

**Immigrants, Arts Participation, and the Shifting Cultural Landscape in the US:  
An Empirical Analysis**

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(working paper)

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# Immigrants, Arts Participation, and the Shifting Cultural Landscape in the US: An Empirical Analysis

**WORKING PAPER**

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## Abstract

The population of the United States is undergoing historic demographic shifts. Between 2040 and 2050 the US will become a “minority-majority” nation, net immigration will become the primary driver of population growth, and first- and second-generation immigrants will constitute a record-breaking share of the nation’s population. Although substantial study and consideration for policy-making has been devoted to the economic, political, and social facets of immigration and immigrants’ experience, relatively little research, especially quantitative study, has focused on the cultural, artistic, and “expressive lives” of immigrants (Ivey, 2008). The purpose of this study is to help address this gap.

This study examines differences in US residents’ participation in art by nativity, and it examines heterogeneity among immigrant groups in their arts participation using data from the National Endowment for the Arts’ Survey of Public Participation in the Arts (SPPA), spanning the decade from 2002 to 2012. Specifically, this study applies comparison of means, significance testing, and logistic regression modeling to the SPPA data.

A key finding is that first-generation immigrants reported dramatically lower levels of participation across almost all 2012 SPPA indicators, as well as across almost all measures of arts attendance and reading, over the decade from 2002 to 2012. This disparity prompts questions about immigrants’ capacity to engage civically, build social capital, and process their own experiences, all of which are aspects of arts and cultural participation that have been identified as particular benefits for immigrant populations. Another key finding is that second-generation immigrants, overall, reported higher rates of arts participation than did first-generation immigrants. For some activities, second-generation immigrants reported even higher levels of participation than did other US-born individuals (third+ generation immigrants). Overall, the data show that being an immigrant or the child of an immigrant does hold separate predictive power from other demographic characteristics for specific kinds of arts and cultural participation.

As the United States approaches the situation of having a record-breaking share of its population comprised of first- and second-generation immigrants, this study provides an important baseline for understanding the arts and cultural participation of immigrants and their children, in the context of the US’s shifting cultural landscape. In particular, it raises questions about *future* second-generation immigrants and their interest in and ability to access the means of participating in artistic activities and forms of expression.

## Executive Summary

The United States is undergoing historic demographic shifts. Between 2040 and 2050, the US population will become a “minority-majority” nation, meaning that, for the first-time in the history of the nation, people who identify as Hispanic or non-White will comprise the majority share of the population, and non-Hispanic Whites will comprise the minority share. In the same time horizon, the US Census Bureau projects that net immigration will become the primary driver of population growth, and those first- and second-generation immigrants will constitute a record-breaking share of the US population. These dramatic and historic demographic shifts present an important opportunity to investigate new trends and propose responsive policy action.

Although substantial study and consideration for policy-making has been devoted to the economic, political, and social facets of immigration and immigrants’ experiences, relatively little research, especially quantitative study, has focused on the cultural, artistic and “expressive lives” of immigrants (Ivey, 2008). The purpose of this study is to help address this gap.

Even an initial look at US residents’ participation in arts and culture by nativity shows distinct differences in the levels and types of activities in which native-born Americans and foreign-born immigrants engage. This initial look also reveals stark disparities: across most measures of participation included in the 2012 Survey of Public Participation in the Arts (SPPA), with foreign-born immigrants reporting significantly lower rates of participation compared to US-born individuals.

Still, nativity alone is too blunt an instrument to be used to describe the arts and cultural participation of immigrant generations fully, since there is a great deal of diversity within immigrant communities and in immigrants’ relationships with arts. This research report also examines heterogeneity among immigrant groups and their arts participation.

### Research Questions

This report addresses multiple research questions. The first section, “Generation Gap: Differences in How Current Immigrant Generations Participate in Art,” addresses generational differences among immigrants living in the United States by asking:

- How does arts participation differ between current generations of immigrants?

- Where there are differences, how can they be explained? Is there a “second generation advantage” that helps explain differences, or are there more fundamental differences in the composition of the immigrant populations that explain variation in reported levels of arts participation?

The second section, “Closing the Gap? An Exploratory Look at Immigrants’ Length of Time in the US,” answers the following research questions:

- How have rates of arts participation changed over the last decade for foreign- and native-born US residents?
- Over an extended period of time in the US, do foreign-born immigrants start to participate more fully in arts and cultural activities?
- Is becoming a US citizen associated with greater acculturation in patterns of arts participation among those immigrants who are foreign-born?

### **Data & Methods**

This report quantitatively investigates immigrants’ participation in arts and culture using data from the National Endowment for the Arts’ Survey of Public Participation in the Arts (SPPA), spanning the decade 2002-2012. Specifically, this study uses SPPA data from 2002, 2008 and 2012. In these years, the SPPA was conducted as a supplement to the Current Population Survey (CPS), and, as early as 1994, the CPS asked questions about the place of birth (nativity) for each household member, the place of birth of the respondent’s parents, the year of entry into the US, and citizenship status. Thus, the 2002 SPPA wave is the first that can be linked with the measures enabling various analyses of immigrants and the children of immigrants. Extensive data processing was used to link the needed demographic and survey weights across the three survey waves, and descriptive statistics and logistic regression modeling were employed to address the report’s timely and pressing research questions.

### **Summary of Findings**

- First-generation immigrants reported dramatically lower levels of participation across almost all 2012 SPPA indicators. The primary exception was rates of attendance at live Latin music events. First-generation immigrants reported significantly higher rates of using the Internet to access programs about dance (other than ballet, modern or contemporary dance) and using mobile devices to access theater or dance than did other immigrant generations. They also reported relatively low rates of attendance at live dance and theater events.

- Over the decade from 2002 to 2012, first-generation immigrants reported significantly lower participation rates than US-born individuals in almost all arts attendance and reading measures. The key exception to this trend was reported rates of attendance at live Latin music events, for which immigrants reported higher rates than US-born natives in both 2008 and 2012.
- Second-generation immigrants, overall, reported higher rates of arts participation than did first-generation immigrants. For some activities, second-generation immigrants reported even higher levels of participation than did other US-born individuals (third+ generation immigrants), including creating and sharing visual art and accessing film and video through digital media.
- Although demographic variables explain some aspects of arts participation, as expected, being an immigrant or the child of an immigrant does indeed hold separate predictive power for specific kinds of arts and cultural participation. For example, being the child of at least one immigrant parent (second-generation immigrant) positively predicted attending musical theater and owning art, even after accounting for the influence of education, income and additional other influential demographic and socio-economic variables.
- Exploratory analyses in this study suggest that having lived in the US for less than 15 years, between 2002-2012, was a negative predictor of attending a live musical play for immigrants, while having lived in the US for less than five years was a positive predictor of attending live Latin, Spanish, or salsa music events.

### **Overview of Discussion**

Although much is known and studied about the rich aesthetic and cultural practices of immigrant cultures and groups in the US, prior to this study relatively little was known about the levels, or rates, of arts participation within immigrant communities. This study provides further evidence that the arts participation of immigrants happens largely disengaged from mainstream nonprofit cultural institutions. However, the dramatically lower levels of participation reported by first-generation immigrants across almost all 2012 SPPA indicators examined in this study is an issue of concern. This disparity prompts questions about the capacity of immigrants to engage civically, build social capital, and process their own experiences, all of which are aspects of arts and cultural participation that have been identified as particular benefits for immigrant populations. There is urgency to address the disparity and questions raised in this study as first- and second-generation immigrants will constitute a record-breaking share of the US population within a few short decades. This study raises many questions about *future* second-generation immigrants and their interest in and ability to access means of participating in artistic activities and forms of expression. Overall, this study provides an important baseline for understanding the arts and cultural participation of immigrants and their children within the shifting cultural landscape in the US.

## Introduction

The United States is quickly approaching a historic demographic shift. Between 2040 and 2050, the US population will become a “minority-majority”<sup>1</sup> nation, meaning that, for the first-time in the history of the nation, people who identify as Hispanic or non-White will comprise the majority share of the population, and non-Hispanic Whites will comprise the minority share. In the same time horizon, the US Census Bureau projects that net immigration will become the primary driver of population growth, and those first- and second-generation immigrants will constitute a record-breaking share of the US population. These dramatic and historic demographic shifts present an important opportunity to investigate new trends and propose responsive policy action.

Although substantial study and consideration for policy-making has been devoted to the economic, political, and social facets of immigration and immigrants’ experience, relatively little research, especially quantitative study has focused on the cultural, artistic and “expressive lives” of immigrants (Ivey, 2008). The purpose of this study is to help address this gap.

Even an initial look at US residents’ participation in arts and culture by nativity shows distinct differences in the levels and types of activities in which native-born Americans and foreign-born immigrants engage. This initial look also reveals stark disparities: across most measures of participation included in the 2012 Survey of Public Participation in the Arts (SPPA), foreign-born immigrants<sup>2</sup> reported significantly lower rates of participation compared to US-born individuals.

Still, nativity alone is too blunt an instrument to describe the arts and cultural participation of immigrant generations fully, since there is a great deal of diversity within immigrant communities and in immigrants’ relationships with arts. Qualitative studies have revealed heterogeneity in the ways in which immigrants engage with art that stem from differences in generation, country of origin, ethnic identity, social class, and culturally-influenced values. This research report examines heterogeneity among immigrant groups by investigating how arts participation varies by foreign-born status, length of time in the US, citizenship status, and first- or second-generation immigrant status.

This study is the first to investigate systematically whether arts participation differs between first-, second- and third+ generation immigrants, and if so, how such differences may be explained.

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<sup>1</sup> This term used in a different context has political connotations; here I use the term purely to describe the demographic phenomenon underway in the US.

<sup>2</sup> Going forward, I use the terms “immigrant” and “foreign-born” interchangeably.

## Data & Methods

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This report quantitatively investigates immigrants' participation in arts and culture spanning the decade 2002-2012 by using data from the National Endowment for the Arts' Survey of Public Participation in the Arts (SPPA), which is the primary source of data on adult arts participation in the US. The SPPA has been fielded approximately every five years since 1982, and over the years, the NEA has made modifications to the survey in order to better reflect cultural consumption and engagement that is meaningful in a contemporary context. The most substantial revisions to date were made to the 2012 SPPA, which aimed to include more activities generally, along with a richer understanding of the use of technology to create, share, and consume art. However, as a general population survey that aims to capture cultural and artistic activity, there exist several limitations arising from the SPPA's emphasis on attendance-based cultural activity and historical emphasis on artistic genres stemming from a Western European artistic tradition (J. Novak-Leonard, M. Reynolds, N. English, & N. Bradburn, 2015; Novak-Leonard, O'Malley, & Truong, 2015; Rosenstein, 2005; Tepper & Gao, 2008). Nonetheless, the SPPA is a unique source offering nationally representative data of arts participation.

Since 2002, the SPPA has been conducted as a supplement to the US Census Bureau's Current Population Survey (CPS), which is one of the most commonly used national data sets in social science research in the US. The CPS samples civilian, non-institutionalized, US residents aged 15 or older, and uses a multistage probability sample of housing units across the US, while the SPPA was administered to respondents aged 18 and older. The CPS collects a broad range of data related to the US workforce and socio-demographic characteristics of the population. In 1994, questions were added to the CPS to collect information about the place of birth (nativity) for the respondent and for each household member, as well as the place of birth of the respondent's parents, the year of entry into the US, and citizenship status (Schmidley & Robinson, 1998). These measures have enabled the analyses conducted in this study.

For analyses, I make use of the separate 2002, 2008 and 2012 SPPA data files, as well as the SPPA Combined (1982-2012) data file (National Endowment for the Arts, 2014c). The SPPA Combined data file offers normalized weights and a subset of measures that have been asked consistently over time, which were needed to perform analyses included in Section III. Additionally, I adjoined additional demographic variables from separate SPPA year-specific files to the SPPA Combined data file.

Throughout this study, I used descriptive statistics and logistic regression modeling in order to address these timely and pressing research questions. Further explanation of methods and model specifications are included within Sections II and III of this report.

## **Organization of Report**

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Section I provides a review of literature and context for the analyses. In Section II, I examine two key research questions: How does arts participation differ between current generations of immigrants?; and Where there are differences, how can they be explained? Is there a “second generation advantage” that helps explain differences, or are there more fundamental differences in the composition of the immigrant populations that explain variation in reported levels of arts participation? In Section III, I address the more speculative questions of: How have rates of arts participation changed over the last decade for foreign- and native-born US residents?; Over an extended period of time in the US, do foreign-born immigrants start to participate more fully in arts and cultural activities?; and Is becoming a US citizen associated with greater acculturation in patterns of arts participation among those immigrants who are foreign-born? In Section IV, I discuss the implications of this study for policy and research.

## I. Context

The United States is currently undergoing a historic demographic shift. The proportion of the US population comprised of immigrants first reached record levels at the turn of the 20th-century. Today, over 41.3 million people living in the US are foreign-born, accounting for 13% of the US total population (Zong & Batalova, 2015). This proportion has doubled just since the 1960s and 1970s (U.S. Census Bureau, 2013a). By about 2030, the U.S. Census Bureau projects that net international migration will surpass natural increases (i.e., domestic reproduction) as the primary driver of population growth in the US for the first time in the nation's history since approximately 1850 (U.S. Census Bureau, 2013b). The United States is known as a nation built of and by immigrants, and a new wave of immigrants is again playing a major role in reshaping the demographic, social and cultural fabric of the US. Yet, although much study has been devoted to the economic, political and social facets of immigration, relatively little research - and virtually no quantitative research - has focused on the artistic, cultural and expressive lives of immigrants (DiMaggio & Fernandez-Kelly, 2010).<sup>3</sup>

Taking an initial look at differences in reported rates of arts participation across nativity (foreign-born compared with US-born individuals) reveals dramatic disparities and patterns of participation (Figure 1).

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<sup>3</sup> Although examining rates of arts participation across racial and ethnic groups has been an important facet of analysis applied to the SPPA data since its earliest waves (DiMaggio & Ostrower, 1992; National Endowment for the Arts, 1999; Nichols, 2003; Welch & Kim, 2010), only in more recent analyses have indicators of immigrant identity been considered. Due to changes in the manner in which the SPPA survey was administered, the first SPPA wave for which immigration-based analysis is possible is 2002. To date, several analyses have investigated differences in rates of arts participation by citizenship status – whether someone self-reports being a native or naturalized citizen, or a noncitizen (National Endowment for the Arts, 2014b; Novak-Leonard & Brown, 2011; Silber & Triplett, 2015). While citizenship status touches upon immigrant identity, it is a singular, legal measure of one's identity, and little is understood about its appropriateness as an indicator of immigrant identity for understanding aspects of artistic and cultural life.

**Figure 1. Marginal Differences in Participation Rates, by Nativity (2012).** Blue bars indicate activities where foreign-born individuals reported higher rates than US-born; red bars indicate activities where US-born individuals reported higher rates than those foreign-born. Darker hues indicate a significant difference between rates reported by US- and foreign-born individuals at minimum 90% confidence. Appendix Table A contains all reported rates and significance levels.



Nativity, however, masks a great deal of diversity within immigrant communities and in immigrants' relationships with arts. Qualitative studies have revealed heterogeneity in the ways in which immigrants engage with art that stem from differences in generation, country of origin, ethnic identity, social class, and culturally-influenced values.

For immigrants to the US, arts are a means to celebrate pride in their country of origin, as well as to connect with their new host society. Arts and cultural participation is often an important means by which new immigrants engage civically, build social capital and process their immigrant experiences (Lena & Cornfield, 2008; Moriarty, 2004; Stern, Seifert, & Vitiello, 2010). Silva, Clark, and Cabaço (2014) examine how voluntary membership in arts and cultural organizations and participation in arts activities influences democratic and civic engagement. In their study of Nashville, Lena and Cornfield (2008) suggest that immigrants engage in arts at greater rates than they participate in other forms of civic engagement, such as belonging to civic organizations, attending worship services, or volunteering on community projects.

Such investigations also identified differences in the ways in which first- and second-generation immigrants within specific communities or locales participate culturally. When examining generational differences in immigrant communities, it seems that participating in activities that maintain a connection to heritage and tradition is often more prevalent among first-generation immigrants than among the second generation. For the first generation, the arts are a means to affirm national pride of their country of origin and to sustain a "culture of nostalgia," focused on the nature of life in their home country (Fernández-Kelly, 2010). Participation in arts and culture is also an important avenue for immigrants to acculturate into their new host society (Fernández-Kelly, 2010) and to strike a balance between these two motivations. One example of the balance struck by first-generation immigrants between participating in US "high culture" while retaining a sense of connection to their past involves attending exhibits at art museums and connecting with their heritage through objects (Farrell & Medvedeva, 2010; Fernández-Kelly, 2010, p. 70). Other investigations suggest, however, that widespread use of technology now allows an increasingly transnational sense of leisure time, with online connectivity providing access to content from around the world (Wei-Jue, Norman, Ramshaw, & Haller, 2015). This may lessen the reliance upon in-person artistic and cultural activities as means to maintain cultural ties.

Several case studies have suggested that second generation immigrants tend to participate in arts and cultural activities in a wider range of ways than do first generation immigrants, incorporating both traditional cultural practices and contemporary arts experiences, and often resulting in a blurring of cultural and artistic forms (Fernández-Kelly, 2010, p. 70; Rodriguez, 2012, p. 19). Kasinitz (2014),

however, explains that second-generation immigrants do not necessarily feel the need to merge cultures, or to hold onto the cultural traditions or tastes of their parents. Instead, the unique capacity of the second generation – navigating two identities – creates space for innovation and experimentation, which the author terms the “second-generation advantage.” Given this dual, intersecting sense of identity that is theorized to create space for innovation, a reasonable hypothesis is that second-generation immigrants may be more predisposed to participate in arts and culture relative to their first-generation counterparts, although to date this remains unknown.

On the other hand, a study of second-generation immigrants conducted in 2011 found that approximately 60% of second-generation immigrants identify themselves as a “typical American.” With a majority also reporting that they identify themselves by their parents’ country of origin or pan-ethnic group (Pew Research Center, 2013), it seems that a substantial proportion of individuals who are technically defined as second-generation immigrants may not derive a unique sense of identity from the fact that their parent or parents immigrated to the US.

The composition of incoming immigrant cohorts have changed substantially over time, leading to subsequent shifts in the composition of the second-generation immigrant population in the US. In the mid part of the 20th century about three-quarters of immigrants came from Europe. Today just over half (53%) stem from Latin America, just over a quarter (28%) come from Asia, and approximately 12% come from European countries (U.S. Census Bureau, 2013a). In combination with other economic and social forces, this shift is largely attributed to the Immigration and Nationality Act of 1965, which essentially equalized immigration opportunities for Europeans and non-Europeans alike (Pew Research Center, 2013). Thus, current second-generation immigrants include both children of European immigrants from around the turn of the twentieth-century, as well as the children of recent waves of immigrants, essentially those entering the US since 1965. In the 2012 SPPA data, the population of second-generation immigrants is comprised of almost equal proportions White, Non-Hispanic (44.8%) and Hispanic (40.9%).<sup>4</sup> White, Non-Hispanic second-generation immigrants are older, on average, than second-generation Latino immigrants (55.7 vs. 33.5 years old). Examining the ways in which immigrants participate in the arts provides one means for understanding the multifaceted process of acculturation, which historical context plays an important role in as well.

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<sup>4</sup> See Table 10 for further details.

## II. Generation Gap: Differences in How Current Immigrant Generations Participate in Art

### Research Questions

- How does arts participation differ between current immigrant generations?
- Why do such differences, if present, exist? Is there a “second generation advantage” that helps explain differences, or are there more fundamental differences in the composition of the immigrant populations that explain variation in reported levels of arts participation?

