Rethinking relevance, rebuilding engagement

Findings from the second wave of a national survey about culture, creativity, community and the arts

January 2022

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AUDIENCE RESEARCH

CULTURE + COMMUNITY | IN A TIME OF **TRANSFORMATION** / A SPECIAL EDITION OF **CULTURE TRACK**

a collaboration with

LaPlaca Cohen

Yancey Consulting

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IN A TIME OF **TRANSFORMATION**
A SPECIAL EDITION OF **CULTURE TRACK**

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Foreword

A view from the field

By **Marc Bamuthi Joseph**
Vice president and artistic director of social impact,
John F. Kennedy Center for the Performing Arts

> **"So the question we ask ourselves is, what could be possible if we believe that freedom could be achieved in our lifetime? What would we do? How would we act? What would we risk? That's a question for all of us."**
>
> ─ ALICIA GARZA, CO-FOUNDER, BLACK LIVES MATTER; PRINCIPAL, BLACK FUTURES LAB

I was musing with some colleagues the other day about the conventional positioning of the arts in our ongoing cultural-equity conversations. The framing question is often, 'How can the arts play a role in cultivating a more equitable society?' when really the question *should* be, 'Why aren't the prevailing institutions of our society built more in the image of artistic practices?' For example, why isn't our governance as collaborative as music-making? Why doesn't our economy pull in service of the full ensemble, like theater? Where is the poetic justice in housing? Why don't we reform our social institutions with artists in strategic positions? And furthermore, why expect art to freshen up the rank odor of our social pathologies?

The good folks at Slover Linett Audience Research have gone through an exhaustive process whereby they've supplied the cultural field with data as armature to defend our creative ground. Their findings about the national psychology in relationship to arts practice and arts experiences paint the picture of a country that's hungry for connection, meaning, and inspiration against the backdrop of a global trauma-in-progress. My personal interpretation of their findings tracks to the questions at the top of this foreword from Alicia Garza, the activist, writer, and co-founder of the international Black Lives Matter movement. The data and corresponding narrative of this report force us to interrogate national attitudes about the arts, and they invite us to ask questions about the prevailing agency of artistic modalities to shape our broader culture. Most Americans don't want to use the arts to 'escape,' they want to animate

> Are the findings of this research asking us to make more shows 'about' equity, or to *make new models* for an equitable future, with art at the center?

the arts as a means of engagement. What, then, is the broader implication of the deployment of artistic intellect in rectifying our national iniquities as well as our cultural inequities?

Shortly after George Floyd's murder, large corporations pledged billions of dollars in the name of curing social ills. These big investments generally were accompanied by vague pronouncements, because the specifics of anti-racism work lead to the uncomfortable truth that racism is the foundational infrastructure of American capitalism. It's hard for these corporations to be *too* specific about combatting racism because the underbelly of their investments is the reality that the extractive economy is predicated on social hierarchy. Yet the investment is being made. What should we in the cultural sector do with this unprecedented commitment to equity? Are the findings of the CCTT report asking us to make more shows 'about' equity, or to intentionally *make new models* for an equitable future, with art at the center?

Our financial resuscitation should be tied to our methodologies and our relationships to the social contract. In order to make that tie real, we have to deploy artists in our country not just to make art but to intentionally *make culture*. We must use our arts centers not just to show art, but to make community. We can rebuild the structural economy and moral economy *at the same time* by integrating artists more soundly into our systems thinking, and boldly invite philanthropists, patrons, and government to follow suit.

> **Our financial resuscitation should be tied to our relationships to the social contract.**

As an artist and educator, I'm in residence with the Albany Symphony Orchestra working on a project that brings together clergy, poets, and hip-hop artists to center forgiveness in our oral practices. As a consultant, I urge cultural organizations to use the lens of "futurity" when doing DEI work: to think of equity work as design work where the end product is systemic allyship. And in my role as VP of Social Impact at the Kennedy Center, the provocation I'm leading with the Washington National Opera is the commissioning of classical work that centers Black Dignity. I maintain the same mantra in all three channels of my work:

Art is oxygen for the lungs of the body politic, but the arts center is rare air.

Our job is to remember that some of us can't breathe.

Slover Linett and their prestigious partners depict a nation at an inflection point, looking to the creative sector to accelerate its healing from racial trauma and viral loss. I think we might further conclude that the arts shouldn't solely be a place *of* equity, they should be a conduit *for* equity. The arts are the place we can be *most* inclusive in our design of the cultural economy, the marketplace of ideas, and the landscape of the public imagination. Maybe the place we can be most useful, beyond the creative objects we make, is in leading the inspiration-fight for our social need to publicly heal. We can use this information to frame post-pandemic objectives not just as a matter of public health, but *artfully*, as a proposition of public emotional and psychological healing. Creatively, we can apply systems thinking to that healing: an understanding that, if we're going to

> **Maybe the place we can be most useful, beyond the creative objects we make, is in leading the inspiration-fight for our need to publicly heal.**

stabilize our economy, we're going to have to make psychological ease and re-entry into the public square a function of our planning.

All this takes vision. Leadership has to be co-held by truth-tellers with a clear imagination of how we might all thrive. If we are to systemically heal, we cannot marginalize the creatives among us who inspire us for a living. A national plan for healing must involve policy experts working with public infrastructure veterans, collaborating with art producers, and embracing the language, science, and higher calling of medical professionals.

Health is the goal.

Healing is the work.

This report names the numbers. Now let's collectively name the *vision*, and get busy…

Marc Bamuthi Joseph
January 2022

Executive summary

Introduction & methodology

The Culture & Community research series launched with a first wave survey in May of 2020 designed to provide actionable information about changing community needs, contexts, and behaviors to arts and culture organizations during a time of rapid change and uncertainty. This report shares findings from a second wave of the Culture & Community research, collected in May 2021, over a year into the pandemic, and at a point when cases were falling before new variants emerged. This Wave 2 survey tracked changes in key questions from Wave 1 and explored new lines of inquiry. We developed a new series of questions to explore the dynamics of race and identity in cultural engagement, perceptions of systemic racism across the cultural sector, and the roles that Americans want arts and culture organizations to play in addressing social issues. Along with our partners at LaPlaca Cohen and Yancey Consulting, we named the second wave of this initiative Culture + Community in a Time of Transformation to reflect our hope that this difficult period – one in which the country has faced not just a pandemic but also a long-overdue racial reckoning and intense political polarization – would be an opportunity for genuine, system-level change.

A Culture Track® summary of key findings from this survey was published in November 2021 by our partners at LaPlaca Cohen. Please visit **culturetrack.com/research/transformation**.

The backbone of this Wave 2 data is the representative panel of the U.S. population, which provides a reliable estimate of public opinion in the United States. We supplemented these panel responses with a survey of the arts and culture participants of more than 500 cultural organizations across the country. We added the supplementary list sample for three reasons: first, a larger sample allows us to have enough responses to accurately investigate proportionally small sub-groups of respondents; second, we can be more confident in findings drawn from larger sample size because they reduce the margin of error in our estimates; and third, so that we could provide relevant data back to organizations about how their audiences fit into the regional, genre-specific, and national landscape. Using cutting-edge statistical techniques, we weighted the combined sample of panel and list responses to ensure that the "deeper bench" of respondents located through institutional lists were balanced to reflect their actual proportions in the panel sample benchmark. While we made some changes to the research design (detailed in the methodology) to improve quality between the waves, the weighting applied in each wave provides a strong estimate for national public opinion at each point in time. An overview of the top takeaways from the data was shared in a Key Findings Report from Culture Track in November; readers may want to begin with that document before turning to this deeper analysis.

Findings

A. Evolving relationships with arts & culture

A strong initial impulse behind this research was to ask Americans how arts and culture organizations could support their communities in the face of a global pandemic. As it became clear that the pandemic was not going to be brief, and that other ongoing and emerging crises were intersecting with it and amplifying its challenges, we also became interested in how Americans' relationships with arts, culture, and creativity were evolving.

- One of the most intriguing findings of this wave of research has been the **sizeable jump in the importance of arts and culture organizations** to Americans over the past year. Over a year into the pandemic, more than half (56%) of Americans view arts and culture organizations as important to them. This finding represents a substantial increase over what we saw in the early days of the pandemic; in our Wave 1 survey, conducted during the spring of 2020, just 40% of Americans stated that arts and culture organizations were important to them during the pandemic, while even fewer (37%) rated them as having been important before the pandemic. In addition, we learned that **those who value arts and culture organizations highly are the most likely to support organizational evolution** toward greater community relevance and more diverse cultural representation.

- When thinking about the values of organizations, most Americans believe that arts and culture organizations **should first and foremost be welcoming to all kinds of people** (58% of Americans, and the most-frequently selected value).

- Having a local venue that is reflective of one's own cultural identity was important or highly important to a majority of Black/African Americans (57%) as well as many other BIPOC groups (37%–53%). Fewer White Americans rated this highly (25%); they may not value it because most of the largest and most visible arts and culture organizations in their communities are already predominantly reflective of Anglo-European identities.

- Most Americans still think that **arts and culture organizations can play a critical role in helping their communities** during times like this, with three themes emerging: organizations can serve as an emotional outlet (83%), provide connection and learning (77%), and give practical help (54%). Desires for emotional outlet were particularly high among Americans who have become more worried, afraid, sad, or depressed during Covid-19. However, over a year into the pandemic, **few Americans (27%) had seen or heard about arts and culture organizations in their area helping their community during the crisis** – a finding also echoed in the qualitative research. Furthermore, a comparison of our Wave 1 and Wave 2 findings shows that this number trended downward as the pandemic continued.

B. An Invitation to Change

Looking across the findings, the significant – and increasing – desire for change among arts & culture organizations is a core theme connecting much of this data.

- When randomly shown four genres of arts and culture, an average of **45% of Americans believed that systemic racism is present in at least one of those genres**. Among Black or African Americans, perceptions of the presence of systemic racism were significantly higher, particularly in comparison to White Americans (77% of Black/ African Americans & 35% of White Americans believed that systemic racism is present in at least one of the four genres they were shown).

- The majority of Americans want arts and culture organizations to be **active in addressing social issues in their communities (76%)**. Systemic racial injustice was the top issue at 42%, followed by income inequality/the wealth gap and climate change, both at 31%.

- Fifty-three percent of Americans believed that the **arts world needs to change so it has 'more relevance for more people.'** Notably, the hope for this kind of change has nearly doubled since the early days of the pandemic with an increase from 30% in Wave 1 to 53% in Wave 2. And in Wave 2, BIPOC Americans (with the exception of multiracial Americans) were also significantly more likely to want change in arts and culture organizations towards relevance for more people than the overall population (60%–70% across BIPOC categories, vs. 53% overall).

- Eighty-nine percent of respondents found ways they'd **like for arts and culture organizations to be 'better for them' in the future** when provided with a list of possibilities. There are four types of change that Americans want to see in arts and culture organizations to make them "better for them": increasing accessibility & new works (70%), embracing equity and inclusion (56%), becoming places of belonging and welcome (53%), and deepening community rootedness (46%).

- The majority of people in the United States (61%) also want to see arts and culture organizations **collaborating on programming with their communities**.

C. Creative practice, community participation, and in-person attendance

To contextualize Americans' desire for change in the arts and culture arena, we also explored how arts and culture activities have been fitting into people's lives. We explored four different types of connections to arts and culture: personal creative practices, community-based or participatory experiences, in-person attendance (before the pandemic), and digital engagement (which we discuss separately below).

- Over the past year, **nearly all Americans (96%) have engaged in some sort of personal creative activity** (e.g., painting, baking, dancing, singing, etc.) – a finding that is echoed in the qualitative Culture + Community in a Time of Transformation interviews with Black or African Americans.

- **In-person attendance at one or more arts and culture activities over the past few years was nearly universal** at 96%, regardless of race, ethnicity, income, or geography. We included a broad set of in-person arts & culture activities in this question with a wide range of museums, performing arts, parks and gardens, libraries, and religious organizations.

- Almost half (45%) of Americans had participated in at least one of the community-based or participatory activities connected to arts or culture over the past few years, with little variation by race and ethnicity. Response patterns revealed three main categories of participatory

engagement: financial support of artists or organizations (31%); direct participation in community arts (19%); and activism – which could include protest with or against an arts and culture organization (17%).

- For many BIPOC groups, the ability to participate in arts and culture activities was limited by a lack of affordable transportation, which disproportionately affects American Indians/Alaska Natives, Black/African Americans, and Hispanics/Latinxs (33%, 27%, and 26% vs. 14% overall).

D. Broadening reach through digital offerings

During the COVID-19 pandemic, many arts and culture organizations quickly shifted to online programming in order to maintain relationships with their communities and audiences. In the Wave 1 study, conducted during the early days of the pandemic, we saw remarkable rates of participation in digital arts and culture activities as well as evidence that online participation was more demographically diverse than in-person attendance had been before Covid. Over the past year, we found that the ways that digital offerings can serve as bridges towards a broader and more diverse audiences.

- A year into the pandemic, **most Americans (86%) were aware of online arts and culture activities and over half (64%) have participated** in one or more of those activities. While that online participation figure increased from the first wave to the second, the increase was relatively modest.

- We were fascinated to discover that a **history of personal creative activities was the strongest predictor of online engagement** with arts organizations – and this finding holds regardless of income, geography, and race or ethnicity. Perhaps this correlation is grounded in the fact that both personal creative practices and online engagement are often done at home, on an individual basis, and provide a way to maintain human connection on a flexible schedule.

- Digital offerings provided **notable opportunities for arts and culture organizations to reach new audiences who haven't attended in-person** in that cultural genre or category in the past few years. World music organizations were most successful in reaching new audiences, with 81% of these digital participants saying they hadn't attended in-person world music performances in recent years. Religious organizations were least successful in this regard; just 14% of their digital audiences said they hadn't attended in person in a while. In the other genres we measured, that proportion ranged from 29% to 68%, indicating a sizeable broadening in the digital realm. Since many arts and culture organizations had already been struggling to grow participation before the pandemic, this analysis provides important evidence that online engagement can be a pathway to reaching new audiences/visitors/participants.

- And in many of the genres and categories we asked about, those "**digital only" users were much more likely to be Black/African American or Hispanic/Latinx** than those who had engaged both online and in-person. For organizations looking to deepen engagement with Black/African Americans or Hispanic/Latinx people in their communities, digital offerings may be an important mode of engagement.

- A year into the pandemic, **just 26% of Americans using online arts and culture content had paid** for any of those activities over the past year. This Wave 2 finding is still a little low, given that it covers twelve months of engagement; it is almost double the 13% of online arts and culture users who reported paying for any type of content over the past month in Wave 1.

- Once it is possible to safely attend in-person programming, **most Americans (65%) expect to choose in-person events rather than online activities**; only 9% said the reverse. People with disabilities, those with children, and those who are Hispanic/Latinx were all more likely than the overall population to prefer online activities.

Summary of reflections

The promise of social research in the arts and culture sector lies in the conversations it sparks, the priorities it helps shift, and the experiments it leads to in practice, funding, and policy. We recognize that arts and culture organizations will vary deeply with respect to how embedded these themes already are within their work, and we aren't trying to make blanket recommendations for the field. Instead, we hope these findings provide some readers with a more rigorous empirical foundation for their work or a stronger case for support, and *all* readers with inspiration and evidence to explore new possibilities for service, equity, and sustainability. We've grouped the findings into five themes:

1. Making arts and culture experiences more welcoming

As the value Americans most want to see embedded in cultural institutions, being welcoming for all is a quality that many cultural institutions could strive to deepen. *What would it look like for your organization (or art-form or cultural practice-area) to become more welcoming, not just to current participants but also to other people in your community who may not feel that the experience is intended for them?*

2. Addressing social issues

As with other kinds of change discussed here, some arts and culture organizations are already tackling social issues in various ways and others have resisted taking on this role, preferring neutrality over position-taking or activism. It's clear that most Americans want to see arts and culture organizations actively addressing social issues, but how? One size will not fill all organizations or all communities, and the specific issues that survey respondents want cultural organizations to address (see Figure 8 on page 27) are probably just as important as the general desire for change. *What connections do (or could) exist between your artform or cultural category and the kinds of social issues that matter to your community?*

3. Combatting systemic racism

Systemic racism was the most frequently-selected social issue that Americans want arts and culture organizations to address, and a majority of Black/African Americans and Asian American/Pacific Islanders chose it. It may be helpful to think about change toward combatting systemic racism (as well as other types of change) at multiple levels: internal, programmatic, and external. A case could be made that each is a precondition for the next (i.e., internal change may sometimes be necessary before authentic, sustainable programmatic change can take place, and programmatic change may be necessary for a genuine contribution to real-world impact beyond the organization or art-form). *How do (or would) efforts to dismantle systemic racism align with your organization's mission, values, and role in*

the local ecosystem or national field? Who are the stakeholders, internal and external, who would need to be (or already are) involved in this work?

4.   Taking community collaboration seriously

One theme that unites the preceding priority-areas is *rootedness*: the idea that arts and culture organizations and experiences are (or should be, according to many Americans) deeply connected to their communities and to the challenges those communities face. These findings suggest that rootedness is relational and collaborative: Americans may view arts and culture organizations not as standalone or isolated actors in the community system, but as partners that can and should work substantively and creatively with other entities to generate public value. More specifically, the public's desire for community collaborations could take many forms, such as: collaborative decision-making or planning about who should perform or what material should be presented, community consultation about formats and co-creation of experiences, mixtures or juxtapositions of professionally-produced and community-created content, etc. The desire for more community collaboration may evoke a shift in the role of some cultural organizations from unilateral "producer" to shared "platform" – a shift that museum innovator Nina Simon has described, and one that challenges the tradition at many American arts and culture institutions of "top down," highly centralized and professionalized control over arts and culture experiences. *Do you honor equity in your collaborations through shared decision-making, respect, and reflection of ground-level community priorities?*

5.   Considering both the benefits and costs of digital engagement

While many arts and culture organizations shifted to online programming to maintain their relationships with audiences and supporters during Covid, those digital offerings also offer important opportunities to lower barriers and reach new audiences or users. Digital technologies appear to hold some promise in introducing people to different types of art, but there is more to learn about whether and how organizations could use these technologies to draw new audiences and supporters. When making decisions about the future of digital offerings, many arts and culture organizations will be balancing the value of broadening reach and diversifying engagement with hard questions about short-term financial sustainability. The long-term viability of digital engagement for many organizations will likely be constrained by the low proportion of paid users and the preference held by most Americans towards in-person arts and culture experiences in the future. It seems likely that the support of foundations and major donors will be critical to maintaining online offerings of arts, culture, and creativity – offerings that help attract and serve new, more racially diverse audiences and thereby advance both sustainability and equity around the field. *Have you charged users/audiences for online content? Why or why not? Do you believe it can become a revenue stream?*

We'd love to hear your reflections, questions, critiques, aspirations, and actions in connection with this study. Please email the authors at **CCTT@sloverlinett.com**.

