue on their own—their preferences in music, creative work, and reading.

2.7 Musical Preferences — Adults



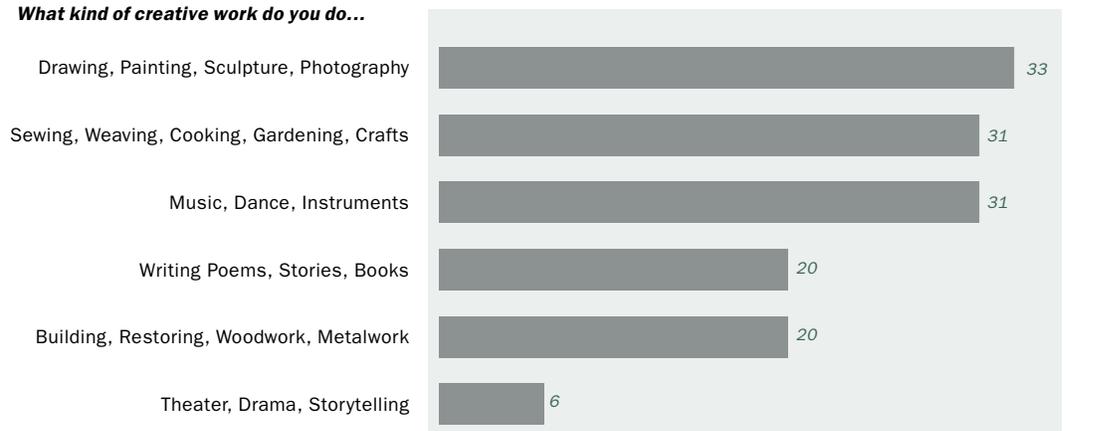
Note: Multiple choices permitted, adds up to more than 100 percent
Source: Institute for Innovation in Social Policy

Music: We found a broad range of musical choices, ranging from popular music to traditional to innovative. Popular music, including rock and roll, was the overwhelming first choice, selected by 49 percent of the people in the survey. The category of country, bluegrass, and folk music came next, at 39 percent. Jazz, blues, reggae, and soul, as a group, was selected by 23 percent of the survey population, and another 23 percent chose the category of religious, Christian, and gospel music. Eighteen percent of the respondents identified classical music, including opera, as their favorite. Each of the remaining musical categories was chosen by less than 10 percent.

Creative Work: Our respondents' descriptions of their creative work revealed a wide range of activities that they pursued both at home and in their communities. These included painting, sewing, weaving, gardening, crafts, musical performance, writing, woodwork, and theater. Americans engage frequently in this rich array of creative activities, and feel that they gain significantly from their participation.

2.8 Creative Work Preferences — Adults

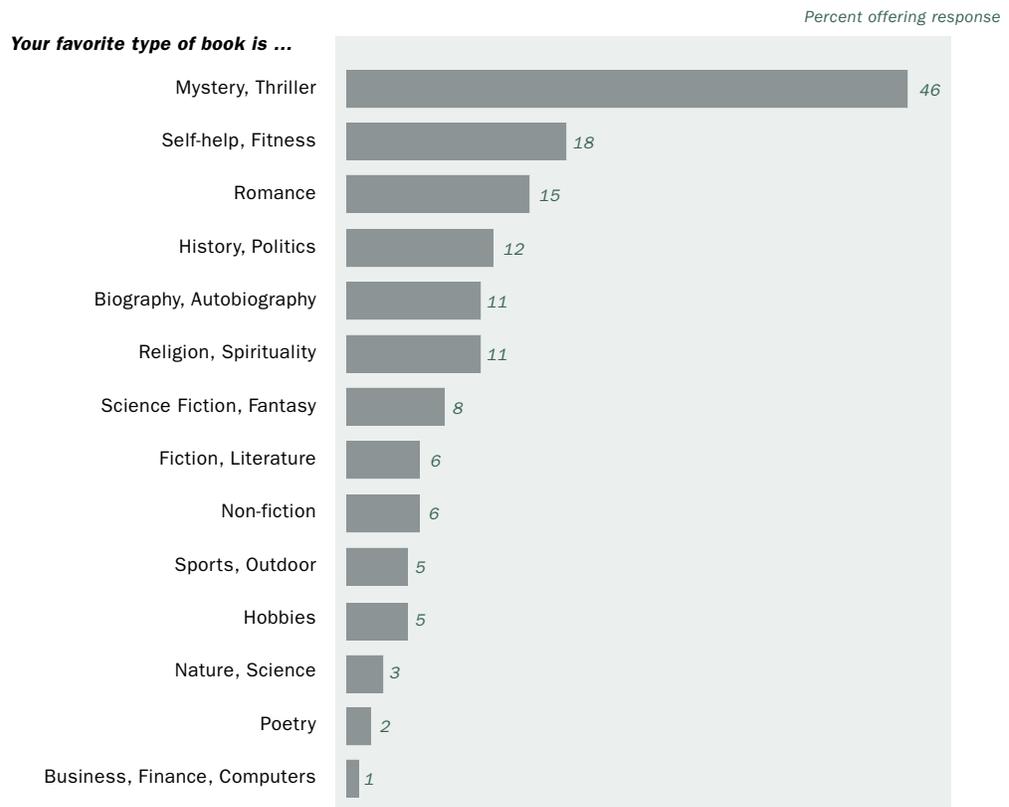
What kind of creative work do you do...



Note: Multiple choices permitted, adds up to more than 100 percent
Source: Institute for Innovation in Social Policy

Reading: Our respondents' reading preferences mirror the most popular books on the store shelves today. Mysteries and thrillers are the overwhelming first choice, followed by self-help and fitness, romance, history, and politics. Other favorite reading categories include biographies and autobiographies, religious and spiritual literature, science fiction and fantasy, general fiction, and general non-fiction. Smaller numbers of people report that their favorites are books on sports, hobbies, nature and science, and poetry.

2.9 Reading Preferences — Adults



Note: Multiple choices permitted, adds up to more than 100 percent
Source: Institute for Innovation in Social Policy

The tremendous variety shown in people's choices for reading, listening to music at home, and creative work reflect the range and richness of American culture. In pursuing these diverse interests, the participants enliven not only their own lives, but those of the society around them.

Summing Up

Americans participate in a wide range of artistic and cultural activities, reflecting the importance they attribute to these endeavors. Nevertheless, in all six categories of the arts that we examined in this survey, we found a decline in participation since 2002. This decline suggests the pressures that exist in our society today: rising costs, busy schedules, problems of access, and concerns about security.

Participation in the arts enhances the quality of our lives, as our respondents' own words clearly indicate. It is a matter of some considerable concern, therefore, that people are less able to engage in artistic activities now than they were just a few years ago.

III What We Do —

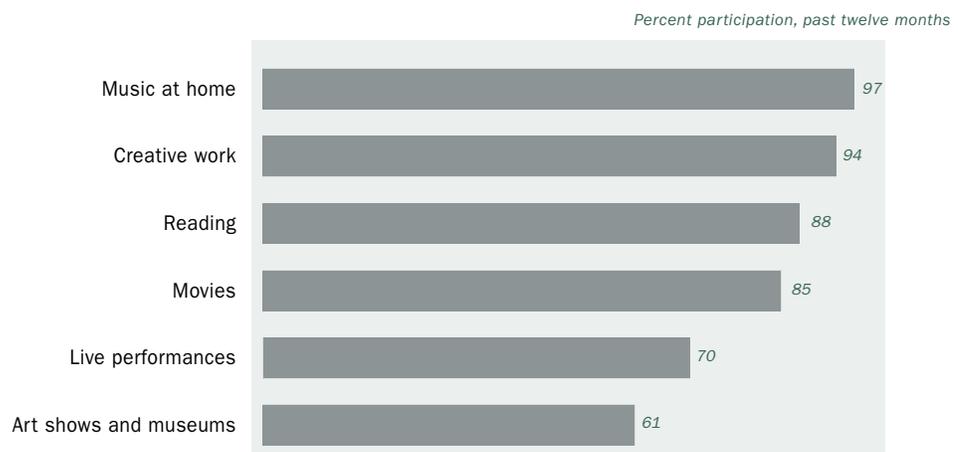
Children’s Participation in Arts and Culture

What Children Do

We have seen in Part I that Americans feel the arts are especially critical for their children. Our survey results make clear that parents have put this conviction into action. Most of our respondents’ children, aged 5-18, engaged in a wide variety of arts-related activities.