The term “generation” has several meanings when applied to immigrant populations. It can refer to shared identity of immigrants entering the US at a similar period in time; it can refer to living familial generations (e.g., grandparent, parent, child); and it can also refer to immigrants entering the US, their children born in the US and following generations born in the US (Rumbaut, 2004). The analyses in this section use the latter meaning of “generation.” Thus, for the purposes of these analyses, I specify immigrant generations as follows:

- **First-generation** immigrants are specified as individuals living in the US who were born outside of the US, including those born in US territories.
- **1.5-generation** immigrants are a subset of first-generation immigrants, who entered the US as a minor (under age 18).
- **Second-generation** immigrants are those born in the US who have at least one parent born outside of the US, including parents born in US territories.<sup>5,6</sup>
- **Third+ generation** immigrants refer to those born in the US whose parents were also born in the US.<sup>7</sup>

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<sup>5</sup> As discussed in the Context section, the population is comprised of a heterogeneous group. Hence, I use “second-generation immigrants” and “children of immigrants” interchangeably.

<sup>6</sup> Many of the post 1965 wave of second-generation immigrants are aging into adulthood. In 2012, approximately 20 million second-generation adults (age 18 and older) lived in the US, comprising roughly 8% of the US adult population; at that time, 16 million second-generation immigrants were minors (Pew Research Center, 2013). Hence, this is an opportune time to use the SPPA, which examines *adult* arts participation, for a baseline study to understand how this population engages with art.

In this section, I take a two-stage approach to investigating potential differences in arts participation between immigrant generations. First, I determine whether, and in what ways, immigrant generations (first-, second- and third+ generations) differ in their reported arts participation, using comparisons of means and pair-wise significance testing. I take a separate look at 1.5-generation immigrants to examine whether their cultural participation patterns are distinct from those of first-generation immigrants who entered the US as adults. Second, I isolate immigrant-generation identity and examine its potential influence on a subset of arts participation measures from the SPPA, using logistic regression models. Specifically, I use these models to examine whether being a second-generation immigrant plays an explanatory role in arts participation as measured in the 2012 SPPA. The 2012 SPPA, in particular, offers a wide range of measures of various types of arts participation, while also enabling a nuanced examination of how such metrics may vary across immigrant generations. It is important to note that the 2012 SPPA data provide a snapshot of differences between *current* immigrant generations and their reported engagement with art. This data set therefore does not address generational progression, meaning that the second-generation analyzed in this study should not be interpreted as comprising the children of the first-generation analyzed here.

### **Does arts participation differ between current immigrant generations?**

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The 2012 SPPA data reveal many differences between first-, second-, and third+ generation immigrants' participation in arts. To explore whether and how immigrant generations differ in their participation in the arts, here I look at a broad range of measures in the 2012 SPPA. Because the compared aggregate means for each generation can mask differences within subpopulations, I also examined differences between generations within Latino and Asian subpopulations. Of those foreign-born in the 2012 SPPA, 46.91% are of Hispanic origin and 24.25% are Non-Hispanic Asian, the two largest subpopulations within those who are foreign-born. The Census Bureau has used the broad pan-ethnic groupings, such as Latino and Asian, in an effort to identify some level of shared heritage or ancestry within its population statistics; however, I

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<sup>7</sup> These definitions are tailored to the core research questions posed here. Research examining the social and economic outcomes that are influenced in part by citizenship, social benefit eligibility and legal restrictions for different groups of immigrants, typically treats individuals living in the US, but who were born in a US territory or who has a parent born in a US territory, differently than I have here; individuals born in US territories are legal US citizens. In this study I examine the immigration process of navigating the culture and aesthetics of one's place of origin along with that of the US as a new home. Therefore, I specify first- and second-generations as defined above, which is also the classification scheme previously utilized when characterizing immigrant population and art (Kasinitz, 2014). In prior studies, the exact age limits used to define 1.5-generation immigrants vary. Two oft-cited operational definitions of the 1.5-generation is anyone entering the US while under age 10 (Perlmann & Waldinger, 1997) and another being children entering the US between ages 6 and 12 (Rumbaut, 1997). Rumbaut (1997, 2004) has gone further to investigate the differential effects of arrival-age to examine the 1.25- (arrival in US between ages 13-17 years) and 1.75-generations (arrival in US between ages 0-5 years). In order to have adequate statistical power for the analysis presented here, I defined 1.5-generation immigrants as anyone entering the US while under age 18. I use the operational definition of second-generation as an individual born in the US with at least one foreign-born parent, which is a commonly used specification (Suro & Passel, 2003).

would emphasize that these groupings indeed mask a great deal of heterogeneity (DiMaggio & Fernandez-Kelly, 2010; DiMaggio & Ostrower, 1992; Farrell & Medvedeva, 2010). Table 1 summarizes the sample sizes available in the 2012 SPPA. Given the relatively small sample size available for Asians, the estimates associated with this population have relatively larger standard errors, and hence only comparatively large rate differentials have the potential to be detected as statistically significant.

Table 0. 2012 SPPA Sample		Weighted Proportions		
	N	1st-Generation	2nd-Generation	3+ Generations
Total US Population	35,735	17.0%	8.4%	74.6%
Hispanic Population	3,836	54.8%	23.8%	21.4%
Asian Population	1,665	78.0%	14.4%	7.6%

### Attendance & Venues

The first prominent trend observed is that for most attendance-based arts activities, behaviors of second-generation immigrants more closely mirrored those reported by third+ generations than those reported by first-generation immigrants (Table 2). Overall, second-generation immigrants attended arts events at significantly higher rates than did first-generation immigrants, and second-generation immigrants reported significantly higher rates of attendance than did third+ generation immigrants for going to the movies, visiting an art museum, attending dance (other than ballet) and opera performances, and attending free performance arts events. However, second- and first-generation immigrants reported similar levels of attending live Latin, Spanish or salsa music performances, and these levels are significantly higher than the 3% rate at which third+ generation immigrants reported attending such events. This provides a more nuanced and alternative understanding of this activity than did prior analyses using the 2008 SPPA, which was the first time questions had been asked about Latin, Spanish or salsa music. That earlier study showed that native-born US residents, second- and third+ generations in the aggregate, went to performances and listened to broadcasts of Latin, Spanish or salsa music at lower rates than did foreign-born US residents (Novak-Leonard & Brown, 2011, pp. 41, 53).

**Table 2. Rates of Adult Attendance, by Immigrant Group (2012)**

	Total US Population					
	1st- Generation	2nd- Generation	3+ Generations	<i>Diff. b/n 1st &amp; 2nd Gen.</i>	<i>Diff. b/n 1st &amp; 3rd Gen.</i>	<i>Diff. b/n 2nd &amp; 3rd Gen.</i>
Go to the movies	51%	64%	61%	***	***	*
Visit an art museum	16%	26%	22%	***	***	***
Attend any Free Music, Theater, or Dance Performances	14%	20%	16%	***		**
Live dance (other than ballet)	4%	8%	6%	***	*	**
Live opera	2%	3%	2%	**		**
Read literature	32%	46%	48%	***	***	
Visit a historic park or monument	16%	25%	26%	***	***	
Visit a craft or visual art fair	13%	24%	24%	***	***	
Visit an outdoor festival w/ performing artists	14%	23%	22%	***	***	
Live musical play	8%	18%	16%	***	***	
Any other music, theater, or dance performance	6%	13%	13%	***	***	
Live jazz	5%	10%	9%	***	***	
Live classical music	6%	10%	9%	***	***	
Live nonmusical play	5%	9%	9%	***	***	
Live Latin, Spanish or salsa music	11%	12%	3%		***	***
Attend book club	2%	3%	4%		***	**
Live ballet	2%	3%	3%		*	
Live book reading/storytelling	3%	4%	4%			

\*Significance at the 0.10 level;  
 \*\*Significance at the 0.05 level;  
 \*\*\*Significance at the 0.01 level.  
 Note: in addition to attendance-based activity, reading literature is also included here.

Third+ generation immigrants reported a significantly higher rate of attendance at book clubs than did either first- or second-generation immigrants; however, the marginal difference in rates is quite narrow. It remains possible that trends within different ethnic and racial groups may differ from these overall trends.

Within the Latino population, the stark differences in reported levels of arts attendance between first- and second-generation immigrants generally followed the trends observed for overall immigrant populations (Table 3). One exception, however, is that all Latino immigrant generations reported similar levels of attending free art exhibits and performing arts events. Also, there are few significant differences detected between Latino second- and third+ generation immigrants; the only differences were attending performances of Latin, Spanish or salsa music and going to a live book reading or storytelling event. This pattern is consistent with prior research demonstrating that story-telling has been used as a central mechanism for passing along cultural traditions and personal stories (Brown, Novak, & Kitchener, 2008) and that there is a marked preference for

Latin music among Latinos (Silber & Triplett, 2015). Moreover, the distinct shift observed between first and second-generation immigrants follows a pattern of diminishing identification with the country of origin over time that has been observed in other investigations (Pew Research Center, 2013).

Few significant differences were detected between generations of Asian immigrants, potentially due in part to the sample size limitations within the SPPA discussed above. However, for the activities where significant differences were found, the magnitudes of difference between the lower participation rates of first-generation immigrants and the higher rates reported by second- and third+ generations were approximately two-fold. A notable exception is that a greater proportion of first-generation Asian immigrants (5%) than second-generation (1%) reported having participated in a live book reading or storytelling event during the 12 months prior to their survey interview in July 2012. Interestingly, this pattern would seem to contradict that observed for Latino immigrants, although the reason for this difference is not clear.

**Table 3. Rates of Adult Attendance for Latino & Asian Subpopulations, by Immigrant Generation (2012)**

\*Significance at the 0.10 level; \*\*Significance at the 0.05 level; \*\*\*Significance at the 0.01 level

	Hispanic Subpopulation						Asian Subpopulation					
	1st- Generation	2nd- Generation	3+ Generation	<i>Diff. b/n 1st &amp; 2nd Gen.</i>	<i>Diff. b/n 1st &amp; 3rd Gen.</i>	<i>Diff. b/n 2nd &amp; 3rd Gen.</i>	1st- Generation	2nd- Generation	3+ Generation	<i>Diff. b/n 1st &amp; 2nd Gen.</i>	<i>Diff. b/n 1st &amp; 3rd Gen.</i>	<i>Diff. b/n 2nd &amp; 3rd Gen.</i>
Go to the movies	44%	70%	66%	***	***		54%	68%	59%	*		
Visit an art museum	9%	19%	22%	***	***		21%	24%	30%			
Attend any Free Music, Theater, or Dance Performances	12%	14%	13%				12%	19%	8%			
Live dance (other than ballet)	3%	7%	6%	**	*		4%	12%	10%	*		
Live opera	1%	2%	2%				2%	6%	4%			
Read literature	22%	37%	43%	***	***		37%	41%	45%			
Visit a historic park or monument	9%	20%	18%	***	***		19%	16%	29%			
Visit a craft or visual art fair	12%	22%	23%	***	***		12%	14%	21%		*	
Visit an outdoor festival w/ performing artists	12%	24%	19%	***	**		13%	20%	20%			
Live musical play	5%	11%	10%	***	***		8%	22%	22%	**	**	
Any other music, theater, or dance performance	4%	11%	9%	***	***		5%	8%	17%		**	
Live jazz	3%	6%	8%	**	**		6%	11%	9%			
Live classical music	2%	4%	7%	**	***		7%	13%	7%			
Live nonmusical play	2%	5%	5%	**	**		4%	8%	10%			
Live Latin, Spanish or salsa music	19%	21%	13%		**	***	2%	5%	2%			
Attend book club	1%	2%	1%				2%	3%	7%			
Live ballet	1%	1%	3%				2%	1%	1%			
Live book reading/storytelling	2%	4%	1%			**	5%	1%	6%	***		

### **Accessing & Creating Arts Through Digital Media**

I next examined whether current immigration generations differentially access and engage in art online and through digital media. First-generation immigrants watched fewer hours of television each day, and a smaller proportion of first-generation immigrants used the Internet and mobile devices than did second- and third-generation immigrants (Table 4). For digital media, a pattern of participation somewhat akin to that observed for attendance-based activities emerged: second-generation immigrants tended to report higher rates of participation than did first-generation immigrants. An exception to this trend was accessing Latin, Spanish or salsa music (through either TV or radio, or Internet), wherein first- and second-generation immigrants, on average, reported similar levels, each of which was higher than those reported by third+ generation immigrants. Within the Latino population (Table 5), first-generation immigrants reported the highest rates for accessing Latin, Spanish or salsa music through both TV and radio (48%), as well as through the Internet (37%), with second- and third+ generations reporting successively lower rates, respectively. The pattern of third+ generation immigrants reporting significantly lower rates of participation than earlier generations mirrors the pattern for those attending live Latin, Spanish or salsa music events discussed earlier.

In contrast to the low rates of attendance at live events, first-generation immigrants reported significantly higher rates of using the Internet to access programs about dance (other than ballet, modern or contemporary dance) and using mobile devices to access theater or dance than did other immigrant generations (Table 4). Within the Latino population, first- and second-generation immigrants reported similar rates, which are significantly higher than those reported by third+ generation Latinos (Table 5). The 2012 SPPA also shows a modestly higher participation rate of accessing classical music, opera, and ballet through the Internet among first-generation immigrants, especially as compared to third+ generation immigrants. Second-generation Asian immigrants reported several patterns of Internet use similar to that of first-generation Asian immigrants; however they also reported a notably higher rate of using the Internet to access programs about visual arts (17%) than did the first generation (3%). One important note is that it is not clear whether SPPA questions regarding accessing artistic content through the Internet and through mobile devices measure the same or separate types of activity (Novak-Leonard, Wong, & English, 2015).

Second-generation immigrants reported higher levels of working with visual art through media, film and video than did either first- or third+ generation immigrants (Table 6). Specifically, second-generation Latino immigrants reported relatively higher levels of creating visual art through media (7%) than did either first- or third+ generation Latino immigrants (Table 7). However, in activities related to

photography and creative writing, second-generation immigrants reported participation rates similar to third+ generation immigrants, which were higher than those of first-generation immigrants.

**Table 4. Rates of Digital Media Use, by Immigrant Generation (2012)**

	Total US Population					
	1st- Generation	2nd- Generation	3+ Generations	Diff. b/n 1st & 2nd Gen.	Diff. b/n 1st & 3rd Gen.	Diff. b/n 2nd & 3rd Gen.
No. of Hours of TV Watched on Average Day	1.95	2.26	2.44	**	***	
Used a DVD, or CD player or record or tape player to access art	27%	26%	27%			
<i>Used TV or radio to watch or listen to . . .</i>						
Latin, Spanish or salsa music	26%	22%	6%	*	***	***
Programs or information about the visual arts	6%	10%	8%	***	**	*
Other music, such as rock, pop, country, folk, rap or hip-hop	22%	45%	44%	***	***	
Classical music	9%	14%	12%	***	***	
Jazz	8%	11%	10%	*	*	
Other dance programs or shows	7%	10%	8%	*		
Programs or information about books or writers	5%	9%	8%	***	***	
Theater productions	4%	7%	7%	**	***	
Books, short stories, or poetry read aloud	3%	4%	4%		**	
Ballet, modern or contemporary dance	4%	5%	4%			
Opera	4%	5%	3%			
None of the Above	51%	40%	46%	***	***	**
<b>Used the Internet</b>	<b>60%</b>	<b>74%</b>	<b>73%</b>	<b>***</b>	<b>***</b>	
<i>Used the Internet to watch, listen to or download . . .</i>						
Programs or information about the visual arts	5%	9%	6%	**		**
Other music, such as rock, pop, country, folk, rap or hip-hop	26%	39%	36%	***	***	
Other dance programs or shows	5%	2%	3%	***	**	
Latin, Spanish or salsa music	17%	17%	5%		***	***
Classical music	10%	10%	8%		*	
Opera	3%	3%	2%		*	
Ballet, modern or contemporary dance	3%	2%	1%		**	
Programs or information about books or writers	7%	9%	7%			
jazz	6%	8%	7%			
Books, short stories, or poetry read aloud	6%	7%	7%			
Theater productions	2%	2%	3%			
<b>Used handheld or mobile device</b>	<b>45%</b>	<b>58%</b>	<b>55%</b>	<b>***</b>	<b>***</b>	
<i>Used any handheld or mobile devices to download, watch, or listen to . . .</i>						
Music	57%	69%	65%	***	***	
Novels, short stories, poetry or plays	26%	29%	31%		**	
Theater or dance	8%	6%	6%		*	
Visual arts	14%	16%	15%			

\*Significance at the 0.10 level; \*\*Significance at the 0.05 level; \*\*\*Significance at the 0.01 level.

**Table 5. Rates of Digital Media Use for Latino & Asian Subpopulations, by Immigrant Generation (2012)**

	Hispanic Subpopulation						Asian Subpopulation					
	1st- Generation	2nd- Generation	3+ Generation	Diff. b/n 1st & 2nd Gen.	Diff. b/n 1st & 3rd Gen.	Diff. b/n 2nd & 3rd Gen.	1st- Generation	2nd- Generation	3+ Generation	Diff. b/n 1st & 2nd Gen.	Diff. b/n 1st & 3rd Gen.	Diff. b/n 2nd & 3rd Gen.
<b>No. of Hours of TV Watched on Average Day</b>	2.20	2.40	2.87		***	*	1.48	1.81	1.42			
<b>Used a DVD, or CD player or record or tape player to access art</b>	27%	25%	28%				27%	29%	39%			
<b>Used TV or radio to watch or listen to . . .</b>												
Latin, Spanish or salsa music	48%	40%	29%	*	***	***	2%	4%	0%		*	
Programs or information about the visual arts	4%	7%	5%	*			6%	11%	11%			
Other music, such as rock, pop, country, folk, rap or hip-hop	18%	45%	43%	***	***		23%	43%	33%	**		
Classical music	6%	6%	10%				8%	17%	10%	*		
Jazz	6%	9%	6%				8%	9%	10%			
Other dance programs or shows	6%	8%	3%		*	***	8%	12%	12%			
Programs or information about books or writers	3%	5%	6%				4%	11%	7%			
Theater productions	3%	3%	3%				3%	6%	6%			
Books, short stories, or poetry read aloud	2%	2%	5%				3%	4%	0%		*	
Ballet, modern or contemporary dance	3%	4%	2%				3%	6%	6%			
Opera	3%	1%	2%	*			2%	6%	6%			
<b>Used the Internet</b>	46%	76%	71%	***	***		73%	77%	80%			
<b>Used the Internet to watch, listen to or download . . .</b>												
Programs or information about the visual arts	4%	7%	4%				3%	17%	6%	**		
Other music, such as rock, pop, country, folk, rap or hip-hop	20%	37%	37%	***	***		27%	43%	33%	*		
Other dance programs or shows	3%	2%	3%				6%	3%	0%		***	
Latin, Spanish or salsa music	37%	27%	17%	**	***	*	4%	13%	6%			
Classical music	9%	7%	7%				10%	15%	0%		***	***
Opera	3%	1%	3%				2%	4%	0%		*	
Ballet, modern or contemporary dance	2%	2%	2%				3%	2%	0%		**	
Programs or information about books or writers	6%	5%	4%				6%	8%	1%		**	*
Jazz	4%	6%	9%		*		6%	13%	11%			
Books, short stories, or poetry read aloud	4%	6%	8%		*		7%	8%	5%			
Theater productions	2%	2%	3%				2%	2%	0%		*	
<b>Used handheld or mobile device</b>	36%	62%	54%	***	***		52%	59%	65%			
<b>Used any handheld or mobile devices to download, watch, or listen to . . .</b>												
Music	58%	76%	75%	***	***		53%	64%	80%		***	
Novels, short stories, poetry or plays	24%	22%	29%				23%	23%	39%			
Theater or dance	7%	4%	3%		*		8%	8%	9%			
Visual arts	13%	17%	10%				12%	18%	32%			

\*Significance at the 0.10 level; \*\*Significance at the 0.05 level; \*\*\*Significance at the 0.01 level.

