



The Arts, Creativity, Cognition, and Learning: A National Endowment for the Arts Research Lab

TECHNICAL REPORT

**National Survey: Self-Perceptions of Creativity & Arts Participation**

(Updated 3/6/19)

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## Introduction

Individuals' ability to develop and exercise creativity is becoming an increasingly valued attribute across many social realms, from education and workforce development to urban and community development. As notions of the value and applications of creativity expand, it is becoming clear that creativity is not reserved for the archetypical "creative genius," but is rather a trait that all individuals experience and express in some way. To better understand the many ways that creativity can be defined, and how it can be measured, this NEA Research Lab takes up three central goals:

- To examine the relationship between artistic creativity and other domains of creativity, including creativity in entrepreneurship, problem finding and solving, and social networking
- To further examine the relationship between domains of creativity across a variety of demographic factors
- To investigate the extent to which individuals' self-perceptions of creativity align with creative engagement and behaviors

To achieve these goals, we explore individuals' creative inclinations and behaviors through two means. The first, a national survey of adults, provides a birds-eye view of how adults of varied demographic backgrounds across the United States perceive their own creativity. The second, in-depth interviews with professional artists, provides a closer look at how creativity fuels entrepreneurialism and shapes the careers of these highly creative individuals. This technical report is concerned with the former—the design and implementation of the national survey.

The primary objective of the national survey is to measure the ways that American adults experience and exercise creativity in their daily lives. The result of a rigorous survey design phase that included an extensive review of creativity literature and existing survey instruments across several academic disciplines, the survey features a wide range of questions on creative attitudes and behaviors. To be as inclusive as possible of the many different forms and expressions of creativity, the survey was specifically designed to probe respondents' self-perceptions of creativity across six major creative "domains": artistic creativity, creativity in math/science, creativity in business/entrepreneurship, creativity in social settings, creativity in civic settings, and creativity in "everyday" activities. The survey also captures information on respondents' arts participation, in order to enable an examination of the relationships between arts participation and other types of creativity, as well as information on respondents' occupations and occupational values. While the survey primarily focuses on inward characteristics and behaviors, it also includes some questions designed to explore external environmental conditions that may impact one's ability to express creativity.

This technical report provides background information on the process of developing and administering the survey. **Section 1** provides an overview of the questionnaire design, **Section 2** includes details about the sampling and weighting procedures, and **Section 3** provides details on the survey's administration. The full questionnaire, annotated with question sources, is included in **Appendix A**; further details about the sampling, weighting, and administration can be found in **Appendix B** and **Appendix C**.

## Section 1. Questionnaire design

### I. Questionnaire content

The extensive body of academic literature on defining and measuring creativity, much of which is synthesized in a literature review conducted as a part of this Research Lab,<sup>1</sup> directly informed the questionnaire's scope. Key distinctions addressed in the literature which shaped the content of the questionnaire included:

- Creativity can be assessed through “external” means (e.g. through direct observation of people's behaviors) or “internal” means (e.g. through asking people to self-report information on their own attitudes and behaviors). This survey takes the latter approach, building off a solid body of existing survey research that aims to capture individuals' self-reported creative attitudes and behaviors.
- Creativity has been categorized into several “types”: big-C, little-c, middle-c, mini-c, and pro-c—each with its own set of unique indicators. Because this Research Lab is concerned with measuring creativity among the general population of U.S. adults, this survey focuses on capturing expressions of “little-c” creativity, which is defined as everyday creative expressions committed by ordinary people.
- In addition to the various “types” of creativity, creativity has also been categorized into multiple “domains,” or specialized areas of knowledge and practice. Our research team identified six creative domains that we would be concerned with measuring in the questionnaire: artistic creativity, creativity in science/math/engineering, creativity in business/entrepreneurship, creativity in both social and civic interactions, and creativity in “everyday” settings.

In summary, the literature informed the design of this survey by giving shape to the survey's central objective: to measure *levels of “little-c” creativity, as evidenced by self-reported attitudes and behaviors, across artistic, science/math/engineering, business/entrepreneurial, social, civic/community, and “everyday” domains of creativity.*

Beyond seeking to understand how to measure individuals' levels of creativity, this Research Lab is also concerned with exploring how creativity relates to other areas of individuals' lives and shapes their decisions. To enable this exploration, the questionnaire also includes questions about:

- Respondents' *arts participation habits*, for the purpose of comparing how individuals' levels of creativity relate to how, and how often, they participate in artistic activities
- Respondents' *occupation and occupational values*, for the purpose of analyzing how creativity corresponds with one's chosen occupation and the core values that shape their occupational choice
- Respondents' *access to various financial and social resources*, recognizing that such external and environmental factors can play a role in one's ability to exercise creativity

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<sup>1</sup> See [https://neacreativitylab.soc.northwestern.edu/wp-content/uploads/2018/02/NEA\\_CreativityLab\\_LiteratureSynthesis\\_180206.pdf](https://neacreativitylab.soc.northwestern.edu/wp-content/uploads/2018/02/NEA_CreativityLab_LiteratureSynthesis_180206.pdf) for a working draft.

While a key objective of this Research Lab is to investigate differences in creative attitudes and behaviors across varied demographic characteristics, the main questionnaire does not include questions about respondents' demographic characteristics. This is because these characteristics—including one's age, education level, race/ethnicity, nativity, and geographic location, among others—are already captured as part of NORC's AmeriSpeak panel, from which the sample of respondents for this survey was drawn. See **Section 2** of this report for a detailed overview of the respondent sample and **Appendix C** for a list of pre-captured demographic characteristics.

## II. Questionnaire frame and design

*Questionnaire frame.* In the early stages of questionnaire development, the research team conducted a review of existing creativity questionnaires from which previously tested and validated questions might be adapted. Through this review we learned that, while a great number of creativity-focused instruments exist, few have been used in broad, general population surveys. Rather, most have been used with relatively narrowly-defined and homogeneous respondent groups, most often college students. As a key goal of this study is to explore creativity across a wide variety of demographic characteristics, a central concern for our selection of existing questions became to include only those that would be relevant and comprehensible to our much broader nationally representative sample of U.S. adults. This also meant that, where needed, we updated and simplified the framing and wording of some existing questions to make them more comprehensible for the general population.