All of the activities we probed — listening to music at home, doing creative work, reading, going to movies, attending live performance, and viewing arts shows and museums — were pursued by the great majority of children. Virtually all children had listened to music at home during the previous year. Almost as many had done creative work on their own, and reading was close behind.

3.1 Children’s Participation in the Arts



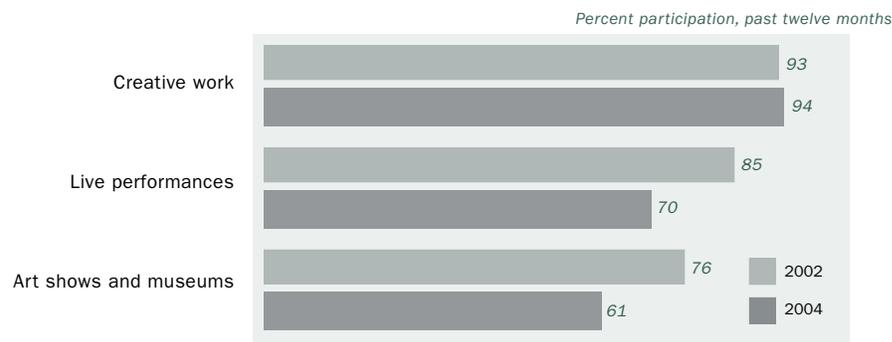
Source: Institute for Innovation in Social Policy

Slightly fewer, but still a substantial number of children, 85 percent, went to one or more movies during the course of the year, while almost three-fourths attended a live performance, and close to two-thirds went to an art show or museum.

These numbers represent a significant segment of the young population and are a testament to the efforts of parents and schools to engage children in arts events and activities. Nevertheless, as with adults, we have seen some erosion in children’s arts participation since our previous survey in 2002.

Of the three arts activities for children that we addressed in our previous survey—creative work, attending live performances, and going to art shows and museums— creative work has shown a slight increase since 2002, but attendance at live performances has declined by 15 percentage points, and going to art shows and museums declined by 15 percent. This is a troubling pattern, especially given parents’ belief that the arts are so important for their children.

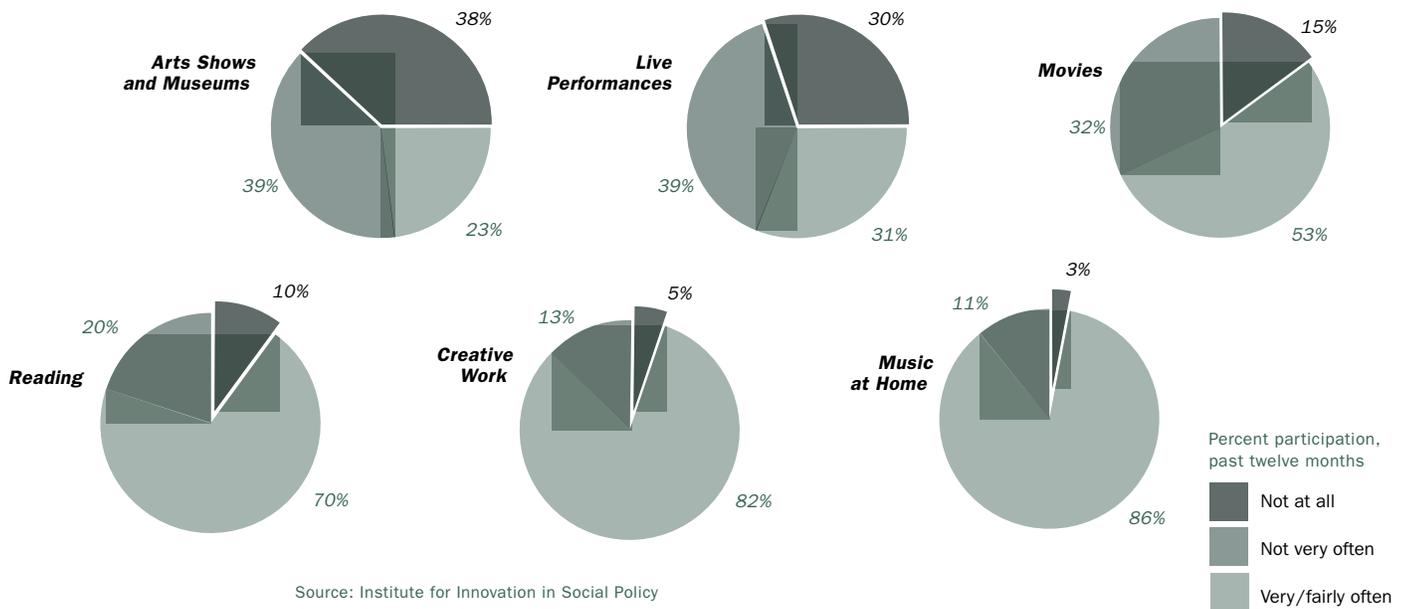
3.2 Children’s Participation in the Arts, 2002, 2004



We also found a fairly significant number of children who had not participated during the previous year in the six arts activities covered in our most recent survey. Thirty-eight percent visited no art shows and museums, 30 percent did not go to any live performances, and 15 percent saw no movies. Arts activities that children pursued on their own, such as reading, creative work and listening to music, fared much better, with non-participation rates of 10 percent or lower.

Overall, we found a substantial proportion of children who engaged in artistic activities. But the survey results highlight two areas for concern: a decline in participation for the arts activities we have tracked over time, and a sizable number of children who had not participated at all during the previous year.

3.3 Non-Participation in the Arts — Children



Source: Institute for Innovation in Social Policy

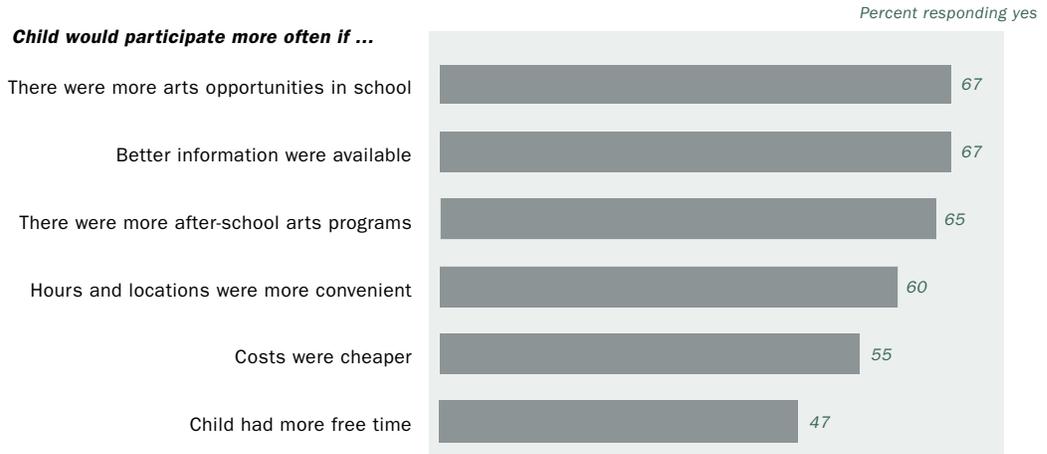
Barriers to Children’s Participation

The reasons why children may be unable to participate in arts activities are varied. We looked at several barriers, including the quality of opportunities in school, the availability of information, access to after-school programs, the hours and times of activities, the cost of participation, and the lack of free time.

Three of the most important barriers, according to parents, were the scarcity of arts opportunities in school, the lack of after-school arts programs, and the need for more information. These three barriers were cited by approximately two-thirds of all parents. Problems with hours and locations were mentioned by 60 percent. The cost of events was noted by more than 50 percent, and the lack of free time by more than 40 percent.