Introduction

Genesis & evolution of the project

When the Covid-19 pandemic began, the notion of community engagement was suddenly upended. Across America, lockdowns split up communities as we attempted to keep ourselves safe by staying separated. For arts and culture organizations, many of which serve as public spaces and experiences that bring people together, this development was particularly disruptive. New questions arose and longstanding ones became more urgent. How could cultural organizations serve and support their communities during such unprecedented times? What forms could the public sphere take during a pandemic? What roles could the arts, creativity, informal learning and other forms of culture play in the hard work ahead?

At Slover Linett, we began working in early 2020 with our colleagues at LaPlaca Cohen to develop a research initiative that would help arts and culture organizations of all kinds and sizes navigate that unfamiliar territory. With immediate support from the Wallace Foundation, we developed a national survey of both the general U.S. population and the audiences and participants of myriad cultural enterprises, designed to be conducted in two large-scale waves of data-collection supplemented by a qualitative study to explore complex issues in more depth. The research collaboration, initially called Culture + Community in a Time of Crisis, would be disseminated as a special edition of LaPlaca Cohen's longstanding Culture Track study. Key findings from the first wave of the quantitative survey were released in July 2020.

By then, of course, a sweeping and long-overdue national reckoning with racism had begun to reshape the discourse in the arts and culture sector. We re-analyzed the survey data by race and ethnicity and wrote an in-depth report highlighting the inequities we found, which was titled "Centering the Picture: The Role of Race & Ethnicity in Cultural Engagement in the U.S."[1] and released in December 2020. We also began rethinking our plans for Wave 2 of the survey to focus more deeply on social and racial equity along with the unfolding pandemic. In early 2021, we and LaPlaca Cohen began collaborating with the equity and transformation experts at Yancey Consulting to plan and design the second wave of the survey, which would now be called Culture + Community in a Time of *Transformation* to reflect our hope that this difficult period would be an opportunity for lasting, system-level change.

At the same time, our Slover Linett colleagues and several additional researchers began working on the qualitative phase of the initiative, which would consist of in-depth interviews with fifty Black and African American adults around the country — a focus that was suggested by the Wave 1 survey data, which showed that the behaviors, attitudes, and needs of Black people in relation to culture, the arts, and

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[1] Benoit-Bryan et al., 2020.

social change were distinct and called for deeper study. The resulting report, "A Place to Be Heard, A Space to Feel Held: Black Perspectives on Creativity, Trustworthiness, Welcome, and Well-Being,"[2] was released in November 2021.

The two-year arc of the initiative is outlined in Figure 1, below. Please click on the diagram to visit our project site, sloverlinett.com/CCTT, and visit culturetrack.com/transformation for additional insights.

Updated goals & questions for Wave 2

In developing the questionnaire for the 2021 survey, we added new questions to explore equity and social change in greater depth while keeping some questions from the 2020 version in order to see what had changed during the first year of the pandemic. That Wave 1 study had examined the role of arts and culture during a crisis; how Americans were engaging with arts, culture, and creativity; and what kinds of change they'd like to see in the sector. We carried over those broad themes in Wave 2 so that we could analyze any changes in emotions, attitudes, behaviors, and hopes for the future, although in some cases we included new response-options to reflect the new national context and further broaden the frame of "culture" we were asking Americans about. We recognized that those new options would complicate the comparison between the two time-periods, but we felt it was more important to offer relevant, inclusive options than to maintain strict comparability with Wave 1.

By the time we began developing the questionnaire for Wave 2, we had the benefit of initial insights from the in-depth interviews that our colleagues were conducting with Black adults around the country for the qualitative phase of the project. That feedback helped us make the survey questions more

Fig. 1 | Overview of the research initiative showing reports from the 2020 and 2021 phases (one of which is not yet available as of this publication). The Wave 2 survey data discussed in this document is also presented in the Culture Track Key Findings report released in November, 2021. Please see also the companion qualitative study based on interviews with Black Americans.

reflective of the wide range of experiences of creativity, culture, and community during these unprecedented times.

As we had in Wave 1, we strove to ask questions that would be applicable to American adults with a wide variety of relationships to creativity and to arts and culture activities and organizations. We developed survey questions exploring the following broad themes:

- **Role & value of arts and culture organizations** | How important are arts and culture organizations to Americans during a time of crisis and change? What kinds of values do people believe arts and culture organizations should hold and act on? How should arts and culture organizations support their communities during Covid-19 and in the future?

- **Change agency & direction** | Do people believe systemic racism is present in arts and culture organizations? Do they want arts and culture organizations to address social issues in their communities? If so, which ones? To what extent do people want to see arts and culture organizations change their offerings, experiences, and spaces?

- **Engagement with arts and culture** | What kinds of creative practices have Americans engaged in personally over the past year, and for what purposes? Have they engaged in community-based or participatory forms of culture, and why? Before and during the pandemic, how broadly did people attend in-person programs or venues, and with what frequency?

- **Digital participation** | Has online engagement with arts and culture increased over the past year? What kinds of digital activities are most popular, and what do people get out of them? Are online offerings reaching a more diverse group of people than those who attend in person? Who's paying for online activities and who's not? How do people expect to split their time between online and in-person engagement in a post-pandemic future?

- **Covid-19 impacts, demographics, etc.** | How has Covid been affecting Americans physically, emotionally and financially – and do those impacts continue to fall disproportionately on people of color?

The full survey instrument is provided in Appendix A. The urgency of our focus on equity in Wave 2 also led to some important changes in sampling and methodology; please see the Methodology chapter, below.

Rigorous empiricism—in service to change

We acknowledge that the question-areas listed above are not value-neutral, and we want to be transparent about that here, as we have been elsewhere in the course of this initiative. We recognize that, during these difficult years, some arts and culture leaders, practitioners, funders, policymakers, and advocates have been most interested in data and insights that will help their organizations (or grantees, artistic communities, etc.) survive the disruptions and return to sustainability as soon as possible. We share those goals and want this report and the other phases of Culture + Community in a Time of Transformation to be useful to those stakeholders, though we're aware that other researchers in the cultural sector have been conducting audience, member, and subscriber surveys that may be even better-tailored to those goals. We also very much want this research to support the work of leaders, practitioners, artists, activists, funders, and policymakers who are trying to ensure that the pandemic and

the racial reckoning serve as catalysts for deep reflection and fundamental change – a chance to make progress on longstanding challenges and problems in the field. We share the belief expressed by many of those changemakers in the arts and culture sector over the past two years that a return to the pre-pandemic, pre-racial-reckoning status quo would be, overall, a lost opportunity.

Hence our desire to bring the "users" of culture and the arts – audiences, visitors, participants, viewers, readers, makers, supporters, etc. and the American public as a whole – to the table at this pivotal moment, so that their voices can inform those reflections and help cultural stakeholders act creatively, responsively, and strategically. As researchers, we take seriously the responsibility and privilege of listening to those voices and channeling them to the field, and we've strived to analyze and present the resulting data here with rigor and objectivity, foregrounding the findings themselves and making only modest interpretations. We invite readers to draw their own conclusions from the data shown here, and we hope that the resulting dialogue leads to a more equitable, inclusive, and thriving cultural sector – and helps that sector contribute to a more equitable, inclusive, and thriving world.

Wave 2 advisors

Our work on Wave 2 has benefitted enormously from the perspectives of a number of notable practitioners and scholars who generously acted as advisors. We're grateful to these experts for their willingness to engage with us during a challenging year and for the critical feedback they provided on our survey instrument, data-collection process, and analysis and interpretation of the data. We're grateful to all of them, though of course any errors in this report are the responsibility of the authors rather than the advisors. They are:

CONTENT EXPERTS

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A note on language

Because this research focuses in part on racial equity, many of the analyses shared below are comparisons by race or ethnicity. Racial and ethnical identities are complex, intersectional, and deeply personal to many, and we want to acknowledge that many important differences are obscured by acronyms like "BIPOC" and monolithic terms like Asian American, Pacific Islander, Black, African American, Hispanic, Latinx, Indigenous, Native American, and "people of color." Our quantitative analysis is not meant to reduce the people who participated in the study to their racial or ethnic self-categorizations, least of all to the broad-brush groupings required in survey research.

When we talk about overall findings in this report, we frequently use the term "Americans," which is shorthand for all adults living in the United States. We didn't ask directly about citizenship or immigration status, but it's likely that the sample includes people living in the United States with a variety of citizenship and immigration statuses.

Invitation to dig deeper

In the pages that follow, we share the findings that seem most urgent, interesting, and actionable to us. These reflect only some of the statistical analyses we conducted and only some the interpretive discussions we had within the Slover Linett team, with our partners at LaPlaca Cohen and Yancey Consulting, and with the advisors and funders. Yet we realize that our exploration of this large, complex dataset has not been exhaustive, and our interpretation is by no means conclusive. We look forward to learning from other researchers, scholars, policymakers, and practitioners who may view these data differently and draw new or different inspirations and implications from them. The anonymized datasets from Waves 1 and 2 are available as an open-source resource for the field with a detailed codebook. Please email the authors at **CCTT@sloverlinett.com** to discuss data access or collaboration.

Methodology

Like Wave 1 in early 2020, Wave 2 of Culture + Community in a Time of Transformation: A Special Edition of Culture Track was a large-scale national survey conducted online with a dual sampling-frame: a representative U.S.-population sample of 3,600 respondents reached via Amerispeak, a research panel maintained by NORC at the University of Chicago; and a much larger sample of 74,000 respondents invited by more than 500 arts and culture organizations of all types and sizes around the country. Using sophisticated weighting, the two samples were combined into one national portrait for analysis. The surveys were completed between April 5 and April 30, 2021.

A broad approach gets broader

Like the first wave, the second wave in 2021 was meant to be broad in several senses. First, it would be a "wide lens" on culture, creativity, the arts that asks about formal and informal modes of engagement, personal practices as well as institutional attendance, free as well as paid experiences, outdoor as well as indoor settings, civic and educational categories as well as artistic ones, commercial as well as nonprofit forms, and so on (see goals and questions, above, pages 12–13). Second, and relatedly, we wanted the findings to be relevant to all kinds and sizes of cultural organizations, from art schools to aquariums, public radio stations to placemaking ventures, park districts to poetry slams, history museums to local libraries, symphonies to science centers, dance companies to folk festivals – and *beyond* individual cultural organizations, to the funders, advocates, artists, activists, policymakers, consultants, researchers, scholars, and other stakeholders who complete the ecosystem. Third, it would survey both the participants (i.e., audiences, attenders, visitors, viewers, users, members, subscribers, etc.) of cultural organizations and the wider American public (see summary on next page), on the theory that if we define culture broadly enough, *everyone* is a participant, and we can and should hear from everyone.

For several reasons, Wave 1 wasn't quite as broad on the last of those dimensions as we had hoped, at least when it came to the "list sample" (i.e., the people reached through the many cultural organizations that sent out the survey invitation to their email lists). When we issued an open call to arts and culture organizations to participate in the early days of the pandemic, the process yielded all-too-familiar inequities in the field – and revealed the biases and limitations of our own professional networks. The organizations that opted into the research tended to be larger, wealthier, and more urban than the field overall. Very few of the participating organizations (4%) identified as primarily BIPOC-serving. When the surveys had been completed, we noticed that respondents who came into the study through arts and culture organizations' lists were, on average, significantly whiter than those who had been reached through our "panel sample" partner, Amerispeak, which is demographically representative of the U.S. population. Although we were able to use statistical weighting to combine the two samples into a

at a glance

A representative U.S. framework...

The backbone of the Wave 2 survey was a representative sample of the U.S. population, which provides a reliable estimate of public attitudes and opinions in the United States. As we had done for Wave 1, we worked with the National Opinion Research Center (NORC) at the University of Chicago and its AmeriSpeak

3,600
responses

research panel to ensure that our survey would reach a sample of Americans representative of the demographic diversity of the country. AmeriSpeak is recognized as one of the most scientifically rigorous research panels in the U.S.

...supplemented by the lists of cultural organizations...

While we could have relied solely on the representative panel for national estimates, we supplemented the respondent pool by inviting cultural organizations of all types and sizes across the country to email the survey invitations to a randomly-selected portion of their email lists. We added this list sample for three reasons: First, a larger sample gave us enough responses to investigate proportionally small subgroups of respondents (for example, those who had watched an online offering from an opera company in the past year). Second, a larger sample-size would reduce the margin-of-error in our analysis, letting us be more confident in the findings. And third, this approach allowed us to provide relevant data back to cultural organizations about how their own audiences or participants fit into the regional, genre-specific, and national landscape. For this supplementary sample, Slover Linett and LaPlaca Cohen issued an open call to arts and culture organizations around the U.S. to participate. More than 500 did so for Wave 2, and they

+ 74,000
responses

represented a wider range of organizational types and sizes – including more BIPOC-serving entities – than in Wave 1. Please see Appendix A for details about the participating organizations' size, focus, geography, etc.

...combined into a single national picture.

We combined the responses from both sample-sources into a single dataset for analysis. Collaborating with statisticians at the University of Chicago affiliated with NORC, we developed a set of statistical weights to apply to the data to ensure that the much larger sample of cultural attenders from the lists of participating organizations were balanced to reflect their actual proportions in the Amerispeak national panel. This weighting process used the panel sample as a benchmark, and it was based not just on demographics but also the attitudes and behaviors covered in the survey. We then confirmed that the panel sample alone and the combined (panel + list) sample varied by less than ±1% on almost every survey question (maximum variation was ±3%). Here's a quick example of this re-balancing in action: 24% of respondents from the Amerispeak sample had household incomes below $25,000, compared to just 7% of respondents from the lists of arts and culture organizations. So weighting was applied to "upweight" respondents from the list sample who had incomes below $25,000, making their effective proportion in the combined final dataset 24%, matching the nationally representative panel.

The analysis offered in this report is based on the combined weighted data, which provides a strong estimate of the attitudes, values, behaviors, and desires of the U.S. population as a whole. For more methodology details, please see Appendix A.

reliably representative national picture, we had learned some valuable lessons.

Fortunately, a multi-wave survey offers the opportunity to adjust and improve. We made three important changes for Wave 2 to increase the equity and representativeness of both respondent samples:

1. **On the "list sample" side, we redobuled our efforts to diversify the set of arts and culture organizations participating in the project.** Our assumption was that, by working with organizations that more fully reflected the actual diversity of cultural sector, we would reach a more diverse range of communities and participants for the survey. So we actively invited BIPOC-serving, smaller budget, and rural arts and culture enterprises, which were underrepresented in Wave 1 participating organizations, to share the survey link with their audiences and communities; and we asked the relevant professional networks and advocacy organizations if they'd be willing to connect us with their members. We had conversations with many community-oriented leaders and conveners, including some working in areas of the cultural sector that were underrepresented in Wave 1, and some serving BIPOC communities or working on racial and social issues through culture and the arts. Those conversations, which involved the National Performance Network, Native Arts & Cultures Foundation, Alliance for California Traditional Arts, Chicago Cultural Alliance, Folk Alliance International, Institute for Urban Parks, National Independent Venues Association (NIVA), Local Initiatives Support Corporation (LISC), American Library Association, and other networks as well as national and regional foundations and service organizations, were in part about how to make this research and the resulting reports more useful to America's smaller, community-connected cultural enterprises and to a wider variety of cultural practice-areas – e.g. parks, libraries, and for-profit local music venues.

2. **On the "panel sample" side, we worked to reach more underrepresented respondents via our partners at NORC.** In both waves, the survey was completed by a nationally representative sample of more than 2,000 Americans invited through NORC's AmeriSpeak panel. Working with NORC statisticians, we were able to identify the greatest gaps in the Wave 1 data between this population sample and the list sample reached through cultural organizations, where estimates may have been less accurate. Later, when designing Wave 2, we developed a plan to narrow those gaps by collecting additional responses from 750 adults in various underrepresented groups (those with lower incomes, African American or Black respondents, and Hispanic or Latinx respondents), which would reduce the need for weighting. This "oversampling" was meant to make the findings more representative of all people living in the United States.

3. **We translated the survey into nine additional languages.** Our conversations with equity and community practitioners and funders around the U.S. helped us see the need to remove language barriers for non-native English speakers. So we collaborated with the team at Multilingual Connections to translate and program the Wave 2 survey into nine languages: Cape Verdean Creole, Chinese (traditional and simplified), Haitian Creole, Khmer, Portuguese, Spanish, Tagalog, and Vietnamese. These include the top five most-spoken languages in the U.S. as well as specific languages requested by participating organizations. Although only 760 of the 75,000 respondents (about 1%) took the survey in a language other than English, we felt it was important to offer an inclusive experience for those people. The most commonly used translations were Spanish, traditional Chinese, and simplified Chinese.

Did these efforts move the needle? On some fronts, yes. Participation in the Wave 2 survey distribution process by primarily BIPOC-serving cultural organizations rose from 4% to 13% of the 500+ participating organizations. And several parks, for-profit music venues, and libraries participated — categories that had hardly been represented in the first wave.[3] (See Figure 2, for an overview of participating organizations.) However, the changes in the set of organizations sending out the survey invitations resulted in only minor changes to the demographics of the "end users" who completed the survey: the list sample in Wave 2 was about 5% more representative than in Wave 1 with respect to race/ethnicity (see Figure 3, next page). As expected, we still had to weight the data before analysis to make it as reflective as possible of Americans' demographics, behaviors, and attitudes (see summary on page 17 and Appendix B for details). Overall, we believe our efforts to broaden the sample incrementally improved the accuracy of our national estimates in this report.

Fig. 2 | **A wide range of participating cultural organizations sent the Wave 2 survey to their lists.** Infographic courtesy of Culture Track® (LaPlaca Cohen), from Wave 2 Key Findings Report, November 2021 (available at https://culturetrack.com/research/reports/).

532 Cultural Organizations

192 Museums and Collections

182 Performing Arts

65 Arts & Culture in the Community*

30 Arts Services

29 Parks, Zoos, and Botanical Gardens

21 Libraries and Literary Arts

7 Fairs and Festivals

6 Other**

*Includes human services, economic development, disaster relief, and community art centers.
**Includes heritage tours and sites, traditional and folks arts, and media arts.