While the majority of questions were adapted from existing instruments, the research team drafted a limited number of original questions as needed to sufficiently address the central research questions of this Research Lab. This ultimately resulted in a questionnaire comprised of a mix of questions drawn from other instruments and new questions written expressly for this instrument. The annotated questionnaire (**Appendix A**) indicates the source for each question in our instrument.

*Cognitive testing of question design.* As mentioned above, a central concern of the questionnaire design process was to assure that each question on the survey would be easily comprehended by, and relevant to, the general population of U.S. adults. To that end, we undertook in-depth cognitive testing to assess individuals' comprehension of question wording and subject matter.

In order to test questions with the general population, we recruited cognitive interview subjects through the NORC AmeriSpeak panel, enabling us to select cognitive interviewees from same pool of people who were eligible to participate in the actual survey. We made a concerted effort to maximize the diversity of cognitive interview respondents across key demographic characteristics including age, geographic location, education level, and socioeconomic status (see **Table 1** for the demographic profiles of cognitive interviewees). Special emphasis was placed on recruiting cognitive interviewees of varied education levels; the final group of cognitive interview respondents had terminal education levels that ranged from having attended high school through 10<sup>th</sup> grade to having received a graduate degree.

Table 1. Demographic Profiles of Cognitive Interviewees									
	Age	Gender	Race, Ethnicity	Region	Education	Income	Marital Status	Employment status	Kids in HH
1	55	Male	White, non-Hispanic	FL	Masters	\$100,000-124,000	Married	Working as paid employee	No
2	60	Male	White, non-Hispanic	IL	Masters	\$200,000+	Married	Working as paid employee	No
3	20	Female	White, non-Hispanic	WI	Some college	\$100,000-124,000	Never married	Working as paid employee	No
4	64	Female	Black, non-Hispanic	NJ	Bachelors	\$40,000-49,999	Divorced	Not working - retired	No
5	31	Male	Asian, non-Hispanic	ID	Bachelors	\$50,000-59,999	Married	Working as paid employee	No
6	63	Male	White, non-Hispanic	WI	Bachelors	\$75,000-84,999	Married	Not working - retired	No
7	52	Female	Black, non-Hispanic	NY	High school	\$50,000-59,999	Married	Not working - retired	No
8	22	Female	Hispanic	CA	Some college	\$75,000-84,999	Never married	Not working - other	No
9	30	Female	Black, non-Hispanic	CA	10 <sup>th</sup> grade	\$75,000-84,999	Divorced	Not working - other	No

We conducted nine cognitive interviews in total, each by telephone and 45-60 minutes in length. One objective of the cognitive testing was to compare different possible personality measures for their relative ease of comprehensibility among the general public. We found that some personality measures posed comprehension challenges for the cognitive interviewees, leading to our selection of the broadly utilized Big Five Inventory (John et al, 1991; Benet-Martinez and John, 1998; John et al, 2008) personality measure for inclusion in this survey.

Another objective of the cognitive interviews was to probe the wording of certain questions to test how easy or difficult respondents considered them to be to comprehend. We did so by posing certain questions and then offering differently-worded alternatives, asking which was easier to answer. For example, we tested the phrase “Mediating a dispute or argument between two friends” by asking respondents whether the rephrased version “Helping to fix an argument between two friends” was easier to understand, and why. By and large, we found that most questions and response options we had flagged for testing were generally able to be understood in their original form.

The cognitive interviews also led us to modify certain questions and response options in ways we had not anticipated. For example, in one question set that asks whether respondents personally know anyone who could help them with various tasks and favors, we added a response option for “co-worker” after several interviewees commented that they would have selected that option if it had been provided.

*Question design by section.* In order to address each of the central questions of this Research Lab, the finalized questionnaire (which can be found in full in **Appendix A**) is comprised of six sections, including an initial priming question. The specific purpose of each section, as well as key factors we took into

consideration and key revisions we made as a result of the cognitive interviews, are outlined below.

- *Priming section (Q1):* This initial open-ended question, which asks “When you hear the word ‘creativity’, what do you think of? This could be your thoughts on creativity in general, or your thoughts about what a creative person might be like,” is intended to “warm up” respondents by prompting them to think about creativity in a general way. The question is phrased as broadly as possible so as not to impose any specific definition of creativity on respondents, but rather asks them to speak about whatever creativity means to them. We tested the question in the cognitive interviews and found that some interviewees preferred to discuss creativity as a general concept, with answers like “Creativity means developing something new,” while others preferred to speak about specific creative individuals they know or admire, from family members to professional artists and musicians. In all cases respondents comprehended the question with ease and were able to provide rich, contextually appropriate answers.
- *Section 1 (Q2): Personality traits.* This question set is included on the questionnaire to capture a wide range of self-reported personality traits. For the purposes of our research questions, we use personality traits as control variables for analyses as opposed to direct indicators of creativity. The research team reviewed several existing personality trait instruments, including the Gough Creative Personality Scale (Gough, 1979), the Torrance Beyonder Checklist (Torrance, 1993), and Big Five Inventory (BFI) (John et al, 1991; Benet-Martinez and John, 1998; John et al, 2008). We ultimately opted to use the BFI, which is among the most widely used personality trait measures as well as among the most comprehensive, enabling the possibility for a wide range of eventual analyses. While we considered using truncated versions of the BFI, including the Ten Item Personality Index created by Gosling et al. (2003) and the BFI-10 constructed by Rammstedt and John (2007), we ultimately opted to use the full 44-item measure, which is the most robust.
- *Section 2 (Q3): Occupational values.* This set of questions, an adaptation of the Rosenberg Occupational Values Scale by Davis (1963), investigates the various types of satisfaction and rewards people seek through their work. The purpose of including this set of questions in the survey was to enable analyses of how one’s occupational values relate to their self-reported levels of creativity. Our inclusion of these questions is informed by work of Davis, Rosenberg (1957), and others (e.g. Smithers, 1969), which indicates that certain occupational values cluster around an orientation toward creativity and self-expression. (We are able to cross-reference respondents’ occupational values with detailed information about their occupation, which is captured later in the survey.)
- *Section 3 (Q4, NEWQ): Self-perceptions of creativity.* This section is intended to capture levels of creativity across our five creative domains of interest (artistic creativity, creativity in math/science, creativity in business/entrepreneurship, creativity in social and civic settings, and creativity in “everyday” activities). To give roughly equal consideration to each domain, we included 6 indicators for artistic creativity, 7 for creativity in science/math/engineering, 12 for social/civic creativity, 8 for business/entrepreneurial creativity, and 10 for general/everyday creativity, for a total of 43 indicators. We compiled these indicators from multiple sources. The bulk of indicators are adapted from Kaufman’s Domains of Creativity Scale (K-DOCS) (2012). The full K-DOCS contains 94 items; we selected 39 that most directly align with this Research Lab’s five domains of interest and that would



result in a similar number of indicators for each domain. While we retained the original wording of most K-DOCS indicators where possible, a few minor modifications were made to make select indicators more broadly inclusive. For example, the indicator “Planning a trip or event with friends that meets everyone’s needs” was expanded to “Planning a trip or event with friends *or family* that meets everyone’s needs”, and the indicator “Making up lyrics to a *funny* song” was expanded to simply “Making up lyrics to a song” (italics added for emphasis). The remaining indicators not adapted from the K-DOCS were adapted from a civic engagement module included in the General Social Survey in 2004 (Smith et al).