Monitoring barriers to arts participation is an important task, since many of them can be addressed or minimized. Possible approaches might include organizing and funding

3.4 Barriers to Participation in the Arts — Children



Source: Institute for Innovation in Social Policy

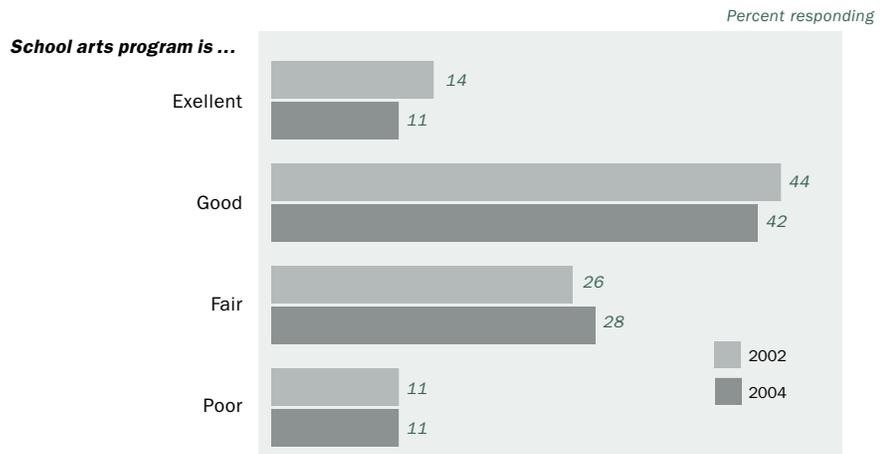
more school and after-school programs, increasing outreach and information about arts activities, making transportation available for trips to arts events, and reducing prices for children’s programs. These efforts could help to reverse the decline and hopefully expand children’s participation in a wide range of arts activities.

The Quality of School Arts Programs

Parents gave mixed assessments when asked about the quality of arts programs in their children’s schools. While they were generally positive, they have become slightly more negative since the last survey, with fewer families rating their children’s programs as excellent or good, and slightly more evaluating them as fair or poor.

Since 2002, the proportion of parents rating their children’s school art programs as “excellent” has declined from 14 percent to 11 percent, and the rating of “good” has dropped from 44 percent to 42 percent. Ratings of “fair” increased by 2 percentage points, while ratings of “poor” held steady. These are slight changes, but they represent markers that will need to be watched in the years ahead.

3.5 Rating School Arts Programs, 2002, 2004



Source: Institute for Innovation in Social Policy

Summing Up

Arts and culture programs for children create a foundation upon which to build skills, talents, and personal development. Early exposure to the arts can foster interests that enrich people’s entire lives, open career opportunities, encourage social connections, and strengthen the larger society.

Given the significance that parents assign to the arts, it is important that programs be maintained and advanced, and that children have a broad variety of opportunities to participate in as many ways as possible. The declines in attendance that we have identified, the significant levels of non-participation, as well as the slight fall in the ratings of school programs, all highlight the need to monitor these trends closely in the future.

IV Arts and Culture Across Income Lines

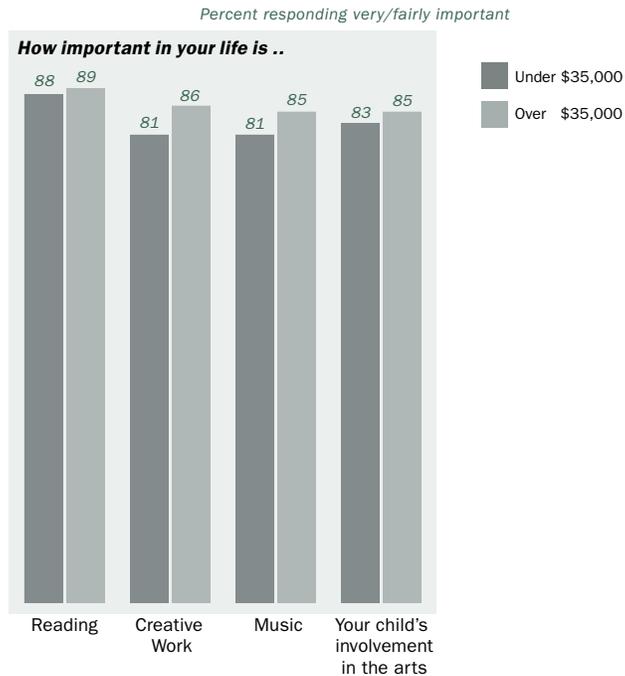
Arts and Culture Matter to Everyone

One of our most consistent findings — both in our current survey and in 2002 — is that while people at all income levels place an equally high value on the arts, those in lower income brackets are significantly less able to participate. This represents a troubling loss of opportunity for low-income Americans of all ages.

Whether our respondents' family incomes fall above or below \$35,000, they value reading, creative work, music, and their children's involvement in the arts. In both income groups, more than 80 percent describe these activities as important to their lives.

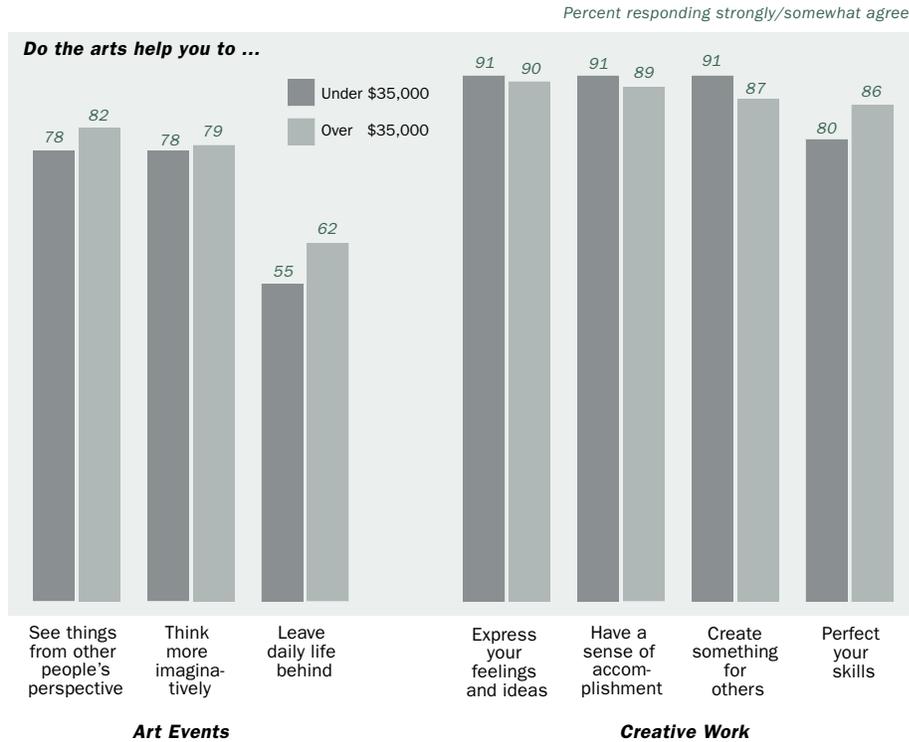
When we asked about the benefits of attending arts events, income-level again made little difference. Whether their incomes were above and below \$35,000, the people we

4.1 The Importance of the Arts — By Income



Source: Institute for Innovation in Social Policy

4.2 The Contribution of the Arts—By Income



Source: Institute for Innovation in Social Policy

surveyed agreed that going to arts events gave them a better understanding of others and enhanced their imaginations. Income differences did emerge, however, when people were asked whether arts participation helped them to leave their daily lives behind. Fewer of those with incomes under \$35,000 saw this as a potential contribution, probably because their lives involve more of a daily struggle.

The two groups also responded in very similar ways when they were asked about the benefits they felt they received from their creative work. Both higher and lower income respondents indicated that the arts helped them to express their feelings, gave them a sense of accomplishment, and enabled them to create things that others could enjoy. Those in the under-\$35,000 group put somewhat less emphasis on perfecting their skills, perhaps again because a lack of resources makes this opportunity less available to them.