35% of orgs are **new to the study**

13% or **68 Organizations** identified themselves as primarily **serving a BIPOC community**

31% of orgs have **fewer than 10 employees**

60% of orgs have **fewer than 50 employees**

Operating Budgets

Less than $1 Million (M)	22%
$1M–$2.49M	19%
$2.5M–$4.9M	15%
$5M–$9.9M	11%
$10M–$20M	11%
Over $20M	19%

Year-to-year comparison, but not a longitudinal study

Each wave of the Culture + Community / Culture Track survey provides a snapshot of a particular time, and one valuable aspect of this research design is our ability to analyze how public opinions, desires, and experiences have evolved during this period of interlocking crises (early Spring 2020 to early Spring 2021). Few national studies in the arts and culture field provide insights into both attitudinal and behavioral change over time. We note any significant changes from Wave 1 to Wave 2 throughout this report.

[3] This doesn't mean that the users of parks, libraries, and local venues weren't included in the Wave 1 survey sample, however. People reached via an email from a dance company or natural history museum in their community may also be library cardholders, music fans, and park visitors.

Fig. 3 | The "list sample" was slightly more representative of the U.S. population in Wave 2.
Proportion of survey respondents by race & ethnicity for the Wave 1 and Wave 2 "list samples," i.e. people who had received a survey invitation from a participating cultural organization. In both waves, multivariate weighting was used to bring the responses into line with the actual U.S. population.

	Wave 1 unweighted list data	U.S. adult population	Wave 2 unweighted list data
	n=94,709		n=67,912
American Indian/Alaska Native	<1%	<1%	<1%
Asian/Pacific Islander	4%	6%	5%
Black/African American	3%	12%	4%
Hispanic/Latinx	5%	16%	6%
Multiracial	2%	2%	3%
White	85%	63%	80%

It's worth nothing that this research doesn't allow us to see changes in the attitudes and experiences *of specific individuals*, because the survey was sent to a different set of randomly selected respondents in each wave. In the language of social research, it's a repeating cross-sectional study rather than a longitudinal one.

Study limitations

The authors want to acknowledge certain limitations of this research which should be taken into account when interpreting the findings in this report.

- The two waves of the survey represent two moments in time and may not always be directly comparable. The Covid situation, the dialogue about race in America, and many other factors were different in early 2020 and early 2021, including in ways that aren't measured in the survey and may therefore present confounding variables.

- Racial categories are broad and may not capture important differences *within* those categories.

- The percentages reported here for different racial/ethnic groups are estimates based on sampling and weighting, not a precise breakdown of attitudes within or among those racial groups. Those estimates are less accurate when samples are small, as is the case with Native Americans.

- In order to determine where to focus this report, we analyzed the data by many characteristics: race and ethnicity, age, income, education, geography, whether or not respondents had children living at home, disability status, and change from Wave 1 to Wave 2. The most frequent and consistent differences we found were by race/ethnicity and between the first and second waves. We therefore focused most of this report on those differences; we mention other differences or "splits" in a few key places where they illuminate the finding, but due to space constraints we haven't fully explored them in this report.[4]

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[4] The Aroha Foundation has commissioned additional analysis and reporting based on respondents' age/generation, which will be disseminated later this winter. Other analyses could be undertaken to explore particular questions or priority-areas.

Findings

In this chapter, we present and discuss key findings from the Wave 2 survey, organized into four themes:

I. **Relationships with arts and culture**

II. **Aspirations for change**

III. **Creative practice, community participation, and in-person attendance**

IV. **Online engagement in arts and culture**

See also appendices D and E for more detail in several areas (Covid impacts, plans for in-person attendance, and the demographics of digital users/audiences).

Photo: Courtesy of Deb Fong (debfong.com, IG @deb_fong_photography). Taken at a performance by Dance Theatre of Harlem during New York Botanical Garden's 2021 Contemporary Dance Series.

I. Relationships with arts and culture

Across both waves of the survey, we've been interested in how Americans' relationship with arts, culture, and creativity were evolving during unprecedented times and how those relationships might vary by race and ethnicity. As it became clear the pandemic was not going to be brief, and that other crises were intersecting with it and amplifying the challenges, we wanted to understand what roles people wanted arts and culture organizations to play moving forward. Now that so many arts and culture experiences had been cancelled or moved online, would people value cultural organizations more or less than they did during the initial lockdowns?

The importance of arts and culture organizations to Americans has increased dramatically over the past year.

When the Wave 2 survey was conducted just over a year into the pandemic, more than half (56%) of Americans viewed arts and culture organizations as important to them.[5] This represents a substantial increase over what we saw in the early days of the pandemic: in Wave 1, conducted during the spring of 2020, just 40% of Americans saw arts and culture organizations as important to them *during* the pandemic, while even fewer (37%) rated them as having been important *before* the pandemic. Over the course of the pandemic's first full year, Americans increased their valuation of arts and culture organizations by 16–19 percentage points – a notable increase.[6]

This can be seen both as a point-of-pride for the sector and as a statistic to cite in advocacy efforts. Of course, the increase could be due to Americans having needed to focus on their immediate needs during the emergence of the pandemic, when the Wave 1 responses were gathered, and having had more room since then to explore other aspects of life, including culture and the arts. However, on its face the sharp rise suggests that Americans rely on the arts and culture sector even more during times of crisis and change – something we return to later in this report.

We saw this increase across racial and ethnic groups, almost all of which[7] reported higher appreciation of arts and culture organizations in Wave 2 (see Figure 4, below). However, importance ratings in this wave were noticeably higher among Asian/Pacific Islander (76%) and Hispanic/Latinx (60%) respondents than the overall population (56%). This distribution was similar to what we saw in the 2020 survey, which found higher levels of importance ratings for Hispanics/Latinxs and multiracial Americans than the population overall. Asians/Pacific Islanders reported the most dramatic increase in the importance of arts and culture organizations (+35 percentage points, a near-doubling), which may be tied to their higher-than-average levels of participation in some of the in-person and digital engagement modes we measured (see pages 42 and 45).

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[5] Percent selecting a top-2-box rating (a 4 or 5 on a 5-point scale) indicating they felt arts or culture organizations are "important" or "extremely important" to them. This convention will be used throughout this report when we present response-percentages for scalar questions.

[6] In Wave 2, we asked this question about the importance of arts or cultural organizations only once, whereas in Wave 1 we asked it both retrospectively ("before Covid-19") and in the present ("During a crisis like Covid-19").

[7] The only race/ethnicity group that didn't report increased appreciation for arts and culture organizations were multiracial Americans, whose numbers on this item held steady.
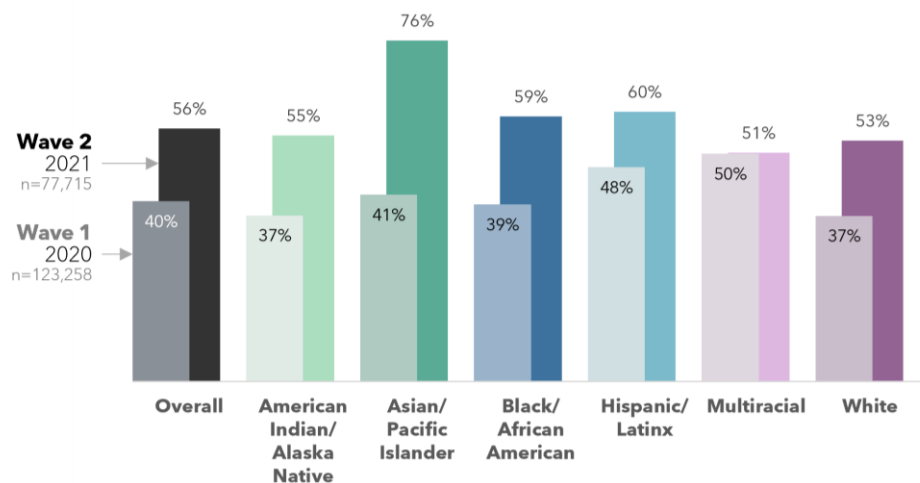
The perceived importance of arts and culture organizations also varied by community type: Americans in urban areas were most likely to rate arts and culture organizations as important (65%[9]), followed by those in suburban areas (55%) and rural areas (43%). The relative indifference of rural populations could be due to a scarcity of cultural institutions close to them or a lack of broadband internet to access digital arts and culture offerings. It could also reflect a "sorting" effect by which people who value cultural institutions highly tend to prefer living in cities, where such institutions are more abundant, resulting in people who place less value on institutional or "formal" sites of arts and culture residing in rural areas.

People who place the most value on arts and culture organizations are also more likely to support *change* at those organizations—including efforts to become more relevant to all kinds of people.

One might assume that the Americans who value cultural organizations most and attend them frequently would be least positive about the prospect of change at such organizations. This survey suggests the opposite: we found that people who view those organizations as highly important also tend to want them to evolve to engage and reflect their communities more inclusively. In fact, this is one of the top statistical correlations revealed by regression analysis (see box on next page and Appendix C, Figure 3).[10] Likewise, people who feel it's important to have a local arts and culture venue that reflects their cultural identity tend to say that arts and culture organizations, in general, are important. Not surprisingly, Americans who view arts and culture organizations as important are also likely to participate frequently in various ways (via personal creative practice, online arts or cultural engagement, and in-person attendance) and to have some ongoing or professional affiliation with the field (i.e., be members, subscribers, artists, or arts educators).

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8   That is, question 23 on the survey. These parenthetical question numbers are provided for readers interested in seeing the full question language, order, and answer-options; the survey questionnaire is provided in Appendix A.

9   Again, the percentage selecting the top 2 boxes on the 5-point rating scale. This convention is used throughout this report.

10   For all four regression models discussed in this report we used a consistent set of demographic variables (shown in Appendix C). For this model, examining correlations with importance ratings for arts and culture organizations, we also included items Q24a ("I hope that arts and cultural organizations change after the pandemic to be more relevant to more people") and Q24f ("It's important to me to have a local venue that focuses on arts and culture reflective of my identity"). We included Q24a on the hypothesis that desire for change in the field might be inversely related to its current perceived importance. We included Q24f on the hypothesis that people who say it's important to have arts and culture organizations that reflect their identities may also feel arts and culture organizations are important generally.

Rating arts and culture organizations as important was most correlated with:

1. Desire for a local arts and culture venue reflective of one's own cultural identify (standardized coefficient = +0.199)[11]

2. Desire for arts and culture orgs to change to be more relevant to more people (+0.191)

3. Participating in a wide range of creative activities (+0.166)

4. Participating in a wide range of digital activities (+0.141)

These findings could suggest that people derive greater value from those arts and culture organizations that already work to be relevant to all kinds of people in their communities and reflect local cultural identities, or that people who value arts and culture view the evolution of those organizations toward inclusion as an important goal in the current era – in other words, that they want them to change and improve *because* they're important.

Some arts and culture leaders we've heard from during the course of this initiative have expressed concerns that changing organizations and their programming might alienate those who support the current approaches and priorities. Our data suggest that the presumed gap between those who value current offerings and those who support organizational evolution is slimmer than some may assume, and that substantial desire for change may be latent in the current audience.

Americans believe arts and culture organizations should first and foremost be welcoming to all kinds of people.

What qualities do people value most highly in arts and culture organizations? The top responses were *being welcoming to all kinds of people* (58%), *offering accessible prices and operating hours* (42%), and *providing high-quality content/programming* (38%; see Figure 5, below). While the last point on this list has long been the main focus for some kinds of cultural organizations, it is notable that the two highest-ranking responses both focus on inclusion.

Fig. 5 | Most important qualities of arts & culture organizations. "What qualities or values are most important to you in an arts or culture organization? Please select up to FIVE." (q22)

	Overall U.S. population	American Indian/ Alaska Native	Asian/ Pacific Islander	Black/ African American	Hispanic/ Latinx	Multiracial	White
	n=77,915	n=320	n=3,184	n=3,594	n=5,011	n=1,839	n=55,818
Being welcoming for all kinds of people	**58%**	78%	64%	63%	56%	66%	58%
Widely accessible prices and operating hours	**42%**	23%	52%	29%	36%	42%	45%
High quality	**38%**	33%	50%	34%	31%	32%	40%
Broad diversity of perspectives and voices	**34%**	37%	48%	42%	33%	39%	31%
Preservation of heritage or culture	**32%**	31%	35%	37%	35%	34%	31%
Serves as a community gathering place	**31%**	36%	29%	32%	30%	33%	31%
Experiences that are fully accessible to people with disabilities	**28%**	37%	19%	30%	29%	28%	29%
Deep ties to their local communities	**22%**	16%	26%	23%	20%	22%	22%
Frequently-changing content	**20%**	9%	24%	14%	17%	26%	21%
International recognition	**6%**	2%	16%	8%	10%	4%	4%

statistically **higher** than the overall   statistically **lower** than the overall

[11] In regression analysis, standardized coefficients allow researchers to compare the relative magnitude of the effects of different explanatory variables in the model. Please see Appendix C for details on the regression analyses in this report.

Certain qualities were even more highly valued among specific subgroups:

- Being welcoming to all kinds of people was of particular importance to American Indians/ Alaska Natives (78% vs. 58% overall).

- Widely accessible prices and operating hours were of particular importance to Asians/Pacific Islanders and White Americans (52% and 45% vs. 42% overall), as was high-quality programming (50% and 40% vs. 38% overall).

- Broad diversity of perspectives and voices was of particular importance to Asian/Pacific Islander and Black/African American respondents (48% and 42% vs. 34% overall).

- Experiences that are fully accessible to people with disabilities were, not surprisingly, more important to Americans with all types of disabilities (36%–51% across different types of disability[12] vs. 28% overall; see pages 221–223 in Appendix G for details).

As noted above, we also asked Americans whether it's important to them to have a venue in their community that "focuses on arts and culture reflective of their cultural identity." Our hypothesis was that this would matter to many people, particularly to Americans of color. The data supports that view: this was rated important or highly important by a third of Americans (33%), and significantly more Black/African Americans (57%) and other people of color (37%–53% across BIPOC categories[13]). Fewer White Americans rated this highly (25%), possibly because some of the largest and most visible arts and culture organizations in their communities already predominantly reflect Anglo-European cultural forms and traditions. We don't know from the survey data what aspects of cultural identity are connected with making a cultural experience more "reflective of my cultural identity," whether this desire is currently met or unmet in communities across the country, or what an identity-reflecting focus might look like to Americans from different racial and ethnic groups. All this would be worth investigating in future research.

These differences broadly support efforts around the cultural sector to increase inclusion and relevance, including for specific historically excluded racial/ethnic groups. The qualitative phase of this research initiative, interviews with Black adults around the U.S., suggests that such preferences for diversity don't always imply an inclination for voices from one's *own* racial or ethnic group. Many participants in that study wanted to see a real breadth of voices and perspectives, including but not limited to Black/African American ones[14]; future research should explore whether the same is true for Latinx, Asian American, Indigenous communities and other groups, as well.

More Americans are reporting negative emotions a year into the pandemic than in the early days.

In the Wave 1 study, many Americans reported experiencing more negative emotions during the first 45 days of the pandemic than they had before it began. A year later, the emotional toll had not receded; in fact, negative emotions were somewhat more widespread in our Wave 2 study: more Americans said they were sadder (41% vs. 29% in Wave 1), more depressed (41% vs. 29%), angrier (29% vs. 25%), and

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[12] One or more of these differences aren't statistically significant.
[13] The difference for multiracial Americans is not statistically significant (37% vs. 33% overall).
[14] Buyukozer Dawkins et al., 2021, page 55.

less connected to others (60% vs. 44%; see Figure 6) than they had been before Covid. Feelings of worry and boredom were also relatively high but haven't become more widespread since Wave 1, which may suggest that Americans have found strategies for coping, entertaining themselves, or engaging with hobbies that have kept worry and boredom at least somewhat at bay.

Fig. 6 | Level of positive and negative emotions. "We're curious how the past year has affected your emotions. Compared to your life before the pandemic, how are you feeling these days? Please select ONE answer for each feeling." Percent selecting top-2-box-ratings, indicating "more" or "a lot more." (q47)

	Overall U.S. Population	American Indian/ Alaska Native	Asian/ Pacific Islander	Black/ African American	Hispanic/ Latinx	Multiracial	White
	n=52,299	n=220	n=2,065	n=1,847	n=3,053	n=1,348	n=39,000
Self-reflective	**46%**	44%	50%	70%	54%	58%	43%
Worried or afraid	**45%**	40%	56%	49%	49%	46%	44%
Bored	**43%**	38%	41%	46%	52%	43%	43%
Sad or depressed	**41%**	68%*	49%	38%	43%	52%	39%
Angry	**29%**	39%	36%	26%	35%	35%	26%
Hopeful	**22%**	18%	21%	38%	38%	24%	18%
Connected to others	**12%**	8%	12%	21%	25%	16%	9%

statistically **higher** than the overall   statistically **lower** than the overall

* While this represents a 27%-point increase, this difference is not statistically significant due to the relatively small sample size of American Indians/Alaska Natives.

Notably, people with lower incomes[15] were even more likely to feel the emotional strains of the past year: they reported higher rates of feeling worried or afraid (49% vs. 42%) and sad or depressed (47% vs. 37%) than higher-income individuals (see also page 103 in Appendix H). As the table shows, there are also some differences across racial and ethnic groups:

- Asians/Pacific Islanders were more likely to feel more worried or afraid than they had been before the pandemic, compared to the overall population (56% vs. 45%), which may be tied to the surge in anti-Asian hate crimes and harassment as a result of Covid-19 misinformation. (This survey was conducted a month after the 2021 Atlanta spa shootings which targeted Asian women.)

- American Indians/Alaska Natives, Asians/Pacific Islanders, Hispanics/Latinxs, and multiracial Americans were more likely to feel more angry than before the pandemic, compared to the overall population (35%–39%[16] vs. 29%); but Black/African American and White respondents were *less* likely to say this. Perhaps relatedly, Black/African Americans and Hispanics/Latinxs were more likely to feel more hopeful than before the pandemic, compared to the overall

[15] In our analysis, higher-income Americans are defined as those with an annual household income of $50,000 or more, and lower-income Americans as those with an annual household income of $49,999 or less. These income categories were selected based on the Pew Research Center's American Trends Panel, which states that "lower-income families have incomes less than roughly $39,800." Our survey instrument captured income in $25,000 increments, limiting the level of nuance in our analysis. Following Pew's lead, we defined our low-income category to include those with incomes of $49,999 or less (Parker et al., 2020).