**Table 6. Rates of Creating & Sharing Art through Media, by Immigrant Generation (2012)**

	Total US Population					
	1st- Generation	2nd- Generation	3+ Generations	<i>Diff. b/n 1st &amp; 2nd Gen.</i>	<i>Diff. b/n 1st &amp; 3rd Gen.</i>	<i>Diff. b/n 2nd &amp; 3rd Gen.</i>
Email, post, share: films or video	12%	17%	14%	***		**
Create visual art	5%	8%	6%	**		**
Email, post, share: visual art created	3%	5%	3%	**		**
Create films/video	2%	5%	3%	*		**
Edited/remixed film/video	2%	5%	2%	**		**
Email, post, share: film/video edited/remixed	2%	4%	2%	*		**
Email, post, share: photographs created/edited	11%	17%	16%	***	***	
Photo editing	9%	16%	14%	***	***	
Create photos	9%	13%	13%	**	***	
Creative Writing	3%	7%	6%	***	***	
Edited/remixed music	2%	6%	5%	***	***	
Email, post, share: creative writing	1%	3%	3%	**	***	
Email, post, share: photography	22%	25%	28%		***	
Scrapbooking	5%	5%	7%		**	
Email, post, share: music	19%	23%	22%			
Email, post, share: other visual art	5%	7%	6%			
Create or perform music	4%	6%	5%			
Email, post, share: dance	6%	5%	5%			
Used mobile device/Internet to visual art	2%	4%	3%			
Email, post, share: poetry, short stories, or plays	4%	4%	5%			
Email, post, share: music created, performed edited/remixed	1%	2%	2%			
Email, post, share: scrapbooking	3%	2%	2%			
Used mobile device/Internet to create music	1%	2%	1%			
Create or perform dance	1%	2%	1%			
Edited/remixed dance performances	1%	1%	1%			
Email, post, share: dance performances created, performed edited/remixed	0%	0%	0%			

\*Significance at the 0.10 level; \*\*Significance at the 0.05 level; \*\*\*Significance at the 0.01 level.

**Table 7. Rates of Creating & Sharing Art through Media for Latino & Asian Subpopulations, by Immigrant Generation (2012)**

	Hispanic Subpopulation						Asian Subpopulation					
	1st- Generation	2nd- Generation	3+ Generation	<i>Diff. b/n 1st &amp; 2nd Gen.</i>	<i>Diff. b/n 1st &amp; 3rd Gen.</i>	<i>Diff. b/n 2nd &amp; 3rd Gen.</i>	1st- Generation	2nd- Generation	3+ Generation	<i>Diff. b/n 1st &amp; 2nd Gen.</i>	<i>Diff. b/n 1st &amp; 3rd Gen.</i>	<i>Diff. b/n 2nd &amp; 3rd Gen.</i>
Email, post, share: films or video	9%	14%	11%	*			15%	27%	11%	*		*
Create visual art	3%	7%	2%	**		**	4%	7%	7%			
Email, post, share: visual art created	2%	3%	1%				2%	6%	4%			
Create films/video	1%	3%	5%	**	**		2%	6%	2%			
Edited/remixed film/video	1%	3%	3%	*			2%	3%	2%			
Email, post, share: film/video edited/remixed	1%	2%	5%		**		2%	4%	1%			
Email, post, share: photographs created/edited	7%	12%	12%	*	*		14%	13%	12%			
Photo editing	5%	10%	10%	**			11%	12%	8%			
Create photos	6%	10%	10%				9%	8%	11%			
Creative Writing	2%	5%	9%	*	***		2%	8%	7%			
Edited/remixed music	1%	6%	8%	**	***		0%	4%	1%			
Email, post, share: creative writing	1%	4%	5%	*	**		1%	6%	4%			
Email, post, share: photography	17%	20%	23%				26%	32%	10%		***	***
Scrapbooking	5%	5%	6%				6%	3%	5%			
Email, post, share: music	18%	27%	28%	*	**		18%	31%	28%	*		
Email, post, share: other visual art	4%	7%	5%				6%	5%	5%			
Create or perform music	3%	6%	6%	**	*		4%	7%	4%			
Email, post, share: dance	6%	4%	9%				3%	7%	8%			
Used mobile device/Internet to visual art	1%	2%	1%				2%	6%	3%			
Email, post, share: poetry, short stories, or plays	2%	4%	6%		*		3%	3%	6%			
Email, post, share: music created, performed edited/remixed	0%	2%	5%		**		0%	2%	0%			
Email, post, share: scrapbooking	2%	2%	2%				4%	0%	1%	**	**	
Used mobile device/Internet to create music	1%	2%	4%		**		0%	3%	1%			
Create or perform dance	2%	2%	1%				1%	0%	0%	*	*	
Edited/remixed dance performances	1%	1%	1%				0%	0%	1%			
Email, post, share: dance performances created, performed edited/remixed	0%	0%	0%	**	**		0%	0%	0%			

\*Significance at the 0.10 level; \*\*Significance at the 0.05 level; \*\*\*Significance at the 0.01 level.

### Creating, Performing & Supporting Art

Second-generation immigrants also reported higher levels of participation than did first-generation immigrants across the many ways that people create, perform or support artistic activity (Table 8). Among all immigrant generations, those in the second generation reported the highest rates of social dancing (44%) and of performing or practicing dancing (8%), classical music (3%) and Latin, Spanish or salsa music (2%).

**Table 8. Rates of Creating, Performing & Supporting Art, by Immigrant Generation (2012)**

	Total US Population					
	1st- Generation	2nd- Generation	3+ Generations	Diff. b/n 1st & 2nd Gen.	Diff. b/n 1st & 3rd Gen.	Diff. b/n 2nd & 3rd Gen.
Leatherwork, metalwork, woodwork	4%	7%	9%	***	***	*
Perform or practice classical music	1%	3%	2%	***	***	*
Social dancing	30%	44%	31%	***		***
Perform or practice dancing	5%	8%	5%	**		**
Perform or practice Latin, Spanish or salsa music	1%	2%	0%	**		**
Own art	16%	31%	31%	***	***	
Play a musical instrument	9%	14%	13%	***	***	
Weaving, crocheting, quilting, needlepoint, knitting	11%	14%	14%	**	***	
Donate to an arts or cultural organization	9%	14%	11%	***	***	
Perform or practice singing	6%	9%	9%	**	***	
Purchase or acquire art	4%	8%	10%	***	***	
Play a musical instrument with other people	4%	5%	5%	*	***	
Pottery, ceramics, jewelry	3%	5%	5%	**	***	
Teach art lessons or classes	1%	3%	2%	***	***	
Perform or practice opera	0%	1%	0%	*	*	
Gardening for pleasure	33%	35%	41%		***	***
Subscribe to an arts or cultural organization	5%	5%	8%		***	***
Perform or practice choral music/choir	2%	2%	3%		*	
Sing with other people	4%	6%	7%		***	
Perform or practice jazz	0%	1%	1%		***	
Acting	1%	2%	1%			
Perform or practice musical or nonmusical play	1%	1%	1%			

\*Significance at the 0.10 level; \*\*Significance at the 0.05 level; \*\*\*Significance at the 0.01 level.

Specifically among Latinos, second-generation immigrants also reported the highest rates of social dancing (48%) and performing or practicing dance (10%) (Table 9). Significantly greater proportions of second-generation Latino immigrants also donated to an arts or cultural organization (10%) and taught art (3%) than did either first- or third+ immigrant generations. First-generation Latino immigrants reported the highest rates of gardening for pleasure (30%) compared to later immigrant generations. Within the Asian population, only two significant differences between first- and second-generation immigrants were observed: second-generation Asian immigrants reported higher rates than did first-generation immigrants for playing an instrument (26% vs. 11%) and specifically performing or practicing classical music (15%

vs. 1%). First-generation Asian immigrants reported a significantly higher rate of performing/practicing choral music (2%) than did third-generation immigrants (0%).

**Table 9. Rates of Creating, Performing & Supporting Art for Latino & Asian Subpopulations, by Immigrant Generation (2012)**

	Hispanic Subpopulation						Asian Subpopulation					
	1st- Generation	2nd- Generation	3+ Generation	<i>Diff. b/n 1st &amp; 2nd Gen.</i>	<i>Diff. b/n 1st &amp; 3rd Gen.</i>	<i>Diff. b/n 2nd &amp; 3rd Gen.</i>	1st- Generation	2nd- Generation	3+ Generation	<i>Diff. b/n 1st &amp; 2nd Gen.</i>	<i>Diff. b/n 1st &amp; 3rd Gen.</i>	<i>Diff. b/n 2nd &amp; 3rd Gen.</i>
Leatherwork, metalwork, woodwork	5%	3%	6%				1%	2%	6%			
Perform or practice classical music	0%	1%	2%		**		1%	15%	7%	*		
Social dancing	32%	48%	34%	***		***	22%	30%	41%		*	
Perform or practice dancing	4%	10%	5%	***		**	4%	4%	12%			
Perform or practice Latin, Spanish or salsa music	1%	2%	1%				0%	2%	0%			
Own art	9%	16%	16%	***	**		17%	29%	33%		*	
Play a musical instrument	4%	12%	9%	***	***		11%	26%	19%	*		
Weaving, crocheting, quilting, needlepoint, knitting or sewing	10%	11%	7%				10%	11%	16%			
Donate to an arts or cultural organization	5%	10%	5%	**		*	11%	15%	7%			
Perform or practice singing	4%	9%	5%	**			6%	9%	11%			
Purchase or acquire art	2%	6%	8%	***	***		4%	6%	20%			
Play a musical instrument with other people	2%	5%	4%	*	*		3%	8%	16%		**	
Pottery, ceramics, jewelry	2%	3%	4%				2%	4%	14%		*	
Teach art lessons or classes	1%	3%	1%	**		**	0%	4%	10%			
Perform or practice opera	0%	2%	0%	*			0%	0%	6%			
Gardening for pleasure	30%	22%	24%	**	*		37%	40%	30%			
Subscribe to an arts or cultural organization	2%	3%	3%				5%	6%	15%			
Perform or practice choral music/choir	1%	2%	0%				2%	5%	0%		***	
Sing with other people	3%	6%	4%	**			5%	9%	11%			
Perform or practice jazz	0%	1%	1%	*	*		1%	3%	0%		*	
Acting	1%	2%	0%		*	**	1%	0%	0%			
Perform or practice musical or nonmusical play	0%	1%	0%	*		*	1%	1%	6%			

\*Significance at the 0.10 level; \*\*Significance at the 0.05 level; \*\*\*Significance at the 0.01 level.

### **Differences Within the First-Generation: Entering the US an Adult vs. as a Minor**

Within the weighted 2012 SPPA sample, I estimate that 3.9% of the total US population sample can be classified as 1.5-generation immigrants. Identification as a 1.5-generation immigrant is based upon a calculation of the immigrant's year of entry into the US; then, his or her reported age and survey year are used to estimate such an individual's age-at-arrival into the US. A limitation of the calculation is that immigrants' year of entry is reported as a bracket of years as opposed to a single year and therefore is not precise. Hence, the results should be considered with this caveat. Using the estimated age-at-arrival, a comparison of means shows that there are some differences between 1.5-generation and first-generation immigrants who arrived as adults. However, for the majority of arts and cultural activities measured in the 2012 SPPA, no differences were detected.<sup>8</sup> Henceforth in this study, I examine first-generation immigrants in aggregate.

### **Why are there differences?**

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Building upon the observed differences described above, I next attempted to test explicitly whether immigrant generation classification can explain the observed variations in arts participation as measured in the 2012 SPPA. Note that observing a difference in participation rates between generations is not sufficient to answer this question, and thus the following analysis applies a quantitative statistical test to determine whether any observed difference can truly be ascribed to differences in generational classification. Furthermore, I sought to determine whether second-generation immigrants might have an “advantage” that plays a role in the observed differences in participation rates between first- and second-generation immigrants.

### **Does being an immigrant or the child of an immigrant “explain” variation in arts participation?**

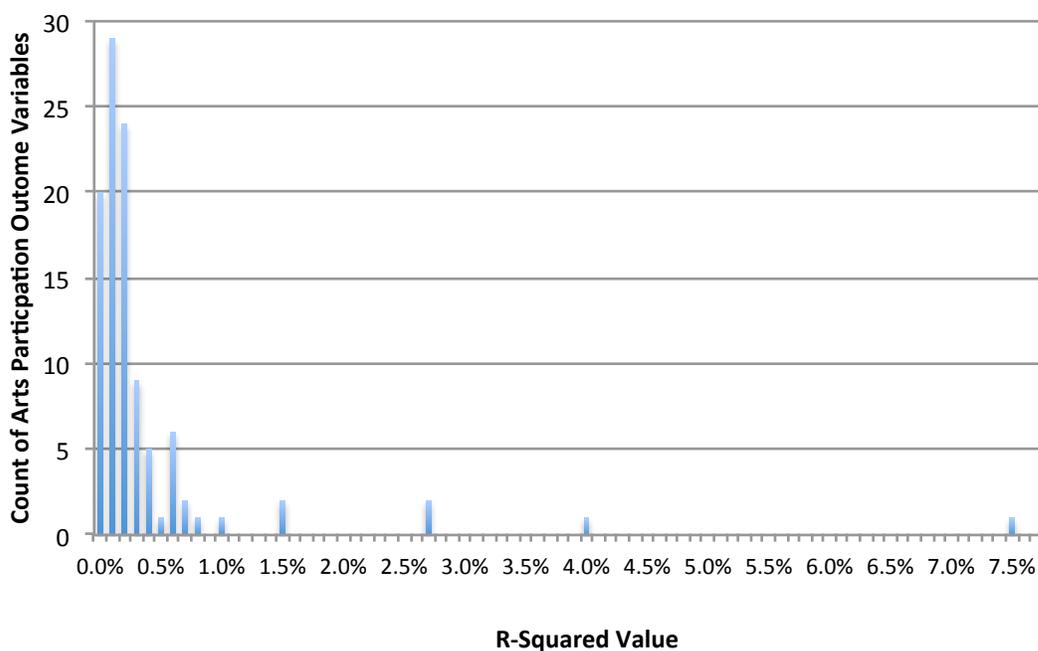
To begin investigating this question, a diagnostic was first applied in order to identify which of the 2012 SPPA outcome variables were most impacted by differences in immigrant generation. To this end, the outcome variables used in the earlier, descriptive portion of this study were regressed against immigrant generation identity (the input variable) in order to obtain a quantitative indicator (R-squared) of the degree to which variability in the outcome variable might be attributed to immigrant generation identity (Figure 2). In this simple model, immigrant generation identity explained 0.4% of the observed variation in participation levels on average, and for some outputs, generational identity explained up to 7.5% of the observed variation. To investigate this relationship in more detail, I next focused on the subset of outcome

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<sup>8</sup> See Appendix Table B for rates and significant differences, comparing 1.5-generation with both first-generation immigrants who entered as adults and second-generation immigrants. Future research should more fully investigate the 1.5-generation's cultural experiences.

variables for which generational identify explained the most variation (those that were in the 90<sup>th</sup>-percentile of R-squared values, which includes outcome variables for which at least 0.7% of variation was explained by the simple model). Because no outcome variables measuring one’s own creation or performance of, or support for, arts was in the 90<sup>th</sup>-percentile, I also considered two additional variables (social dancing and doing leather work, metal work, or woodwork), which had the highest R-squared value (0.6%) within this category of outcome variables of particular general relevance to the overarching question under investigation. In total, 12 outcome variables were assessed in the regression analyses.

**Figure 2. Predictive Power of Immigrant Generations for Arts Participation.** This histogram summarizes the extent to which immigrant-generational identification, using a simple logistic regression, has predictive power on arts and cultural activities measured in the 2012 SPPA. R-squared values for separate activities are available in Appendix Table C.



Numerous studies have investigated the predictive power of demographic variables on arts participation, and I include those around which there is consensus about having significant predictive power related to the analysis presented here. Collectively, such demographic variables have accounted for approximately 15-20% of the observed variation in arts participation rates (Novak-Leonard & Brown, 2011). These variables include:

- Household or family income. Higher levels of income have been shown to predict a higher likelihood of attendance at live arts events (Dimaggio & Useem, 1978; J. L. Novak-Leonard, M. Reynolds, N. English, & N. Bradburn, 2015; J. L. Novak-Leonard, J. Wong, et al., 2015).

- Educational attainment. Higher levels of educational attainment tend to predict higher levels participation in the arts. Specifically, having a college-education or graduate degree generally predicts a higher likelihood of participating in the arts. This pattern is particularly relevant for predicting attendance at live arts events, and to creating and making art; engagement through digital media is predicted to a lesser extent (McCarthy, Ondaatje, & Zakaras, 2001; Novak-Leonard & Brown, 2011; J. L. Novak-Leonard, M. Reynolds, et al., 2015; Orend & Keegan, 1996; Rabkin & Hedberg, 2011).
- Childhood arts lessons or classes. Childhood experience with arts lessons or classes positively predicts arts participation, creating and making art to a greater extent than attending arts events (Novak-Leonard & Brown, 2011; Rabkin & Hedberg, 2011), and some research has found it to be the single strongest predictor of attending art, as well (Bergonzi & Smith, 1996). For this study, I use a constructed variable, aggregating childhood experience taking lessons or classes in any of the following: voice-training or playing an instrument; photography or filmmaking; other visual arts such as drawing, painting, pottery, weaving, graphic or fashion design; acting or theater; dance; creative writing; art appreciation or art history; music appreciation.
- Parents' level of educational attainment. Parental education level at college degree or higher has a positive effect on benchmark art attendance (Rabkin & Hedberg, 2011).
- Age. Age has been shown to have significant, yet modest effect on arts attendance. Studies have shown mixed results for how age affects other modes of arts participation. For example, although Stern (2011) found limited to no effect of age on other forms of arts participation, other studies have found that younger adult ages positively predicted participation in activities where one makes art or does an art form, after controlling for additional demographic characteristics (J. L. Novak-Leonard, M. Reynolds, et al., 2015).

Additionally, I included related factors of potential relevance to the experiences of early immigrant generations that could affect arts participation:

- Available leisure time. “Immigrants to the US devote more hours in an average week to working both in the market and in the home than non-immigrants. They also tend to spend fewer hours on leisure activities in an average week than non-immigrants.” (Ribar, 2012, p. 42). Here I use the number of hours worked in an average week as an indicator of available leisure. This indicator is limited in that it does not include hours spent working in the home, information that is not available in the CPS.

- **Mobility.** This binary variable evaluates whether an individual has attained a level of education higher than the highest level attained by either parent. Nine percent of individuals in the SPPA reported having one parent with a graduate degree (the highest classification of education level considered); hence these children could not attain a higher level of education and were coded as 0 (no mobility indicated). This variable is intended specifically to serve as a relative measure, examining upward mobility as measured by educational attainment. The absolute level of one's own educational attainment is also included as a separate variable.

To begin investigating the degree to which the aforementioned control variables may explain the trends observed, the demographic composition and summary statistics of these variables was first profiled (Table 10). It is important to note that Latino and Asian first-generation immigrants have varying distributions of education attainment and income; on average, Asians reported higher levels of both education and income. Race and ethnicity were included as a control variable, along with additional demographic variables typically used to examine arts participation – gender, marital status, children in the household, and type of area of residence (Live in Metropolitan Region).

The different rates in childhood arts lessons in Table 10 shed light on the importance of historical and social context for understanding the current immigrant generations. More specifically, thinking about the bimodal nature of the current second-generation of immigrants, a greater proportion of White, Non-Hispanic second-generation immigrants received childhood arts lessons or classes than did second-generation Latino immigrants (53.5% vs. 38.4%).