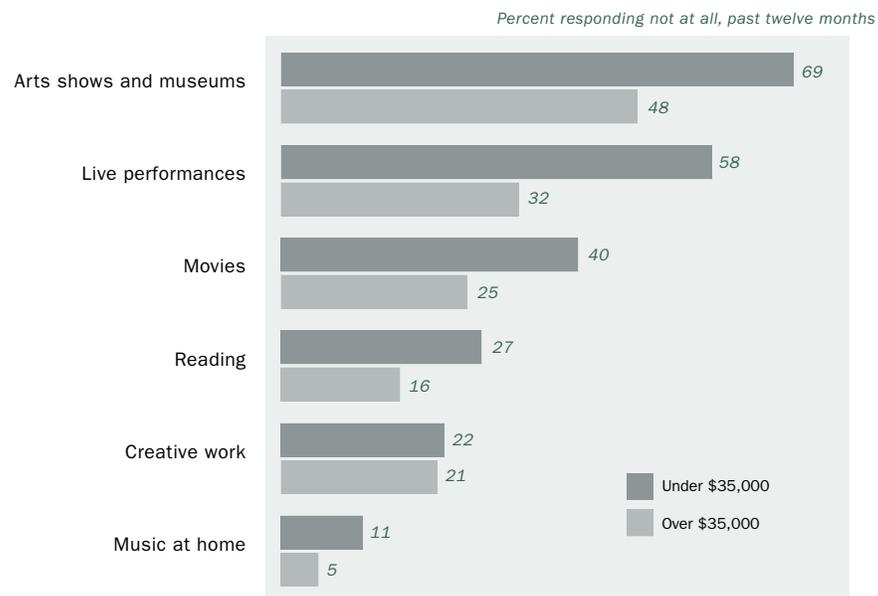
Despite minor variations, it is clear from our survey that the arts represent a rich and valued aspect of people’s lives, no matter what their income. Where income does make a difference is in people’s opportunity to engage in these activities.

Adult Participation and Non-Participation in the Arts—By Income

Participation in the arts, especially attendance at arts events, is strongly affected by family income. Looking at non-participation as the most telling indicator of exclusion, there were several sharp differences between those with incomes above and below \$35,000.

In nearly every arts activity, those with incomes below \$35,000 were less likely to have participated than those with incomes over \$35,000. The difference between income groups ranged from more than 20 percentage points for art shows, museums, and live performances to 15 percent for movies. There were smaller but consistent differences for art activities done on one’s own—reading, creative work, and music.

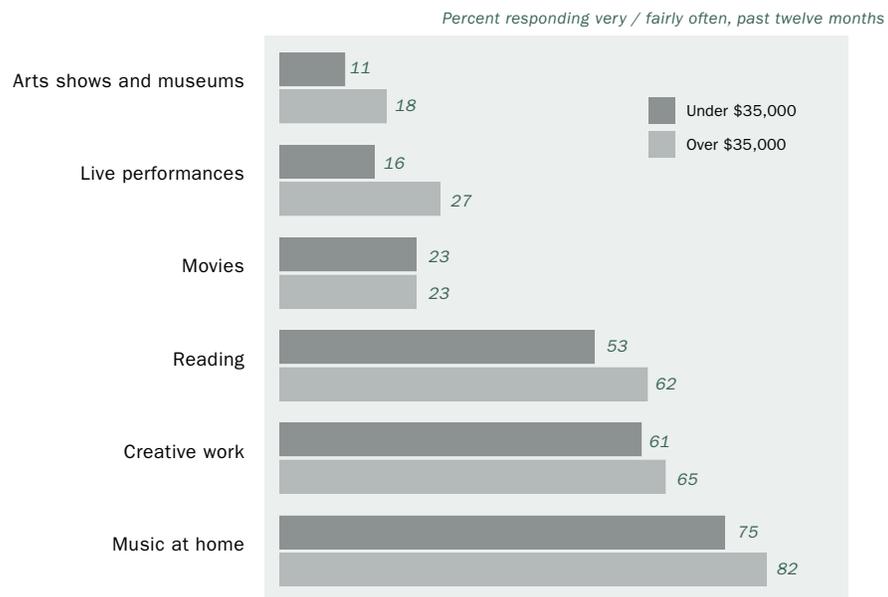
4.3 Non-Participation in the Arts — Adults by Income



Source: Institute for Innovation in Social Policy

There were similar differences among income groups in terms of who participated in the arts frequently (very or fairly often). In five of the six arts activities we looked at, we found that those making above \$35,000 had higher rates of frequent participation than those with incomes below \$35,000.

4.4 Frequent Participation in the Arts — Adults by Income



Source: Institute for Innovation in Social Policy

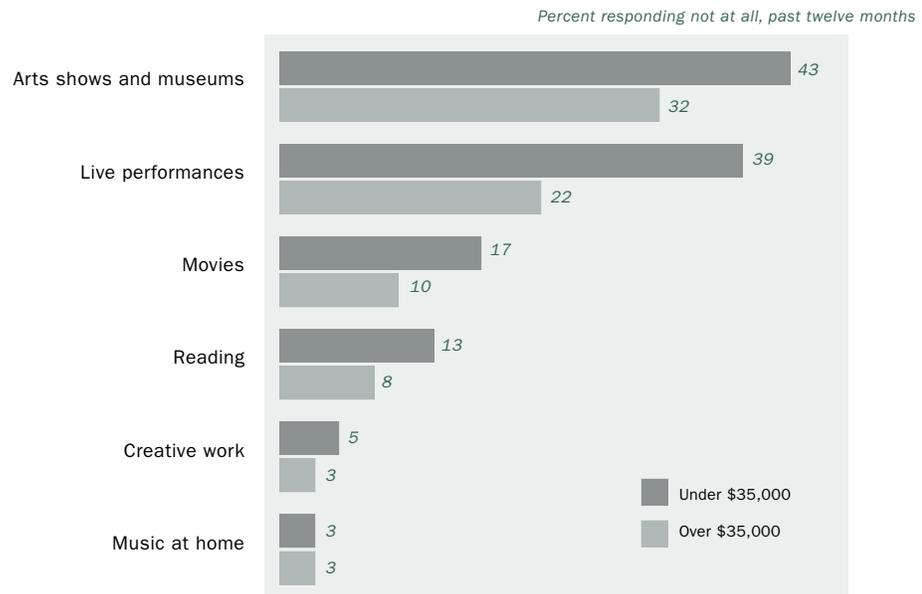
Differences in frequent participation were found for art shows and museums, live performances, reading, creative work, and listening to music. Movie attendance was the only activity where frequent participation was equally common in both income groups.

Given the strong value placed on the arts by all income groups, these contrasts in participation are troubling. They suggest the need for more efforts to increase the accessibility and affordability of arts events for lower-income Americans.

Children’s Participation and Non-Participation in the Arts — By Income

As with adults, children’s participation is strongly influenced by family income. Children from families with incomes under \$35,000 were less likely to have participated in the arts regularly during the past year, and more likely not to have participated at all.