As this section is in many ways the linchpin of the questionnaire, the research team relied on the cognitive interviews as a critical opportunity to extensively test of people’s comprehension of the question framing and the indicators. Overall, cognitive interviewees’ comprehension of the indicators was high. We tested framing the main question in two different ways: (1) “Compared to people of approximately your age and life experience, how creative would you rate yourself for each of the following activities?...” and (2) “...how good would you rate yourself for each of the following activities...?”. We did so to determine whether respondents consider being *good* at a certain activity to be the same as being *creative* at it, or whether they were able to consider their *creative* potential for an activity separately from whether their potential for being *good* at that activity. We found that interviewees were able to meaningfully distinguish between the two, reinforcing that they are able to consider creativity as a discrete trait or set of abilities.

Following the 43 creativity indicators in this section, we also included an open-ended question that the research team wrote specifically for this survey to give respondents an opportunity to share further thoughts on their own creativity. We added this question after listening to the rich descriptions many cognitive interview respondents shared of ways they exercise and experience creativity in their own lives, from coming up with novel marketing approaches in their work to customizing handmade gifts for their friends and family.

- *Section 4 (Q5): Access to financial & social capital / agency.* The purpose of this section is to consider the external or environmental factors that may influence the extent to which the respondent is able to freely exercise creativity. This attempt to account for outside factors that facilitate or hinder creative behavior – framing agency as a bridge between inclination and action – is meant to help us distinguish between traits of the individual respondent and the broader conditions of the environment in which they live.

The question in this section is adapted from the Van Der Gaag & Snijders’ Resource Generator (2005). The original measure contains 37 items, from which we adapted 13 for use. The majority of these items are included verbatim, save for a few that were updated to make more broadly relevant (e.g. changed “Has good contacts with a newspaper, radio or TV station” to “Has good contacts with a newspaper, radio or TV station, *or blogger*” [italics added for emphasis]). We tested these items in cognitive interviews and overall comprehension was high; as previously mentioned, the one change we made was to add “co-worker” to an existing response option after several cognitive interviewees requested it.

- *Section 5: Arts participation (Q6-7).* This section of the questionnaire is dedicated to arts participation in order to enable analyses of how respondents’ arts participation habits relate to their self-reported levels of creativity. To inquire about arts participation, we used a set

of questions from the recently redesigned Survey of Public Participation in the Arts (2017). To assure that we captured arts participation in its many forms we included questions from a module on attendance at arts events as well as questions from a module on making and doing arts activities.

- *Section 6 (Q8-10): Occupation.* The purpose of this section is to obtain specific details on respondents' occupations to enable cross-referencing with the occupational values portion of the questionnaire (Q3). We adapted the questions in this section from the American Community Survey (2018) and used occupational categories from the Bureau of Labor Statistics' North American Industry Classification System (n.d.).

## Section 2. Survey administration

### I. Data collection modes

This survey was administered to respondents via web (computer, tablet, or smartphone) or telephone modes. Under certain conditions, AmeriSpeak gives respondents a choice regarding their preferred mode for participation in AmeriSpeak surveys. Telephone mode respondents represent a population currently under-represented in web panels that exclude non-internet households or “net averse” individuals. In these cases, AmeriSpeak's telephone interviewers administered the survey using a data collection system which supports both the web and telephone modes, providing an integrated sample management and data collection platform. For those respondents who used smartphones for the web-mode survey, the survey system rendered a smartphone-optimized presentation of the survey questions.

### II. Pretest

A small sample of English-speaking AmeriSpeak web-mode panelists were invited for a pretest of the web survey on June 12, 2018. In total, NORC collected 72 pretest interviews. The purpose of the pretest was to ensure that the web survey questions and skip patterns were programmed accurately, to test general comprehension of the questions, and to test the overall survey completion time. Each page of the pretest survey included a free-response question that allowed pretest respondents to give feedback on any question on that page, providing an opportunity to describe any questions that were unclear or otherwise problematic. The median completion time was 18 minutes, which was within our target range.

### III. Fielding

The main survey was offered in English and Spanish and administered by phone and on the web. The field period was June 25–July 19, 2018. To encourage study cooperation, panelists were offered the cash equivalent of \$5 for completing the main survey interview. NORC sent four email reminders to sampled web-mode panelists on June 30, July 5, July 10, and July 15. To administer the phone survey, NORC dialed the sampled phone-mode panelists and throughout the field period.

The screening and main interview stages of data collection were conducted during a single survey session for the respondents. The screening stage was used to identify qualified and eligible panelists; respondents who answered the screener, regardless of eligibility, were considered a screener complete. Respondents who were determined to be eligible for the study based on the screener and who then completed the survey were considered a survey complete. Of the 21,295 sampled panelists, there were 6,719 screener completes, for a screener completion rate of 31.6%. Among those cases that qualified for the main study interview, there were 3,447 main survey interview completes, for an interview completion rate of 51.3%.

The summary statistics on sample performance are shown in **Table 2**.

<b>Table 2. Sample Performance Summary</b>				
Sampled / Invited Panelists	No. Screening Interviews Completed	Screener Completion Rate	No. Survey Interviews Completed	Survey Interview Completion Rate
21,295	6,719	31.6%	3,447	51.3%

Of the 3,447 interview completes, 3,305 (96%) were completed by web mode and 142 (4%) were completed by telephone mode. The median interview length was 17 minutes.

An overview of the fielding results, response rates, and benchmark comparisons can be found in **Appendix C**, the AmeriSpeak NORC Card. The NORC Card provides an in-depth information about sample quality metrics, interview sample size, response rate statistics, the design effect, and sampling margins of error, in support of and compliance with the AAPOR Transparency Initiative.