**Table 10. Demographic Summary of Current Adult Immigrant Generations (2012)<sup>9</sup>**

	Total US Population			Hispanic Subpopulation			Asian Subpopulation		
	1st-Generation	2nd-Generation	3+ Generations	1st-Generation	2nd-Generation	3+ Generations	1st-Generation	2nd-Generation	3+ Generations
<i>Portion of Weighted Sample</i>	17.2%	8.4%	74.5%	54.0%	23.0%	23.0%	79.9%	12.7%	7.4%
<b>Age (average)</b>	44.9	43.6	47.3	43.3	33.5	40.3	45.3	35.8	43.5
<b>Male</b>	48.2%	49.5%	48.0%	50.3%	50.8%	48.9%	45.5%	50.8%	47.4%
<b>Race &amp; Ethnicity</b>									
White, Non-Hispanic	20.4%	44.8%	79.3%						
Hispanic	46.8%	40.9%	4.6%						
Asian/Pacific Islander, Non-Hispanic	25.1%	8.2%	0.5%						
African American or Black, Non-Hispanic	7.0%	4.5%	13.3%						
American Indian or Native Alaskan, Non-Hispanic	0.0%	0.1%	0.9%						
2 or more races, Non-Hispanic	0.7%	1.5%	1.4%						
<b>Educational Attainment</b>									
<9th grade	14.4%	2.3%	1.8%	24.8%	3.1%	5.1%	5.4%	0.8%	1.2%
Some HS	13.0%	9.2%	6.8%	21.0%	14.8%	13.3%	6.2%	5.7%	3.6%
HS or equivalent	26.9%	27.3%	31.6%	31.0%	34.1%	35.4%	21.0%	11.7%	30.4%
Some college	17.4%	33.3%	31.4%	12.9%	36.2%	33.8%	18.4%	36.4%	37.2%
BA or equivalent	17.6%	18.2%	18.9%	6.6%	7.8%	8.1%	30.7%	29.9%	18.9%
Graduate degree	10.7%	9.7%	9.5%	3.6%	4.0%	4.3%	18.4%	15.6%	8.7%
<b>Highest level of parental educational attainment</b>									
<9th grade	36.6%	16.9%	7.1%	59.4%	26.0%	17.8%	17.8%	5.4%	4.6%
Some HS	13.5%	10.5%	9.0%	14.7%	17.8%	10.8%	11.0%	6.9%	5.9%
HS or equivalent	20.2%	30.6%	41.7%	16.0%	27.8%	31.4%	22.2%	29.4%	43.3%
Some college	7.0%	10.0%	15.2%	3.8%	8.8%	21.0%	8.6%	9.8%	7.9%
BA or equivalent	14.7%	21.6%	17.0%	4.6%	17.4%	10.4%	26.8%	38.6%	29.8%
Graduate degree	8.0%	10.3%	10.0%	1.5%	2.3%	8.6%	13.6%	10.0%	8.6%
<b>Mobility</b>	51.0%	49.3%	42.6%	54.6%	53.7%	38.8%	48.9%	41.5%	47.2%
<b>Family Income</b>									
<\$20k	19.0%	16.4%	16.5%	24.1%	21.7%	21.1%	13.4%	10.6%	12.5%
\$20-29k	14.1%	11.1%	11.3%	19.3%	11.2%	11.6%	9.2%	11.4%	9.1%
\$30-39k	13.1%	13.0%	10.9%	17.3%	15.0%	12.9%	8.1%	8.9%	10.7%
\$40-49k	8.9%	9.7%	8.7%	9.1%	13.7%	10.7%	8.0%	6.9%	10.0%
\$50-59k	8.6%	7.6%	9.6%	7.9%	8.9%	13.0%	9.1%	8.2%	9.5%
\$60-75k	8.7%	8.4%	10.1%	7.3%	7.1%	9.9%	9.9%	15.4%	12.5%
\$75-99k	8.8%	12.1%	12.4%	6.7%	11.4%	9.6%	12.0%	9.9%	13.4%
\$100-149	10.7%	12.6%	12.4%	5.0%	9.0%	5.7%	17.2%	10.8%	12.5%
\$150k+	8.0%	9.1%	8.1%	3.3%	2.0%	5.6%	13.0%	18.1%	9.9%
<b>Employed</b>	62.6%	55.9%	58.5%	64.1%	61.5%	60.2%	63.0%	50.7%	65.6%
<b>Usual Employment Hours Worked/Week (Average)</b>	39.6	38.9	39.7	38.9	38.6	38.5	38.8	39.2	38.7
<b>Married</b>	63.5%	43.2%	53.5%	59.9%	35.2%	50.5%	71.7%	31.0%	44.9%
<b>Child &lt;18 in the home</b>	40.0%	25.1%	26.6%	46.6%	33.5%	38.5%	37.6%	16.9%	30.9%
<b>Lives in Metro Region</b>	96.5%	92.9%	81.1%	96.0%	95.5%	88.5%	98.0%	94.9%	87.7%
<b>Took Art lesson/class in Childhood</b>	22.5%	48.5%	46.8%	12.1%	38.4%	40.5%	27.6%	65.9%	38.7%

### Regression Results

I next investigated how these control variables contributed to observed trends in arts participation. Table 11 contains the regressions results for each of three logistics models and for each of the 12 outcome variables:

- Model 1 is the simple logistic regression on first- and second generation dummy variables used to determine the R-square values in Figure 2 and to select outcome variables for this analysis;
- Model 2 is a partial model that examines the potential influence of educational mobility and available leisure time; and
- Model 3 is the full model, examining the main effects of each independent variable.

<sup>9</sup> This table is generated using 2012 SPPA Module E survey weights due to the inclusion of childhood arts lessons and classes.

By and large, the trends observed resemble those reported in previous investigations. Higher incomes significantly predicted attendance-based activities--specifically attending musicals, outdoor performing arts festivals, craft fairs and historic parks or monuments. In addition, however, higher incomes also positively predicted social dancing. Lower income brackets significantly predicted the use of TV and radio for 'other' types of music. Additionally, higher levels of educational attainment positively predicted attending live Latin, Spanish or salsa music, musicals, outdoor performing arts festivals, historic parks and monuments, and craft fairs, as well as owning art and reading literature. Having at least a high school-level education positively predicted social dancing. Lower levels of education positively predicted the use of TV and radio to access 'other' types of music. Having taken art lessons or classes in childhood was also a significant positive predictor for each activity examined. These observations fit general trends previously observed.

However, even after controlling for these and additional demographic and influential socio-economic factors, identifying as a first- or second-generation immigrant still significantly predicts a number of aspects of arts participation. The regression results in Table 11 show that the observed differences in immigrant generations' reported levels of arts participation are largely driven by income and education effects; yet even after controlling for these general driving forces, some generation-associated effects were observed. Being a current second-generation immigrant made a distinct difference in positively predicted attending musical plays and owning art (Table 11, Column B). Being a current first-generation immigrant negatively predicted reading literature and using the TV or radio to listen to 'other' music; the effect is distinct from that of being a second-generation immigrant. While there are significant differences between third+ generation and first-generation immigrants in terms of listening to Spanish, Latin or salsa music by using TV or radio and by attending live music events, these regression results did not identify a distinct effect of being a second-generation immigrant. Additionally, while being a second-generation immigrant was a significant predictor of social dancing compared to third+ generation immigrants, results for Model 3 did not detect an effect of being a first-generation immigrant distinct from second- or third+ generation immigrants. Mobility and Employment Hours did not have significant explanatory power in Model 3 after additional demographic controls were considered.

Altogether, I found that, although demographic variables explained some aspects of arts participation (as expected), the immigrant experience does indeed hold separate predictive power for specific kinds of arts and cultural participation. My analysis suggests that second-generation immigrants may indeed have an "advantage," or a predilection relative to other generations, toward participating in certain aspects of arts and cultural activities. Thus, this quantitative analysis enables us to begin to refine our understanding of how the immigrant experience complements and uniquely contributes to arts and culture in the US.

**Table 11. Regression Results**

Outcome Variable	Model	Immigrant Generations (3+ generation omitted)			Income (<\$20k omitted)							Education (<9th grade omitted)					
		2nd Generation	1st Generation	Sig b/n 1st	\$20-29,999	\$30-39,999	\$40-49,999	\$50-59,999	\$60-74,999	\$75-99,999	\$100-149,999	\$150,000+	Some HS	HS or GED	Some College/Assoc Degree	College degree	Graduate degree
	(A)	(B)	(C)	(D)	(E)	(F)	(G)	(H)	(I)	(J)	(K)	(L)	(M)	(N)	(O)	(P)	(Q)
Used a TV or radio to watch or listen to: Latin, Spanish, or salsa music	(1)	1.17 ***	1.23 *** *														
	(2)	1.11 ***	1.19 ***														
	(3)	1.03	1.1 ***		1.02	1.02	1.01	1.01	1.01	1.01	0.99	1.01	1.09	1.07	1.11	1.1	1.09
Used the Internet to watch, listen to or download any Latin, Spanish, or salsa music	(1)	1.13 ***	1.14 ***														
	(2)	1.12 **	1.06 **														
	(3)	1.05	0.99		1	0.99	0.98	0.99	1	0.98	1	0.96	0.88	0.89	0.92	0.93	0.96
Attended live Latin, Spanish or salsa music	(1)	1.09 ***	1.08 ***														
	(2)	1.13 ***	1.12 ***														
	(3)	1.02	1.05 **		0.98	0.97 *	0.99	0.98	0.98	1.01	1	0.99	1.04	1.05	1.07 *	1.09 **	1.1 **
Used a TV or radio to watch or listen to any: Other music, such as rock, pop, country, folk, rap or hip-hop	(1)	1.01	0.81 *** **														
	(2)	1.01	0.79 *** **														
	(3)	0.99	0.83 *** **		1.03	1.1 *	1.08	1.09 *	1.04	1.08 *	1.09	1.05	1.22 ***	1.23 ***	1.27 ***	1.18 *	1.17
Own any pieces of art, such as paintings, drawings, sculpture, prints, or lithographs	(1)	1	0.86 *** **														
	(2)	0.99	0.83 *** **														
	(3)	1.1 **	0.99 **		0.96	0.92 **	0.97	0.97	1.02	0.95	0.97	1.05	1.06	1.08	1.18 **	1.32 ***	1.41 ***
Read literature	(1)	0.98	0.85 *** **														
	(2)	1	0.85 *** **														
	(3)	1.03	0.96 **		1.02	1	0.99	1	1	1.02	1	1.03	1.02	1.06 **	1.09 ***	1.15 ***	1.18 ***
Visited a craft or visual art fair	(1)	1	0.9 *** **														
	(2)	1.01	0.91 *** **														
	(3)	1.03	0.98		1	1.06 *	1.02	1	1.05	1.06	1.07 **	1.07 *	1.04	1.05	1.09	1.16 **	1.19 **
Visited a historic park or monument	(1)	1	0.91 *** **														
	(2)	0.97	0.92 ***														
	(3)	0.98	0.98		1.01	1.03	1.02	1	1.08 **	1.06 **	1.1 ***	1.2 ***	0.99	1.02	1.09 *	1.17 ***	1.29 ***
Visited an outdoor festival w/ performing artists	(1)	1.01	0.92 *** **														
	(2)	1.07 *	0.94 *** **														
	(3)	1.04	0.99		1.02	1.01	1	0.98	1.05	1.05	1.04	1.1 **	0.99	1	1.07	1.16 ***	1.2 ***
Attended live musical play	(1)	1.01	0.92 *** **														
	(2)	1.05	0.93 *** **														
	(3)	1.05 *	0.99 *		0.98	1	1.02	1.03	1.04	1.04	1.06 *	1.1 ***	1.02	1.06 *	1.07 *	1.18 ***	1.15 ***
Did social dancing	(1)	1.14 ***	0.99 ***														
	(2)	1.19 ***	0.99 ***														
	(3)	1.11 **	1.06		1.02	1.03	1.03	1.02	1.11 **	1.08	1.12 **	1.21 ***	1.2 **	1.23 ***	1.27 ***	1.27 ***	1.23 **
Did leatherwork, metalwork or woodwork	(1)	0.98 *	0.95 *** **														
	(2)	0.97	0.95														
	(3)	0.98	1		1.03	1	0.99	1.02	1.03	0.99	1.02	0.97	0.97	0.98	0.99	1.03	0.99

**(Continued) Table 11. Regression Results**

Outcome Variable	Model	Childhood art lesson /class	Race & Ethnicity (White, NonHispanic omitted)					Age	Age-squared	Parent Education (<9th grade omitted)				
			African American/Black, NH (S)	Hispanic (T)	American Indian, NH (U)	Asian/Pacific Islander, NH (V)	2 or more races, NH (W)			Some HS (Z)	HS or GED (AA)	Some College/Associate Degree (AB)	College degree (BA or equiv) (AC)	Graduate degree (AD)
	(A)	(R)	(S)	(T)	(U)	(V)	(W)	(X)	(Y)	(Z)	(AA)	(AB)	(AC)	(AD)
Used a TV or radio to watch or listen to: Latin, Spanish, or salsa music	(1)													
	(2)													
	(3)	1.08 *** 0.02	1 0.02	1.31 *** 0.06	0.98 0.03	0.91 *** 0.03	0.95 0.04	1 * 0.00	1.000 * 0.00	0.96 0.04	0.99 0.04	0.96 0.04	0.95 0.05	0.98 0.06
Used the Internet to watch, listen to or download any Latin, Spanish, or salsa music	(1)													
	(2)													
	(3)	1.04 ** 0.02	1.01 0.03	1.2 *** 0.06	1 0.04	1.04 0.06	0.92 *** 0.02	1 0.00	1.000 0.00	0.89 *** 0.04	0.96 0.05	0.95 0.05	0.93 0.06	0.92 0.06
Attended live Latin, Spanish or salsa music	(1)													
	(2)													
	(3)	1.02 ** 0.01	0.99 0.01	1.21 *** 0.03	1.02 0.03	0.98 0.03	1.04 0.04	1 0.00	1.000 * 0.00	1.02 0.03	1.02 0.02	1.01 0.03	1 0.03	1.03 0.03
Used a TV or radio to watch or listen to any: Other music, such as rock, pop, country, folk, rap or hip-hop	(1)													
	(2)													
	(3)	1.23 *** 0.04	0.99 0.05	1.02 0.05	1 0.16	1.03 0.06	0.81 * 0.09	1.01 0.00	1.000 ** 0.00	0.97 0.05	0.93 0.05	1 0.08	1 0.08	0.99 0.10
Own any pieces of art, such as paintings, drawings, sculpture, prints, or lithographs	(1)													
	(2)													
	(3)	1.35 *** -0.03	0.88 *** -0.03	0.89 *** -0.04	0.88 -0.1	0.88 * -0.06	0.95 -0.12	1.01 *** -0	1.000 *** 0.000	0.99 -0.05	0.98 -0.05	0.96 -0.07	0.93 -0.06	0.98 -0.09
Read literature	(1)													
	(2)													
	(3)	1.06 *** 0.02	0.98 0.02	1.01 0.02	1.05 0.07	0.94 * 0.03	0.99 0.06	1 0.00	1.000 0.00	1.07 *** 0.03	1.05 ** 0.02	1.08 *** 0.03	1.12 *** 0.04	1.03 0.04
Visited a craft or visual art fair	(1)													
	(2)													
	(3)	1.18 *** 0.02	0.91 *** 0.02	1 0.03	0.89 ** 0.04	0.91 ** 0.04	0.98 0.06	1.01 ** 0.00	1.000 ** 0.00	1 0.03	1 0.03	1.05 0.04	1.02 0.05	1.03 0.05
Visited a historic park or monument	(1)													
	(2)													
	(3)	1.22 *** 0.02	0.93 *** 0.02	0.99 0.03	0.98 0.07	0.97 0.04	1.15 0.10	1 0.00	1.000 0.00	1 0.03	0.98 0.03	1.05 0.05	1.01 0.05	1.08 0.07
Visited an outdoor festival w/ performing artists	(1)													
	(2)													
	(3)	1.17 *** -0.02	0.99 -0.03	1.02 -0.03	0.98 -0.07	0.95 -0.04	1 -0.07	1 -0	1.000 0.000	1.01 -0.03	1.01 -0.03	1.02 -0.04	1.03 -0.04	1.01 -0.05
Attended live musical play	(1)													
	(2)													
	(3)	1.12 *** 0.02	0.99 0.02	0.99 0.03	0.93 ** 0.03	0.96 0.04	1.03 0.06	1 0.00	1.000 0.00	0.98 0.03	0.99 0.03	1.01 0.04	1.04 0.05	1.12 * 0.07
Did social dancing	(1)													
	(2)													
	(3)	1.21 *** 0.03	1.07 0.05	1.06 0.06	0.98 0.12	0.93 0.07	1.09 0.13	1 0.00	1.000 0.00	0.94 0.05	0.91 * 0.04	0.95 0.06	0.94 0.07	0.94 0.08
Did leatherwork, metalwork or woodwork	(1)													
	(2)													
	(3)	1.1 *** 0.02	0.93 *** 0.01	0.99 0.03	0.87 *** 0.02	0.93 ** 0.03	1.11 0.16	1 0.00	1.000 0.00	1.01 0.03	1 0.03	1.06 0.05	0.99 0.05	1 0.07

**(Continued) Table 11. Regression Results**

Outcome Variable	Model	Male	Live in metropolitan area	Child under age 18 in HH	Married	Mobility	Usual Emp. Hrs Worked/W	Constant	Obs.	R-squared
	(A)	(AE)	(AF)	(AG)	(AH)	(AI)	(AJ)	(AK)	(AL)	(AM)
Used a TV or radio to watch or listen to: Latin, Spanish, or salsa music	(1)							1.058 *** 0.00	22,967	7.5%
	(2)					1.03 *	1.000	1.04 *** 0.0126	15,730	5.4%
	(3)	0.99 0.01	1.01 0.02	1.01 0.02	1 0.02	1 0.07	1.000 0.00	0.867 * 0.00	15,715	16.4%
Used the Internet to watch, listen to or download any Latin, Spanish, or salsa music	(1)							1.048 *** 0.00	20,100	4.0%
	(2)					1.02 0.02	1.000 0.00	1.054 *** 0.0154	15,193	2.3%
	(3)	0.97 0.02	1.01 0.02	0.98 0.02	0.99 0.02	0.99 0.24	1.000 0.00	1.215 0.00	15,185	8.2%
Attended live Latin, Spanish or salsa music	(1)							1.03 *** 0.00	35,627	2.7%
	(2)					1.02 * 0.01	1.000 0.00	1.023 *** 0.0079	21,736	4.6%
	(3)	1.01 0.01	1.01 0.01	0.99 0.01	0.98 *** 0.01	1 0.04	1.000 * 0.00	0.933 0.00	17,776	10.7%
Used a TV or radio to watch or listen to any: Other music, such as rock, pop, country, folk, rap or hip-hop	(1)							1.547 *** 0.01	22,967	2.7%
	(2)					0.98 0.02	1.002 *** 0.00	1.545 *** 0.0336	15,730	3.5%
	(3)	0.99 0.03	0.96 0.03	0.98 0.03	0.98 0.03	1.01 0.14	1.000 0.00	1.168 0.00	15,715	11.7%
Own any pieces of art, such as paintings, drawings, sculpture, prints, or lithographs	(1)							1.362 *** 0.01	20,056	1.5%
	(2)					1.01 -0.02	1.001 ** ####	1.336 *** -0.026	12,721	2.4%
	(3)	1 -0.02	1 -0.03	0.95 * -0.03	1.06 ** -0.03	0.94 -0.04	1.000 ####	0.788 ** -0.075	15,761	25.6%
Read literature	(1)							1.621 *** 0.01	35,735	1.5%
	(2)					1.02 0.02	1.001 * 0.00	1.642 *** 0.0271	21,737	1.5%
	(3)	0.92 *** 0.01	1.02 0.02	0.98 0.01	1.03 ** 0.01	1.01 0.06	1.000 0.00	1.106 * 0.00	21,748	5.5%
Visited a craft or visual art fair	(1)							1.275 *** 0.01	35,463	1.0%
	(2)					0.98 0.02	1.001 *** 0.00	1.271 *** 0.0179	21,730	0.9%
	(3)	0.93 *** 0.02	0.95 ** 0.02	0.97 * 0.02	1 0.02	0.96 0.07	1.000 0.00	0.996 0.00	17,770	11.5%
Visited a historic park or monument	(1)							1.292 *** 0.01	35,422	0.8%
	(2)					1 0.01	1.002 *** 0.00	1.239 *** 0.0146	21,729	1.7%
	(3)	1.01 0.02	1.02 0.02	0.98 0.02	1.02 0.02	0.99 0.06	1.000 0.00	0.935 0.00	17,769	18.0%
Visited an outdoor festival w/ performing artists	(1)							1.248 *** 0.01	35,449	0.7%
	(2)					0.97 * 0.01	1.002 *** 0.00	1.237 *** 0.0192	21,729	1.4%
	(3)	0.99 -0.02	0.99 -0.02	0.97 * -0.02	0.97 * -0.02	0.97 -0.02	1.000 0.000	1.16 ** -0.083	17,769	11.1%
Attended live musical play	(1)							1.179 *** 0.01	35,564	0.7%
	(2)					1.01 0.01	1.002 *** 0.00	1.147 *** 0.0129	21,734	1.4%
	(3)	0.94 *** 0.01	1.05 *** 0.02	0.96 ** 0.02	1 0.01	1.02 0.05	1.001 0.00	0.895 ** 0.00	17,774	12.4%
Did social dancing	(1)							1.358 *** 0.01	24,453	0.6%
	(2)					0.93 *** 0.02	1.003 *** 0.00	1.356 *** 0.0319	12,719	3.2%
	(3)	0.95 ** 0.03	1.03 0.04	0.95 0.03	1.02 0.03	0.95 0.15	1.000 0.00	1.29 ** 0.00	15,760	12.7%
Did leatherwork, metalwork or woodwork	(1)							1.097 *** 0.00	24,495	0.6%
	(2)					0.98 0.01	1.001 *** 0.00	1.087 *** 0.0165	12,722	1.3%
	(3)	1.15 *** 0.02	0.97 0.02	0.99 0.02	1.04 ** 0.02	0.99 0.07	1.000 0.00	0.97 0.00	15,762	10.9%

\*Significance at the 0.10 level;  
 \*\*Significance at the 0.05 level;  
 \*\*\*Significance at the 0.01 level.