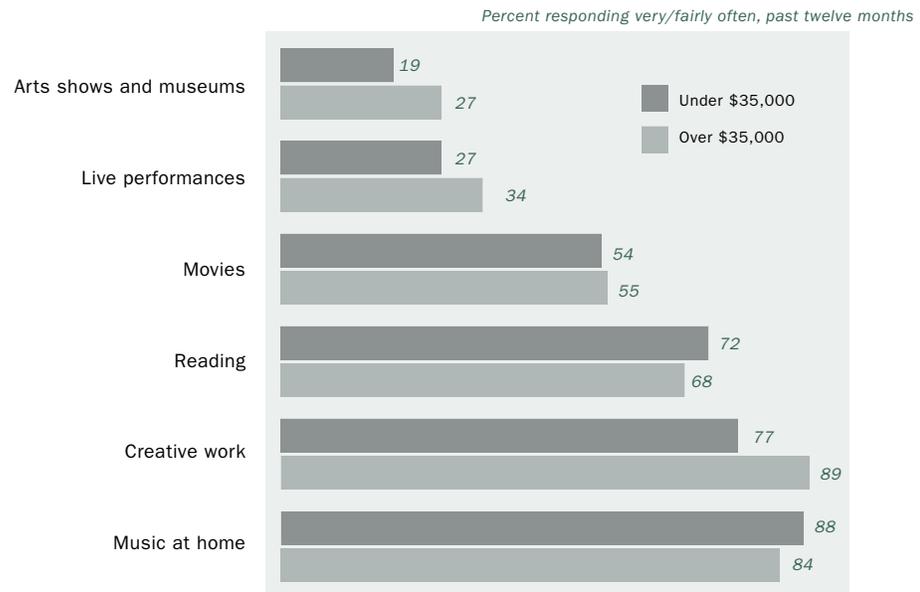
4.5 Non-Participation in the Arts — Children by Income



Source: Institute for Innovation in Social Policy

Levels of attendance at arts events outside the home showed the strongest differences between income groups. Children from families with incomes under \$35,000 showed substantially higher non-participation rates. There was a gap of 11 percentage points for art shows and museums, 17 percent for live performances, and 7 percent for movies. Reading and creative work showed smaller differences. Listening to music showed no difference at all; in this activity only 3 percent of the children in each income group were non-participants.

4.6 Frequent Participation in the Arts—Children by Income



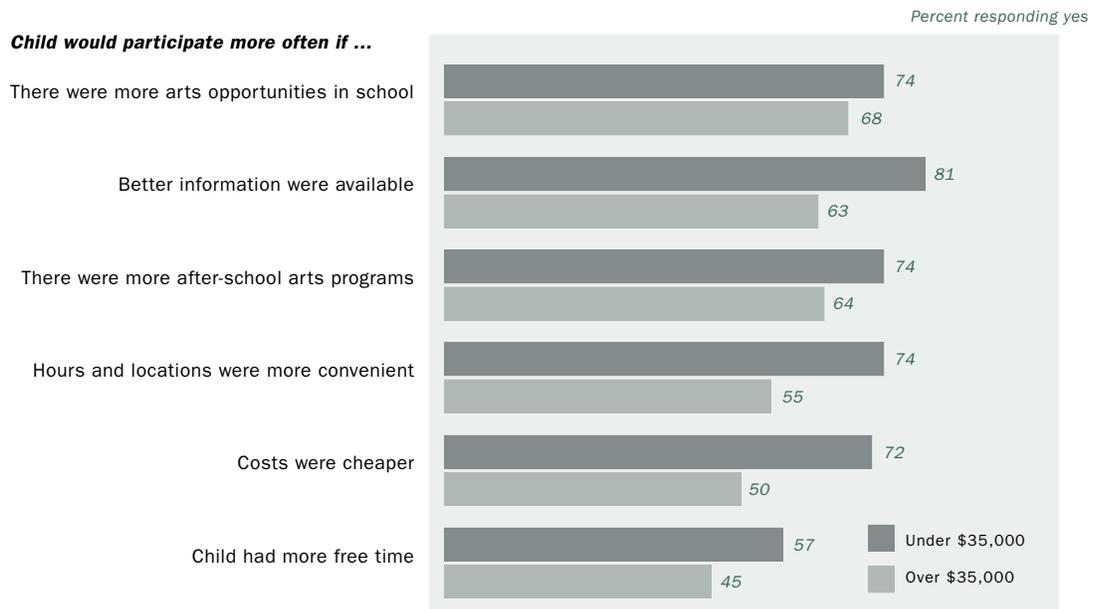
Source: Institute for Innovation in Social Policy

Frequent participation by children showed a slightly different pattern. Attendance at movies was similar between income groups, while children with family incomes under \$35,000 actually engaged more frequently in two of the less expensive activities: listening to music and reading books. But frequent attendance at arts shows, museums, and live performances remained much rarer for low income groups. Creative work was also done less frequently by lower income children.

Parents in both income groups reported barriers to their children's arts participation, but lower-income families noted problems much more often. These barriers were: the need for more arts opportunities during and after school, lack of information, problems with hours and locations, cost concerns, and time-pressures.

Differences between income groups were particularly strong for cost (a gap of 22 percentage points), hours and locations (19 percent), and access to information (18 percent). There were smaller differences for the lack of free time, and the need for more school and after-school programs.

4.7 Barriers to Participation in the Arts—Children By Income



Source: Institute for Innovation in Social Policy

Summing Up

The sharp differences in arts participation between income groups, as shown by our survey, are a matter of serious concern. The great importance that all respondents place on the arts, for themselves and for their children, makes this loss of opportunity particularly troublesome. It would benefit our society as a whole if these differences could be reduced, and if greater possibilities for arts participation were opened up to all members of our society.

Conclusion

Arts and Culture—Through Our Crises

This nation has been beset by many crises during the past several years, including war and hurricane, increasing poverty and declining health care, rising gas prices and shrinking incomes. Despite the urgency of these issues, it is clear that this is no time to weaken the arts infrastructure of our nation. Indeed, just the reverse. Just as the arts were a critical outlet for Americans during the troubled era of the 1930s, so too, we are urgently in need of the arts today—to educate, to interpret, to entertain, and to enhance our skills, talents, and imaginations.

Americans in our survey make abundantly clear the importance they place on arts and culture—for themselves, for their children, and for the larger society. Yet our findings also suggest that the opportunities to pursue these activities have declined slightly in recent years. It seems important to us, and to the Americans we interviewed across the country, that this emerging trend be reversed. The arts play too central a role in the nation's well-being for a trend such as this to be accepted or ignored.

The arts activities we examined—from crafts and projects in the home, to films, concerts, plays, art shows, museum exhibits, reading, and listening to music—constitute significant building blocks of American life, and they are deeply valued by the nation. These activities are pursued in a wide variety of ways, and reflect the cultural diversity of our people. Each art form produces a different experience and evokes a range of responses. As we move further into the 21st century, it is important that we not leave behind the institutions that have served us so well in the past. The vitality of our artistic and cultural life is a critical indicator of the social health of the nation.

List of Graphs

1.1	The Contribution of Arts Events	<i>Page 16</i>
1.2	The Importance of Art of One's Own	<i>18</i>
1.3	The Contribution of Creative Work	<i>19</i>
1.4	The Importance of Arts and Culture for Children	<i>21</i>
1.5	Discussing Arts and Culture	<i>22</i>
2.1	Adult Participation in the Arts, 2002, 2004	<i>27</i>
2.2	Non-Participation in the Arts—Adults	<i>29</i>
2.3	Frequent Participation in the Arts, 2002, 2004—Adults	<i>30</i>
2.4	Barriers to Arts Attendance—Adults	<i>31</i>
2.5	Personal Barriers to Arts Attendance—Adults	<i>32</i>
2.6	Barriers to Art of One's Own—Adults	<i>33</i>
2.7	Musical Preferences—Adults	<i>34</i>
2.8	Creative Work Preferences—Adults	<i>35</i>
2.9	Reading Preferences—Adults	<i>36</i>
3.1	Children's Participation in the Arts	<i>39</i>
3.2	Children's Participation in the Arts, 2002, 2004	<i>40</i>
3.3	Non-Participation in the Arts—Children	<i>41</i>
3.4	Barriers to Participation in the Arts—Children	<i>42</i>
3.5	Rating School Arts Programs, 2002, 2004	<i>43</i>
4.1	The Importance of the Arts—By Income	<i>45</i>
4.2	The Contribution of the Arts—By Income	<i>46</i>
4.3	Non-Participation in the Arts—Adults By Income	<i>47</i>
4.4	Frequent Participation in the Arts—Adults By Income	<i>48</i>
4.5	Non-Participation in the Arts—Children By Income	<i>49</i>
4.6	Frequent Participation in the Arts—Children By Income	<i>50</i>
4.7	Barriers to Participation in the Arts—Children By Income	<i>51</i>

The National Social Survey

Technical Note

The National Social Survey, developed by the Institute for Innovation in Social Policy, was conducted by Quinley Research and fielded in April 2004. The full survey had 1,601 respondents, with subsections having smaller samples. The survey on arts and culture had 801 respondents, and a margin of error of +/- 3.1 percent. Data were weighted by age, education, marital status, gender, race, ethnicity, and region to achieve a nationally representative sample.