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# Appendix A: Annotated Questionnaire

## [SCREENER]

### SCREENER 1.

Were you born in one of the 50 states of the United States?

#### RESPONSE OPTIONS:

1. Yes
2. No
3. Prefer not to answer
77. Don't know

### SCREENER 2.

Were both your parents born within the 50 states of the United States?

#### RESPONSE OPTIONS:

1. Yes, both parents were born within the 50 states of the United States
2. No, one or both parents were born in a foreign country or a U.S. territory (that is, Puerto Rico, U.S. Virgin Islands, Northern Mariana Islands, Guam, or American Samoa)
3. Prefer not to answer
77. Don't know

## [PRIMER]

### Q1.

When you hear the word 'creativity', what do you think of? This could be your thoughts on creativity in general, or your thoughts about what a creative person might be like. Please write a few sentences to share your thoughts:

## [SECTION 1: PERSONALITY TRAITS]

### Q2.

Here are a number of characteristics that may or may not apply to you. For each characteristic, to what extent do you agree or disagree with each of the following statements?

You see yourself as someone who...

#### GRID ITEMS:

1. Is talkative

## ANNOTATIONS

Screeners 1 and response options adapted from the General Social Survey (GSS) item "born":  
[http://gss.norc.umd.edu/documents/codebook/GSS\\_Codebook.pdf](http://gss.norc.umd.edu/documents/codebook/GSS_Codebook.pdf)

Screeners 2 and response options adapted from the GSS variable "parborn"

Q1 written for this instrument

Q2 adapted from the Big Five Inventory (BFI):  
<https://pdfs.semanticscholar.org/0898/fc9f1068d99eaf18011c14913f6530144794.pdf>

Items 1-44 verbatim from BFI, except where noted otherwise

2. Tends to find fault with others
3. Does a thorough job
4. Is depressed, blue
5. Is original, comes up with new ideas
6. Is reserved
7. Is helpful and unselfish with others
8. Can be somewhat careless
9. Is relaxed, handles stress well
10. Is curious about many different things
11. Is full of energy
12. Starts arguments with others
13. Is a reliable worker
14. Can be tense
15. Is clever
16. Generates a lot of enthusiasm
17. Has a forgiving nature
18. Tends to be disorganized
19. Worries a lot
20. Has an active imagination
21. Tends to be quiet
22. Is generally trusting
23. Tends to be lazy
24. Is emotionally stable, not easily upset
25. Likes to make things
26. Is confident
27. Can be cold and distant
28. Persists until a task is finished
29. Can be moody
30. Appreciates beauty
31. Is sometimes shy, inhibited
32. Is considerate and kind to almost everyone
33. Does things efficiently
34. Remains calm in tense situations
35. Prefers work that is routine
36. Is outgoing, sociable
37. Is sometimes rude to others
38. Makes plans and follows through with them
39. Gets nervous easily
40. Likes to reflect, play with ideas
41. Has few artistic interests
42. Likes to cooperate with others
43. Is easily distracted
44. Is knowledgeable about famous art, music, or literature

Adapted from BFI item 12

Adapted from BFI item 15

Adapted from BFI item 25

Adapted from BFI item 26

Adapted from BFI item 27

Adapted from BFI item 28

Adapted from BFI item 30

Adapted from BFI item 44

#### RESPONSE OPTIONS:

1. Strongly Agree
2. Agree
3. Neither Agree or Disagree

Adapted from BFI option 5

Adapted from BFI option 4

Verbatim from BFI option 3

4. Disagree
5. Strongly Disagree

Adapted from BFI option 2  
Adapted from BFI option 1

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## [SECTION 2: OCCUPATIONAL VALUES]

### Q3.

Which of the listed characteristics are very important to you in picking a job or career?

*Please select all that apply.*

#### RESPONSE OPTIONS:

1. Making a lot of money
2. Opportunities to be original and creative
3. Opportunities to be helpful to others or useful to society
4. Avoiding a high-pressure job, which takes too much out of you
5. Freedom from supervision in your work
6. Opportunities for moderate, but steady progress rather than chance of extreme success or failure
7. A chance to exercise leadership
8. Remaining in the city or area in which you grew up
9. Getting away from the city or area in which you grew up
10. Opportunities to work with people rather than things
11. Other, please specify:

Q3 Adapted from the College Graduates Occupational Values Scale (CGOVS), Q29:

<http://pi.lib.uchicago.edu/1001/cat/bib/ocm61597208>

Options 1-11 verbatim from CGOVS except where noted otherwise

Adapted from CGOVS item 4

Adapted from CGOVS item 6

Adapted from CGOVS item 9

Adapted from CGOVS item 10

Adapted from CGOVS item 11

Adapted from CGOVS item 12

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## [SECTION 3: SELF-PERCEPTIONS OF CREATIVITY]

### Q4.

Compared to people of approximately your age and life experience, how creative would you rate yourself for each of the following activities? For activities that you have not specifically done, rate your creative potential based on your performance on similar tasks.

Q4 adapted from the 94-item Kaufman Domains of Creativity Scale (KDOCS):

<http://psycnet.apa.org/record/2012-27364-001>

#### GRID ITEMS:

1. Making up lyrics to a song
2. Composing an original song
3. Making up dance moves

Adapted from KDOCS item 7  
Verbatim from KDOCS item 26  
Verbatim from KDOCS item 27



4. Creating or modifying your own clothing
5. Writing a poem
6. Designing a sculpture or piece of pottery
7. Solving math puzzles
8. Taking apart machines or engines and figuring out how they work
9. Figuring out how to fix a frozen or buggy computer
10. Thinking of a new invention
11. Building something mechanical, like a robot
12. Drawing up designs or creating instructions for how to build something
13. Designing a way to test a hypothesis or idea
14. Communicating with people from different cultures
15. Helping other people cope with a difficult situation
16. Teaching someone how to do something
17. Thinking of a polite way to tell someone about a flaw or bad habit
18. Planning a trip or event with friends or family that meets everyone's needs
19. Mediating a dispute or argument between two friends
20. Delegating work to people and inspiring them to complete it
21. Getting people to feel relaxed and at ease
22. Persuading someone to do something
23. Persuading someone to buy something
24. Leading a group project
25. Figuring out new ways to save money
26. Launching a new business
27. Delivering an engaging presentation or speech in front of a group of people
28. Pitching your ideas to other people
29. Finding new ways to get things done more efficiently
30. Thinking of many different solutions to a problem
31. Creating a tasty meal out of scattered leftovers
32. Figuring out a new way home to avoid traffic
33. Decorating a room
34. Capturing your feelings or ideas in a journal or blog
35. Delivering a punch line of a joke
36. Finding new things to do when you are bored
37. Imagining what something you have never seen looks like, such as a space alien
38. Making up an original bedtime story to tell a child
39. Finding new ways to motivate yourself to do something unpleasant
40. Getting others in your community involved to try to solve some community problems
41. Approaching a person of influence in your community about some needs or problems