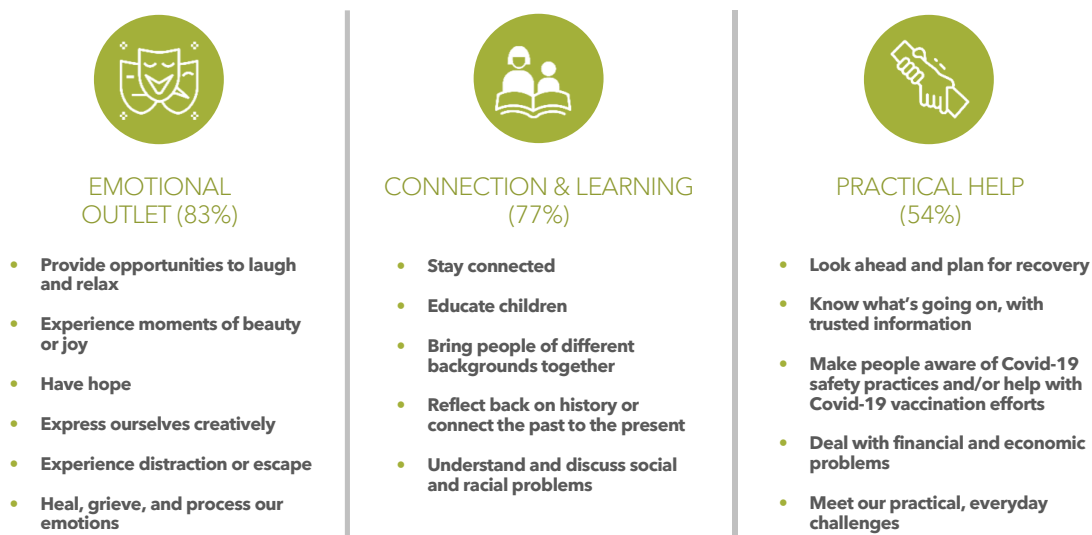[16] One or more of these differences aren't statistically significant.

population (38% for both vs. 22% overall). A recent Pew Research Center study found a related pattern, with a substantial drop between mid and late 2020 in the proportion of Black and Latino adults who said they felt angry about the state of the country, and an increase in hope among both groups.[17] We wonder if the recent rise in awareness of the injustices and systemic racism faced by Black and Brown communities in the U.S., driven in part by movements like Black Lives Matter, has contributed to a sense of hopefulness about change among Black/African Americans and Hispanics/Latinx.

• Black/African Americans, Hispanics/Latinxs, as well as multiracial Americans were more likely to feel more reflective than before the pandemic, compared to the overall population (70%, 54%, and 58% vs. 46% overall). In the qualitative phase of this initiative, our colleagues found that many of the Black adults they interviewed had been focusing on their mental health – e.g., through therapy, spiritual rituals, and personal reflection – in order to mitigate the challenges of the national moment.

Arts and culture organizations have multiple roles to play in supporting their communities through challenging times.
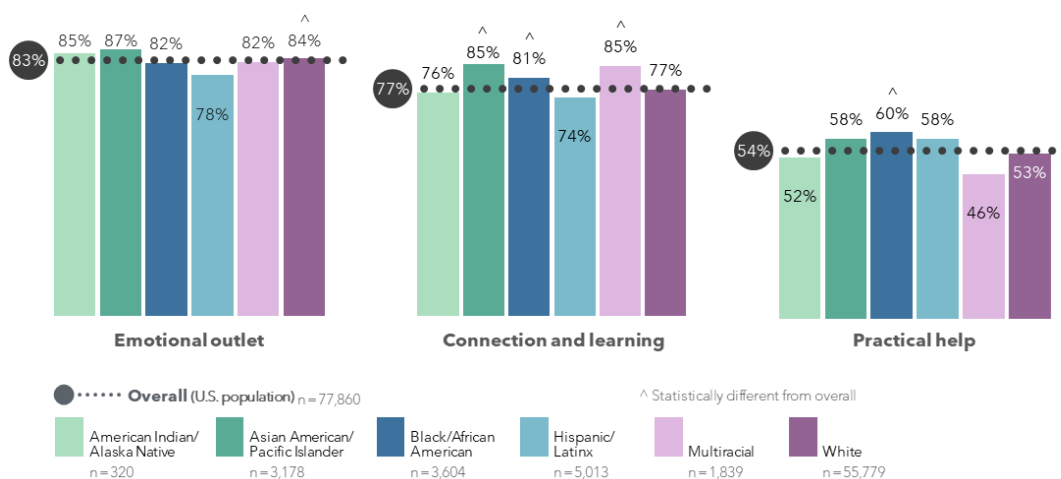
To group and analyze the kinds of support that Americans want arts and culture organizations to provide their communities, we used factor analysis, a statistical technique that places survey items into broader categories based on correlations in respondents' answers. We discovered three broad categories of community support: *providing an emotional outlet*, *sparking connection and learning*, and *supplying practical help*.[18] The items in each category are listed in Figure 7, below, and preferences are shown by race and ethnicity in Figure 8.

Fig. 7 | Categories of support desired from cultural organizations. Percent of Americans selecting at least one form of support that arts or culture organizations could provide their community in each of the three broad categories identified through factor analysis. "How would you want arts or culture organizations to help your community during times like these? Please select ALL that apply." (q21)

EMOTIONAL OUTLET (83%)

• **Provide opportunities to laugh and relax**

• **Experience moments of beauty or joy**

• **Have hope**

• **Express ourselves creatively**

• **Experience distraction or escape**

• **Heal, grieve, and process our emotions**

CONNECTION & LEARNING (77%)

• **Stay connected**

• **Educate children**

• **Bring people of different backgrounds together**

• **Reflect back on history or connect the past to the present**

• **Understand and discuss social and racial problems**

PRACTICAL HELP (54%)

• **Look ahead and plan for recovery**

• **Know what's going on, with trusted information**

• **Make people aware of Covid-19 safety practices and/or help with Covid-19 vaccination efforts**

• **Deal with financial and economic problems**

• **Meet our practical, everyday challenges**

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[17] The study's findings centered around the 2020 presidential election and measured changes in emotions from June 2020 to November 2020, suggesting a correlation between these emotional states and the results of the Nov. 3 election (Noe-Bustamante, 2020).

[18] We did not create these categories, but we did name them based on the underlying survey items grouped together via factor analysis. See Appendix C for factor analysis details.

Most Americans (83%) wanted to see arts and culture organizations helping their community by providing an **emotional outlet**. This category includes providing opportunities for people to laugh and relax, experience moments of beauty or joy, rekindle hope, express themselves creatively, experience distraction or escape, and have help with healing, grieving, and processing one's emotions. Perhaps unsurprisingly, Americans who reported that they had become more worried, afraid, sad or depressed over the past year (see preceding section) were more likely to want arts and culture organizations to serve as an emotional outlet for their communities. The desire for this type of emotional support was also slightly higher among Asian Americans/Pacific Islanders (87%), American Indians/Alaska Natives (85%), and White Americans (84%), though not all of these differences are statistically significant.

Nearly as many Americans (77%) wanted arts and culture organizations to serve their community by providing opportunities for **connection and learning**. This category includes providing opportunities to stay connected with other people, bringing people of different backgrounds together, connecting the past to the present, addressing societal inequity and racial injustice, and helping educate children. Here, Asian/Pacific Islander (85%), multiracial (85%), and Black/African American respondents (81%) were slightly more likely to want this kind of help from arts and culture organizations than the overall population.

And just over half (54%) of Americans wanted arts and culture organizations to **offer practical support** to community members: help in looking ahead and planning for recovery, providing trusted information, making people aware of Covid-19 safety practices and/or helping with Covid-19 vaccination efforts, help dealing with financial and economic problems, and meeting practical, everyday challenges. This broad category of support was somewhat more important to Black/African Americans (60% vs. 54% overall). Interestingly, lower-income Americans[19] expressed a slightly greater desire for organizations to provide practical support compared to higher-income Americans (57% vs. 52%), although the difference was smaller than we might have expected. Future research could help us understand if practical support from arts and culture organizations means the same things for lower- and higher-income Americans.

[19] Again, defined here as those with annual household incomes of $49,999 or less.

Due to the compounding physical, emotional, and economic tolls of the pandemic, we anticipated that Americans might be more likely to want help from arts and culture organizations a year into the pandemic than in the early days. However, we largely found that the opposite was true. Of the 13 types of community support that we asked about in both waves of the survey, people were less interested in eight of those types of assistance[20] in Wave 2. It's possible that the instability and uncertainty of the early pandemic period elevated interest in all kinds of help from arts and culture organizations, and that, as we've gotten more used to living with the pandemic, these expectations have waned. In contrast to this general trend, one area where interest in support from arts and culture organizations has increased over the past year is *helping bring people of different backgrounds together* (+7 percentage points from Wave 1 to Wave 2). This finding may reflect the burgeoning national imperative to better understand one another across racial, ethnic, and political differences. We found that Americans in urban areas are more interested in organizations helping their community in this way than those in suburban or rural parts of the country (47% urban vs. 40% suburban and 31% rural). And, matching the trend nationally, urban and suburban residents are more interested in cultural organizations bringing people of different backgrounds together a year into the pandemic (+eight & +four percentage points from Wave 1 to Wave 2, respectively); the interest-level of rural Americans in this form of support did not change between the two survey waves.

Having studied the ways in which people *would like* to see organizations helping their communities, we were also curious about what people had actually witnessed during the pandemic. To what extent did people observe arts and culture organizations supporting their communities in specific ways during the crisis? The answer is disappointing: **over a year into the pandemic, only about a quarter of Americans (27%[21]) had seen or heard about arts and culture organizations in their area helping their community during the crisis.** Furthermore, a comparison of our Wave 1 and Wave 2 findings shows that this number trended downward as the pandemic became prolonged: in Wave 1, about a third (34%) of Americans had heard of arts and culture organizations helping in specific ways in their community. There were slight differences in these responses across ethnic and racial groups: Asians/Pacific Islanders, Black/African Americans, and Hispanics/Latinxs were a little more likely to have seen or heard of arts and culture organizations helping their community, compared to the overall population (41%, 33%, & 33% vs. 27%). It's worth remembering that this data reveals public awareness and perceptions of, rather than facts about, arts and culture organizations' actions and programs in their communities. Additional research would be required to determine whether organizations need to consider developing new programs and services to support their communities in the desired ways, or whether they should work to improve awareness about programming that already does this important work.

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[20] A year into the pandemic people were less interested in the following types of help to their community: staying connected; educating children; having hope; experiencing distraction or escape; looking ahead and planning for recovery; help healing, grieving, and processing their emotions; knowing what's going on with trusted information; and help dealing with financial and economic problems.

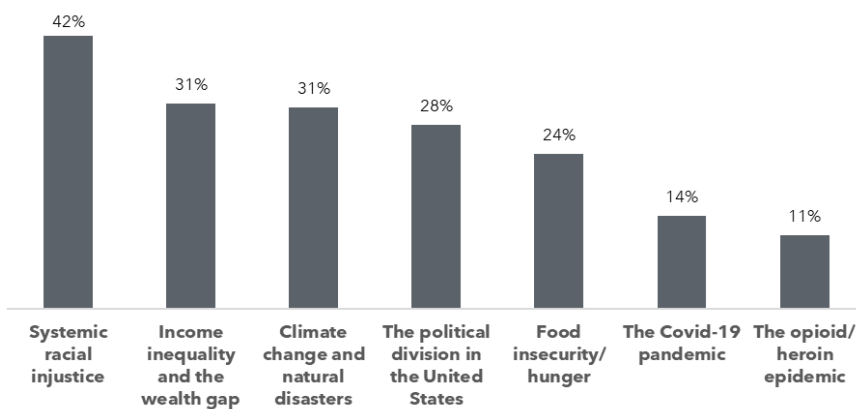[21] Percent selecting a top-2-box in agreement.

II. Aspirations for change

In addition to the pandemic, the past year has witnessed an upswell of awareness[22] and action in support of racial justice in America. Many arts and culture organizations that are rooted in communities of color have a long history of advancing equity in the face of racism. Many others are attempting to determine what their roles and responsibilities are and how they can support the aims of social justice and antiracism. To aid all these organizations and practitioners, we asked Americans how they envision arts and culture organizations addressing inequity and other social issues. In Wave 1, we had seen that most people (55%) wanted arts and culture organizations to change in order to better serve and welcome their communities, not just their established audiences/participants/visitors/etc. Would those desires be felt even more strongly in Wave 2? Can the arts and culture sector become more useful to more Americans by meeting needs in their communities and advancing diversity, equity and inclusion?

Most Americans believe arts and culture organizations should be addressing social issues—with systemic racism at the top of the list.

Asking several new questions in Wave 2, we found that most Americans want arts and culture organizations to play some role in social change: **more than three-quarters (76%) of Americans believe that arts and culture organizations should be addressing at least one of the social issues we asked about on the survey** (Figure 9). Systemic racial injustice was the most-selected issue at 42%, followed by income inequality/the wealth gap and climate change, both at 31%. Obviously, no single issue was selected by a majority of Americans, but taken together these responses are an important indication of public expectations and desires. For comparison, this 2021 aggregate level of interest is much higher than the corresponding figure from a 2017 survey conducted by MuseumNext, which asked a slightly different question about whether museums should have "something to say about social issues": just 27.5% of respondents said yes, with 31% saying no and 40.5% saying maybe.[23]

Fig. 9 | Social issues Americans want culture organizations to address. "Which of the following social issues (if any) do you think arts or culture organizations should address? Please select up to THREE or tell us in your own words." Wave 2 only, n = 51,702. (q48)

Systemic racial injustice	Income inequality and the wealth gap	Climate change and natural disasters	The political division in the United States	Food insecurity/ hunger	The Covid-19 pandemic	The opioid/ heroin epidemic
42%	31%	31%	28%	24%	14%	11%

[22] A Harris poll conducted in May 2021 found that 69% of Americans believe racial injustice is a problem in the United States and 60% now believe racial injustice is a bigger problem than they thought it was a year prior (Paradigm, 2021).

[23] Richardson, 2017.

Notably, we found that **lower-income Americans were even more interested in seeing cultural organizations address social issues** (81% choosing at least one type of social issue, vs. 73% of higher-income Americans), and more likely to select income inequality, food insecurity, the Covid-19 pandemic, and the opioid/heroin epidemic as issues to be addressed.

There are also interesting differences by racial and ethnic identity:

- Addressing systemic racial injustice was of particular importance to Asians/Pacific Islanders and Black/African Americans (59% & 65% vs. 42% overall). This could reflect the increased incidence of anti-Asian harassment and hate crimes during the pandemic and the increasing visibility of anti-Black police violence and white supremacist activity since the murder of George Floyd.[24]

- Addressing income inequity was of particular importance to Asians/Pacific Islanders (41%), Black/African Americans (45%), and multiracial Americans (45%), compared to the overall population (31%).

- Focusing on climate change and natural disasters was especially important to American Indians/Alaska Natives, and somewhat more important than average to Hispanics/Latinxs, compared to the overall population (66% & 39% vs. 31% overall).

- Addressing food insecurity was of particular importance for Black/African Americans (37% vs. 24% overall).

- Support related to the Covid-19 pandemic was more important to American Indians/Alaska Natives, Asians/Pacific Islanders, and Hispanic/Latinx Americans than to the overall population (36%, 28%, & 25% vs. 14% overall).

- **White Americans were less likely to think arts and culture organizations should tackle any of the social issues we asked about:** 72% selected at least one, compared to 81%–93%[25] of other racial or ethnic groups.

Moreover, **younger Americans (i.e., from the Gen Z and Millennial generations) are more likely than older Americans to say arts and culture organizations should address several of these issues:** systemic racial injustice (51% Gen Z and 52% Millennials vs. 42% overall), income inequality (42% Gen Z and 38% Millennials vs. 31% overall), and climate change (44% Gen Z and 35% Millennials vs. 31% overall). This is a potentially important finding for cultural organizations seeking to better engage and serve younger audiences and participants — who by definition represent the future of engagement and support, and have long been a focus (and challenge) in some parts of the field.[26]

Through regression analysis, we see that the strongest associations with the desire for arts and culture organizations to address social issues are demographic: Americans with lower incomes, younger Americans, and those with lower education levels are all more likely to want arts and culture organizations to address more of the social issues we asked about, controlling for other demographic

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[24] See, for instance, a UN report that detailed "an alarming level" of hate incidents against Asian Americans (Achiume, et al., 2020) and an NPR article about President Biden's Covid-19 Hate Crimes Act, which was designed to address the increase in violence against Asian Americans (Sprunt, 2021). Regarding anti-Black incidents see, for example, an AP article on American's perception that police brutality unequally targeting Black Americans (Stafford & Fingerhut, 2020), a USA Today's piece reporting that incidents of white supremacist propaganda hit an all-time high in 2020 (Carless, 2021), and a Washington Post piece on domestic terrorism incidents driven by white supremacists and right-wing extremists (O'Harrow et al., 2021).

[25] The difference for American Indian/Alaska Native and multiracial Americans is not statistically significant (93% & 81% vs. 76%).

[26] See, for example, Veltman, 2018.

Wanting cultural organizations to address social issues was most correlated with:

1. Income level (standardized coefficient = -0.158)
2. Age (-0.150)
3. Education level (-0.130)
4. Identifying as Black/African American (+0.120)

variables.[27] Black/African Americans are also more likely to want to see arts and culture organizations address more social issues than people of other races/ethnicities; and the same is true of people who participate widely in personal creative activities and in digital arts or culture activities (see box at left and Figure 4 in Appendix C for the full regression model).

Almost half (45%) of Americans believe that systemic racism is present in arts and culture organizations.

While public perceptions of systemic racism shouldn't be interpreted as measures of actual levels of racial injustice in arts and culture organizations, they still provide valuable insight into the topic and could be tracked in future research. We didn't ask this question in the first wave of the study in early 2020, but in the 2021 survey, about 45%[28] of Americans believed that systemic racism[29] is present in at least one of the cultural categories we asked them about. A higher proportion (55%) felt it wasn't present in the categories we asked them about;[30] indeed, within every specific cultural category on the survey, much larger proportions of Americans said systemic racism is *not* present (see Figure 10). Perceptions of systemic racism were highest for history museums or historic attractions and art museums (30% for both), which makes sense given the heightened contestation of historical narratives, historic sites, and monuments in the U.S. over the past year, and the parallel (though perhaps less visible) heightened attention to art and arts institutions as sites and symbols of speech and power.[31] Americans are somewhat less likely to perceive systemic racism in cultural organizations having to do with nature and outdoor space: parks (23%), zoos and aquariums (19%), and botanical gardens (16%) are near or at the bottom of that list. Perhaps not surprisingly, musical genres associated with cultural diversity or specific cultures, like world/folk music and jazz, were also fairly low (22% and 17%), as were libraries (20%), which are often perceived as accessible, community-serving spaces.

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[27] For this model explaining the breadth of social issues people want arts and culture organizations to address, we included (in addition to the demographic variables used consistently in each regression) items Q11a and b: recent participation in activism or protest with an artistic, creative or cultural element, and activism or protest in partnership with an arts or culture organization. We included these on the hypothesis that people involved personally in activism or protest may be more likely to want arts and culture organizations to also be involved in addressing social issues in some way.

[28] Again, the top-2-box ratings on the 5-point scale.