Detailed Results of the National Social Survey

[Numbers represent percentages. Figures may not add up to 100 because of rounding.

[Groupings of response categories presented in the text may differ slightly because of rounding.]

I The Importance of Arts and Culture to Americans

Do the arts help you to...

See things from other people's perspective? Strongly agree 46; Somewhat agree 32; Somewhat disagree 10; Strongly disagree 8; Not sure 4.

Think more imaginatively? Strongly agree 43; Somewhat agree 32; Somewhat disagree 10; Strongly disagree 11; Not sure 4.

Leave your daily life behind? Strongly agree 28; Somewhat agree 29; Somewhat disagree 23; Strongly disagree 16; Not sure 4.

How important in your life is:

Reading? Very important 63; Fairly important 24; Not very important 9; Not important at all 4; Not sure 1.

Doing creative work? Very important 55; Fairly important 31; Not very important 10; Not important at all 3; Not sure <1.

Music? Very important 54; Fairly important 29; Not very important 13; Not important at all 4; Not sure <1.

Does creative work help you to...

Express your feelings or ideas? Strongly agree 66; Somewhat agree 23; Somewhat disagree 7; Strongly disagree 3; Not sure 1.

Have a sense of accomplishment? Strongly agree 62; Somewhat agree 26; Somewhat disagree 6; Strongly disagree 5; Not sure 1.

Create something others might enjoy? Strongly agree 64; Somewhat agree 23; Somewhat disagree 8; Strongly disagree 3; Not sure 1.

Perfect your skills? Strongly agree 47; Somewhat agree 35; Somewhat disagree 12; Strongly disagree 6; Not sure 1.

How important is it to you that your child be involved in the arts?

Very important 44; Fairly important 40; Not very important 13; Not important at all 1; Not sure 2.

How important to your child is:

Reading? Very important 58; Fairly important 23; Not very important 13; Not important at all 4; Not sure 2,
Doing creative work? Very important 51; Fairly important 33; Not very important 14; Not important at all
1; Not sure <1.

Listening to music? Very important 50; Fairly important 31; Not very important 15; Not important at all 4;
Not sure 1.

Do you sometimes wish you had had more chance to go to artistic events or live performances when you
were young?

Yes, very much 37; Yes, somewhat 29; Just a little 12; Not at all 21; Not sure 1.

Do you sometimes wish you had had more chance to do creative work when you were young?

Yes, very much 38; Yes, somewhat 25; Just a little 13; Not at all 23; Not sure 1.

During the past twelve months, approximately how often have you had a discussion with someone you
know about ...

Your own creative work? Very often 32; Fairly often 32; Not very often 26; Not at all 9; Not sure <1.

A movie? Very often 29; Fairly often 34; Not very often 18; Not at all 20; Not sure 0.

A book, a poem, or a story? Very often 27; Fairly often 25; Not very often 24; Not at all 23; Not sure <1.

A musical performance, live or recorded? Very often 19; Fairly often 26; Not very often 27; Not at all 28;
Not sure 0.

A play or other dramatic performance? Very often 8; Fairly often 17; Not very often 32; Not at all 43; Not
sure 0.

An art show or work of art? Very often 6; Fairly often 12; Not very often 32; Not at all 49; Not sure 0.

II What We Do—Adult Participation in Arts and Culture

Approximately how often during the past twelve months have you...

Listened to music at home? Very often 58; Fairly often 19; Not very often 14; Not at all 8; Not sure 0. *2002 survey:* Very often 68; Fairly often 18; Not very often 10; Not at all 3; Not sure 0.

Read any books just for pleasure? Very often 31; Fairly often 26; Not very often 21; Not at all 22; Not sure
<1. *2002 survey:* Very often 32; Fairly often 21; Not very often 25; Not at all 21; Not sure <1.

Done any creative work yourself? Very often 32; Fairly often 27; Not very often 14; Not at all 26; Not sure
<1. *2002 survey:* Very often 33; Fairly often 28; Not very often 21; Not at all 19; Not sure <1.

Been to the movies? Very often 7; Fairly often 14; Not very often 45; Not at all 33; Not sure <1. *2002 survey:* Very often 15; Fairly often 22; Not very often 32; Not at all 32; Not sure <1.

Gone to any live performances? Very often 7; Fairly often 15; Not very often 33; Not at all 45; Not sure 1.
2002 survey: Very often 9; Fairly often 22; Not very often 33; Not at all 36; Not sure 0.

Gone to any art shows or museums? Very often 4; Fairly often 11; Not very often 26; Not at all 59; Not sure
<1. *2002 survey:* Very often 3; Fairly often 12; Not very often 28; Not at all 57; Not sure <1.

Detailed Results of the National Social Survey

Would you go more often to the movies if:

Tickets/admissions were cheaper? Yes 58; No 39; Not sure 2.

Locations were closer to home or to work? Yes 36; No 62; Not sure 1.

You had more information? Yes 32; No 67; Not sure 1.

Would you go more often to live performances if:

Tickets/admissions were cheaper? Yes 58; No 40; Not sure 2.

Locations were closer to home or to work? Yes 52; No 46; Not sure 2.

You had more information? Yes 43; No 56; Not sure 2.

Would you go more often to art shows or museums if:

Tickets/admissions were cheaper? Yes 34; No 64; Not sure 2.

Locations were closer to home or to work? Yes 48; No 51; Not sure 1.

You had more information? Yes 45; No 54; Not sure 1.

Did any of the following prevent you from going to arts activities?

Not having enough time. Yes 54; No 45; Not sure 1.

Not having someone to go with. Yes 26; No 73; Not sure 1.

Physical or health problems. Yes 16; No 83; Not sure 1.

Would you listen to music more if...

Tapes and CDs were cheaper? Yes 56; No 42; Not sure 3.

You had more time? Yes 58; No 40; Not sure 2.

You had more information on what is available? Yes 42; No 56; Not sure 2.

Would you do more creative work if...

You had more money to spend on supplies or lessons? Yes 50; No 48; Not sure 2.

You had a better or more convenient space? Yes 46; No 53; Not sure 1.

You had more information about different kinds of creative work? Yes 45; No 53; Not sure 2.

Would you read books more often if...

They were cheaper to buy? Yes 43; No 54; Not sure 3.

There were more libraries closer to your home or work? Yes 33; No 65; Not sure 2.

Library hours were more convenient for you?. Yes 41; No 57; Not sure 2.

Musical Preferences: [Respondents could choose more than one category]

Rock and roll, popular music, etc. 49.

Country, bluegrass, folk music, etc. 39.

Jazz, blues, reggae, soul, etc. 23.

Religious, Christian, Gospel, etc. 23.

Opera, classical, etc. 18.

Punk, heavy metal, rap, etc. 8.

Latin music, salsa, etc. 4.

Detailed Results of the National Social Survey

New Age music, etc. 3.
International music, etc. 3.
Theater, show music, cabaret, etc. 2.

Types of creative work: [Respondents could choose more than one category]

Art—drawing, painting, sculpture, pottery, photography, etc. 33.
Sewing, weaving, cooking, gardening, handicrafts, etc. 31.
Music/Dance—musical instrument, music writing, choir, chorus, band, orchestra, dance, etc. 31.
Writing—poems, stories, books, etc. 20.
Building, restoring, woodwork, metalwork, building/restoring furniture, etc. 20.
Theater/Dramatic performances, etc. 6.

Reading preferences: [Respondents could choose more than one category]

Mysteries and thrillers. 46.
Self-help, fitness, health – physical and mental. 18.
Romance. 15.
History, politics. 12.
Biography, autobiography, memoirs. 11.
Religion and spirituality. 11.
Science fiction and fantasy. 8.
Fiction—literature, novels, plays, in general. 6.
Non-fiction, in general. 6.
Sports, outdoor recreation—hunting, fishing, etc. 5.
Hobbies—cooking, gardening, crafts, etc. 5.
Nature, science, technology. 3.
Poetry. 2.
Business, finance, computers. 1.