Adapted from KDOCS item 51  
 Verbatim from KOCS item 2  
 Adapted from KDOCS item 61  
 Verbatim from KDOCS item 65  
 Adapted from KDOCS item 66

Verbatim from KDOCS item 63  
 Verbatim from KDOCS item 62  
 Verbatim from KDOCS item 67  
 Written for this instrument

Adapted from KDOCS item 70  
 Verbatim from KDOCS item 39  
 Verbatim from KDOCS item 40  
 Verbatim from KDOCS item 44  
 Verbatim from KDOCS item 45

Adapted from KDOCS item 46

Verbatim from KDOCS item 47  
 Adapted from KDOCS item 48

Verbatim from KDOCS item 49  
 Adapted from KDOCS item 41  
 Verbatim from KDOCS item 41  
 Verbatim from KDOCS item 43  
 Adapted from KDOCS item 16  
 Written for this instrument  
 Adapted from KDOCS items 32,33  
 Written for this instrument  
 Written for this instrument  
 Adapted from KDOCS item 83  
 Verbatim from KDOCS item 13  
 Verbatim from KDOCS item 14  
 Verbatim from KDOCS item 52  
 Verbatim from KDOCS items 1,4  
 Verbatim from KDOCS item 37  
 Written for this instrument  
 Adapted from KDOCS item 50

Adapted from KDOCS item 5  
 Adapted from KDOCS item 21

Items 40-43 adapted from GSS  
 2004 International Social  
 Survey Program citizenship  
 module, (cont'd on next page...)

42. Organizing a petition, a protest rally or march, or the boycott of a product
43. Raising awareness about causes you care about within your community

#### RESPONSE OPTIONS

1. Much more creative
2. A little more creative
3. About as creative
4. A little less creative
5. Much less creative

#### NEWQ

In thinking about your own creativity, is there anything else you'd like to share about ways you exercise or express creativity in your daily life? Please write a few sentences.

#### [SECTION 4: ACCESS TO FINANCIAL & SOCIAL CAPITAL / AGENCY]

#### Q5.

The following questions ask about ways other people may be able to help you out. Do you know anyone who ...

*Please select all that apply.*

#### RANDOMIZE GRID ITEMS:

1. Can loan you a large sum of money?
2. Can provide a place to stay for a week if you have to leave your home temporarily?
3. Can give advice concerning a conflict with a family member?
4. Can give a good reference when you are applying for a job?
5. Can babysit any children you may have?
6. Can give you money for a week in case of an emergency?
7. Can help you repair a bike or car?
8. Is sometimes in the position to hire people?
9. Can do your grocery shopping if you and your household members are ill?
10. Works in your local government?
11. Knows a lot about financial matters (taxes, loans)?

(...cont'd) variables "locprob," "loclobby," "signdpet," "polrally," and "avoidbuy"

Verbatim from KDOCS  
Adapted from KDOCS  
Adapted from KDOCS  
Adapted from KDOCS  
Verbatim from KDOCS

NEWQ written for this instrument

Q5 adapted from the Resource Generator (RG):  
<http://psycnet.apa.org/record/2005-02549-001>

Adapted from RG item 27  
Adapted from RG item 28

Adapted from RG item 29

Verbatim from RG item 32

Adapted from RG item 33  
Adapted from RG items 1,2

Adapted from RG item 1  
Adapted from RG item 16  
Adapted from RG item 25

Adapted from RG item 17  
Adapted from RG item 20

12. Can give advice on matters of law (problems with landlords, going to court, etc)?
13. Has good contacts with a newspaper, radio, TV station or blogger?

**RESPONSE OPTIONS:**

1. No
2. Yes, an acquaintance or co-worker
3. Yes, a friend
4. Yes, a family member
77. Don't know/unsure

Adapted from RG item 31

Adapted from RG item 18

Verbatim from RG  
Adapted from RG  
Verbatim from RG  
Verbatim from RG  
Adapted from RG

**[SECTION 5: ARTS PARTICIPATION]**

**Q6.**

Now, we would like to ask you about any artistic, creative, and cultural activities that you may participate in. The following questions are about your activities during the last 12 months (between [INSERT START DATE, EXAMPLE: June 2], 2017 and [INSERT START DATE, EXAMPLE: June 2], 2018).

Q6 verbatim from the 2017 Survey of Public Participation in the Arts (SPPA):  
<https://doi.org/10.3886/ICPSR37138.v2>

During the last 12 months did you go to...

**GRID ITEMS:**

1. A **fair or festival** that featured crafts, visual arts, or performing artists such as musicians, singers, dancers, or actors?
2. An **art exhibit**, such as paintings, sculpture, pottery, photography, or digital art?
3. A **live music performance**? This could include professional, community, or student musicians.
4. A **live play or musical**? This could include professional, community, or student performers.
5. A **live dance performance**? This could include professional, community, or student performers.
6. An **event featuring a poet or writer**? This could include book signings, readings, or poetry slams.
7. Any **other kind of live performance**? This could include storytelling, standup or improv comedy, puppetry, or a circus performance.

Verbatim from SPPA C2Q1A

Verbatim from SPPA C2Q1B

Verbatim from SPPA C2Q1C

Verbatim from SPPA C2Q1D

Verbatim from SPPA C2Q1E

Verbatim from SPPA C2Q1F

Verbatim from SPPA C2Q1G

**RESPONSE OPTIONS:**

1. Yes
2. No
77. Don't know/unsure

Verbatim from SPPA  
Verbatim from SPPA  
Adapted from SPPA

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### Q7.

The following questions are about ways people make and do art. During the last 12 months (that is, between [INSERT START DATE, EXAMPLE: June 2], 2017 and [INSERT START DATE, EXAMPLE: June 2], 2018), did you...