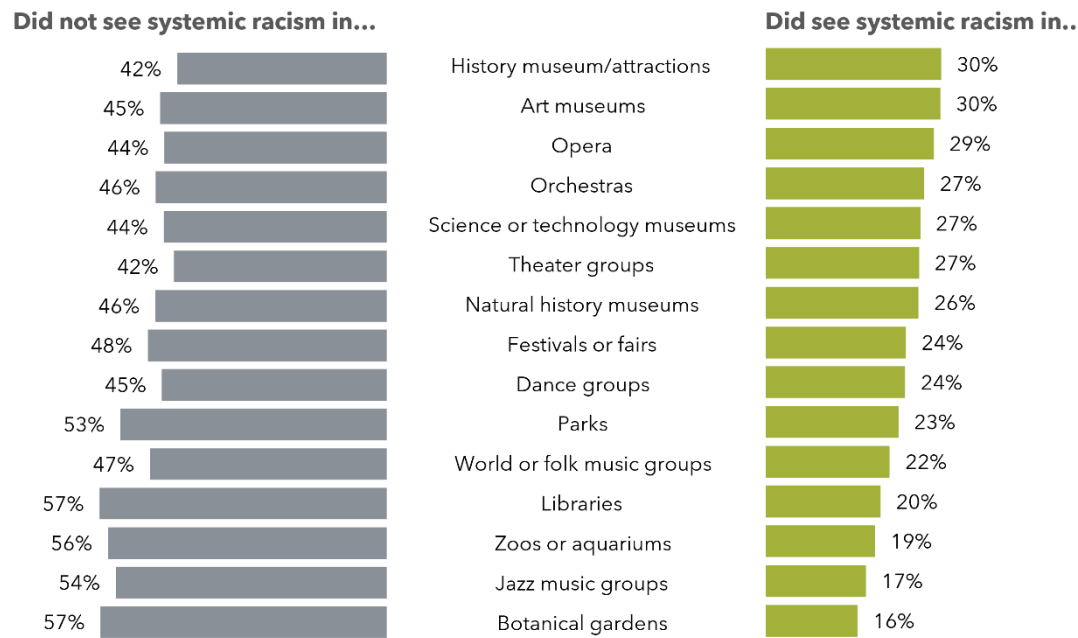[29] The survey did not define systemic racism, and like many terms it probably means different things to different people. In the cognitive interviews we conducted during questionnaire development for Wave 2, most participants talked about systemic racism as patterns of treating people differently because of their race or ethnicity. Several of our project advisors pointed out that not all systems of racism may be readily apparent to the public; some Americans, for instance, may not have been taught about the ways in which our systems of knowledge, categorization, and value are steeped in the Western European ways of knowing and seeing the world.

[30] These figures were calculated differently than those in the preceding section on whether arts organizations should address specific social needs. In that case, each respondent saw the full list of answer-options, whereas in this question about systemic racism, each respondent was randomly shown only four of the cultural categories (in order to minimize cognitive burden and avoid making the survey overly long).

[31] See, for instance, the editorial "Pushed to Address Systemic Racism, Museums Face a Reckoning," on artsy.net (Truillot, 2021) and The Art Newspaper's piece, "Reform or reset? How cultural institutions are facing a reckoning over racism," on the tension between museums' statements of solidarity with Black Lives Matter and their own colonial histories (Shaw & Carrigan, 2020).

Fig. 10 | Perceptions of the presence of systemic racism's presence in cultural institutions.
Percent of respondents who selected a bottom-2-box rating (1 or 2 on a 5-point scale) indicating systemic racism was "not at all" present, compared to the percent who selected a top-2-box rating (4 or 5) indicating systemic racism was "a great deal" present. "Based on what you've seen or heard, do you think systemic racism is present in each of the types of organizations below?" (q26)

Did not see systemic racism in...		Did see systemic racism in..
42%	History museum/attractions	30%
45%	Art museums	30%
44%	Opera	29%
46%	Orchestras	27%
44%	Science or technology museums	27%
42%	Theater groups	27%
46%	Natural history museums	26%
48%	Festivals or fairs	24%
45%	Dance groups	24%
53%	Parks	23%
47%	World or folk music groups	22%
57%	Libraries	20%
56%	Zoos or aquariums	19%
54%	Jazz music groups	17%
57%	Botanical gardens	16%

We suspected that, since people tend to form perceptions that reinforce their existing values,[32] those who had attended arts and culture programming in person (before the pandemic) might see such organizations as already in line with their values, and thus report lower perceptions of systemic racism. On the contrary, we found that, for almost all types of arts and culture (13 of the 15 categories we asked about), those who had attended an activity or organization within that category were *more* likely to believe that systemic racism is present than those who hadn't attended (by margins ranging from +2 to +16 percentage points). This raises the possibility that some people who attended may have seen or experienced evidence of systemic (or other kinds of) racism during a visit or performance, or simply that people who are less familiar with the category (i.e., those who have not attended) are less comfortable making a judgement of this kind.

Among Black or African Americans, perceptions of the presence of systemic racism were significantly higher than among White Americans: 77% of Black/African Americans believed that systemic racism is present in at least one of the four genres they were shown, compared to only 35% of White Americans (Figure 11). Given the rates of discrimination that Black/African Americans face in their own lives,[33] this wasn't unexpected. In our Culture + Community in a Time of Transformation qualitative study with Black adults, mentioned above, some of participants spoke of the cognitive dissonance they experienced in specific cultural settings (e.g., art museums or opera houses), wherein they enjoyed their experience even though they were troubled by the institution's or artwork's problematic history, practices, or depictions.[34] It's also worth noting that **lower-income Americans**

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[32]   Kahan et al., 2011

[33]   A Pew Research Center report, "On Views of Race and Inequity, Blacks and White are Worlds Apart," found that "seven in ten Black Americans say they have personally experienced discrimination or been treated unfairly because of their race or ethnicity," which is far higher than the share of White Americans (30%) of Hispanics (52%) who said this (Pew, 2016).

[34]   Buyukozer Dawkins et al., 2021, pages 12 and 42–44.

	Overall U.S. population	Attenders of this type of organization	Black/ African American
	n=68,577	n=234	n=3,407
History museums or historical attractions	**30%**	39%	54%
Art museums	**30%**	39%	54%
Opera	**29%**	42%	43%
Orchestras	**27%**	36%	43%
Science or technology museums	**27%**	30%	50%
Theatre groups	**27%**	37%	51%
Natural history museums	**26%**	34%	58%
Festivals or fairs	**24%**	25%	41%
Dance groups	**24%**	37%	50%
Parks	**23%**	22%	45%
World or folk music groups	**22%**	21%	43%
Libraries	**20%**	18%	41%
Zoos or aquariums	**19%**	15%	36%
Jazz music groups	**17%**	22%	28%
Botanical gardens	**16%**	17%	36%

statistically **higher** than the overall

were more likely to agree with the presence of systemic racism in most types of cultural organizations (with the exception of opera and history museums), by 2 to 16 percentage points higher than the overall population.[35] **Age also plays a role in perceptions of systemic racism: more millennials and GenXers agree systemic racism is present in 10 of the 15 genres**, compared to the overall population, while fewer Baby Boomer and Silent generation Americans see systemic racism in 12 of the 15 genres. Perceptions of systemic racism among White Americans were consistently lower than the overall population in every genre (by four to eight percentage points[36]).

The desire for arts and culture organizations to embrace change is widespread...and rising.

In the early days of the pandemic, less than a third (29%) of Americans indicated they hoped arts and culture organizations would change to be more relevant to more people. A year into the pandemic, more than half (53%[37]) supported this type of institutional evolution – a near doubling between the two waves of the survey. Indeed, by the time we conducted Wave 2 in April 2021, **only 8% of Americans** *disagreed* **with the statement that such organizations need to change. And Americans of color (with the exception of multiracial Americans) were significantly more likely to want change in**

[35] The difference between lower-income Americans and higher-income Americans is not statistically significant for 9 of the 15 categories (see Appendix H for full data tables by income).

[36] These differences between White Americans and the overall population are not statistically significant for any of the 15 categories, likely because White Americans make up the majority of the sample.

[37] Percent selecting a top-2-box in agreement.

arts and culture organizations than the overall population (60%–70%[38] across BIPOC categories vs. 53% overall). Americans with lower incomes were also slightly more likely to want change compared to those with higher incomes (55% vs. 51%).

Still, a sizeable minority of Americans (39%) in the current survey are neutral about the need for organizational change in the cultural sector. This group may include people who don't think organizations need to change to be more relevant *for them* (as we phrased the question), but who may still want to see changes that would increase relevance *for others*. It would be worth exploring this further in future research.

When asked about specific types of change that would make arts and culture organizations "better for you in the future," a large majority (89%) identified one or more changes from a list we provided (see Figure 12). The list was expanded for Wave 2, but nine answer-options remained the same – and all of those types of change received more support in Wave 2 than they had in Wave 1. The largest jump was desire for more diverse audiences/visitors, which almost doubled, from 18% in 2020 to 34% in 2021.

Fig. 12 | **Broad categories of desired change.** Identified through factor analysis of responses to the question "In general, would any of these types of change make arts or culture organizations better for you in the future? Please select ALL that apply." Percentages shown represent the proportion of respondents who selected at least one item in the category. (q25)
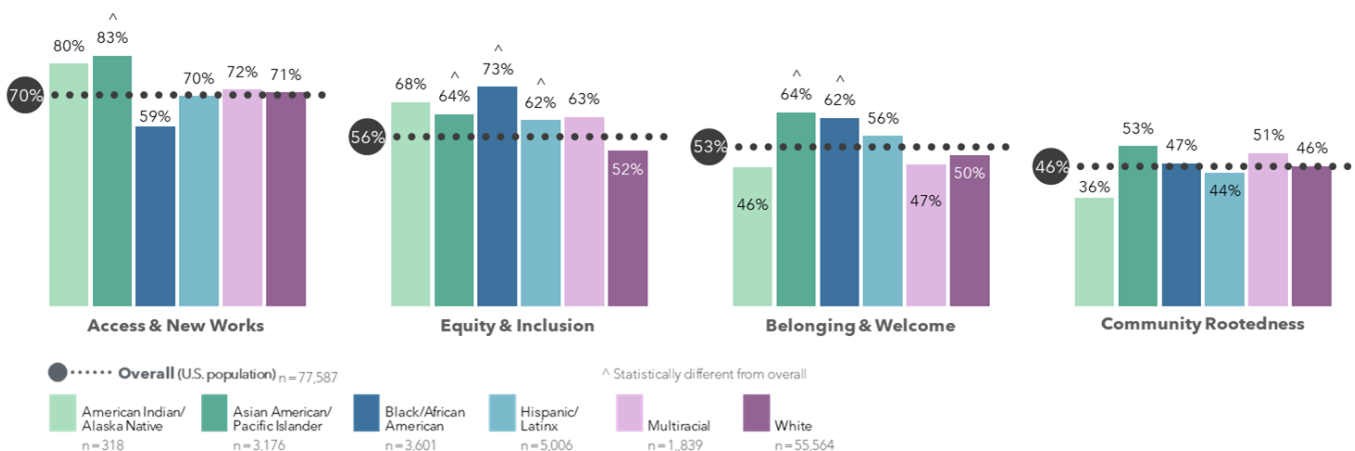

ACCESS & NEW WORKS (70%)

- More digital offerings
- Less formal experiences
- Affordable entry or ticket prices
- More frequent new works or exhibits
- Operating hours that align better with my schedule

EQUITY & INCLUSION (56%)

- More diverse backgrounds among staff
- More diverse audiences, visitors, etc.
- Focusing on social issues or social change
- More diverse stories and programming
- Sharing content that matters to my community
- Treating their employees fairly and equitably
- Bringing new perspectives from outside my community

BELONGING & WELCOME (53%)

- Friendlier to all kinds of people
- Engaging more young adults
- More child-friendly

COMMUNITY ROOTEDNESS (46%)

- Working with other nonprofits in my community
- Supporting local artists, organizers, etc.
- Reflecting stories from my community

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[38] The difference for American Indians/Alaska Natives is not statistically significant (60% vs. 53% overall).

Factor analysis, the statistical technique we used to group variables, revealed four broad categories of change that many Americans wish to see: *amplify access & new works* (70%), *embrace equity & inclusion* (56%), *become places of belonging and welcome* (53%), and *deepen community rootedness* (46%).[39] Fully 70% of Americans expressed a desire for one or more of the changes in that first category, which includes operating hours that better align with one's schedule, more affordable entry, less formal experiences, more frequent new works or exhibitions, and more digital offerings. Asians/Pacific Islanders (83%) and American Indians/Alaska Natives (80%[40]) were even more interested in this category of change, as were higher-income Americans (72% vs. 68% of those with lower incomes). **Within this broad category, the specific change with the most support from all demographic groups was affordable entry or ticket prices**: this was selected by 53% of Americans, probably in some cases with a view to lower costs for themselves and in some cases with a view to wider financial accessibility for others who might want to attend arts and culture organizations.

More than half of Americans (56%) wanted to see arts and culture organizations embrace equity & inclusion in various ways: hiring staff with more diverse backgrounds and perspectives, reaching more diverse audiences/visitors/participants, featuring more diverse stories and programming, focusing on social change, sharing content connected to social issues that matter to one's community, treating employees fairly and equitably, and bringing in new perspectives from outside one's community. Desires for this broad category of change was higher among Americans of color than the overall population (62%–73% across BIPOC groups vs. 56% overall) and **was the top-ranked category for Black/African Americans** (see Figure 13). (By contrast, "amplify accessibility & new works" was the top category for all other racial/ethnic groups.) Lower-income Americans were slightly more interested in change toward equity than higher-income Americans (59% vs. 54%).

Nearly as many Americans (53%) hoped organizations would change to become places of belonging and welcome, for example by being more child-friendly, engaging more young people, and being

Fig. 13 | **Support for broad categories of change by race/ethnicity.** Percent of respondents who selected at least one desired change in each of the four broader categories identified through factor analysis. "In general, would any of these types of change make arts or culture organizations better for you in the future? Please select ALL that apply." (q25)

Overall (U.S. population) n = 77,587   ^ Statistically different from overall

American Indian/Alaska Native n = 318 | Asian American/Pacific Islander n = 3,176 | Black/African American n = 3,601 | Hispanic/Latinx n = 5,006 | Multiracial n = 1,839 | White n = 55,564

39 The statistical grouping of accessibility with new or more frequently changing works was somewhat unexpected. As noted, factor analysis uses response patterns to group survey questions into underlying themes; the researchers didn't define these groupings, though we did name them based on the underlying survey items. See Appendix C for details.

40 The difference for American Indians/Alaska Natives is not statistically significant (80% vs. 70% overall).

friendlier to all types of people. Asians/Pacific Islanders and Black/African Americans were more interested in these types of change than the overall population (64% and 62% vs. 53% overall). Income makes a difference here, as well: lower-income Americans were more likely to desire this type of change than higher-income Americans (57% vs. 50%). And, as one might expect, interest in such organizations becoming more child-friendly was more than double among Americans who have children at home (37%, vs. 16% of those without children).

Finally, 46% of Americans wanted arts and culture organizations to deepen their community rootedness[41] by "reflecting stories from my community," supporting local artists and organizations, and working with other nonprofits in the community. The desire for this type of change didn't vary significantly by race, ethnicity, or income.

Most Americans also want to see arts and culture organizations collaborate on programming with their communities.

Almost two-thirds (61%[42]) of Americans wanted arts and culture organizations to involve their communities and collaborate with them to create programs. Very few disliked the idea of community involvement in programming (6%) and about a third were neutral (34%). Asians/Pacific Islanders were most interested in community collaboration (75% vs. 61% overall), and American Indians/Alaska Natives also had higher than average interest (70%[43]).

We recognize that this and many of the other interests and desires reported in this section have a political valence, at least in the broad sense of the term "political." It's possible that the differences we found in Americans' levels of interest correlate loosely or strongly to political identity. We didn't ask about political affiliation on either wave of the survey, though; these potential correlations could be worth exploring in future studies. Meanwhile, it's clear from this survey that there's support, especially but not only among Americans of color, both for the broad impulse toward change in the cultural sector and for specific kinds of change that would move the field toward greater accessibility, equity, inclusion, and democratization.

III. Creative practice, community participation, and in-person attendance

To contextualize Americans' desire for change in the arts and culture arena, we wanted to update our picture of how arts and culture activities fit into people's lives. How and where did they engage with culture, creativity, and the arts during the first year of the pandemic? What activities were rewarding to them, and why? We explored four different types of connections to arts and culture: personal creative practices, community-based or participatory experiences, in-person attendance (before the pandemic), and digital engagement (which is addressed in section IV, below). Across these types of engagement,

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[41] For more on arts and culture organizations becoming more community-focused, see SMU DataArts's report, "The Alchemy of High-Performing Arts Organizations, Part II: A Spotlight on Organizations of Color," which found that arts organizations' financial success is tied to presenting content that resonates with an organization's community (Voss & Voss, 2021).

[42] Percent selecting a top-2-box in agreement.

[43] The difference for American Indians/Alaska Natives is not statistically significant (60% vs. 53% overall).

we tried to measure participation as inclusively and neutrally as possible, including cultural forms like personal fashion, culinary traditions, and celebratory practices in addition to organized forms of culture that take place at, or are produced by, nonprofit institutions. We hope that this gives readers a clearer and fuller view of how artistic and cultural practices and experiences are embedded in American life, and that such a picture will help illuminate new possibilities for deeper, wider relevance and service in the pivotal months ahead.

Creative activities have been universal during the pandemic.

Over the past year, nearly all Americans (96%) have engaged in some sort of creative activity, in forms as varied as cooking and baking, creative writing, making music, gardening, and home improvement projects (see Figure 14 for full list and participation levels). This finding echoes the qualitative study, in which all fifty participants had been doing creative things during the pandemic (even if many of them didn't identify themselves as creative or artistic).[44] The proportions of Americans engaging in specific creative activities in this survey are difficult to compare to the first wave because, in order to be more inclusive about what constitutes creativity and culture, we asked about a wider range of activities this time — and because we specified different timeframes.[45] We don't see much of a difference in the proportion of people partaking in the activities we asked about in both Waves 1 and 2 (in Wave 1, 88% had participated in at least one of the ten activities measured in both waves, compared to 90% in Wave 2). For a comparison with *pre*-pandemic data about creative activities, it is worth noting that a 2019 Ipsos study, which used a comparable list of creative activities (including baking, gardening, home décor, etc.) found that only 75% of Americans had at least one creative hobby.[46] While that study used slightly different questions and categories, it's possible that the pandemic era has led more Americans to embrace and nurture their creative impulses. It may also be that creative activities have been particularly attractive during Covid because people can engage in most of them safely without leaving home.