III What We Do—Children’s Participation in Arts and Culture

Approximately how often during the past twelve months did your child...

Listen to music at home? Very often 63; Fairly often 23; Not very often 11; Not at all 3; Not sure <1.

Do creative work of his/her own? Very often 50; Fairly often 31; Not very often 13; Not at all 5; Not sure 1.

2002 survey: Very often 51; Fairly often 29; Not very often 13; Not at all 6; Not sure 1.

Read a book just for pleasure? Very often 40; Fairly often 29; Not very often 19; Not at all 10; Not sure 2.

Go to the movies? Very often 11; Fairly often 41; Not very often 32; Not at all 14; Not sure 1.

Go to any live performances? Very often 6; Fairly often 25; Not very often 39; Not at all 29; Not sure <1.

2002 survey: Very often 18; Fairly often 35; Not very often 32; Not at all 15; Not sure <1.

Go to any art shows or museums? Very often 3; Fairly often 19; Not very often 39; Not at all 37; Not sure 1.

2002 survey: Very often 12; Fairly often 28; Not very often 36; Not at all 24; Not sure 1.

Detailed Results of the National Social Survey

Would your child be more involved in the arts if...

There were more opportunities to study and practice the arts in school? Yes 67; No 29; Not sure 3.

There was better information about what was available? Yes 67; No 29; Not sure 3.

There were more after-school arts programs? Yes 65; No 31; 4.

Hour and locations were more convenient? Yes 60; No 36; Not sure 4.

Costs were cheaper? Yes 55; No 43; Not sure 2.

She/he had more free time? Yes 47; No 49; Not sure 4.

How would you rate the arts program in your child's school? Excellent 11; Good 42; Fair 28; Poor 11; Not sure 8. 2002 survey: Excellent 14; Good 44; Fair 26; Poor 11; Not sure 5.

IV Arts and Culture Across Income Lines

[Answers are, in order: <\$35,000; \$35,000 to < \$50,000; \$50,000 to <\$75,000; \$75,000 and over.]

How important in your life is:

Reading? Very important 63,65,55,69; Fairly important 25,24,30,21; Not very important 6,7,9,7; Not important at all 4,3,5,3; Not sure 1,0,0,0.

Doing creative work? Very important 59,45,55,61; Fairly important 30,35,33,28; Not very important 9,14,10,7; Not important at all 1,6,2,3; Not sure 1,0,0,1.

Music? Very important 54,47,55,54; Fairly important 27,33,30,35; Not very important 14,15,13,11; Not important at all 5,4,2,1; Not sure <1,1,0,0.

How important is it to you that your child be involved in the arts? Very important 48,43,48,41; Fairly important 35,44,41,39; Not very important 14,11,8,21; Not important at all 2,1,0,0; Not sure 1,0,3,0.

Does attending arts events help you to...

See things from other people's perspective? Strongly agree 48,43,50,55; Somewhat agree 30,37,29,32; Somewhat disagree 10,12,11,6; Strongly disagree 7,6,6,6; Not sure 5,2,4,1.

Think more imaginatively? Strongly agree 41,38,51,56; Somewhat agree 37,33,27,32; Somewhat disagree 8,17,4,5; Strongly disagree 9,10,13,6; Not sure 5,2,5,1.

Leave your daily life behind? Strongly agree 25,24,31,37; Somewhat agree 30,27,38,30; Somewhat disagree 19,27,18,22; Strongly disagree 21,19,7,11; Not sure 5,4,6,1.

Does doing creative work help you to...

Express your feelings or ideas? Strongly agree 66,55,77,76; Somewhat agree 25,29,15,18; Somewhat disagree 5,12,5,5; Strongly disagree 3,4,3,1; Not sure 1,0,0,0.

Have a sense of accomplishment? Strongly agree 63,51,67,71; Somewhat agree 28,28,25,25; Somewhat disagree 5,12,5,5; Strongly disagree 6,10,3,1; Not sure <1,1,0,0.

Create something others might enjoy? Strongly agree 69,51,70,68; Somewhat agree 22,27,20,24; Somewhat disagree 6,19,4,4; Strongly disagree 3,4,5,2; Not sure <1,0,1,2.

Detailed Results of the National Social Survey

Perfect your skills? Strongly agree 44,44,52,49; Somewhat agree 36,36,32,44; Somewhat disagree 14,15,8,5; Strongly disagree 4,5,8,3; Not sure 1,0,0,0.

Approximately how often during the past twelve months have you . . .

Gone to any art shows or museums? Very often 4,4,3,6; Fairly often 7,8,18,17; Not very often 20,31,33,36; Not at all 69,57,47,40; Not sure <1,0,0,0.

Gone to any live performances? Very often 4,5,14,6; Fairly often 12,14,23,21; Not very often 25,40,37,48; Not at all 58,41,27,25; Not sure 1,0,0,0.

Been to the movies? Very often 5,7,6,11; Fairly often 17,14,22,11; Not very often 37,40,51,65; Not at all 40,40,21,13; Not sure <1,0,0,1.

Read any books just for pleasure? Very often 34,43,36,29; Fairly often 19,29,25,36; Not very often 19,23,22,22; Not at all 27,17,17,13; Not sure <1,0,0,0.

Done any creative work yourself? Very often 35,30,37,33; Fairly often 27,32,29,35; Not very often 17,18,12,13; Not at all 22,21,22,19; Not sure 0,0,0,0.

Listened to music at home? Very often 58,63,62,59; Fairly often 16,15,20,28; Not very often 14,13,15,11; Not at all 11,10,2,2; Not sure 0,0,0,0.

Approximately how often during the past twelve months did your child . . .

Go to any art shows or museums? Very often 3,4,0,7; Fairly often 16,26,25,17; Not very often 38,31,47,44; Not at all 43,38,27,31; Not sure 0,0,0,1.

Go to any live performances? Very often 7,5,6,7; Fairly often 20,37,23,25; Not very often 34,38,47,46; Not at all 39,20,24,22; Not sure 0,0,0,0.

Go to the movies? Very often 13,10,9,17; Fairly often 42,44,38,46; Not very often 29,37,44,25; Not at all 17,9,9,12; Not sure 0,0,0,<1.

Read a book just for pleasure? Very often 43,36,41,48; Fairly often 29,25,27,26; Not very often 16,30,20,18; Not at all 13,9,6,8; Not sure 0,0,6,0.

Do creative work of his/her own? Very often 45,54,63,53; Fairly often 31,29,28,30; Not very often 18,13,7,13; Not at all 5,2,2,4; Not sure 0,2,0,0.

Listen to music at home? Very often 68,59,53,72; Fairly often 21,27,28,14; Not very often 9,12,15,11; Not at all 3,1,4,2; Not sure 0,0,0,0.

Would your child be more involved in the arts if . . .

There were more opportunities to study and practice the arts in school? Yes 74,67,72,67; No 26,29,26,32; Not sure 0,4,2,1.

There was better information about what was available? Yes 81,64,66,61; No 16,34,31,38; Not sure 3,3,3,1.

There were more after-school arts programs? Yes 74,62,72,58; No 25,37,27,35; Not sure 1,1,1,7.

Hour and locations were more convenient? Yes 74,62,60,43; No 21,38,38,53; Not sure 4,0,2,4.

Costs were cheaper? Yes 72,54,56,37; No 26,44,40,62; Not sure 2,2,4,0.

She/he had more free time.? Yes 57,42,46,47; No 38,54,49,51; Not sure 5,4,4,3.

The Institute for Innovation in Social Policy

About the Institute

The Institute for Innovation in Social Policy devotes its full capacity to the analysis and publication of social indicators. Established in 1986, the Institute has worked on social indicators at the international, national, state, and community levels as a way to improve the reporting and understanding of social conditions. The Institute's work has had significant impact on public policy, public education, and the academic community.