#### GRID ITEMS:

1. **...do any singing?** This could include activities such as singing for an audience or in a choir, learning to sing, or singing in your home or at a place of worship.
2. **...play any musical instruments?** This could include playing for an audience, learning to play, or playing for your own enjoyment.
3. **...create or perform any music in ways other than singing or playing an instrument?** This could include composing songs, performing rap, or editing or remixing music?
4. **...do any dancing?** This could include practicing or performing dance, doing dance as exercise, dancing at a wedding or party, or dancing in a club.
5. **...do any acting?** This could include acting in a play or musical, doing standup or improv comedy, or doing puppetry.
6. **...were you involved in the production of any theatrical performances?** This could include activities such as making costumes, building sets, doing lighting, or directing.
7. **...do any painting, drawing, sculpture, or printmaking activities?**
8. **...take any photographs as an artistic activity?**
9. **...edit any photographs as an artistic activity?**
10. **...create any films or videos as an artistic activity?**
11. **...design or create any animations, digital art, computer graphics, or video games?**
12. **...make any pottery, ceramics, or jewelry?**
13. **...do any leatherwork, metalwork or woodwork?**
14. **...do any weaving, crocheting, quilting, needlework, knitting, or sewing?**
15. **...do any scrapbooking, origami or other paper-based art?**
16. During the last 12 months, did you **do any creative writing?** This could include fiction, non-fiction, poetry, or plays.

Q7 verbatim from SPPA

Verbatim from SPPA MBQ1A

Verbatim from SPPA MBQ1B

Verbatim from SPPA MBQ1C

Verbatim from SPPA MBQ1D

Verbatim from SPPA MBQ1E

Verbatim from SPPA MBQ1F

Verbatim from SPPA MCQ1A

Verbatim from SPPA MCQ1B

Verbatim from SPPA MCQ1C

Verbatim from SPPA MCQ1D

Verbatim from SPPA MCQ1E

Verbatim from SPPA MCQ1F

Verbatim from SPPA MCQ1G

Verbatim from SPPA MCQ1H

Verbatim from SPPA MCQ1I

Verbatim from SPPA MCQ7

#### RESPONSE OPTIONS:

1. Yes
2. No
77. Don't know/unsure

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#### [DEMOGRAPHICS: EMPLOYMENT]

##### Q8.

If you were working for pay during the last week, what kind of work were you doing?

Please provide your job title(s). For example, registered nurse, personnel manager, supervisor of order department, secretary, or accountant:

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##### Q9.

In what industry were you primarily working?

#### RESPONSE OPTIONS:

1. Agriculture, Forestry, Fishing and Hunting
2. Mining
3. Utilities
4. Construction
5. Manufacturing
6. Wholesale Trade
7. Retail Trade
8. Transportation and Warehousing
9. Information
10. Finance and Insurance
11. Real Estate Rental and Leasing
12. Professional, Scientific, and Technical Services
13. Management of Companies and Enterprises
14. Administrative and Support and Waste Management and Remediation Services
15. Educational Services
16. Health Care and Social Assistance
17. Arts, Entertainment, and Recreation

Verbatim from SPPA  
Verbatim from SPPA  
Adapted from SPPA

Q8 adapted from the 2018 American Community Survey (ACS) item 29:  
<https://www2.census.gov/programs-surveys/acs/methodology/questions/2018/quest18.pdf>

Q9 adapted from ACS item 43

Response options from the North American Industry Classification System (NAICS):  
[https://www.bls.gov/iag/tgs/iag\\_index\\_naics.htm](https://www.bls.gov/iag/tgs/iag_index_naics.htm)

Verbatim from NAICS 11  
Adapted from NAICS 21  
Verbatim from NAICS 22  
Verbatim from NAICS 23  
Verbatim from NAICS 31-33  
Verbatim from NAICS 42  
Verbatim from NAICS 44-45  
Verbatim from NAICS 48-49  
Verbatim from NAICS 51  
Verbatim from NAICS 52  
Verbatim from NAICS 53  
Verbatim from NAICS 54  
Verbatim from NAICS 55  
Verbatim from NAICS 56

Verbatim from NAICS 61  
Verbatim from NAICS 6  
Verbatim from NAICS 71

- 18. Accommodation and Food Services
  - 19. Other Services (except Public Administration)
  - 20. Public Administration
- 

Q10.

Please provide a brief description of some things you do in your job:

Verbatim from NAICS 72  
Verbatim from NAICS 81  
Adapted from NAICS 81

Q10 written for this instrument

## Appendix B: Sampling design

The sample of survey respondents was drawn from NORC’s AmeriSpeak panel<sup>1</sup>, a probability-based panel designed to be representative of the U.S. household population. We fielded the survey with 3,447 adult respondents, meeting the study’s objective of representing the adult population of the United States while ensuring a sufficient sample size to enable analyses of interest.

### I. Sampling

*Sample frame.* In order to provide a nationally representative sample, AmeriSpeak leverages the NORC National Sample Frame, constructed by NORC to cover over 97 percent of U.S. households. The 2010 National Frame used a two-stage probability sample design to select a representative sample of households in the United States. The first stage—the sampling unit—is a National Frame Area (NFA), which is either an entire metropolitan area (made up of one or more counties) or a county (some counties were combined so that each NFA contains a population of at least 10,000). The largest NFAs with a population of at least 1,543,728 (0.5 percent of the 2010 Census U.S. population) were selected with certainty; these areas have a high-population density, and are dominated by tracts with street-style addresses. These areas contain 56 percent of the population within 8 percent of the geographic area of the United States. The remaining areas were stratified into areas where street-style addresses predominate, and the remaining areas, which are less likely to have street-style addresses. The latter stratum (“rural” areas) comprises 81 percent of the geographic area, but only 14 percent of the population.

Within the selected NFAs, the second stage sampling unit is a segment, defined either in terms of Census tracts or block groups, containing at least 300 housing units according to the 2010 Census. A stratified probability sample of 1,514 segments was selected with probability proportional to size. For most of the 1,514 segments, the United States Postal Service delivery sequence file (DSF) provided over 90 percent coverage of the segment in terms of city-style addresses that could be geo-coded. For the 123 segments where the DSF provided insufficient coverage, the DSF address list was enhanced with in-person listings. The National Sample Frame contains almost 3 million households, including over 80,000 rural households added through the in-person listing.