## Conclusions

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As the proportion of the US population that is made up of first- and second-generation immigrants continues to grow (Pew Research Center, 2013), American society will be impacted by this dramatic demographic change. Understanding the concomitant cultural impact of this new immigrant population will be increasingly important. A growing body of research examines the social and economics facets and dynamics of second-generation immigrants, and this research is laying the foundation for an understanding of how second-generation immigrants will impact society in future years. This is a topic of great importance, but also of substantial uncertainty. The analyses in this section have identified factors that may help explain underlying trends in arts participation across current immigrant generations.

Although first-generation immigrants' reported relatively lower rates of arts participation, the exception to this trend may also be informative. Overall, the main exception observed was in the rate of participation in activities involving Latin, Spanish or salsa music. Reported participation rates in these activities surged for those who self-identified as Hispanic or Latin, compared to non-Latino immigrants, and this trend was particularly pronounced for first-generation immigrants and children of immigrants. Moreover, being a first-generation immigrant positively predicted attendance at live Latin, Spanish or salsa music events, as well as using TV or radio to listen to the music. This effect was significant even after controlling for the influence of being Latino and other demographic characteristics. One interpretation of these trends is that, because the SPPA asks specifically about styles of music that share a common lineage with people who self-identify as Latino, this result highlights the importance of asking questions that are relevant within multiple and diverse sets of cultural frames. An additional take on this is that the terms used to ask about arts participation can be highly specific or quite general. For example, "ballet" refers to a specific kind of dance, while "Latin, Spanish or salsa" covers a more heterogeneous type of music. The relevance and clarity of terms to different populations among those being surveyed is also an important consideration (J. L. Novak-Leonard, M. Reynolds, et al., 2015).

The dramatically lower levels of participation reported by first-generation immigrants across almost all 2012 SPPA indicators examined in this study may prompt concern and warrant action. In particular, this disparity may indicate missed opportunities to facilitate immigrants' civic engagement, building social capital and processing their own experiences, each of which is an area in which arts and cultural participation has been found to benefit immigrant populations.

To refine our understanding of these trends, in the next section I investigate whether arts participation changes as a function of the time an immigrant spends in the US, with the goal of providing insights on the influence of historical and social context for immigrant cohorts.

### III. Closing the Gap? An Exploratory Look at Immigrants' Length of Time in the US

#### Research Questions

- How have rates of arts participation changed over the last decade for foreign- and native-born US residents?
- Does extended residence in the US lead to greater acculturation in patterns of arts participation among those immigrants who are foreign-born?
- Is becoming a US citizen associated with greater acculturation in patterns of arts participation among those immigrants who are foreign-born?

In this section, I present speculative analyses that explore whether and how disparities in arts and cultural participation patterns change depending on how long immigrants have resided in the US. Given that the composition of immigrant cohorts have changed substantially over time, with associated social contexts, this investigation also examines cohort effects based on year-of-entry to the US. This analysis sheds light on changes in how immigrants report participating in arts over time in two steps. First, I examine the differences in reported levels of participation between foreign-born and US-born populations within each year of survey data using standard t-tests to examine differences between these groups. Second, I use regression models with fixed effects to examine the impacts of length of time spent in US.

#### Analytical Approach

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For analyses in this section, I use Survey of Public Participation in the Arts data from 2002-2012. With multi-year data, I can examine the effects of additional years of living in the US over the decade from 2002 to 2012. Combining the three survey waves provides variation so that the potential cohort effects posed by the remarkable demographic shifts from the US's first second major wave of immigration to its second can be examined as an independent variable separate from an immigrant's length of residence in the US.

***Immigrants' year of entry into the US.***

For immigrant's year of entry into the US, each bracket must include at least two full years of entrants.

Table 12 shows each SPPA wave and the year-of-entry brackets available; some cover two years, some cover part of an additional third year (shaded cells in Table 12), but some brackets cover 10 years or more (J. Passel & Cohn, 2009).

US immigration history is varied. In the first-half of the twentieth century immigrants primarily came from Europe; during the second half of the twentieth century, the majority of immigrants came from Latin America and Asia. In 1960, 74.5% of the foreign-born population living in the US came from Europe, whereas in 2012, only 11.8% stemmed from Europe and 54.2%

came from Central and South America. In 1960, 5.9% of the foreign-born population was originally from Mexico; in 2012, 28.3% of the foreign born population hailed from Mexico (Migration Policy Institute, 2013). The Mexican-born immigrant population in the US began to grow exponentially in the 1970s, both in terms of the proportion of the total immigrant population and absolute size. This change was driven by a range of economic and social factors, as well as significant alterations to US immigration policy. Thus, any investigation into trends in immigrant behavior must account for these substantial shifts in overall patterns of immigration.<sup>10</sup>

**Table 12. Year of Entry Brackets, by SPPA**

2012 SPPA	2008 SPPA	2002 SPPA
Before 1950	Before 1950	Before 1950
1950-1959	1950-1959	1950-1959
1960-1964	1960-1964	1960-1964
1965-1969	1965-1969	1965-1969
1970-1974	1970-1974	1970-1974
1975-1979	1975-1979	1975-1979
1980-1981	1980-1981	1980-1981
1982-1983	1982-1983	1982-1983
1984-1985	1984-1985	1984-1985
1986-1987	1986-1987	1986-1987
1988-1989	1988-1989	1988-1989
1990-1991	1990-1991	1990-1991
1992-1993	1992-1993	1992-1993
1994-1995	1994-1995	1994-1995
1996-1997	1996-1997	1996-1997
1998-1999	1998-1999	1998-1999
2000-2001	2000-2001	2000-2002
2002-2003	2002-2003	
2004-2005	2004-2005	
2006-2007	2006-2008	
2008-2009		
2010-2012		

<sup>10</sup> A limitation is that the measure does not account for interim periods spent living outside of the US, but for the purposes of these analyses I assume the measure at least indicates length of strong affiliation with US culture since the time of the survey interview.

***Years since entry into the US.***

This variable is calculated using immigrants' year of entry into the US and year of data collection (Table 13). As shown in Table 12, year of entry into the US is not a precise measure. Hence, length of time since entry is an ordinal measure that includes some imprecision around the cut-off points for the time-since-entry range 0 to 2 years, as well as in time-since-entry ranges longer than 22 years. Using the three SPPA waves of data creates the necessary variation to examine both years-since-entry and potential entry-cohort effects.

***Citizenship Status.*** Surveys generally omit direct questions about legal status because of concerns that immigrants, legal

and undocumented, shy away from responding because of general mistrust of the government (Camarota & Capizzano, 2004). In an effort to reduce response bias, citizenship is derived from a series of questions and this results in being able to identify whether a respondent is a native US citizen, a naturalized citizen, or a non-citizen. Despite the derivation approach to citizenship status, research still suggests that there is self-reporting bias, resulting in an over-reporting of naturalized citizenship and an under-reporting of noncitizen status (J. S. Passel & Clark, 1997; Warren & Passel, 1987). J. S. Passel and Clark (1997) estimated that over-reporting of naturalized citizen status was as high as 75% for recent immigrants to the US. After applying the adjustment methodology, first presented by J. S. Passel and Clark (1997) and recently treated by (Van Hook & Bachmeier, 2013), and applying sensitivity analyses, I find that only 0.6% of the 2012 SPPA sample is affected by the adjustment. Examining adjusted-data and non-adjusted

**Table 13. Estimated Calculations of Years Since Entry into**

Years Since Entry	2012 SPPA	2008 SPPA	2002 SPPA
0 to 2	2010-2012 <sup>1</sup>	2006-2008 <sup>2</sup>	2000-2002 <sup>3</sup>
3 to 4	2008-2009	2004-2005	1998-1999
5 to 6	2006-2007	2002-2003	1996-1997
7 to 8	2004-2005	2000-2001	1994-1995
9 to 10	2002-2003	1998-1999	1992-1993
11 to 12	2000-2001	1996-1997	1990-1991
12 to 14	1998-1999	1994-1995	1988-1989
15 to 16	1996-1997	1992-1993	1986-1987
17 to 18	1994-1995	1990-1991	1984-1985
19 to 20	1992-1993	1988-1989	1982-1983
21 to 22	1990-1991	1986-1987	1980-1981
23 to 27/28	1988-1989 1986-1987	1984-1985 1982-1983	1975-1979
28 to 32/33	1984-1985 1982-1983 1980-1981	1980-1981 1975-1979	1970-1974
33 to 37/38	1975-1979	1970-1974	1965-1969
38 to 42/43	1970-1974	1965-1969	1960-1964
43 or more years	1965-1969 1960-1964 1950-1959 Before 1950	1960-1964 1950-1959 Before 1950	1950-1959 Before 1950

<sup>1</sup> SPPA fielded in August 2012

<sup>2</sup> SPPA fielded in May 2008

<sup>3</sup> SPPA fielded in July 2002

data resulted in negligible differences, and given that the adjustment may introduce error, I use non-adjusted data in this study.

In addition, I include demographic control variables that have been previously established in the research literature as being significant predictors of arts participation: income,<sup>11</sup> educational attainment, age, race/ethnicity and gender.<sup>12</sup>

### **Outcome Variables**

The arts participation outcomes variables for these analyses are necessarily limited to arts participation measures available in each the 2002, 2008 and 2012 SPPA waves. Attendance measures were initially a key focus of the first SPPA in 1982, and questions historically aggregated for SPPA trend analysis of rates of attendance at the *benchmark arts* - live jazz, classical music, opera, musical theater, non-musical theater, or ballet performance or visited an art museum – have been asked consistently in each SPPA wave. Over the three decades since the SPPA was first fielded, however, substantive changes have been made to its questionnaire in each wave, with the most substantial changes to date made to the 2012 questionnaire. Although this limits my analysis due to changes in the wording of questions, there are some new insights about those questions asked consistently over the last two years. In addition to the measures included in the benchmark arts attendance, several attendance-based and reading questions have been asked consistently since at least 2002: reading literature (aggregate measure of reading novels, poetry or plays) and reading books; visiting historic parks or monuments; touring buildings or neighborhoods for their historic or design value; attending arts and cultural fairs or festivals, such as a crafts fair; and attending live performances of dance (other than ballet). Questions about attendance at Latin, Spanish or salsa music events and at outdoor festivals with performing artists were asked in 2008 and 2012.<sup>13</sup>

## **Results**

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To begin investigating whether acculturation may impact engagement with the arts, I examined how rates of arts participation changed over the last decade for both foreign- and native-born US residents. Overall,

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<sup>11</sup> While the 2012 SPPA asked about levels of household income above \$75,000 in greater detail, I collapse these categories to match those available in the 2002 SPPA.

<sup>12</sup> I did not include childhood arts lessons as the relevant questions were asked in a separate SPPA module than the one for which normalized weights are available.

<sup>13</sup> By creating a crosswalk file of the 2002, 2008 and 2012 SPPA variables, I determined that potentially up to eight indicators could be used to examine trends of making and doing art across the three survey waves. However, survey weights in the Combined SPPA data file are designed and tested for the questions asked in the Core 1 survey modules and while technically can be applied to variables collected through other survey modules, it may not be appropriate (M. Menzer, personal communication, August 28, 2014). Hence, I do not report on these variables in this study.

immigrant stock populations in each survey year over the past decade reported significantly lower participation rates than did US-born individuals, in almost all attendance and reading measures. This pattern mirrors that reported in a previous investigation of “non-citizens” over these same years (Silber & Triplett, 2015). Overall, the single exception to this trend was in attendance at live Latin music events, for which foreign-born immigrants reported higher rates than US-born natives in both 2008 and 2012.

**Table 14. Rates of Arts Attendance & Reading, by Nativity (2002, 2008, 2012)**

	Means			Standard Errors		
	2002	2008	2012	2002	2008	2012
Attend live jazz						
US-Born	11%	9%	9%	0.39%	0.30%	0.35%
Foreign-Born	7%	4%	5%	0.89%	0.52%	0.66%
Attend live classical music						
US-Born	12%	10%	9%	0.39%	0.37%	0.36%
Foreign-Born	8%	7%	6%	0.82%	0.59%	0.55%
Attend live opera						
US-Born	3%	2%	2%	0.16%	0.15%	0.15%
Foreign-Born	4%	2%	2%	0.50%	0.36%	0.38%
Attend live musical						
US-Born	18%	18%	17%	0.41%	0.43%	0.47%
Foreign-Born	9%	9%	8%	0.71%	0.92%	0.71%
Attend live non-musical						
play						
US-Born	13%	10%	9%	0.42%	0.35%	0.34%
Foreign-Born	7%	5%	4%	0.66%	0.64%	0.53%
Attend live ballet						
US-Born	4%	3%	3%	0.22%	0.17%	0.18%
Foreign-Born	3%	3%	2%	0.42%	0.43%	0.42%
Attend live dance (other						
than ballet)						
US-Born	7%	5%	6%	0.25%	0.22%	0.22%
Foreign-Born	5%	4%	4%	0.66%	0.54%	0.57%
Visit an art museum						
US-Born	27%	24%	22%	0.48%	0.43%	0.49%
Foreign-Born	23%	17%	16%	1.30%	1.10%	1.08%
Visit a crafts fair or visual						
arts festival						
US-Born	35%	27%	24%	0.52%	0.50%	0.51%
Foreign-Born	22%	13%	13%	1.28%	0.93%	0.96%
Visit...park/monument,						
...bldgs/ neighborhoods...						
US-Born	33%	27%	26%	0.55%	0.50%	0.54%
Foreign-Born	22%	15%	15%	1.25%	1.17%	1.06%
Read Books						
US-Born	59%	57%	57%	0.47%	0.50%	0.59%
Foreign-Born	44%	38%	39%	1.41%	1.38%	1.55%
Read literature						
US-Born	48%	52%	48%	0.50%	0.56%	0.57%
Foreign-Born	33%	35%	31%	1.65%	1.44%	1.45%
Attend live Latin, Spanish						
or salsa music						
US-Born		4%	4%		0.31%	0.21%
Foreign-Born		10%	10%		1.26%	0.83%
Visit an outdoor festival						
[with] performing artists						
US-Born		22%	22%		0.42%	0.48%
Foreign-Born		13%	13%		0.93%	0.93%

In Table 15, I present the results of my three regression models:

- Model 1 is a simple regression that analyzes the effect of years-since-entry on arts attendance and reading. Model 1 uses dummy variables for brackets of years-since-entry (Table 13), omitting US-born individuals.
- Model 2 introduces year-of-entry cohorts, in effort to control for cohort effects, and citizenship status. Most significant effects for years-since-entry do not remain.

- Model 3 also controls for time-period effects, controlling for any effects particular to the survey year, as well as demographic factors known to be influential determinants of arts attendance and reading behaviors. As expected, educational attainment and income continue as positive predictors of arts attendance and reading in Model 3 (Appendix Table D).

However, even beyond the influence of demographic characteristics, years-since-entry does seem to have some uniquely attributable effects:

- **Attending live jazz.** The stock immigrant population reported a relatively low rate of attendance of live jazz events. Interestingly, however, although having entered the US as an immigrant negatively predicted attending jazz (see coefficients on year-of-entry), having lived longer in the US seemed to positively predict attendance at live jazz events. The effect appeared level across all years of residence.
- **Attending live musical plays.** Living in the US for less than 15 years was a negative predictor of attending a live musical play. However, living in the US for 15 or more years did not seem to predict any difference in attendance between immigrants and US-born individuals.
- **Attending live Latin, Spanish or salsa music events.** As noted in previous sections of this report, attending Latin music events has been the single arts participation measure that has been the exception to a pattern of disparity between immigrants and US-born individuals. Interestingly, this regression analysis suggests that the interest that first-generation immigrants have in these events may be strongest during the earliest years that they live in the US. After having lived in the US for 5-6 years, no significant differences are detected between the immigrant and US-born populations. Moreover, although residing in the US for longer periods seems to increase the chances that one goes to see a musical play, longer residence in the US seems to decrease the chances that one goes to live Latin music events.