Creative activities measured in <u>both</u> survey waves, allowing comparison:

- Musical activities (singing, playing, etc.; listening was measured separately)
- Dancing
- Reading
- Painting, drawing, sculpting, street art, etc.
- Photography or photo editing
- Filmmaking or videomaking
- Computer-based design, animation, etc.
- Crafting (quilting, pottery, woodwork, etc.)
- Creative writing, journaling, writing poetry, etc.
- Cooking or baking

Additional activities were asked about in Wave 2; see Figure 14.

On average, Americans engaged in four different kinds of creative activities over the past year, a finding that was consistent across income, race, and ethnicity. However, there were some small differences in the proportion of people who participated in specific activities by race and ethnicity (again, see Figure 14, below).

When asked why they pursued those creative activities, most Americans who participated in the past year said that they did so to relax (61%) and have fun (60%). Many also stated that they wanted to improve their skills (41%), feel a sense of accomplishment (36%), learn something new (34%), and/or

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[44] Buyukozer Dawkins et al., 2021, pages 26–27.

[45] In early 2020, we asked about creative activities in the "past 30 days" in order to understand behavior during the pandemic period only. In early 2021, we asked about "the past year" for the same reason (i.e., as an equivalent of, "during the pandemic"). For the corresponding 2020 findings, see "Centering the Picture," pages 38–40 (Benoit-Bryan et al., 2020).

[46] Ballard, 2019.

Fig. 14 | Levels of personal creative activity one year into the pandemic. "Have you been doing any of the following creative activities during past year? Please select ALL that apply." (q1)

	Overall U.S. Population	American Indian/ Alaska Native	Asian/ Pacific Islander	Black/ African American	Hispanic/ Latinx	Multiracial	White
	n=78,161	n=321	n=3,186	n=3,617	n=5,030	n=1,846	n=55,923
Cooking or baking	**60%**	48%	58%	63%	60%	63%	60%
Reading	**60%**	41%	63%	51%	52%	56%	63%
Home improvement projects or design	**48%**	59%	35%	37%	44%	53%	51%
Gardening	**38%**	29%	33%	26%	32%	37%	42%
Something musical	**27%**	46%	37%	30%	27%	43%	26%
Crafting	**22%**	30%	17%	11%	19%	24%	25%
Photography or photo editing	**19%**	23%	26%	17%	18%	23%	19%
Painting, drawing, sculpting, street art, etc.	**19%**	27%	19%	15%	21%	32%	18%
Creative writing, journaling, writing poetry, or scrapbooking	**17%**	26%	21%	15%	17%	21%	16%
Storytelling or listening to stories	**16%**	31%	22%	13%	15%	19%	15%
Dancing	**13%**	20%	15%	23%	21%	19%	9%
Learning a new language or improving one I know	**11%**	9%	22%	9%	16%	18%	8%
Computer design (animation, graphics, program, etc.)	**9%**	9%	16%	11%	11%	19%	8%
Protesting and/or social activism	**9%**	11%	11%	7%	8%	12%	9%
Filmmaking or videomaking	**8%**	6%	9%	10%	10%	14%	6%
Designing or fashion	**6%**	5%	6%	11%	10%	6%	5%
Learning a cultural heritage tradition or craft	**6%**	13%	7%	6%	8%	11%	5%
Acting	**2%**	0%	1%	5%	3%	4%	2%

statistically **higher** than the overall　　statistically **lower** than the overall

create something they are proud of (31%). Broadly speaking, people selected achievement-based motivations more frequently than emotion-based ones, such as to be distracted from fear or boredom, to express feelings, or to process emotions (see page 5 in Appendix F). In contrast, the qualitative phase of this project found that those kinds of emotional reasons are equally important, at least for the fifty Black participants in that study.[47]

These motivations were largely consistent across demographic groups, but there were some notable differences:

- American Indians/Alaska Natives were much more likely than others to do creative activities in order to connect with their culture (26% vs. 5% overall), and somewhat more likely to do so to

[47] The 2019 poll cited above (Ballard, 2019) also found that most Americans (88%) said finishing a creative project "bring[s] them joy," which may be akin to the motivation of "fun" reported by most participants in our survey. Almost as many Americans in that study (79%) said they love the process of creating something from scratch.

heal or grieve (27% vs. 11%) and to process their emotions (29% vs. 17%; these last two differences aren't statistically significant due to sample size).

- Asians/Pacific Islanders were more likely to do creative activities to have fun (73% vs. 60% overall) and to improve their own skills (54% vs. 41%).

- Black/African Americans were more likely to do creative activities to express their feelings (27% vs. 19% overall), to process their emotions (22% vs. 17%), and/or to heal or grieve (16% vs. 11%) – benefits which also came up often in the qualitative interviews with Black Americans.

- Hispanic/Latinx Americans were more likely to do creative activities to distract themselves from the crisis (28% vs. 23% overall).

- Multiracial Americans were more likely to do creative activities to express their feelings (31% vs. 19% overall).

Almost half of Americans have engaged with arts and culture in community-based or participatory ways in recent years.

Having examined the creative activities Americans engaged in at home, we also wanted to learn about their community-based or participatory arts and culture activities. We asked about a wide range of activities or experiences (Figure 15), and we used a broader timeframe here ("in the past few years, before or during the pandemic") in order to understand behaviors both before and during Covid. We found that **almost half (45%) of Americans had participated in at least one of the community-based or participatory activities we listed**, with little variation by race and ethnicity. Response patterns revealed three main categories of engagement: f*inancial support of artists or organizations*

Fig. 15 | Broad categories of community and participatory cultural activities, identified through factor analysis. "Have you done any of the following types of participatory activities in the past few years (before or after the pandemic)? Please select ALL that apply." Percentages shown represent the proportion of respondents who selected at least one item in the category. (q11)

FINANCIAL SUPPORT (31%)

- Donated money to an arts or culture organization in my community
- Collected or purchased art from a local artist
- Collected or purchased art from a non-local artist

DIRECT PARTICIPATION IN COMMUNITY ARTS (19%)

- Volunteered my time to an arts or culture organization in my community
- Been involved with decision-making or community input at an arts or culture organization
- Participated in a performance with other members of my community
- Participated in a community

ACTIVISM (17%)

- Participated in activism or protest against an arts or culture organization
- Participated in activism or protest with an artistic, creative, or cultural element
- Researched the practices, policies, or people at an arts or culture organization
- Participated in activism or protest in partnership with an arts or culture organization
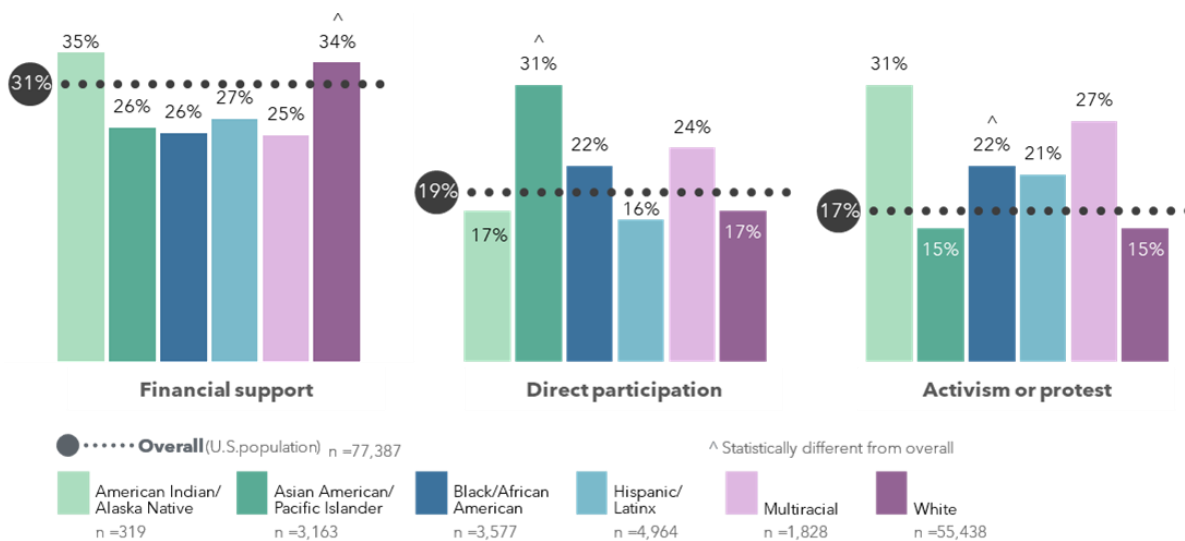- Participated in or watched a tribal ceremony

(31%); *direct participation in community arts* (19%); and *activism* (which could include protest with or against an arts and culture organization; 17%).[48]

Financial support was the most common category of participation and includes collecting or purchasing art from a local artist, collecting or purchasing art from a non-local artist, and donating to an arts and culture organization in one's community. Almost a third of Americans (31%) have provided support in one or more of those ways in recent years, and White Americans and American Indians/Alaska Natives are particularly likely to have done so (see Figure 16, below).

About one in five Americans (19%) has **participated directly** in community arts in one or more of the ways we asked about: volunteering at an arts and culture organization, being involved with decision-making or community input at an arts and culture organization, participating in a performance with other community members, or participating in a community art project (mural, installation, pop-up, etc.). Compared to the overall population, Asians/Pacific Islanders were significantly more likely to have participated in those ways (31% vs. 19%), which could be related to the higher in-person (pre-pandemic) attendance rates that we also observed among this group (see page 30 in Appendix F).

Almost as many Americans (17%) have engaged in **activism** in connection with the arts and culture, a category that includes activism or protesting with or against an arts and culture organization; activism or protesting that involves artistic, creative, or cultural elements; researching the practices, policies, or people at an arts and culture organization; and participating in or watching a tribal ceremony. Certain BIPOC groups were much more likely to have participated in this broad category: American Indians/Alaska Natives (31%), Black/African Americans (22%), Hispanics/Latinxs (21%), and multiracial Americans (27%) were all more likely than the population overall.

Fig. 16 | Community and participatory cultural activity by race/ethnicity. Percent of respondents who selected at least one activity in each of the three broader categories identified through factor analysis. "Have you done any of the following types of participatory activities in the past few years (before or after the pandemic)? Please select ALL that apply." (q11)

- Overall (U.S. population) n =77,387
- ^ Statistically different from overall
- American Indian/Alaska Native n =319
- Asian American/Pacific Islander n =3,163
- Black/African American n =3,577
- Hispanic/Latinx n =4,964
- Multiracial n =1,828
- White n =55,438

48 Again, these categories were generated via factor analysis, which groups survey items into broader underlying themes or "factors." The researchers didn't decide what those thematic groupings would be, though we did name each resulting grouping based on the underlying survey items. See Appendix C for details.

Not surprisingly, people's motivations for engaging in each of the three categories of community and participatory activities are distinct, **although having fun was one of the most frequently cited motivation across the categories** (see right side of Figure 17, below). Americans who provided financial support were more likely than others to say they aimed to broaden their perspectives. Those who participated directly were more likely to be seeking opportunities for social connection and a sense of accomplishment. And Americans who engaged in activism in connection with arts and culture were more likely to cite emotional motivations like healing, grieving, and connecting with their cultural identity.

Fig. 17 | Comparison of motivations for creative activities and participatory/community activities. Reasons people chose to participate in creative activities over the past year and reasons people chose to participate in participatory activities in the past few years. (q3, q12)

REASONS FOR DOING CREATIVE ACTIVITIES

1. **To relax (61%)**
2. **To have fun (60%)**
3. **To improve my own skills (41%)**
4. **To feel a sense of accomplishment (36%)**

REASONS FOR DOING COMMUNITY / PARTICIPATORY ARTS ACTIVITIES

1. **To have fun (44%)**
2. **To connect with others (35%)**
3. **To learn something new (33%)**
4. **To feel like I'm part of a community (31%)**

Figure 17 also compares the motivations for community-based and participatory activities to those for personal creative activities (left side of infographic), discussed above. In both areas, the most often-selected motivation was having fun – which aligns with both the 2020 wave of this survey and other past studies of arts and culture participation.[49] However, the other top motivations diverge: **personal creativity was motivated more by desires for personal fulfillment and skill building, while the community-based and participatory activities were associated with wanting to better connect with others in one's community.**

Almost every American had attended at least one in-person cultural activity over the past few years, regardless of race, ethnicity, income, or geography.

We asked about in-person attendance at arts and culture places and organizations in the same broad timeframe ("in the past few years") in order to capture pre-pandemic behaviors, since some of the experiences became impossible or less safe during the pandemic. As described earlier (pages 11–12), we also measured a more expansive list of arts and culture activities in Wave 2 than we had in Wave 1, reflecting our commitment to be inclusive and non-judgmental about what constitutes "arts" and

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[49]   See the 2017 Culture Track report which found that the single greatest motivator for attending cultural activities was to "have fun" (81%) (LaPlaca Cohen, 2017).

"culture" in this research. The new list of 42 activities spanned informal and community settings or programs as well as large, purpose-built cultural institutions; indoor and outdoor experiences; and for-profit as well as nonprofit, municipal, and religious spaces or producers.[50]
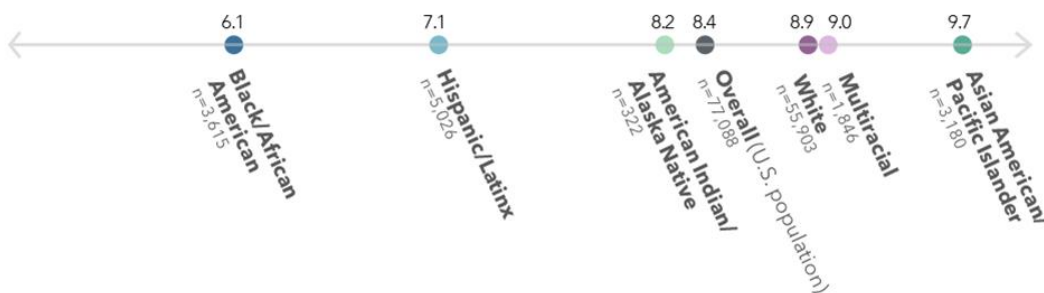
Within that broader frame, almost all Americans (96%) said they'd attended at least one arts and culture activity in the past few years — a finding which was consistent across race/ethnicity (94%–98%). This near-universality is an important finding of the current study, and it supports our speculation in last year's Wave 1 report that, when it comes to culture and the arts, definitions can be determinative: "Define [the terms *arts* and *culture*] broadly enough and you'll find universal participation, since everyone does culture, has culture, lives within a culture."[51] It is important that policy and research reflect how people actually engage in arts and culture, rather than pre-defining engagement in particular ways that leave some groups out. The "big tent" definition of arts and culture used in this study could be useful for practitioners and funders in the sector to keep in mind as they consider their goals and impacts in the ecosystem(s) of engagement. It may also help the cultural policy and research communities continue expanding the frame in which participation is measured.

One area in which we did notice different patterns by race and ethnicity was in the *number of different kinds* of in-person activities that Americans had attended (Figure 18) of a list of 42 activities we asked about. Asians/Pacific Islanders, multiracial Americans, and White Americans were more likely to have participated in multiple types of activities than Black/African Americans or Hispanics/Latinxs, whose participation range was narrower. Higher-income Americans[52] were also more likely to have attended multiple kinds of in-person activities than lower-income individuals. We also found that breadth of in-person participation varied by community type, with people located in urban areas participating in the multiple types of activities, followed by those in suburban areas, and those in rural areas, whose participation was more limited.

Despite the near-universality of in-person engagement with culture, broadly defined, we did find that the costs of access to arts and culture activities constitute a barrier for some Americans (see Figure 19). Almost one in five (17%) couldn't easily afford arts and culture activities in their community, and slightly

Fig. 18 | Range or variety of in-person cultural activities attended in recent years, by race/ ethnicity.
Colored circles on the continuum show the average number of in-person activity-types Americans reported attending. "Have you done any of the following activities in person in the past few years (before or during the pandemic)? Please select ANY that you did at least once in the past few years." (q13)

6.1 — Black/African American n=3,615
7.1 — Hispanic/Latinx n=5,026
8.2 — American Indian/ Alaska Native n=322
8.4 — Overall (U.S. population) n=77,088
8.9 — White n=55,903
9.0 — Multiracial n=1,846
9.7 — Asian American/ Pacific Islander n=3,180

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50 New activities in Wave 2 included: community arts school or arts center; church, mosque, or temple; Latin dance; folk dance; contemporary dance; science festival; Pride march, event, or festival; and others.
51 For more on this theme, see Buyukozer Dawkins et al., 2021, page 26 ff.
52 Again, defined as those with an annual household income of $50,000 or more.

over a third (35%) were neutral on this question; only about half (49%) said they could easily afford to attend arts and culture activities. **Asians/Pacific Islanders and White Americans were most likely to be confident in their ability to pay for arts and culture activities (57% and 51% vs. 49% overall), while multiracial Americans were least likely to say this (just 36% could easily afford them)**, despite the fact that their incomes are relatively similar to those of White Americans.

For a not-insignificant minority of Americans (14%), the ability to participate in arts and culture activities was also limited by a lack of affordable transportation. This was disproportionately true for American Indians/Alaska Natives, Black/African Americans, and Hispanics/Latinxs (33%, 27%, and 26% vs. 14% overall). We also found that **both financial and transportation access to arts and culture activities is more challenging for Americans with disabilities.** Those with an independent-living impairment, self-care impairment, ambulatory impairment, and/or vision impairment were less likely to say they could easily afford arts and culture activities (29%–40%[53] vs. 49% overall) and (along with people with a cognitive impairment) more likely to agree that lack of affordable transportation prevents them from accessing arts activities (23%–50% vs. 14% overall). These findings add urgency to existing movements within the arts and culture field to prioritize disability rights along with other forms of equity, and to make accessibility an integral part of "DEAI" (diversity, equity, accessibility, and inclusion) initiatives.[54]

Fig. 19 | Cost perceptions related to in-person attendance, by race/ethnicity. "How much do you personally agree or disagree with the following statements?" Percent selecting a top-2-box rating indicating agreement or strong agreement. (q24)
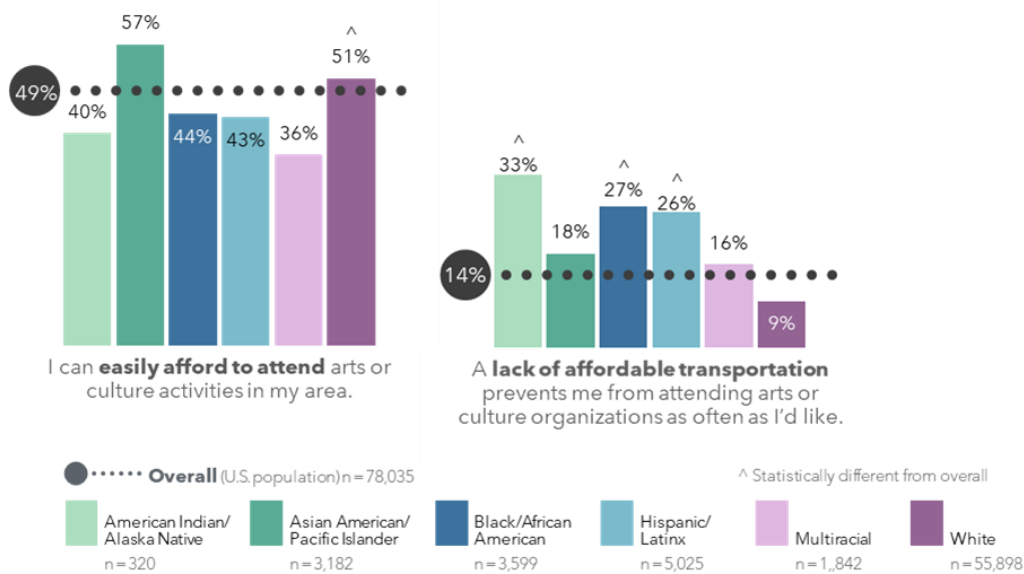
[53] The difference for Americans with a cognitive impairment is not statistically significant (41% vs. 49% overall); the other differences are.