The National Frame includes addresses in almost every state. For the remaining states, AmeriSpeak added some address-based sampling (ABS) addresses in 2016 and 2017 from the USPS DSF to assure AmeriSpeak sample representation for all U.S. states. In 2017, a targeted address-based sample was added to AmeriSpeak recruitment in order to develop a new Latino Panel with adequate representation of Spanish-dominant Hispanics. Census tracts with high incidence (at least 30%) of Spanish-dominant Hispanics were targeted for this recruitment. Furthermore, within these Census tracts, households that

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<sup>1</sup> Detailed methodological information about AmeriSpeak can be found at <https://AmeriSpeak.norc.org>

were flagged as Hispanic based on consumer vendor data were oversampled. This Latino Panel has 5,500 panelists with around 23% of those panelists being Spanish-dominant. As of July 2017, 13% of AmeriSpeak Panel (including the Latino Panel) recruited adults were sourced from the ABS (87% from the National Frame). Proper weights allow the full use of the combined sample.

*Sample selection for panel recruitment.* The 2014-2017 AmeriSpeak panel sample consists of nationally representative housing units drawn from the 2010 NORC National Sample Frame and 14% from address-based sampling. The 2010 NORC National Sample Frame was stratified based on segment (Census tract or Census block group) characteristics such as age and race/Hispanic ethnicity composition of the segment, and then a stratified simple random sample of housing units was selected. Specifically, based on Census tract-level data, segments were classified as having a higher concentration of 18-24 year old adults or not, and a higher concentration of Hispanics, non-Hispanic African Americans, and other. Based on these strata definitions, 6 strata (2 based on age times 3 based on race/ethnicity) were used to oversample housing units in segments higher in young adults and/or Hispanics and non-Hispanic African-Americans. This is referred to as the initial sample or first stage of panel recruitment.

In the second stage of panel recruitment, initially sampled but nonresponding housing units were subsampled for a nonresponse follow-up (NRFU). At this stage, consumer vendor data were matched to housing units, and housing units that were flagged (based on consumer vendor data) as having a young adult or minority (Hispanic and non-Hispanic African American) were oversampled for the NRFU. Overall, approximately one in five initially nonresponding housing units tend to be subsampled for NRFU. However, as mentioned previously, selection of housing units for NRFU is a stratified simple random sample based on consumer vendor data. Due to NRFU, these initially nonresponding housing units have a much higher selection probability compared to the housing units that were recruited during the first stage of panel recruitment. Note that a small fraction of initially nonresponding housing units were not eligible for NRFU due to these housing units being classified as “hard refusals” or having an appointment for a call back from NORC.

In summary, there are two reasons why the sampling design for AmeriSpeak panel recruitment deviates from equal probability of selection method (EPSEM) sampling: (a) oversampling of housing units in segments with a higher concentration of young adults and minorities results in the sample selection probabilities being higher for housing units in these segments; and (b) the nonresponse follow-up effort results in initially nonresponding housing units having a much higher selection probability. Furthermore, oversampling associated with NRFU results in higher selection probabilities for initially nonresponding housing units that are flagged (based on consumer vendor data) as having a young adult or minority.

*Sample design and screening.* For this study, a general population sample of adults age 18+ was selected from the AmeriSpeak panel using sampling strata based on demographic characteristics including age, race/Hispanic ethnicity, education, and gender (48 sampling strata in total). The size of the selected sample per sampling stratum was determined by the population distribution for each stratum. In addition, the sample selection took into account expected differential survey completion rates by demographic groups so that the set of panel members who completed this survey would be a representative sample of the national population. If the panel household had more than one active adult panel member, only one adult in the household was eligible for selection (random within-household sampling). Additionally, those panelists selected for an AmeriSpeak study earlier in the



business week were not eligible for sample selection until the following business week.

In addition to the above sampling strategy, in-field screening was conducted to identify respondents' generational status (classified as first, second, or 3+ generation immigrants to the U.S.). First generation immigrants were defined as those who were born outside the U.S., second generation were defined as those who were born in the U.S. but had at least one parent born outside the U.S., and 3+ were defined as all other adults living in the U.S. While the expected incidence rates were 18% first generation, 8% second generation, and 74% 3+ generation adults ages 18+,<sup>2</sup> we oversampled for second-generation immigrants in order to garner a sufficient sample to conduct desired analyses. We achieved a respondent breakdown of 18% first generation, 19% second generation, and 63% 3+ generation.

Respondents who met the above screening criteria were eligible to complete the survey.

## II. Weighting and Estimation

Statistical weights for the study eligible respondents were calculated using *panel base sampling weights* to start. Panel base sampling weights for all sampled housing units were computed as the inverse probability of selection from the NORC National Frame (the sampling frame that is used to sample housing units for AmeriSpeak) or address-based sample. The sample design and recruitment protocol for the AmeriSpeak panel involves subsampling of initial non-respondent housing units. These subsampled non-respondent housing units are selected for an in-person follow-up. The subsample of housing units that were selected for the nonresponse follow-up (NRFU) had their panel base sampling weights inflated by the inverse of the subsampling rate. The base sampling weights were further adjusted to account for unknown eligibility and nonresponse among eligible housing units. The household-level nonresponse adjusted weights were then post-stratified to external counts for number of households obtained from the Current Population Survey. Then, these household-level post-stratified weights were assigned to each eligible adult in every recruited household. Furthermore, a person-level nonresponse adjustment accounted for non-responding adults within a recruited household.

Finally, panel weights were raked to external population totals associated with age, sex, education, race/Hispanic ethnicity, housing tenure, telephone status, and Census Division. The external population totals were obtained from the Current Population Survey. The weights adjusted to the external population totals are the *final panel weights*.

*Study-specific base sampling weights* were derived using a combination of the final panel weight and the probability of selection associated with the sampled panel member. Since not all sampled panel members responded to the screener interview, an adjustment was made to account for screener non-respondents. This adjustment decreases potential nonresponse bias associated with sampled panel members who did not complete the screener interview for the study.

Furthermore, among eligible sampled panel members (as identified via the survey screener questions) not all completed the survey interview for the study. Thus, the *study-specific screener nonresponse adjusted weights* were adjusted via a raking ratio method to first, second, and third generation immigrant population totals associated with the socio-demographic characteristics of age, sex,

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<sup>2</sup> See <https://www.census.gov/content/dam/Census/library/publications/2016/demo/P23-214.pdf>

education, race/Hispanic ethnicity, and Census Division. The weights adjusted to the external population totals are considered the *final study weights*.