Table 15. Regression Results

	Attend live jazz			Attend live classical music			Attend live opera			Attend live musical			Attend live non-musical play			Attend live ballet		
	(1)	(2)	(3)	(1)	(2)	(3)	(1)	(2)	(3)	(1)	(2)	(3)	(1)	(2)	(3)	(1)	(2)	(3)
<b>YEARS LIVES IN THE US (US-born omitted)</b>																		
0 to 2	0.991 0.02	1.114** 0.05	1.084* 0.05	0.994 0.02	1.053 0.04	1.032 0.04	1.011 0.01	1.012 0.02	1.006 0.02	0.923*** 0.02	0.969 0.03	0.930** 0.03	0.946*** 0.01	1.001 0.03	0.98 0.03	1.009 0.01	1.011 0.02	1.003 0.02
3 to 4	0.966** 0.01	1.141** 0.06	1.119** 0.06	0.982 0.02	1.092* 0.06	1.08 0.05	1.011 0.01	0.99 0.03	0.982 0.03	0.887*** 0.01	0.900* 0.05	0.862** 0.05	0.946*** 0.01	1.053 0.05	1.037 0.05	0.996 0.01	0.994 0.03	0.984 0.03
5 to 6	0.957*** 0.01	1.128** 0.06	1.098* 0.06	0.972 0.02	1.042 0.06	1.023 0.05	0.993 0.01	0.993 0.03	0.986 0.03	0.915*** 0.01	0.961 0.05	0.918* 0.05	0.943*** 0.01	1.005 0.04	0.991 0.04	0.987 0.01	0.978 0.02	0.968 0.03
7 to 8	0.942*** 0.01	1.097* 0.05	1.083 0.05	0.927*** 0.01	1.013 0.05	1.008 0.05	0.993 0.01	0.972 0.03	0.967 0.03	0.892*** 0.01	0.926 0.05	0.890** 0.05	0.937*** 0.01	1.009 0.04	1.015 0.04	0.974*** 0.00	0.967 0.02	0.96 0.02
9 to 10	0.942*** 0.01	1.09 0.06	1.076 0.06	0.952*** 0.01	1.021 0.06	1.03 0.05	0.995 0.01	0.971 0.03	0.965 0.03	0.893*** 0.02	0.887** 0.05	0.858*** 0.05	0.947*** 0.01	1.002 0.04	1.008 0.04	0.995 0.01	0.971 0.03	0.966 0.03
11 to 12	0.948*** 0.01	1.105* 0.06	1.111** 0.06	0.947*** 0.01	1.013 0.05	1.024 0.05	0.99 0.01	0.962 0.03	0.961 0.03	0.891*** 0.01	0.931 0.04	0.911* 0.04	0.946*** 0.01	0.993 0.04	1.015 0.04	0.983*** 0.01	0.973 0.02	0.974 0.02
12 to 14	0.953*** 0.01	1.091 0.06	1.099* 0.06	0.973 0.02	1.037 0.06	1.06 0.06	0.991 0.01	0.954 0.03	0.95 0.03	0.895*** 0.01	0.903* 0.05	0.881** 0.05	0.937*** 0.01	1.006 0.04	1.025 0.04	0.991 0.01	0.975 0.03	0.974 0.03
15 to 16	0.943*** 0.01	1.100* 0.06	1.123** 0.06	0.961** 0.02	1.008 0.05	1.023 0.05	1.001 0.01	0.971 0.03	0.973 0.03	0.930*** 0.02	0.939 0.05	0.92 0.05	0.949*** 0.01	0.974 0.04	1.008 0.04	1.001 0.01	0.983 0.03	0.986 0.03
17 to 18	0.951*** 0.01	1.082 0.06	1.115** 0.06	0.961** 0.02	0.997 0.05	1.042 0.05	0.987* 0.01	0.943* 0.03	0.948 0.03	0.889*** 0.01	0.92 0.05	0.924 0.05	0.940*** 0.01	0.989 0.04	1.05 0.04	0.993 0.01	0.974 0.03	0.982 0.03
19 to 20	0.961*** 0.01	1.109* 0.06	1.138** 0.06	0.985 0.02	1.033 0.05	1.093* 0.05	0.997 0.01	0.962 0.03	0.966 0.03	0.920*** 0.02	0.918 0.05	0.921 0.05	0.954*** 0.01	0.983 0.04	1.039 0.04	0.988 0.01	0.97 0.03	0.979 0.03
21 to 22	0.958*** 0.01	1.093 0.06	1.135** 0.06	0.954*** 0.01	0.978 0.05	1.032 0.05	0.989* 0.01	0.942* 0.03	0.948 0.03	0.923*** 0.02	0.948 0.05	0.952 0.05	0.950*** 0.01	0.973 0.04	1.04 0.04	1.001 0.01	0.977 0.03	0.992 0.03
23 to 27/28	0.963*** 0.01	1.081 0.06	1.132** 0.07	0.966** 0.01	0.979 0.05	1.04 0.05	1.005 0.01	0.958 0.03	0.966 0.03	0.929*** 0.02	0.942 0.05	0.955 0.05	0.958*** 0.01	0.96 0.04	1.037 0.05	0.992 0.01	0.97 0.03	0.978 0.03
28 to 32/33	0.953*** 0.01	1.059 0.06	1.131** 0.06	0.965*** 0.01	0.964 0.05	1.045 0.05	0.997 0.01	0.943* 0.03	0.953 0.03	0.916*** 0.01	0.932 0.05	0.961 0.05	0.944*** 0.01	0.933 0.04	1.034 0.05	0.991 0.01	0.958 0.03	0.98 0.03
33 to 37/38	0.964*** 0.01	1.031 0.06	1.129** 0.07	0.967** 0.01	0.932 0.05	1.04 0.06	0.998 0.01	0.929** 0.03	0.947* 0.03	0.918*** 0.02	0.904* 0.05	0.952 0.05	0.953*** 0.01	0.912* 0.04	1.044 0.05	0.996 0.01	0.945** 0.03	0.976 0.03
38 to 42/43	0.978 0.02	1.026 0.07	1.149** 0.08	0.982 0.02	0.932 0.06	1.048 0.07	1.019 0.01	0.936* 0.04	0.958 0.04	0.931*** 0.02	0.888** 0.05	0.951 0.06	0.938*** 0.01	0.886** 0.04	1.04 0.06	1.006 0.01	0.934** 0.03	0.97 0.04
43 or more years	0.982* 0.01	1.015 0.07	1.167** 0.08	1.007 0.01	0.942 0.06	1.092 0.07	1.01 0.01	0.908*** 0.03	0.934* 0.04	0.974* 0.02	0.91 0.06	1.004 0.07	0.988 0.01	0.903* 0.05	1.096 0.06	1.016 0.01	0.946 0.03	0.992 0.04
<b>CITIZENSHIP STATUS (Non-citizen omitted)</b>																		
Naturalized Citizen	0.01	1.011 0.01	0.982** 0.01	1.030*** 0.01	0.979** 0.01		1.019*** 0.01	1.008 0.01		1.042*** 0.01	0.980** 0.01		1.028*** 0.01	0.991 0.01		1.006 0.01	0.992 0.01	
Native Citizen	0.01	1.037*** 0.01	1.016 0.01	1.016 0.01	0.989 0.01		0.997 0.01	0.991 0.01		1.053*** 0.02	1.008 0.02		1.050*** 0.02	1.017 0.01		1.018* 0.01	1.007 0.01	
<b>YEAR OF ENTRY INTO THE US (US-born omitted)</b>																		
Before 1950	0.07	0.962 0.06	0.864** 0.06	1.069 0.08	0.911 0.07		1.124*** 0.05	1.085* 0.05		1.063 0.07	0.963 0.07		1.163*** 0.06	0.948 0.06		1.063 0.04	1.02 0.04	
1950-1959	0.07	1.004 0.07	0.897 0.06	1.07 0.07	0.932 0.07		1.093** 0.04	1.063 0.04		1.087 0.07	1.001 0.07		1.109** 0.06	0.914 0.05		1.077* 0.04	1.037 0.04	
1960-1964	0.07	0.991 0.07	0.883* 0.06	1.054 0.07	0.92 0.06		1.091** 0.04	1.063 0.04		1.114* 0.07	1.035 0.07		1.097* 0.05	0.914* 0.05		1.114*** 0.04	1.072* 0.04	
1965-1969	0.06	0.971 0.06	0.879** 0.06	1.044 0.06	0.945 0.06		1.086** 0.04	1.071* 0.04		1.052 0.06	1.005 0.06		1.089* 0.05	0.941 0.05		1.084** 0.04	1.056 0.04	
1970-1974	0.06	0.964 0.06	0.902 0.06	1.045 0.06	0.981 0.05		1.05 0.03	1.043 0.03		1.035 0.05	1.027 0.06		1.06 0.05	0.948 0.04		1.069** 0.03	1.054 0.04	
1975-1979	0.06	0.935 0.06	0.893* 0.06	1.006 0.05	0.962 0.05		1.045 0.03	1.042 0.03		1.013 0.05	1.023 0.06		1.059 0.04	0.974 0.04		1.043 0.03	1.033 0.03	
1980-1981	0.05	0.898* 0.05	0.868** 0.05	0.975 0.05	0.947 0.05		1.039 0.03	1.04 0.03		0.979 0.05	1.008 0.05		1.023 0.04	0.958 0.04		1.051* 0.03	1.044 0.03	
1982-1983	0.05	0.92 0.05	0.886** 0.05	0.971 0.05	0.954 0.05		1.045 0.03	1.052 0.03		1.008 0.05	1.037 0.06		1.032 0.04	0.982 0.04		1.034 0.03	1.035 0.03	
1984-1985	0.05	0.915 0.05	0.888** 0.05	0.986 0.05	0.963 0.05		1.031 0.03	1.03 0.03		0.992 0.06	1.018 0.06		1.013 0.04	0.954 0.04		1.038 0.03	1.034 0.03	
1986-1987	0.05	0.909 0.05	0.892* 0.05	0.99 0.05	0.993 0.05		1.028 0.03	1.034 0.03		1.022 0.05	1.064 0.05		1.028 0.04	0.992 0.04		1.035 0.03	1.04 0.03	
1988-1989	0.05	0.879** 0.05	0.868** 0.05	0.947 0.05	0.95 0.05		1.019 0.03	1.027 0.03		1.007 0.05	1.044 0.06		0.968 0.04	0.939 0.04		1.021 0.03	1.027 0.03	
1990-1991	0.05	0.900** 0.05	0.896** 0.05	0.966 0.05	0.974 0.05		1.038 0.03	1.05 0.03		0.998 0.05	1.051 0.05		0.98 0.04	0.96 0.04		1.03 0.02	1.033 0.03	
1992-1993	0.05	0.884** 0.05	0.889** 0.05	0.947 0.05	0.953 0.05		1.016 0.03	1.03 0.03		1.069 0.06	1.122** 0.06		1.009 0.04	0.998 0.04		1.044 0.03	1.053* 0.03	
1994-1995	0.05	0.905* 0.05	0.910* 0.05	0.948 0.05	0.972 0.05		1.036 0.03	1.051 0.03		1.005 0.05	1.065 0.06		0.963 0.04	0.949 0.04		1.034 0.03	1.047* 0.03	
1996-1997	0.04	0.862*** 0.04	0.865*** 0.04	0.936 0.05	0.961 0.05		1.016 0.03	1.027 0.03		0.977 0.05	1.022 0.05		0.989 0.04	0.985 0.04		1.021 0.02	1.029 0.02	
1998-1999	0.05	0.914* 0.05	0.922 0.05	0.934 0.05	0.949 0.05		1.031 0.03	1.045 0.03		1.058 0.06	1.106* 0.06		0.967 0.04	0.969 0.04		1.037 0.03	1.048* 0.03	
2000-2001*	0.04	0.894** 0.04	0.904** 0.04	0.928 0.04	0.953 0.04		1.012 0.03	1.025 0.03		1.002 0.05	1.05 0.05		0.995 0.03	1 0.03		1.028 0.02	1.039* 0.02	
2002-2003	0.05	0.873** 0.05	0.906* 0.05	0.942 0.05	0.99 0.05		0.999 0.03	1.019 0.03		1.018 0.05	1.094* 0.06		0.983 0.04	1.015 0.04		1.044 0.03	1.066** 0.03	
2004-2005	0.05	0.861*** 0.05	0.889** 0.05	0.899** 0.04	0.947 0.04		1.001 0.03	1.02 0.03		1.009 0.05	1.078 0.06		0.936* 0.04	0.963 0.04		1.008 0.02	1.028 0.02	
2006-2007*	0.04	0.898** 0.04	0.933 0.05	0.957 0.05	1.005 0.05		0.974 0.02	0.989 0.02		0.995 0.04	1.055 0.05		0.973 0.03	1.005 0.03		1.012 0.03	1.031 0.03	
2008-2009	0.05	0.843*** 0.05	0.854*** 0.05	0.895* 0.06	0.916 0.05		1.016 0.04	1.028 0.04		1.027 0.06	1.077 0.06		0.908** 0.04	0.929 0.04		1.004 0.03	1.017 0.03	
2010-2012 (omitted)	-	-	-	-	-		-	-		-	-		-	-		-	-	
<b>SURVEY YEAR (2002 omitted)</b>																		
2008		0.967*** 0.00		0.971*** 0.00			0.989*** 0.00			0.987** 0.01			0.964*** 0.00			0.990*** 0.00		
2012		0.966*** 0.01		0.960*** 0.00														

(Continued) Table 15. Regression Results

	Attend live dance (other than ballet)			Visit an art museum			Visit a crafts fair or visual arts festival			Visit...park/monument, ...bldgs/ neighborhoods...			Read Books			Read literature		
	(1)	(2)	(3)	(1)	(2)	(3)	(1)	(2)	(3)	(1)	(2)	(3)	(1)	(2)	(3)	(1)	(2)	(3)
	YEARS LIVES IN THE US (US-born omitted)																	
0 to 2	0.973***	1.004	0.975	0.986	1.076	0.97	0.833***	0.884***	0.891***	0.931**	1.1	1.032	0.884***	1.091	0.99	0.880***	1.04	0.97
3 to 4	0.978*	1.018	0.984	0.923***	0.991	0.909	0.863***	0.907	0.935	0.891***	1.109	1.036	0.817***	1.05	0.964	0.827***	0.984	0.905
5 to 6	0.984	1.052	1.021	0.993	1.081	0.964	0.867***	0.917*	0.932	0.896***	1.063	0.982	0.859***	1.131	1	0.860***	1.07	0.971
7 to 8	0.979**	1.018	0.99	0.907***	0.967	0.891	0.858***	0.882**	0.926	0.867***	1.04	0.988	0.801***	0.996	0.9	0.821***	0.979	0.897
9 to 10	0.976**	1.022	0.995	0.943**	0.994	0.936	0.860***	0.864**	0.931	0.858***	0.999	0.962	0.825***	1.063	0.993	0.821***	1.007	0.943
11 to 12	0.987	1.023	1.002	0.927***	0.967	0.918	0.873***	0.869***	0.961	0.883***	1.014	1.021	0.856***	1.06	0.995	0.879***	1.052	1
12 to 14	1.001	1.028	0.998	0.943**	0.97	0.937	0.865***	0.836***	0.944	0.928**	1.059	1.059	0.833***	1.019	0.968	0.834***	0.997	0.922
15 to 16	0.979	1.021	1.005	0.945**	0.955	0.938	0.877***	0.840***	0.964	0.872***	0.961	0.989	0.799***	0.989	0.957	0.838***	1.011	0.984
17 to 18	0.988	1.014	0.997	0.906***	0.889	0.896	0.884***	0.834***	0.984	0.858***	0.923	0.976	0.778***	0.922	0.898	0.832***	1.009	0.965
19 to 20	0.973**	1.009	0.997	0.949**	0.925	0.952	0.875***	0.796***	0.965	0.896***	0.972	1.03	0.858***	1.038	1.039	0.836***	1.017	0.993
21 to 22	0.989	1.01	0.994	0.932***	0.904	0.937	0.879***	0.808***	0.983	0.897***	0.938	1.036	0.827***	0.968	0.953	0.854***	1.014	0.975
23 to 27/28	0.987	1.011	0.999	0.966*	0.885	0.946	0.889***	0.767***	0.961	0.909***	0.928	1.028	0.858***	0.975	0.987	0.847***	0.992	0.972
28 to 32/33	0.982**	1.007	1.003	0.939***	0.831**	0.917	0.863***	0.716***	0.965	0.880***	0.875	1.029	0.825***	0.914	0.934	0.843***	0.971	0.952
33 to 37/38	0.987	0.996	1.002	0.937**	0.778***	0.906	0.912***	0.694***	1.013	0.902***	0.852*	1.065	0.804***	0.829	0.858	0.853***	0.909	0.905
38 to 42/43	0.981**	0.982	0.995	0.966	0.764***	0.912	0.961	0.689***	1.074	0.916***	0.825*	1.069	0.910***	0.883	0.937	0.896***	0.908	0.93
43 or more years	0.989	0.98	1.004	0.968*	0.732***	0.941	0.925***	0.613***	1.052	0.933***	0.803*	1.143	0.938***	0.85	0.938	0.931***	0.899	0.95
CITIZENSHIP STATUS (Non-citizen omitted)																		
Naturalized Citizen	1.013*	0.997		1.057***	0.969**		1.056***	0.995		1.036***	0.954***		1.088***	0.950***		1.065***	0.949***	
Native Citizen	1.01	0.993		1.042*	0.978		1.084***	1.024		1.082***	1.003		1.139***	1.015		1.115***	1.001	
YEAR OF ENTRY INTO THE US (US-born omitted)																		
Before 1950	1.013	0.974		1.294**	1.015		1.537***	0.914		1.184	0.875		1.169	1.113		1.042	1.01	
1950-1959	1.007	0.989		1.344***	1.077		1.597***	0.954		1.225*	0.893		1.172	1.129		1.11	1.106	
1960-1964	1.007	0.981		1.331***	1.073		1.545***	0.935		1.222*	0.901		1.177	1.138		1.104	1.097	
1965-1969	1.009	0.992		1.242**	1.054		1.430***	0.935		1.14	0.899		1.032	1.054		0.987	1.047	
1970-1974	0.984	0.983		1.218**	1.111		1.356***	0.971		1.115	0.95		1.049	1.139		1.017	1.133	
1975-1979	0.981	0.979		1.148*	1.067		1.295***	0.988		1.064	0.944		0.992	1.087		0.954	1.076	
1980-1981	0.97	0.979		1.078	1.04		1.210***	0.969		1.032	0.931		0.925	1.043		0.894	1.041	
1982-1983	0.975	0.983		1.128	1.106		1.211***	0.985		1.034	0.97		0.911	1.011		0.10	1.12	
1984-1985	0.973	0.984		1.113	1.071		1.186**	0.979		1.042	0.977		0.931	1.023		0.868	0.99	
1986-1987	0.988	1.004		1.035	1.019		1.116*	0.957		1.019	0.977		0.913	1.014		0.91	1.02	
1988-1989	0.971	0.983		1.015	1.023		1.148**	1.002		0.962	0.94		0.909	1.029		0.905	1.044	
1990-1991	0.987	1.009		1.014	1.046		1.100*	0.983		0.986	0.981		0.918	1.043		0.897	1.017	
1992-1993	0.96	0.978		0.996	1.033		1.122*	1.016		0.946	0.967		0.877	0.984		0.882	0.997	
1994-1995	0.975	1.002		0.991	1.067		1.081	1.014		0.94	0.975		0.915	1.071		0.903	1.052	
1996-1997	0.943*	0.958		0.988	1.034		1.072	0.995		0.935	0.95		0.859	0.945		0.892	0.966	
1998-1999	0.989	1.01		0.973	1.016		1.072	1.004		0.905	0.938		0.876	0.975		0.911	1.016	
2000-2001*	0.981	0.997		0.955	1.016		1.044	1.009		0.892	0.922		0.9	1.018		0.933	1.028	
2002-2003	0.928**	0.951		0.956	1.057		0.996	1.015		0.913	1.014		0.836**	0.985		0.877	0.996	
2004-2005	0.944	0.969		0.959	1.061		1.002	1.026		0.853*	0.943		0.877	1.026		0.919	1.045	
2006-2007*	0.96	0.981		0.912	1.011		0.993	1.032		0.874*	0.965		0.871	0.988		0.896	0.999	
2008-2009	0.972	0.988		0.964	1.013		0.987	1.003		0.825**	0.883		0.887	0.946		0.978	1.058	
2010-2012 (omitted)	-	-		-	-		-	-		-	-		-	-		-	-	
SURVEY YEAR (2002 omitted)																		
2008		0.986**			0.953**			0.903**			0.922**			0.972**			1.024**	
2012		0.988**			0.928**			0.881**			0.906**			0.964**			0.975**	
Constant	1.061***	1.051***	1.056***	1.275***	1.223***	1.187***	1.333***	1.229**	1.068*	1.330***	1.229**	1.122***	1.784***	1.566***	1.536***	1.641***	1.472***	1.492***
Obs.	53,212	53,212	49,635	53,099	53,099	49,534	53,041	53,041	49,494	53,000	53,000	49,447	52,668	52,668	49,151	53,630	53,630	49,982
R-squared	0.001	0.001	0.028	0.003	0.004	0.151	0.012	0.014	0.107	0.009	0.01	0.135	0.017	0.019	0.172	0.014	0.016	0.136