[54] See a recent opinion piece in ARTnews on the need for organizations to expand their notion of "accessibility" and deepen engagement with those who identify as disabled and neurodiverse (Reisman, 2021); and a 2019 post on artsy.net calling for museums to consider accessible design as a requirement of the Americans Disabilities Act (Voon, 2019).

IV. Online engagement in arts & culture

During the Covid-19 pandemic, many arts and culture organizations quickly shifted to online programming in order to maintain relationships with their communities and audiences. In the Wave 1 study, conducted during the early days of the pandemic, we saw remarkable rates of participation in digital arts and culture activities as well as evidence that online participation was more demographically diverse than in-person attendance had been before Covid.[55] In the Wave 2 study, we wanted to know how much growth there had been in online engagement with cultural content over the first year of the pandemic. As so many elements of people's lives (family celebrations, school classes, religious gatherings) have gone digital, had "Zoom fatigue"[56] constrained Americans' engagement with online arts and culture programming? Most critically, will the field-wide pivot to digital offerings turn out to be tactical or strategic? In other words, will demand ebb with the pandemic at some point, or will audiences make digital participation a long-term addition to their engagement patterns — one that will require ongoing investment and innovation by cultural organizations?

Americans have been engaging in a wide range of online arts and culture activities during the pandemic.

A year into the pandemic, **most Americans (86%) were aware of online arts and culture activities and nearly two thirds (64%) had participated in one or more of those activities.** While that figure increased across the two survey waves,[57] the rise was a relatively modest seven percentage points. In part, we expected higher growth from 2020 to 2021 because we had expanded the timeframe for this question: in Wave 1 (conducted in Spring 2020) we asked people if they had participated in online arts and culture experiences in the past 30 days, while in Wave 2 (Spring 2021) we asked about their participation over the past year. It's possible that online participation had been particularly elevated during the early lockdowns, when so many Americans were grappling with how to fill their time, and that participation tapered off as people developed new pandemic routines. Growth in Americans' digital engagement occurred across the art forms and cultural categories we measured (see Figure 20), but it may not have kept pace with the rise in *provision* of online arts and culture offerings by myriad organizations over the same period.[58]

The most popular online cultural activities were watching an artist/maker/musician stream themselves on social media and listening to a podcast (both done by 25% of Americans in Wave 2); taking an online class or workshop (21%); watching a pre-recorded performance (20%); and watching a live-stream performance (20%). Americans are somewhat omnivorous in their online arts and culture engagement: those who had participated at all had done so in an average of three different categories of online arts and culture activities.

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[55] Benoit-Bryan et al., 2020, pages 30–32.

[56] For a recent Stanford University post about the possible causes of "Zoom fatigue," see Ramachandran, 2021.

[57] Comparisons are based on rate of participation in at least one of the 8 online activities that were asked in both Wave 1 (51%) and Wave 2 (60%) of the survey.

[58] A survey of performing arts organizations conducted by Americans for the Arts found that 72% of organizations had planned to transition to some online programming by November 2020 (Guibert & Hyde, 2021), and a follow-up study found that 77% were delivering virtual content/programming as of September 2021 (Cohen, 2021).

Fig. 20 | Increases in digital engagement from Wave 1 to Wave 2 occurred in eight of the nine cultural forms that were measured on both surveys. Wave 2 asked: "Have you done any online arts or culture activities or events over the past year? Please select ALL that apply." (q5)

	Listened to podcasts	Online classes, workshops, etc.	Pre-recorded performances	Live-stream performances	Live interactive performances	Virtual tours/reality experiences	Online community discussions	Online activities for kids	Online exhibitions / galleries
Wave 1	12%	12%	17%	16%	10%	9%	7%	13%	5%
Wave 2	25% ^	21% ^	20% ^	20% ^	13% ^	12% ^	11% ^	11%	8% ^

Wave 1
n =122,933

Wave 2
n =77,776
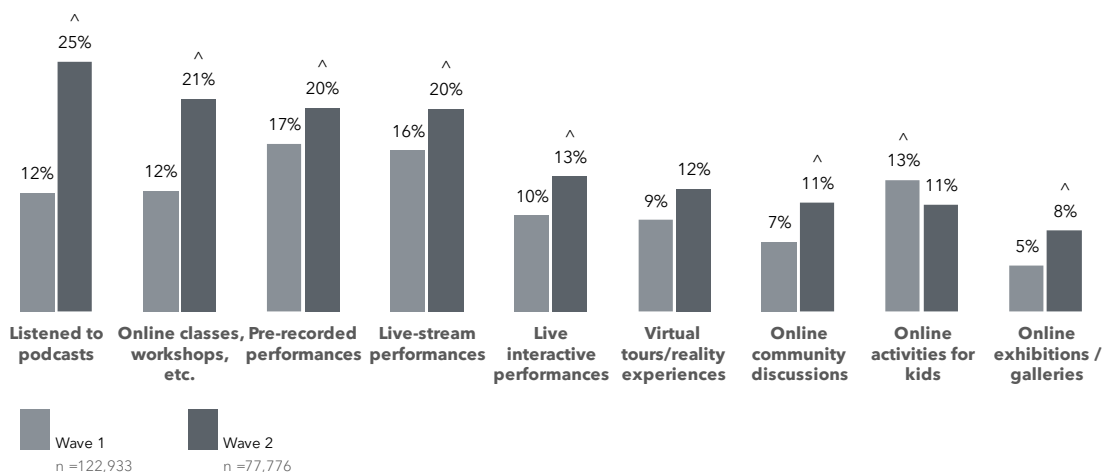
It's important to keep in mind that arts and culture *organizations* aren't the only providers of these online experiences. We found that Americans have been accessing digital content from a variety of sources, with individual performers, artists, bands, or ensembles being the single largest category (42%). The most common organizational sources of arts and culture content were museums (art, science, natural history, history, etc.; 20%), religious institutions (church, mosque, temple, etc.; 18%), music venues or performing arts centers (17%) and libraries (17%).

Both awareness and participation rates were fairly consistent across race and ethnicity, though Asians/Pacific Islanders were a little more likely than Americans overall to have participated in at least one online arts and culture activity (72% vs. 64% overall) and to have done a wider variety of types of online activities.[59] In contrast, White Americans were slightly less likely to have participated digitally (62% vs. 64% overall, a statistically significant difference given the large sample size). This is somewhat surprising given that White Americans report higher-than-average levels of attendance at in-person arts and culture activities (see page 9–11 in Appendix F). For participation rates in specific forms of digital culture, along with differences by race and ethnicity, see Figure 21.

Are online offerings an especially valuable resource for Americans living in places with fewer arts and culture spaces and organizations? Probably not: Americans in urban areas had much higher rates of online arts and culture participation than those in suburban or rural parts of the country (72% urban usage vs. 62% suburban and 57% rural), and this mirrors the in-person attendance rates in those different types of communities (see page 42). Future research may help us understand these differences, which could be related to the fact that urban dwellers have higher awareness of, and/or readier access to, digital activities because of their existing relationships with arts and culture organizations (e.g., being on email lists, being targeted for Facebook posts, etc.), or have easier access to high-speed internet. Provisionally, our findings suggest that more outreach could be done to suburban and rural resident to encourage digital participation.

[59] The average number of different types of online activities among Asian or Pacific Islanders was 2.4 compared to 1.8 for Americans overall.

Fig. 21 | Online cultural engagement one year into the pandemic. "Have you done any online arts or culture activities or events over the past year? Please select ALL that apply." (q5)

	Overall U.S. Population	American Indian/ Alaska Native	Asian/ Pacific Islander	Black/ African American	Hispanic/ Latinx	Multiracial	White
	n=77,776	n=320	n=3,175	n=3,600	n=4,993	n=1,835	n=55,672
Watching an artist/maker/ musician, etc. individually stream themselves on social media	**25%**	39%	37%	27%	24%	35%	24%
Listening to podcasts	**25%**	36%	26%	23%	25%	34%	24%
Online classes, courses, or workshops	**21%**	15%	38%	20%	23%	26%	19%
Pre-recorded performances	**20%**	26%	28%	16%	17%	26%	21%
Live-stream performances or cultural events	**20%**	28%	21%	23%	16%	26%	20%
Live interactive events or performances online where you can participate via chat, audio, or video	**13%**	14%	13%	15%	12%	27%	13%
Virtual tours or virtual reality (VR) experiences	**12%**	14%	16%	13%	12%	9%	12%
Online community meetings or discussions	**11%**	18%	12%	15%	11%	10%	9%
Online materials or activities for kids	**11%**	4%	16%	16%	12%	8%	9%
Q & A interview with an artist, performer, scientist, historian, etc.	**9%**	12%	14%	6%	9%	11%	8%
Online exhibitions or galleries	**8%**	10%	14%	7%	8%	7%	7%
Virtual book club	**6%**	4%	7%	8%	6%	8%	6%

statistically **higher** than the overall   statistically **lower** than the overall

We were fascinated to discover, through regression analysis, that **the variables with the strongest associations with engaging in online activities offered by an arts and culture organization was the *breadth of in-person activities* a person had done (before or during the pandemic) as well as the *breadth of personal creative activities* a person had done during the pandemic** – and this holds regardless of demographics such as income, education, urban/non-urban residency, or race and ethnicity.[60] It's possible that those who enjoy attending cultural experiences used digital activities as an alternative to in-person attendance when live offerings were of limited availability during the pandemic. And personal creative practice and online engagement share a focus on staying stimulated, exploring new horizons, and maintaining human connection despite the constraints of the pandemic.[61] Past research in the arts has examined whether personal creative practice is tied to in-person attendance at professional

REGRESSION ANALYSIS

Participating in digital/online cultural expereinces was most correlated with:

1. Participating in a wide range of in-person arts & culture activities (pre-pandemic) (standardized coefficient = +0.263)

2. Participating in a wide range of creative activities (+0.250)

3. Desire for online arts & culture activities that allow one to experience things located in other places (+0.146)

4. Being a subscriber at an arts or culture organization (+0.137)

[60] For this model explaining the breadth of digital participation, we included (in addition to the demographic variables used consistently in each regression) seven items from Q9 about what dimensions people value in their online engagement, on the hypothesis that breadth of participation may be influenced by those values.

[61] For more detail around this, see Buyukozer Dawkins et al., 2021, page 30.

performances, exhibitions, etc.,[62] so the parallel question about digital participation may be important to explore in future research.
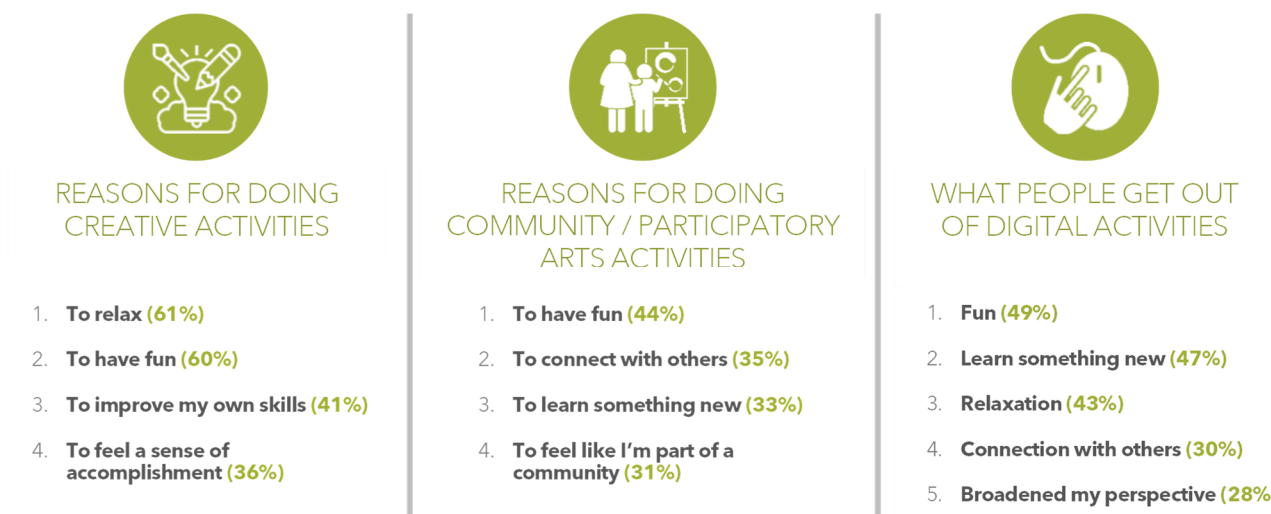
Other variables associated with higher online engagement include valuing the way digital activities allow one to experience organizations or artists located in other places one may not normally get to see in-person, being a subscriber or member of a cultural organization, and identifying as Asian/Pacific Islander (see Figure 5 in Appendix C for the full regression analysis).

What do Americans get out of online engagement with arts and culture? The most frequent responses were having fun (49%), learning something new (47%), and relaxing (43%). As noted earlier, the desire to have fun also tops the list of motivations for in-person attendance and community-based or participatory engagement (see Figure 22, below). Considering the ongoing challenges and turbulence in the U.S., this is perhaps even more understandable in 2021. Indeed, we also found that many Americans wanted more fun in their lives during the pandemic (see emotional needs discussed above and in Appendix D, page 28), and that need is correlated with finding online cultural activities "fun."[63]

Learning something new was also frequently cited as a benefit of digital arts or culture experiences, and this too is consistent with past research about certain forms of engagement (e.g., visiting museums). It may also relate to the fact that, for many Americans, online engagement was tied to remote schooling, college, or other kinds of education during the pandemic. Similarly, relaxation emerged as a key outcome of online cultural experiences during the pandemic, perhaps in part because of the stresses of this period or because it is easier to relax when arts and culture activities can happen on the couch.

Fig. 22 | What Americans get out of online cultural activities (right column of infographic).
Top 5 benefits Americans say they derived from participating in online arts and culture activities over the past year. "What (if anything) did you get out of doing those online arts or culture activities? Please select up to FIVE." (q6) *For comparison, left and center columns are repeated from Figure 17 on page 41, and show the most common motivations for engaging in creative activities and community/participatory activities.*

REASONS FOR DOING CREATIVE ACTIVITIES

1. **To relax (61%)**
2. **To have fun (60%)**
3. **To improve my own skills (41%)**
4. **To feel a sense of accomplishment (36%)**

REASONS FOR DOING COMMUNITY / PARTICIPATORY ARTS ACTIVITIES

1. **To have fun (44%)**
2. **To connect with others (35%)**
3. **To learn something new (33%)**
4. **To feel like I'm part of a community (31%)**

WHAT PEOPLE GET OUT OF DIGITAL ACTIVITIES

1. **Fun (49%)**
2. **Learn something new (47%)**
3. **Relaxation (43%)**
4. **Connection with others (30%)**
5. **Broadened my perspective (28%)**

[62] An NEA report examining data from the ongoing Survey of Public Participation in the Arts (SPPA) found that "73% of U.S. adults who reported participation in creative activities between May 2007 and May 2008 reported attending at least one arts event as well." The report notes that, "while causality cannot be concluded in either direction, our analysis does suggest that investments in arts-creation activities are likely to result in attendance outcomes in the long run, and vice versa" (Novak-Leonard & Brown, 2011).

[63] The Pearson correlation is .217 and the significance is .000.

Online activities continue to broaden the reach of arts and culture organizations by engaging people who weren't previously attending in person.

One of the most exciting findings from the Wave 1 Culture + Community survey was that digital offerings from certain types of arts and culture organizations were serving not just people who had physically attended or visited those kinds of organizations recently (i.e., in 2019), but also many people who hadn't. Furthermore, in many artistic formats or cultural categories, that "digital only" subset was much more demographically diverse than recent in-person attendees, with significantly higher proportions of Black/African Americans and Hispanics/Latinx Americans.

Both of those patterns continued in the second wave of the survey: **in most genres or forms of arts and culture, digital offerings reached people who hadn't previously attended those kinds of organizations in person within the last few years** (see Figure 23). World music organizations were most successful in reaching new audiences, with 81% of their digital participants saying they hadn't attended in-person events in recent years. Religious organizations were least successful, with just 14% of their digital audiences saying they hadn't attended in person. Across the other genres, between 30%–68% of digital audiences hadn't visited recently in person, representing a sizeable broadening in the digital sphere.

Compared to digital users who *had* attended in person before the pandemic, those "digital only" participants were more diverse along multiple dimensions, including race/ethnicity, income, and education. In many of the genres of arts and culture, **"digital only" users were much more likely to have lower incomes, have lower education levels, be Black/African American, and be Hispanic/**

Fig. 23 | Proportion of digital engagers who hadn't attended in person, by art form/cultural category. Proportion of digital content users within specific arts and culture genres who reported not having been to an in-person institution or event in that genre in the past few years. (For ease of comparison, categories are grouped into performing arts, museums, and other cultural/civic/community institutions.)

World music group	81%
Folk music group	68%
Opera	57%
Jazz music group	52%
Classical music group	48%
Dance group	48%
Festival or fair	37%
Theater group	29%
Architectural tour or design museum	68%
Science museum	54%
Natural history museum	50%
History museum or historical attraction	46%
Art museum	34%
Cultural center or cultural heritage organization	62%
Library	47%
Park	46%
Botanical garden	39%
Zoo or aquarium	30%
Church, mosque, or temple	14%

Latinx than those who had engaged both online and in person. In other words, Black/African Americans, Hispanics/Latinxs, Americans with only a high-school education level, and those with lower incomes are better represented in the "digital only" audience than they are in the "recent in-person" audience.