Since its inception, the Institute has released more than thirty social indicator reports, and two working papers. The Institute staff also collaborated on a book, entitled *The Social Health of the Nation*, published by Oxford University Press, as well as numerous articles in journals and other publications. In addition, over the past decade the Institute has conducted eight national conferences on social health and social indicators.

Selected Publications by the Institute Staff

Social Health in America: A Social Report
(Armonk, New York, M.E. Sharpe Publishers,
2006) (forthcoming).

The Social Health of the States, 2006
(forthcoming).

The Social State of Connecticut, 2005
(forthcoming).

The Social State of Connecticut, 2004 (2004).

Marque-Luisa Miringoff, Marc Miringoff,
and Sandra Opdycke, *The Social Report 2003:
Assessing the Progress of America by Monitoring
the Well-Being of its People* (2003).

Marque-Luisa Miringoff, William Hoynes, Sandra
Opdycke, Marc Miringoff, *Arts, Culture and the
Social Health of the Nation* (2003).

*The Index of Social Health 2003: Monitoring the
Social Well-Being of the Nation* (2003).

Sandra Opdycke, Marc Miringoff, Marque-Luisa
Miringoff, *The Social Health of the States 2003*
(2003).

The Social State of Connecticut, 2003 (2003).

Marc Miringoff, Marque-Luisa Miringoff, and
Sandra Opdycke, "How America Has Changed:
Key Findings from the National Social Survey
- America's Income Problems are Worsening"
(2002)

Sandra Opdycke, "The Community Indicators
Movement and Social Reporting," *Indicators: The
Journal of Social Health*, vol. 1, no. 4 (Fall 2002).

Marc Miringoff, Marque-Luisa Miringoff, and
Sandra Opdycke, "The Inequality of the States'
Social Health," *Indicators: The Journal of Social
Health*, vol. 1, no. 3 (Summer 2002).

The Social State of Connecticut, 2002 (2002).

Publications

- Marque-Luisa Miringoff, Marc Miringoff, and Sandra Opdycke, "A Social Report on America's Well-Being," *Indicators: The Journal of Social Health*, vol. 1, no. 1 (Winter 2001-2002).
- Marque-Luisa Miringoff, "The Social Health of the Nation: What's the Score?" *Vassar Alumni Quarterly* (December 2001).
- Marc Miringoff, Marque-Luisa Miringoff, and Sandra Opdycke, *The Social Health of the States* (2001).
- Marque-Luisa Miringoff, Marc Miringoff, and Sandra Opdycke, *The Social Report: Assessing the Progress of America by Monitoring the Well-Being of its People* (2001).
- The Social State of Connecticut, 2001* (Fall 2001).
- Marque-Luisa Miringoff, Sandra Opdycke, and Marc Miringoff, *Profile of Participation in Arts and Culture in New York City* (2001).
- Marc Miringoff, "Stocks Up! Inflation Down! Okay. But How Are We Really Doing? Most Developed Countries Have Broad Measures That Tell What Real Life is Actually Like. Why Not Us?" *Spirituality and Health* (Winter 2000).
- Marc Miringoff, "Knowing About Each Other: A Basis for Community," *Community: A Journal of Community Building for Community Leaders*, vol. 3, no. 2 (Fall/Winter 2000).
- The Social State of Connecticut, 2000* (Fall 2000).
- Marc Miringoff, Marque-Luisa Miringoff, and contributing author Sandra Opdycke, *The Social Health of the Nation: How America is Really Doing* (New York: Oxford University Press, 1999).
- The Index of Social Health 1999: Monitoring the Social Well-Being of the Nation, Special Focus:*
- The Social Health of the Poor in the Clinton Years: 1993-1997* (Fall 1999).
- The Social State of Connecticut, 1999* (Fall 1999).
- Sandra Opdycke, "Social Reporting in the United States — The Role of Media and Government: A Working Paper" (1998).
- Sandra Opdycke, "The Community Indicator Movement and Social Reporting: A Working Paper" (1998).
- The Index of Social Health 1998: Monitoring the Social Well-Being of the Nation, Special Focus: Long Term Trends in the Poverty of the Elderly* (Fall 1998).
- The Social State of Connecticut, 1998* (Fall 1998).
- Marc Miringoff and Marque-Luisa Miringoff, "Context and Connection in Social Indicators: Enhancing What We Measure and Monitor," in *Indicators of Children's Well-Being*, ed. by Robert Hauser, Brett V. Brown, and William R. Prosser (New York: Russell Sage Foundation, 1997).
- The Index of Social Health 1997: Monitoring the Social Well-Being of the Nation, Special Focus: Long Term Trends in Wages and Health Insurance Coverage* (Fall 1997).
- The Social State of Connecticut, 1997* (Fall 1997).
- Marc Miringoff, Marque-Luisa Miringoff, and Sandra Opdycke, "Monitoring the Nation's Social Performance: The Index of Social Health," in *Children, Families, and Government: Preparing for the Twenty-First Century*, ed. by Edward Zigler, Sharon Lynn Kagan, and Nancy W. Hall (New York: Cambridge University Press, 1996).
- Marque-Luisa Miringoff, Marc Miringoff, and Sandra Opdycke, "The Growing Gap Between

Publications

Standard Economic Indicators and the Nation's Social Health," *Challenge* (July-August 1996) 17-22.

The Index of Social Health 1996: Monitoring the Social Well-Being of the 1996, Special Focus: Comparing Economic Growth and Social Health (Fall 1996).

The Social State of Connecticut, 1996 (Fall 1996).

Marc Miringoff and Marque-Luisa Miringoff, "America's Social Health: The Nation's Need to Know," *Challenge* (Fall 1995) 19-24.

Marc Miringoff, "Toward a National Standard of Social Health: The Need for Progress in Social Indicators," *American Journal of Orthopsychiatry*, vol. 65, no. 4 (October 1995) 462-67.

The Index of Social Health 1995: Monitoring the Social Well-Being of the Nation, Special Focus: Comparing Social Health and Economic Growth (Fall 1995).

The Social State of Connecticut, 1995 (Fall 1995).

The Index of Social Health 1994: Monitoring the Social Well-Being of the Nation, Special Focus: Children and the Aging in Poverty (Fall 1994).

The Social State of Connecticut (Fall 1994).

The Social Health of the Children of Europe, prepared for UNICEF (Fall 1993).

The Index of Social Health 1993: Monitoring the Social Well-Being of the Nation, Special Focus: How America Views its Social Well-Being (Fall 1993).

The Index of Social Health 1992: Monitoring the Social Well-Being of the Nation, Special Focus: The Social Health of America's Children (Fall 1992).

Sandra Opdycke, *Turning the Light on Social Problems: A Brief History of Social Reporting in the United States* (Spring 1991).

The Need to Know: Report on the Invitational Conference on Social Reporting (Spring 1991).

The Index of Social Health 1991: Monitoring the Social Well-Being of the Nation, Special Focus: The Social Health of America's Cities (Fall 1991).

Bangor Daily News/Fordham Institute, "Index of Maine's Social Health: People, Poverty, and Progress: A Mirror of Maine's Social Health," 12 page Special Supplement, supported by Eastern Maine Medical Center, St. Joseph's Hospital, Bangor Savings Bank, Bangor Hydro-Electric Co., *Bangor Daily News* (December 22-23, 1990)

Marc Miringoff, "Monitoring the Social Well-Being of the Nation," *Public Welfare* (Fall 1990).

The Index of Social Health 1990: Measuring the Social Well-Being of the Nation, Special Focus: The Social Health of Women (Fall 1990).

Measuring the Social Well-Being of New York City, Special Focus: The Children of New York (Spring 1990).

The Index of Social Health 1989: Measuring the Social Well-Being of the Nation, Special Focus: The Social Health of America's Children and Youth (Fall 1989).

The Index of Social Health 1988: Measuring the Social Well-Being of the Nation, Special Focus: America's Social Health under Nixon-Ford, Carter and Reagan (Fall 1988).

The Index of Social Health 1987: Measuring the Social Well-Being of the Nation (Fall 1987).