(Continued) Table 15. Regression Results

	Attend live Latin, Spanish or salsa music			Visit an outdoor festival [with] performing artists		
	(1)	(2)	(3)	(1)	(2)	(3)
<b>YEARS LIVES IN THE US (US-born omitted)</b>						
0 to 2	1.054*	1.124***	1.089*	0.883***	0.996	0.915**
	0.03	0.05	0.05	0.02	0.04	0.04
3 to 4	1.074**	1.227	1.144	0.903***	1.24	1.086
	0.03	0.23	0.24	0.03	0.24	0.22
5 to 6	1.064**	1.170***	1.113*	0.928***	1.117	1.016
	0.03	0.06	0.07	0.02	0.08	0.07
7 to 8	1.111***	1.308	1.173	0.919***	1.198	1.064
	0.04	0.24	0.23	0.03	0.23	0.21
9 to 10	1.046	1.089	1.057	0.882***	1.064	0.97
	0.03	0.08	0.09	0.02	0.09	0.08
11 to 12	1.071***	1.263	1.174	0.929***	1.17	1.073
	0.02	0.21	0.22	0.02	0.21	0.20
12 to 14	1.097***	1.112	1.07	0.930**	1.116	1.027
	0.04	0.12	0.12	0.03	0.11	0.10
15 to 16	1.107***	1.291	1.223	0.914***	1.097	1.022
	0.04	0.21	0.22	0.03	0.19	0.18
17 to 18	1.083***	1.122	1.04	0.918***	1.141	1.036
	0.03	0.14	0.15	0.03	0.13	0.12
19 to 20	1.061**	1.191	1.11	0.908***	1.053	0.985
	0.03	0.19	0.20	0.02	0.17	0.16
21 to 22	1.157***	1.313*	1.222	0.923***	1.155	1.069
	0.05	0.20	0.20	0.02	0.15	0.15
23 to 27/28	1.055**	1.245	1.141	0.939***	1.124	1.054
	0.02	0.20	0.20	0.02	0.16	0.16
28 to 32/33	1.060***	1.315	1.189	0.898***	1.06	1.02
	0.02	0.22	0.22	0.01	0.16	0.16
33 to 37/38	1.047**	1.313	1.164	0.931***	1.063	1.038
	0.02	0.24	0.23	0.02	0.18	0.18
38 to 42/43	1.026	1.28	1.157	0.927**	1.02	1.003
	0.02	0.23	0.23	0.03	0.18	0.18
43 or more years	1.019	1.307	1.186	0.939***	0.981	0.993
	0.01	0.25	0.25	0.02	0.18	0.19
<b>CITIZENSHIP STATUS (Non-citizen omitted)</b>						
Naturalized Citizen	0.973	1.008		1.043***	1.009	
	0.02	0.02		0.02	0.01	
Native Citizen	1.027	1.026		1.081***	1.028	
	0.02	0.02		0.02	0.03	
<b>YEAR OF ENTRY INTO THE US (US-born omitted)</b>						
Before 1950	0.79	0.825		0.954	1.006	
	0.15	0.18		0.18	0.20	
1950-1959	0.809	0.856		1.009	1.059	
	0.15	0.18		0.19	0.21	
1960-1964	0.804	0.826		0.974	0.989	
	0.15	0.17		0.19	0.20	
1965-1969	0.824	0.849		0.982	1.013	
	0.16	0.18		0.18	0.19	
1970-1974	0.838	0.881		0.913	0.957	
	0.15	0.17		0.16	0.17	
1975-1979	0.825	0.864		0.908	0.951	
	0.14	0.16		0.14	0.16	
1980-1981	0.848	0.874		0.874	0.911	
	0.15	0.17		0.13	0.15	
1982-1983	0.886	0.918		0.872	0.917	
	0.15	0.17		0.13	0.14	
1984-1985	0.805	0.827		0.878	0.922	
	0.13	0.15		0.13	0.14	
1986-1987	0.853	0.857		0.832	0.88	
	0.14	0.15		0.11	0.13	
1988-1989	0.95	0.948		0.917	0.981	
	0.16	0.17		0.14	0.15	
1990-1991	0.935	0.934		0.843	0.915	
	0.13	0.14		0.10	0.11	
1992-1993	0.912	0.926		0.902	0.963	
	0.15	0.16		0.14	0.16	
1994-1995	1.058	1.053		0.863	0.949	
	0.14	0.15		0.09	0.10	
1996-1997	0.877	0.866		0.862	0.917	
	0.15	0.16		0.15	0.17	
1998-1999	1.007	0.969		0.901	0.951	
	0.10	0.10		0.08	0.08	
2000-2001*	0.878	0.894		0.834	0.89	
	0.15	0.17		0.15	0.17	
2002-2003	0.973	0.94		0.866*	0.931	
	0.07	0.08		0.07	0.08	
2004-2005	0.872	0.907		0.801	0.884	
	0.16	0.18		0.15	0.17	
2006-2007*	0.916*	0.918		0.922	0.979	
	0.05	0.05		0.05	0.05	
2008-2009	0.921	0.95		0.764	0.833	
	0.18	0.20		0.15	0.17	
2010-2012 (omitted)	-	-		-	-	
<b>SURVEY YEAR (2002 omitted)</b>						
2008		0.00			0.00	
2012		0.994			0.996	
		0.00			0.01	
Constant	1.039***	1.013	0.981	1.249***	1.155***	1.132***
	0.00	0.02	0.03	0.00	0.03	0.04
Obs.	28,010	28,010	26,947	35,972	35,972	34,148
R-squared	0.016	0.021	0.078	0.007	0.008	0.059

## Conclusions

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The analyses presented in this section suggest that residing in the US for longer periods of time, *ceteris paribus*, do indeed have an impact on the arts attendance patterns of immigrants. Interestingly, however, the trend was not uniformly towards higher rates of attendance, as might be expected given the patterns identified in Section II of this report. Immigrants reported significantly higher rates of attending Latin music performances, and these high attendance rates seemed to persist for about the first five years of living in the US. However, for longer periods of US residency, the effect was no longer significant.

Although this initial investigation proved to be informative, it is important to consider how limitations in the available data impact the scope of investigation that is currently possible. When attempting to isolate the effects of “years since entering the US,” available data limit such analysis to differences in years lived in the US during the decade between 2002 and 2012. Hence, this study provides a retrospective look at the marginal effect of years lived in the US within that decade. Additionally, further model testing should be undertaken to investigate interaction effects.

Nonetheless, this speculative analysis suggests that there are indeed significant disparities in the rates at which immigrants and US-born persons participate in arts attendance and reading, but, for the most part, that disparity dissipates the longer one resides in the US. Whether these trends extend beyond the time window analyzed remains an open and interesting question.

## IV. Discussion

Although much is known and studied about the rich aesthetic and cultural practices of immigrant cultures and groups in the US, relatively little is known about the levels, or rates, of arts participation within immigrant communities. We might also ask what this information can tell policy-makers about the extent to which immigrants are integrating culturally into US-society and balancing that with practicing and celebrating their own culture.

This study provides an important baseline for understanding the arts and cultural participation of immigrants and their children. Historically, integrating into US society implied engaging with art and aesthetic practices from a Western-based cultural tradition. It was this tradition that also shaped the nonprofit arts infrastructure in the U.S. since the mid-twentieth century (Kreidler, 1996). However, recent regional qualitative studies have demonstrated that immigrants are actively engaged in cultural and artistic practices of their own—many of which involve direct participation—and that that many immigrants are largely disengaged from mainstream nonprofit cultural institutions (Alvarez, 2005; Byrd, 2014; Moriarty, 2004, 2008; Stern et al., 2010; Wali, Severson, & Longoni, 2002). The results of the analyses presented in Figure 1 and Section II of this report provide further evidence of this disengagement. Prior research has suggested that immigrant communities are “changing the social organization of the arts and culture” in the US (Stern et al., 2010, p. 23). In light of the dramatic demographic shifts underway in the US, the cultural landscape may shift extensively within a few short decades.

The results, however, also show dramatically lower levels of participation reported by first-generation immigrants across most 2012 SPPA indicators. This disparity is of concern, since it raises questions about the extent to which immigrants have opportunities to access and engage with art. It also raises questions about whether art will remain a viable pathway to greater civic engagement for immigrants providing them with the tools to build social capital and process their own immigrant experiences. These have been identified as unique ways that immigrants, in particular, benefit by engaging with arts.

The proportion of the US population comprised of second-generation immigrants is projected to grow to a record-breaking share over the next few decades. However, the current second-generation of immigrants is not the same second-generation of the future. Rather, it will be comprised of the children of the first-generation immigrants discussed in this study, who – with little exception beyond activities related to Spanish, Latin and salsa music – reported significantly lower levels of participation in activities measured

in the 2012 SPPA than did either second- or third+ generation immigrants. Will this coming trend affect *future* second-generation immigrants' participation in arts and culture? If so, how? Will the relatively robust arts and cultural participation of current second-generation immigrants positively affect later generations? Will the arts participation of second-generation immigrants (at least as measured by the SPPA) positively influence later generations, or will interest dwindle, as does college attainment between second- and third-generation immigrants? Neither the SPPA nor any other data source currently available has data collected over a number of years that is sufficient to enable examining key questions about whether or how the behavior of earlier immigrant generations might influence later generations. Although this study provides a snapshot, further investigations are required to understand and respond appropriately to the evolving landscape.

The historical narrative describing second-generation immigrants has traditionally been one of achieving greater economic and social success than their parents. Yet, current immigrant cohorts are more heterogeneous than prior immigrant cohorts entering the US. Although this study suggests relatively high levels of arts participation among second-generation immigrants, this may not hold true for future second-generation immigrants, as there is further evidence of segmented assimilation (Alejandro & Zhou, 1993), with some second-generation immigrants experiencing the historical pattern of upward mobility and others not, especially since educational attainment and income remain such strong predictors of arts and cultural participation.

## **Implications for Research**

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This study provides insights about the importance of asking questions that are relevant to multiple and diverse set of cultural frames. Such investigations should be careful not to perpetuate stereotypes, but rather carefully examine the relevance and implied cultural meaning of questions being asked. While eliciting and capturing high quality data about arts and cultural activity is important for all residents in our rapidly changing society (National Endowment for the Arts, 2014a; Rife, King, Thomas, & Li, 2014; UNESCO Institute for Statistics, 2012), this is a particularly acute issue for first- and second-generation immigrant populations. Cognitive testing has revealed the challenges that immigrant populations have with the cultural frame of reference conveyed by the current SPPA instrument (J. L. Novak-Leonard, M. K. O'Malley, et al., 2015). As the US population shifts to “majority-minority” composition over the next few decades, understanding cultural participation through multiple cultural frames will become increasingly important in order to obtain useful information and understanding that can inform policy-making.

In addition to identifying the need for measures of arts participation from multiple cultural perspectives, this study also demonstrates the need for longitudinal study of immigrants' arts and cultural participation. A longitudinal study could answer many of the questions raised in this discussion about the cultural participation of future generations of immigrants – both descendants of today's immigrants as well as future immigrant cohorts.

### **Implications for Policy**

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Understanding what these patterns of participation mean for the arts and cultural landscape at large and what impact they will have on the existing nonprofit arts infrastructure in the US requires further research and planning now in order to inform and pursue desirable policies for the dramatically changing near-term future. Just in November 2014, President Obama created the White House Task Force on New Americans, an interagency group charged with strengthening the federal government's ability to help immigrants better integrate into their new communities. The 2015 report issued by the Task Force recognized the historic influence of immigrants on culture within the US and the longstanding US position of being welcoming to immigrants. It did not, however, address the roles that arts participation and creative expression play in the overall well-being of the immigrant population, nor the instrumental roles that such artistic and creative experiences can play in connecting immigrants with their new communities. This study therefore provides new and complementary understanding that may inform future efforts that may delve deeper into these important facets of our society.

Indicators of immigrants' economic and social integration into a country are one measure of social and economic well-being. of the relationship between social integration and cultural well-being and integration is less well understood. Major questions remain unanswered about the nature, uses, and value of arts participation for immigrant communities.

Dramatic ongoing changes in the demographic composition of the US population are catalyzing arts policymakers, practitioners and researchers to reflect on what is understood as "arts participation." How immigrant populations should be measured, as well as how immigrant groups engage in art and connect with culture are recognized as challenging areas of measurement and analysis and this study includes both. In light of these challenges, this study offers empirically-driven insights on the cultural lives of immigrant groups in the US and how they are faring in comparison to the US population overall.

## Appendix

**Table A. Rates US Adult Participation, by Nativity**

	Total		Sig. Diff.	Marginal Difference in Rates
	US-Born	Foreign-Born		
N (unweighted)	30777	4958		
Proportions (weighted)	83.0%	17.0%		
Used TV or radio: Other music, such as rock, pop, country, folk, rap or hip-hop	43.7%	22.4%	***	21.3%
Read literature	46.1%	31.2%	***	14.9%
Own art	30.9%	16.1%	***	14.8%
Used the Internet at all	73.3%	59.8%	***	13.4%
Visit a craft or visual art fair	24.3%	13.2%	***	11.1%
Used handheld or mobile device	54.9%	44.6%	***	10.4%
Used Internet: Other music, such as rock, pop, country, folk, rap or hip-hop	36.5%	26.3%	***	10.2%
Go to the movies	60.9%	50.9%	***	10.0%
Visit a historic park or monument	25.6%	15.6%	***	10.0%
Visit an outdoor festival w/ performing artists	22.3%	13.5%	***	8.8%
Live musical play	16.6%	8.5%	***	8.1%
Mobile device: music	65.5%	57.5%	***	8.1%
Gardening for pleasure	40.0%	33.2%	***	6.8%
Email, post, share: photography	27.5%	21.7%	***	5.8%
Visit an art museum	22.0%	16.3%	***	5.6%
Email, post, share: photographs created/edited	16.3%	10.8%	***	5.5%
Purchase or acquire art	9.3%	4.1%	***	5.2%
Leatherwork, metalwork, woodwork	9.1%	4.0%	***	5.1%
Photo editing	13.9%	8.9%	***	5.0%
Mobile device: Novels, short stories, poetry or plays	30.9%	26.0%	**	4.9%
Create photos	13.1%	8.7%	***	4.4%
Live nonmusical play	9.0%	4.6%	***	4.4%
Play a musical instrument	12.8%	8.7%	***	4.1%
Live classical music	9.4%	5.8%	***	3.5%
Creative Writing	6.5%	3.0%	***	3.5%
Perform or practice singing	9.3%	5.9%	***	3.4%
Used TV or radio: Programs or information about books or writers	8.1%	4.7%	***	3.4%
Live jazz	8.7%	5.4%	***	3.2%
Weaving, crocheting, quilting, needlepoint, knitting or sewing	13.7%	10.7%	***	3.0%
Used TV or radio: Classical music	12.2%	9.2%	***	3.0%
Sing with other people	7.3%	4.3%	***	3.0%
Donate to an arts or cultural organization	11.6%	8.8%	***	2.8%
Edited/remixed music	4.9%	2.1%	***	2.8%
Subscribe to an arts or cultural organization	7.2%	4.6%	***	2.6%
Email, post, share: music	21.7%	19.2%	*	2.5%
Used TV or radio: Theater productions	6.6%	4.3%	***	2.4%
Pottery, ceramics, jewelry	5.0%	2.6%	***	2.4%
Email, post, share: films or video	13.8%	11.6%	*	2.2%
Social dancing	31.9%	29.7%		2.2%
Used TV or radio: Jazz	9.9%	7.9%	**	2.0%
Used TV or radio: Programs or information about the visual arts	8.0%	6.0%	**	2.0%
Email, post, share: creative writing	3.2%	1.3%	***	1.9%
Attend book club	3.8%	2.0%	***	1.8%
Play a musical instrument with other people	5.4%	3.6%	***	1.8%
Scrapbooking	6.8%	5.1%	*	1.7%
Live dance (other than ballet)	5.9%	4.4%	**	1.4%
Mobile device: visual arts	15.0%	13.6%		1.4%
Create or perform music	5.3%	3.8%	*	1.4%
Used TV or radio: Books, short stories, or poetry read aloud	4.0%	2.6%	**	1.4%
Used Internet: Jazz	7.5%	6.1%		1.4%
Create visual art	5.9%	4.6%		1.4%
Used TV or radio: Other dance programs or shows	8.6%	7.2%		1.3%
Teach art lessons or classes	1.9%	0.6%	***	1.3%
Perform or practice choral music/choir	3.1%	2.0%	*	1.1%
Perform or practice classical music	2.2%	1.1%	***	1.1%

**(Continued) Table A. Rates US Adult Participation, by Nativity**

Used Internet: Programs or information about books or writers	7.5%	6.6%		0.9%
Email, post, share: poetry, short stories, or plays	4.5%	3.6%		0.9%
Live book reading/storytelling	4.3%	3.4%		0.8%
Used Internet: Programs or information about the visual arts	5.9%	5.1%		0.8%
Live ballet	2.9%	2.1%	**	0.8%
Email, post, share: other visual art	5.7%	5.0%		0.7%
Email, post, share: visual art created	3.3%	2.7%		0.6%
Used Internet: Theater productions	3.1%	2.4%		0.6%
Used Internet: Books, short stories, or poetry read aloud	6.6%	6.0%		0.6%
Email, post, share: music created, performed edited/remixed	1.6%	1.1%		0.6%
Perform or practice jazz	0.9%	0.3%	***	0.5%
Perform or practice dancing	5.2%	4.7%		0.5%
Create films/video	2.9%	2.5%		0.5%
Email, post, share: film/video edited/remixed	2.5%	2.0%		0.5%
Edited/remixed film/video	2.3%	1.9%		0.4%
Used mobile device/Internet to view art	2.9%	2.5%		0.4%
Used mobile device/Internet to create music	1.5%	1.2%		0.3%
Perform or practice opera	0.3%	0.1%	**	0.2%
Live opera	2.2%	2.0%		0.2%
Create or perform dance	1.3%	1.2%		0.1%
Acting	1.4%	1.3%		0.1%
Perform or practice musical or nonmusical play	0.6%	0.7%		0.0%
Email, post, share: dance performances created, performed edited/remixed	0.2%	0.2%		0.0%
Perform or practice Latin, Spanish or salsa music	0.6%	0.7%		-0.1%
Used TV or radio: Opera	3.6%	3.7%		-0.2%
Edited/remixed dance performances	0.8%	1.2%		-0.4%
Used TV or radio: Ballet, modern or contemporary dance	3.8%	4.3%		-0.5%
Used a DVD, or CD player or record or tape player to access art	26.6%	27.1%		-0.6%
Email, post, share: scrapbooking	2.0%	2.8%		-0.7%
Used Internet: Opera	1.9%	3.1%		-1.1%
Email, post, share: dance	4.7%	5.9%		-1.2%
Used Internet: Ballet, modern or contemporary dance	1.5%	3.1%	**	-1.5%
Used Internet: Other dance programs or shows	2.8%	4.9%	**	-2.1%
Mobile device: theater or dance	6.0%	8.3%	*	-2.3%
Used Internet: Classical music	7.9%	10.3%	*	-2.4%
Live Latin, Spanish or salsa music	3.8%	11.0%	***	-7.1%
Used Internet: Latin, Spanish or salsa music	6.0%	17.6%	***	-11.6%
Used TV or radio: Latin, Spanish or salsa music	7.3%	26.4%	***	-19.1%