Population totals for first, second, and third generation immigrants for the survey were obtained using the screener nonresponse adjusted weight for all eligible respondents from the screener questions. At the final stage of weighting, any extreme weights were trimmed based on a criterion of minimizing the mean squared error associated with key survey estimates, and then weights were re-raked to the same population totals. The weights were controlled within each of the three generational groups so that analyses of key characteristics within each generation are comparable to those based on external population totals obtained from the Current Population Survey.

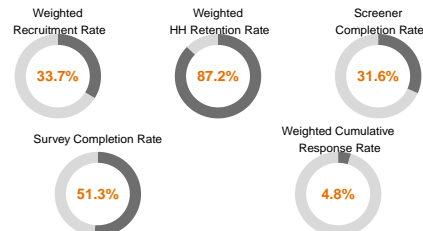
Raking and re-raking was conducted during the weighting process such that the weighted demographic distribution of the survey completes resembled the demographic distributions of the target population. The assumption is that the key survey items are related to the demographics; therefore, by aligning the survey respondent demographics with the target population, the key survey items should also be in closer alignment with the target population.

### OVERVIEW

Date of Report: July 25, 2018  
 Project Title: Research Labs Study 2018  
 Project Number: G070  
 Prepared For: National Endowment for the Arts  
 Expected Elig.: 100.0%  
 Observed Elig.: 100.0%  
 Study Population: Age 18+, either first, second, or third+ generation.

Start Date: June 25, 2018  
 End Date: July 19, 2018  
 Sampled Units: 21,295  
 Completed Interviews: 3,447  
 Design Effect: 2.52  
 Margin of Error: 2.65%  
 Median Intvw. Length: 17 minutes

### RESPONSE RATES



### BENCHMARK COMPARISON

	Unweighted	Weighted	Benchmark	Difference	-10%	10%
Household Income				7.1		
Less than \$30,000	23.4	27.3	19	8.3		
\$30,000 to \$74,999	39.1	39.2	33.3	5.9		
\$75,000 to \$124,999	24.2	22	24.1	2.1		
\$125,000 Plus	13.3	11.6	23.7	12.1		
Age				0.2		
18 - 34	22.8	30.4	29.9	0.5		
35 - 49	25.2	24.1	24.6	0.5		
50 - 64	27.9	25.4	25.4	0		
65 - 74	24.1	20	20	0		
Race/Ethnicity				0.7		
Non-Hispanic White	62.7	64	64	0		
Non-Hispanic Black	9.4	11.8	11.8	0		
Hispanic	19.1	15.9	15.9	0		
Non-Hispanic Asian/Pacific Islander	4.5	4.5	6.3	1.8		
Non-Hispanic Others	4.4	3.7	2	1.7		
Education Status				0.5		
Less than High School	4.3	11	11	0		
High School Equivalent	13.4	28.9	28.9	0		
Some College/Associate Degree	35.5	28.6	28.6	0		
Bachelor's Degree	27.3	18.8	20	1.2		
Graduate Degree	19.6	12.6	11.4	1.2		
Household Ownership				1.6		
Owner Occupied	64.6	65.6	67.2	1.6		
Renter Occupied/Other	35.4	34.4	32.8	1.6		
Children in Household				3		
With 1+ Under 18 Years	29.8	31.4	34.4	3		
Without Children Under 18	70.2	68.6	65.6	3		
Marital Status				3.9		
Currently Married	50.3	49.1	53	3.9		
Separated/Divorced/Widowed/Single	49.7	50.9	47	3.9		
Sex				0		
Male	40.1	48.4	48.4	0		
Female	59.9	51.6	51.6	0		
Average Difference				2.1		

## Overview Section

**Sampled Units:** The number of panel members sampled for the survey.

**Start/End Dates:** Start and end dates represent the earliest and latest contact dates of cases sampled for the survey.

**Completed Interviews:** The number of members completing the interview through the “thank you” screen of the interview. It does not include any interviews removed during data processing.

**Interview length:** Length of time for completed interviews. Interview length is calculated differently depending upon whether the interview was conducted over the phone or via web. For telephone mode, it is the time from when the respondent picks up the telephone until they hang up the telephone. For web interviews, it is the time from when they first connect to the web system to the time they log off the system or become inactive. In the case of multiple contacts, this number represents the sum of those contacts.

**Margin of Error:** The Margin of Error is calculated by assuming we have a binomial variable where 50% of respondents give each answer (giving the most conservative margin of error). We then calculate the Margin of Error at a 95% confidence level for that hypothetical variable assuming all completed interviews answer the question and taking into account the design effect.

**Design Effect:** The design effect is the amount of variance under the complex design divided by the variance under the SRS (simple random sampling). This is calculated for a minimum of five key substantive survey variables and the median value is reported.



NORC Card is provided to AmeriSpeak clients in support of the AAPOR Transparency Initiative.

## Response Rate Section

**Weighted Recruitment Rate:** The weighted AAPOR RR III for the AmeriSpeak panel recruitment for recruitment cohorts sampled for the study. A recruited sample unit is defined as a household where at least one adult successfully completed the recruitment survey and joined the panel.

**Weighted Household Retention Rate:** Calculated at the household level, it represents the weighted percent of recruited households still available for sampling for this survey among the recruitment cohorts sampled for the study.

**Screener Completion Rate:** Calculated at the member level, it represents the percent of sampled members who completed the screening questions and therefore with known eligibility status for the current study. Studies without a screener have the screener completion rate as 100 percent.

**Survey Completion Rate:** Calculated at the member level,

- For a study without a screener: it is the percent of final respondents among sampled units for the study;
- For a study with screener: it is the percent of final respondents among eligible respondents who finished the screener;
- For a follow-up study: it is the percent of follow-up respondents among baseline respondents.

**Weighted Cumulative Response Rate:** The overall rate represents the product of the recruitment rate, the retention rate, and the survey completion rate. It is weighted to account for the sample design and face-to-face non-response follow-up of the initial recruitment survey.

## Benchmark Comparison Section

We compare nationwide demographics (CPS March 2017) to those of our survey respondents who completed the interview, both on a weighted and unweighted basis. We use this information to determine how well AmeriSpeak respondents represent the demographics of Americans overall.

## Study Specific Benchmarks Section

The study specific benchmarks (not available on all surveys) show responses from key questions compared to benchmark distributions taken from external surveys