**Table B. Significant Differences between 1.5-Generation & 1st-Generation Immigrants Who Entered US as Adults**

	1st Generation		2nd Generation
	Entered US as minor (1.5 Gen.)	Entered US as adult	
Mobile device: music	77.3%	48.4% ***	69.0% *
Used Internet: Other music, such as rock, pop, country, folk, rap or hip-hop	42.6%	20.1% ***	39.3%
Used handheld or mobile device	56.3%	40.7% ***	57.5%
Go to the movies	61.7%	47.7% ***	64.2%
Used Internet: Latin, Spanish or salsa music	26.8%	13.9% ***	17.1% **
Used the Internet	68.9%	56.9% ***	74.4%
Used TV or radio: Latin, Spanish or salsa music	31.7%	24.4% **	21.6% ***
Social dancing	34.5%	28.1% *	43.7% **
Email, post, share: music	23.6%	17.8% *	23.3%
Live Latin, Spanish or salsa music	15.4%	9.7% ***	11.6% *
Park or open-air facility	16.5%	10.9% *	17.5%
Email, post, share: photographs created/edited	14.2%	9.6% *	16.9%
Photo editing	12.3%	7.7% *	15.8%
Play a musical instrument with other people	6.7%	2.6% **	5.4%
Perform or practice opera	0.0%	0.1% *	0.8% **
Create or perform dance	0.3%	1.4% *	1.6% **
Pottery, ceramics, jewelry	1.1%	3.1% ***	4.8% ***
Used TV or radio: Opera	1.9%	4.4% **	4.6% **
Weaving, crocheting, quilting, needlepoint, knitting or sewing	8.3%	11.5% *	13.8% ***
Live classical music	3.3%	6.6% ***	9.7% ***
Donate to an arts or cultural organization	5.3%	10.0% ***	13.6% ***
Used TV or radio: Classical music	5.6%	10.4% **	14.2% ***
Own art	11.7%	17.7% **	31.1% ***
Gardening for pleasure	21.9%	36.6% ***	34.7% ***
No. of Hours of TV Watched on Average Day	1.74	2.02	2.26 ***
Used TV or radio: None of the Above	51.5%	50.2%	40.0% ***
Read literature	32.8%	31.8%	46.0% ***
attend	31.2%	33.1%	47.7% ***
Used TV or radio: Other music, such as rock, pop, country, folk, rap or hip-hop	25.0%	21.6%	44.7% ***
Attend "Benchmark Art" event(s)	22.7%	23.8%	36.8% ***
Did volunteer or charity work	19.4%	20.7%	29.8% ***
Visit an art museum	16.2%	16.4%	25.7% ***
Visit a historic park or monument	16.0%	15.5%	25.1% ***
Visit an outdoor festival w/ performing artists	14.9%	13.1%	23.5% ***
Participate in any community activities, meetings, or events	14.0%	16.7%	24.5% ***
Visit a craft or visual art fair	12.7%	13.4%	24.3% ***
Email, post, share: films or video	12.2%	11.4%	17.1% *
Mobile device: visual arts	10.2%	15.1%	16.1% *
Live musical play	9.4%	8.2%	17.6% ***
Art museum or gallery	6.6%	6.1%	10.8% *
Any other music, theater, or dance performance	6.4%	5.8%	13.1% ***
College or University	6.2%	3.5%	10.0% *
Used Internet: Other dance programs or shows	6.2%	4.3%	2.0% *
Live jazz	5.8%	5.3%	9.8% ***
Live dance (other than ballet)	5.2%	4.2%	7.7% *
Live nonmusical play	5.2%	4.5%	9.5% ***
Used Internet: Programs or information about the visual arts	5.0%	5.1%	8.7% *
Used TV or radio: Programs or information about the visual arts	4.8%	6.4%	10.1% **
Purchase or acquire art	4.0%	4.2%	8.0% ***
Used TV or radio: Programs or information about books or writers	3.8%	5.0%	9.0% ***
Email, post, share: other visual art	3.7%	5.4%	7.1% **
Perform or practice dancing	3.5%	5.0%	7.6% ***
Leatherwork, metalwork, woodwork	3.4%	4.1%	7.4% ***
Creative Writing	3.0%	3.0%	6.8% **
Used TV or radio: Theater productions	2.8%	4.7%	6.9% ***
Live ballet	1.4%	2.3%	3.0% **
Live opera	1.4%	2.1%	3.3% **
Email, post, share: creative writing	1.2%	1.4%	3.2% **
Perform or practice classical music	0.8%	1.2%	3.4% ***
Teach art lessons or classes	0.6%	0.6%	2.8% ***

**(Continued) Table B. Significant Differences between 1.5-Generation & 1st-Generation Immigrants Who Entered US as Adults**

Used a DVD, or CD player or record or tape player to access art	27.6%	27.1%	26.3%
Mobile device: Novels, short stories, poetry or plays	26.4%	25.8%	28.9%
Email, post, share: photography	23.9%	21.0%	24.9%
Attend any Free Music, Theater, or Dance Performances	17.2%	12.7%	19.7%
Theater, concert hall, or auditorium	11.4%	8.5%	15.3%
Play a musical instrument	10.8%	8.1%	14.5%
Restaurant, bar, nightclub, or coffee shop	10.5%	7.2%	14.8%
Used Internet: Classical music	9.6%	10.5%	9.8%
Elementary, middle or high school	9.6%	8.1%	11.0%
Mobile device: theater or dance	9.4%	7.9%	6.0%
Create photos	9.2%	8.5%	12.8%
Used Internet: Programs or information about books or writers	8.9%	5.7%	9.1%
Church, synagogue, or other place of worship	8.0%	7.3%	7.4%
Used TV or radio: jazz	7.5%	8.1%	11.2%
Used Internet: Books, short stories, or poetry read aloud	7.0%	5.7%	7.3%
Email, post, share: dance	6.7%	5.7%	5.0%
Used Internet: jazz	6.6%	6.0%	8.0%
Scrapbooking	6.4%	4.6%	5.1%
Used TV or radio: Other dance programs or shows	6.3%	7.4%	10.1%
Perform or practice singing	5.6%	6.1%	8.8%
Create visual art	5.4%	4.3%	8.4%
Community center	5.2%	4.0%	3.2%
Used TV or radio: Ballet, modern or contemporary dance	4.8%	4.1%	5.0%
Sing with other people	4.5%	4.4%	6.1%
Edited/remixed music	4.1%	1.4%	6.3%
Email, post, share: scrapbooking	4.1%	2.3%	1.9%
Create films/video	4.1%	1.9%	4.6%
Used Internet: Theater productions	3.8%	1.9%	2.4%
Email, post, share: film/video edited/remixed	3.7%	1.5%	4.4%
Email, post, share: visual art created	3.7%	2.4%	5.2%
Used Internet: Opera	3.6%	2.8%	2.8%
Subscribe to an arts or cultural organization	3.4%	5.0%	5.0%
Used mobile device/Internet to visual art	3.3%	2.2%	4.4%
Create or perform music	3.3%	4.1%	5.8%
Edited/remixed film/video	3.3%	1.4%	4.6%
Used Internet: Ballet, modern or contemporary dance	3.1%	3.1%	2.1%
Attend book club	2.7%	1.8%	2.7%
Email, post, share: poetry, short stories, or plays	2.5%	4.0%	4.0%
Perform or practice choral music/choir	2.5%	1.8%	2.5%
Live book reading/storytelling	2.5%	3.7%	4.4%
Used TV or radio: Books, short stories, or poetry read aloud	2.4%	2.7%	3.8%
Acting	2.3%	1.1%	2.4%
Edited/remixed dance performances	2.2%	0.8%	0.9%
Used mobile device/Internet to create music	2.0%	0.9%	1.6%
Email, post, share: music created, performed edited/remixed	2.0%	0.8%	2.0%
Perform or practice musical or nonmusical play	2.0%	0.3%	0.8%
Perform or practice Latin, Spanish or salsa music	0.9%	0.7%	2.2%
Perform or practice jazz	0.2%	0.3%	1.0%
Email, post, share: dance performances created, performed edited/remixed	0.0%	0.3%	0.2%

**Table C. Predictive Power of Immigrant-Generational Identification for Arts & Cultural Participation**

	R-squared		R-squared
Used TV or radio: Latin, Spanish or salsa music	7.5%	Acting	0.1%
Used Internet: Latin, Spanish or salsa music	4.0%	Live dance (other than ballet)	0.1%
Used TV or radio: Other music, such as rock, pop, country, folk, rap or hip-hop	2.7%	Perform or practice dancing	0.1%
Live Latin, Spanish or salsa music	2.7%	Perform or practice choral music/choir	0.1%
Read literature	1.5%	Perform or practice jazz	0.1%
Own art	1.5%	Perform or practice opera	0.1%
Visit a craft or visual art fair	1.0%	Play a musical instrument with other people	0.1%
Visit a historic park or monument	0.8%	Weaving, crocheting, quilting, needlepoint, knitting or sewing	0.1%
Live musical play	0.7%	Live opera	0.1%
Visit an outdoor festival w/ performing artists	0.7%	Attend any Free Music, Theater, or Dance Performances	0.1%
Leatherwork, metalwork, woodwork	0.6%	Elementary, middle or high school	0.1%
Go to the movies	0.6%	Church, synagogue, or other place of worship	0.1%
Attend any other music, theater, or dance performance	0.6%	Used TV or radio: jazz	0.1%
Used Internet: Other music, such as rock, pop, country, folk, rap or hip-hop	0.6%	Used TV or radio: Books, short stories, or poetry read aloud	0.1%
Used handheld or mobile device	0.6%	Used TV or radio: Theater productions	0.1%
Social dancing	0.6%	Used TV or radio: Other dance programs or shows	0.1%
Purchase or acquire art	0.5%	Used TV or radio: Programs or information about the visual arts	0.1%
Perform or practice Latin, Spanish or salsa music	0.4%	Used Internet: Programs or information about books or writers	0.1%
Gardening for pleasure	0.4%	Used Internet: None of the Above	0.1%
Mobile device: music	0.4%	Used Internet: Classical music	0.1%
Photo editing	0.4%	Used Internet: Opera	0.1%
Live nonmusical play	0.4%	Mobile device: theater or dance	0.1%
Visit an art museum	0.3%	Email, post, share: music	0.1%
Play a musical instrument	0.3%	Email, post, share: films or video	0.1%
College or University	0.3%	Create or perform music	0.1%
Restaurant, bar, nightclub, or coffee shop	0.3%	Create films/video	0.1%
Email, post, share: photography	0.3%	Used mobile device/Internet to visual art	0.1%
Edited/remixed music	0.3%	Email, post, share: visual art created	0.1%
Create photos	0.3%	Scrapbooking	0.1%
Email, post, share: photographs created/edited	0.3%	Live ballet	0.0%
Creative Writing	0.3%	Perform or practice musical or nonmusical play	0.0%
Attend book club	0.2%	Community center	0.0%
Live classical music	0.2%	Mobile device: visual arts	0.0%
Perform or practice classical music	0.2%	Used TV or radio: Opera	0.0%
Donate to an arts or cultural organization	0.2%	Used TV or radio: Ballet, modern or contemporary dance	0.0%
Live jazz	0.2%	Used a DVD, or CD player or record or tape player to access art	0.0%
Theater, concert hall, or auditorium	0.2%	Used Internet: jazz	0.0%
Art museum or gallery	0.2%	Used Internet: Books, short stories, or poetry read aloud	0.0%
Park or open-air facility	0.2%	Used Internet: Theater productions	0.0%
Used TV or radio: Programs or information about books or writers	0.2%	Email, post, share: dance	0.0%
Used TV or radio: Classical music	0.2%	Email, post, share: other visual art	0.0%
Used Internet: Ballet, modern or contemporary dance	0.2%	Email, post, share: poetry, short stories, or plays	0.0%
Used Internet: Other dance programs or shows	0.2%	Used mobile device/Internet to create music	0.0%
Used Internet: Programs or information about the visual arts	0.2%	Email, post, share: music created, performed edited/remixed	0.0%
Mobile device: Novels, short stories, poetry or plays	0.2%	Create or perform dance	0.0%
Email, post, share: None of the Above	0.2%	Edited/remixed dance performances	0.0%
Edited/remixed film/video	0.2%	Email, post, share: dance performances created, performed edited/remixed	0.0%
Email, post, share: film/video edited/remixed	0.2%	Email, post, share: scrapbooking	0.0%
Create visual art	0.2%	Live book reading/storytelling	0.0%
Email, post, share: creative writing	0.2%		
Pottery, ceramics, jewelry	0.2%		
Sing with other people	0.2%		
Perform or practice singing	0.2%		
Subscribe to an arts or cultural organization	0.2%		
Teach art lessons or classes	0.2%		

**Table D. Continued Regression Results for Table 15 (Demographic Controls)**

	Attend live jazz (3)	Attend live classical music (3)	Attend live opera (3)	Attend live musical (3)	Attend live non-musical play (3)	Attend live ballet (3)	Attend live dance (other than ballet) (3)	Visit an art museum (3)	Visit a crafts fair or visual arts festival (3)	Visit...park /monument, ...bldgs/neighborhoods... (3)	Read Books (3)	Read literature (3)	Attend live Latin, Spanish or salsa music (3)	Visit an outdoor festival [with] performing artists (3)
<b>HIGHEST LEVEL OF SCHOOL COMPLETED OR DEGREE RECEIVED (&lt;HS omitted)</b>														
Some high school	0.996 0.00	1.018*** 0.01	1.008*** 0.00	1.008 0.01	1.013*** 0.00	1.006*** 0.00	0.997 0.00	1.022*** 0.01	1.022** 0.01	1.01 0.01	1.064*** 0.01	1.075*** 0.01	1.021 0.01	0.99 0.01
High grad (GED)	1.017*** 0.00	1.025*** 0.00	1.006*** 0.00	1.027*** 0.01	1.018*** 0.00	1.007*** 0.00	1.003 0.00	1.043*** 0.01	1.068*** 0.01	1.047*** 0.01	1.154*** 0.01	1.153*** 0.01	1.025** 0.01	1.017 0.01
Some college	1.060*** 0.01	1.083*** 0.01	1.020*** 0.00	1.100*** 0.01	1.065*** 0.00	1.025*** 0.00	1.036*** 0.00	1.166*** 0.01	1.159*** 0.01	1.177*** 0.01	1.360*** 0.02	1.319*** 0.01	1.047*** 0.01	1.092*** 0.01
College graduate	1.123*** 0.01	1.176*** 0.01	1.044*** 0.00	1.222*** 0.01	1.149*** 0.01	1.051*** 0.00	1.058*** 0.01	1.364*** 0.01	1.250*** 0.01	1.303*** 0.01	1.539*** 0.02	1.470*** 0.02	1.067*** 0.01	1.163*** 0.02
Advanced degree	1.172*** 0.01	1.299*** 0.01	1.087*** 0.01	1.295*** 0.01	1.226*** 0.01	1.092*** 0.01	1.107*** 0.01	1.525*** 0.02	1.292*** 0.02	1.405*** 0.01	1.654*** 0.02	1.569*** 0.02	1.071*** 0.01	1.197*** 0.02
<b>INCOME (&lt;\$20k omitted)</b>														
\$20-29k	0.999 0.00	0.999 0.00	1.004 0.00	1.005 0.01	1.002 0.00	1.001 0.00	0.998 0.00	1.005 0.01	1.018** 0.01	1.019*** 0.01	1.001 0.01	1.015 0.01	0.989* 0.01	1.016* 0.01
\$30-39k	1.017*** 0.01	1.016*** 0.01	1.003 0.00	1.021*** 0.01	1.017*** 0.00	1.007** 0.00	1.009* 0.00	1.029*** 0.01	1.062*** 0.01	1.047*** 0.01	1.023** 0.01	1.028** 0.01	0.999 0.01	1.030*** 0.01
\$40-49k	1.022*** 0.01	1.018*** 0.01	1.001 0.00	1.040*** 0.01	1.021*** 0.01	1.004 0.00	1.006 0.01	1.035*** 0.01	1.057*** 0.01	1.055*** 0.01	1.029** 0.01	1.033*** 0.01	0.997 0.01	1.037*** 0.01
\$50-59k	1.007 0.01	1.013* 0.01	1 0.00	1.044*** 0.01	1.016** 0.01	1.004 0.00	1.014*** 0.00	1.045*** 0.01	1.059*** 0.01	1.066*** 0.01	1.042*** 0.01	1.024** 0.01	1.001 0.01	1.035*** 0.01
\$60-74k	1.020*** 0.01	1.023*** 0.01	1.009** 0.00	1.068*** 0.01	1.028*** 0.01	1.015*** 0.00	1.018*** 0.01	1.069*** 0.01	1.095*** 0.01	1.106*** 0.01	1.058*** 0.01	1.049*** 0.01	1.001 0.01	1.064*** 0.02
\$75k+	1.043*** 0.01	1.042*** 0.01	1.011*** 0.00	1.122*** 0.01	1.062*** 0.01	1.015*** 0.00	1.027*** 0.00	1.123*** 0.01	1.112*** 0.01	1.157*** 0.01	1.092*** 0.01	1.080*** 0.01	1.007 0.01	1.080*** 0.01
Age	1 0.00	0.998*** 0.00	0.999*** 0.00	0.999 0.00	0.999** 0.00	1 0.00	1 0.00	0.999* 0.00	1.007*** 0.00	1.003*** 0.00	0.998*** 0.00	0.996*** 0.00	1 0.00	1.001 0.00
Age (squared)	1 0.00	1.000*** 0.00	1.000*** 0.00	1.000* 0.00	1.000*** 0.00	1 0.00	1 0.00	1 0.00	1.000*** 0.00	1.000*** 0.00	1.000*** 0.00	1.000*** 0.00	1 0.00	1.000*** 0.00
<b>RACE/ETHNICITY (White, NonHispanic omitted)</b>														
African American, NonHispanic	1.042*** 0.01	0.960*** 0.00	0.991*** 0.00	0.957*** 0.01	0.978*** 0.00	0.987*** 0.00	0.996 0.00	0.932*** 0.01	0.894*** 0.01	0.901*** 0.01	0.916*** 0.01	0.926*** 0.01	1.002 0.00	0.957*** 0.01
Hispanic	1.005 0.01	0.980*** 0.00	0.996 0.00	0.983** 0.01	0.991 0.01	0.992* 0.00	1.011** 0.01	0.998 0.01	0.978*** 0.01	0.955*** 0.01	0.901*** 0.01	0.907*** 0.01	1.172*** 0.01	0.996 0.01
American Indian, NonHispanic	0.999 0.02	0.997 0.02	0.996 0.01	0.962** 0.02	0.988 0.02	0.980*** 0.00	1.011 0.01	1.003 0.03	1.028 0.03	0.99 0.03	0.976 0.03	1.001 0.04	1.015 0.01	1.096** 0.05
Asian/Pacific Islander, NonHispanic	0.967*** 0.01	0.953*** 0.01	0.980*** 0.01	0.943*** 0.01	0.950*** 0.01	0.971*** 0.01	0.989 0.01	0.966*** 0.01	0.897*** 0.01	0.920*** 0.01	0.894*** 0.01	0.887*** 0.02	0.974*** 0.01	0.947*** 0.02
2 or more races, NonHispanic	1.006 0.02	0.980* 0.01	1.013 0.01	0.987 0.02	0.979** 0.01	0.991 0.01	1.02 0.01	1.012 0.02	1.009 0.03	1.01 0.03	0.982 0.03	1.001 0.03	1.011 0.01	1.009 0.02
Male	0.995** 0.00	0.981*** 0.00	0.992*** 0.00	0.945*** 0.00	0.970*** 0.00	0.982*** 0.00	0.979*** 0.00	0.957*** 0.00	0.904*** 0.00	0.976*** 0.00	0.843*** 0.00	0.838*** 0.00	0.995* 0.00	0.985*** 0.00

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