As Figure 24 shows, Black/African Americans made up a significantly higher proportion of digital-only participants in 14 of the 19 genres compared to online-*and*-recent in-person participants, including all of the musical genres and several museum categories. In some cases, those proportions were two, three, and even (in the folk music category) almost twelve times higher. Effects were a little less widespread for Hispanic/Latinx Americans, who made up a significantly higher proportion of digital-only participants in 10 of the 19 genres compared to online + recent in-person participants (Figure 25, next page). There's extensive overlap in the genres with higher digital-only participation among *both* Black/African Americans and Hispanic/Latinx Americans, with eight genres in common.[64]

Fig. 24 | **Black Americans are better represented in the digital audience than the in-person audience** in many areas of culture and the arts. Comparison of the percentages of Black/African American adults in the "recent in-person" and "digital only" groups, among those engaging with specific artforms or institution-types.

- In person • Digital   All differences noted are statistically significant.

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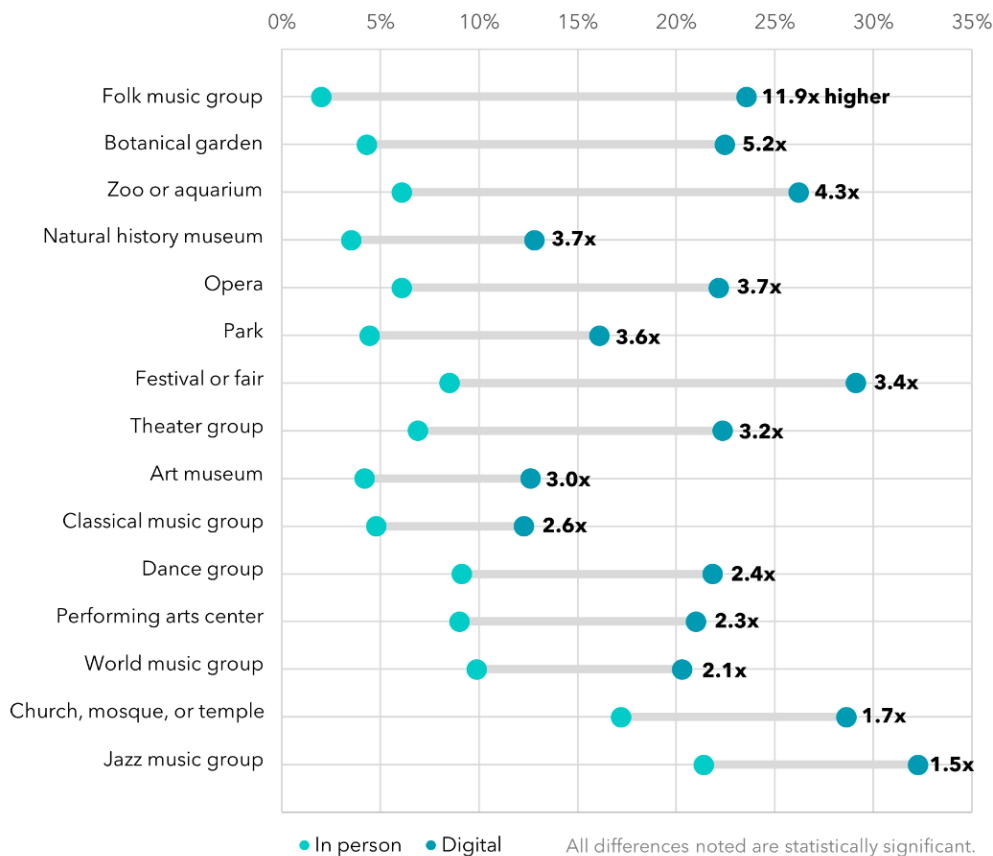
[64]   The genres with overlap in having higher digital-only participation among both Black/African Americans *and* Hispanic/Latinx Americans include: dance group, art museum, natural history museum, church/mosque/temple, opera, classical music, jazz music, and theater.

Fig. 25 | Hispanic/Latinx Americans are better represented in the digital audience than the in-person audience in many areas of culture and the arts. Comparison of the percentages of Hispanic/Latinx adults in the "recent in-person" and "digital only" groups, among those engaging with specific artforms or institution-types.
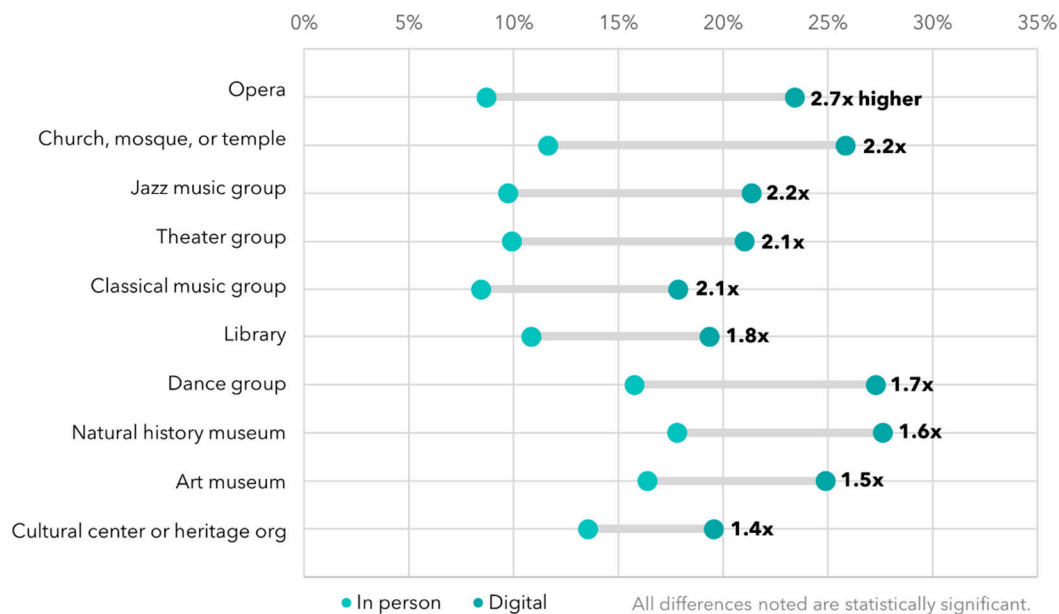
Education and income follow a similar pattern (see figures 12 and 13 in in Appendix E). In *all* of the 19 genres that were included in the survey, Americans with only a high school education or less made up a higher proportion of digital-only users — and in most genres (except for festivals or fairs) that difference was considerable: two to four times their proportion in the recent-in-person audience. Likewise, lower-income Americans made up a significantly higher proportion of digital-only participants in 14 of the 19 genres (see pages 14–15 in Appendix H).

All this suggests that, in many areas of culture and the arts, **digital offerings may be a powerful pathway for diversifying engagement.** It's possible that they present not just lower practical barriers than the corresponding in-person experiences (e.g., greater convenience, lower cost) but also lower social or emotional barriers, particularly for some Americans of color. If so, this finding has important implications for both digital strategies and the overall "experience design" of in-person participation. Our qualitative research also found that digital activities provided "a valuable lifeline to mitigate the effects of boredom during the pandemic, helping keep people connected, creative, and engaged."[65]

Most Americans have only accessed online arts and culture content that was free.

A year into the pandemic, **just 26% of Americans using online arts and culture content had paid for any of those activities.**[66] While this Wave 2 finding may seem low, it is almost double the 14% of online arts and culture users who reported paying in Wave 1, in the early months of the pandemic when

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[65] Buyukozer Dawkins et al., 2021, page 29.

[66] Other studies indicate that many cultural organizations were offering paid online content during the pandemic. Cuseum's survey of museums and similar organizations conducted in January 2021 found that 92% of the 500+ museum professionals responding said their institution was offering some kind of digital programming, and 73% of those programs charged a fee, suggested donation, or pay-what-you-wish pricing, or were offered as a member benefit (Cuseum, 2021). Another study found that half of small to mid-sized museums in New England, the Southeast, and the Mid-Atlantic regions had monetized their virtual programs as of September 2021 (Lu, 2021).

there may have been more free programming available. On the other hand, we would have expected an even bigger increase due to the different timeframes under consideration: as noted above, Wave 1 asked people about their activity over the past 30 days, while Wave 2 asked about the past year.

People with higher incomes were more likely to have paid for online arts or culture content (31% vs. 19% of lower-income Americans). Multiracial Americans and American Indians/Alaska Natives were also more likely than the overall population to have paid (38% and 34%[67] vs. 26% overall), even though both groups are no more likely than others to have engaged in at least one digital arts and culture activity.

Through regression analysis, we found that the strongest association with paying for online cultural content – regardless of one's demographic characteristics – was the *breadth* of one's online arts or culture activities during the pandemic.[68] Not surprisingly, having a high income is also correlated; some Americans can more easily afford to pay for online arts and culture activities. And paying for online activities was more common among those who have worked as an artist or arts educator/teaching artist and those who've been a subscriber to an arts organization. Interestingly, people who value online offerings because they offer opportunities for social connection were more likely to have paid for online experiences, which may suggest that cultural organizations hoping to generate revenue from their online offerings may want to include social elements. (See Figure 6 in Appendix C for the full regression analysis.)

REGRESSION ANALYSIS

Paying for an online arts or culture experience was most correlated with:

1. Participating in a wide range of digital activities (standardized coefficient = +0.198)

2. Having a higher income level (+0.163)

3. Having earned money as an artist or arts educator (+0.139)

4. Being a subscriber to an arts or culture organization (+0.124)

We also asked people directly why they had decided to pay for content provided by arts and culture organizations (Figure 26). The highest-ranked reason was excitement about the content or artist (selected by 58% of those who paid for online content), followed by reasonable pricing (52%) and wanting to support the artists or performers involved (45%) – all of which were important to more Americans than supporting the specific cultural organization providing the activity (37%).

For those who had only accessed free digital activities, the factors that would be most likely to influence them to pay for online offerings tracked closely with the reasons given by those who had paid for online content: 55% said they would be likely to pay for online content if they really liked the content or artist, and 32% if they had a personal connection to the organization. About a quarter (26%) of those not paying for online content indicated that their financial situation makes it difficult to prioritize paying for online activities regardless of how compelling they are.

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[67] The difference for American Indians/Alaska Natives is not statistically significant (34% vs. 26% overall).

[68] For this model explaining payment for online arts and culture activities, we included (in addition to the demographic variables used consistently in each regression) seven items from Q9 about what dimensions people value in their online engagement, on the hypothesis that willingness to pay for online offerings may be influenced by those values.

Fig. 26 | Reasons people paid for, or would pay for, an online activity from an arts or culture organization. Thematic comparison of answers selected by respondents who had and hadn't paid for digital cultural activities (question-wording differed, both were check-all-that-apply). (q42, q43)

	Reasons people paid for an online activity	Reasons people would pay for an online activity
	n=29,530	n=17,384
Liked the content or artist	58%	55%
Price was reasonable	52%	
Wanted to support the arts or culture organizations presenting/offering the activity.	37%	27%
Wanted to support the artists	45%	28%
Special, one-time-only event	31%	24%
Content from a reputable source	29%	19%
Personal connection to the presenter	24%	32%
Recommendation from friend or family member	17%	28%
High quality	10%	34%
There weren't many/any free options.	7%	12%
If offered me behind-the-scenes access.	7%	10%
Financial situation makes it difficult to pay		26%

After the pandemic, most Americans expect that they'll prefer in-person arts and culture experiences over online offerings.

Once it is possible to safely attend in-person programming, most Americans (65%) expect to choose in-person events rather than online activities; only 9% said the reverse[69] (Figure 27). This was echoed in our qualitative research with Black Americans, in which most participants spoke of digital programming as a useful way to stay connected and engaged but no substitute for the in-person, physical experience. About a quarter of Americans in Wave 2 were agnostic about this: 9% said they would equally prefer online and in-person activities, and 16% said they would make their decisions based on the content.

Perhaps not surprisingly, Americans with disabilities were much more likely to say they'll favor online arts and culture experiences (16%–31% for Americans with different types of disabilities vs. 9% overall; see page 100 in Appendix G for details), though it's worth noting that the majority still envision attending in

Fig. 27 | Most Americans expect that, after the pandemic, they'll prefer to engage in person rather than digitally. "When you are able to engage in (or engage in more) in-person arts or culture activities, how do you expect you'll split your time between online and in-person experiences? Please select ONE option." (q44)

Will prefer **online**   Will prefer **in person**

9%	9%	16%	65%

Will prefer them about equally · It'll depend on the content

[69] These are top-2 and bottom-2-box percentages: 65% chose a 4 or 5, indicating they'll "usually" or "almost always" prefer" in-person arts and culture events over online activities; 9% chose a 1 or 2, indicating they'll "usually" or "almost always" prefer online activities over in-person events.

person. Interestingly, Hispanic/Latinx Americans were more than twice as likely to be interested in future online activities as the overall population (22% vs. 9%), although here, too, the majority expect to prefer in-person experiences.

Finally, Americans with children under 18 at home also had a higher preference for digital activities than those without children (14% vs. 7%). The scheduling flexibility of digital engagement could be a major factor here, as could the fact that parents don't need to hire a babysitter to enjoy online arts or cultural experiences – or worry about a toddler having a meltdown in a performance, exhibition, or program.

Americans find a range of benefits in digital arts and culture activities, and it's important to many that those activities are free.

We asked people who had participated digitally what's important to them about those online arts and culture experiences. The most frequent response was financial accessibility: **two-thirds of Americans who've used online arts and culture content (68%) believe it's important for that content to be offered free of charge.** As one might expect, this was more important to lower-income Americans (72% vs. 65% of higher-income Americans).

Americans also appreciate how online programming can connect them with artists and organizations in places they normally wouldn't be able to visit in person. A majority of digital users (62%) said it's important for digital arts and culture content to expose them to content that is not locally available, and this figure is significantly higher than the percentage who say it's important for digital content to come from *local* organizations or artists (35%) or from organizations or venues they had attended previously themselves (37%). We saw some variation by race and ethnicity: **digital content from local organizations was more important to American Indians/Native Hawaiians (43%), Black/African Americans (46%), and Hispanic/Latinxs (44%) than it was to the overall population.** And content provided by organizations that people had attended previously themselves or have some connection with was of slightly higher importance to Hispanic/Latinx Americans (46% vs. 37% overall).

We expected that the ability of digital content to bridge geographical distance might be particularly valuable for rural Americans, who have more limited access to some types of arts and culture resources. This was not the case; we found no notable differences in how rural Americans value the digital content produced by distant, local, or familiar organizations. This could be related to the fact, discussed above, that Americans in rural regions don't find arts and culture organizations as important as those in urban or suburban areas (43% of rural residents indicated importance vs. 65% of urban and 55% of suburban; see page 22).

Almost half of digital users (45%) said it's important for digital arts and culture experiences to include social connection, and this was slightly more important to Americans of color (53%–61% across BIPOC groups, except Asians/Pacific Islanders at 44%). We expected this rating to be higher, since many Americans reported feeling less connected to others during the pandemic (see page 24–25), and many participants in the qualitative study described using online and creative experiences in social ways. However, it's possible that some survey respondents struggled to imagine how an online arts or culture experience would incorporate social elements, or that they are simply less interested in connecting socially via digital arts and culture programming.

Given the fact that many parents took on the role of at-home educator during the pandemic, it's not surprising that almost half of digital users (45%) felt it was important for online arts and culture activities to provide educational content for children, and naturally this was much higher for Americans with children at home (67% vs. 39% of those without kids).

And finally, **almost a third of digital users (30%) said it's important that online arts and culture activities reflect their heritage or culture**, a value which was more pronounced among BIPOC Americans: American Indians/Alaska Natives (51%), Black/African Americans (56%), and Hispanics/ Latinxs (48%). Of course, when encountering the phrase "my culture or heritage" in the survey, respondents may have considered factors other than race or ethnicity, such as LGBTQ+ identities, regional identities, religious or political affiliations, socioeconomic status, etc.[70]

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[70] Write-in responses to the "other" option for this question support the idea that, for some people, "my culture or heritage" may center on elements other than race or ethnicity.

Reflections

The promise of social research in the arts and culture sector lies in the conversations it sparks, the priorities it helps shift, and the experiments it leads to in practice, funding, and policy. We understand that those conversations and priorities will be very different in different kinds of organizations, communities, and cultural fields or art-forms. But all of us in the arts and culture sector have a responsibility to listen to and understand our audiences and communities, and many of us could respond more creatively and meaningfully during difficult and fast-changing times. We hope that the discussion below gives some readers a more rigorous empirical foundation for their work or a stronger case for support, and *all* readers inspiration and evidence to explore new possibilities for service, equity,

and sustainability. In addition, the authors and other project partners look forward to having more concrete conversations about the implications and implementation of these findings in specific fields of creativity and culture, including at webinars and dialogues hosted by service organizations and foundations – some of which have already been scheduled as of this writing. Please contact the research team at CCTT@sloverlinett.com to discuss opportunities for reflection.

Public interest in change

Looking at the two waves of this pandemic-era national survey, the significant – and increasing – public desire for change in the arts and culture sector is a thread that connects much of the data. What does it mean that over half (53%) of Americans in early 2021 hoped that arts and culture organizations would change to be "more relevant to more people," and that that desire not only jumped from 30% just a year earlier but was also much higher among Americans of color (60–70% across BIPOC identities[71] in Wave 2)? We had expected some increase in this hope in the second year of the pandemic, given the intensity of the national conversation about social justice and inclusion during the intervening months. But a 23-point increase surprised us, as did the fact that almost all Americans (89%) identified one or more kind of change that would make cultural organizations "better" for them in the future (a new question in Wave 2).

Whether to view this as a groundswell for change or a passing moment of cultural ferment is a matter for debate. But both the absolute levels of interest and the striking racial/ethnic differences make it important to at least have those conversations, especially in organizations, art forms, and professional communities that are working toward equity, diversity, and inclusion. Americans in general, and Americans of color in particular, are telling the arts and culture sector something about its present and future, illuminating important possible pathways to greater accessibility, engagement, and relevance.

What are some of those pathways? Before turning to some of the specific priorities that emerge from this data, we want to make several broader observations about change, which apply across the sections that follow.

Internal, programmatic, and external change
Some readers of this report may be most concerned with internal, organizational kinds of change – for instance, increasing board or audience diversity, creating a healthier culture for front-line staff, or cultivating new revenue streams. Others will be focused on change outside the organization, in the community it serves or the world at large – for example, combatting climate skepticism, creating a more vibrant and equitable waterfront district, or supporting the fight for LGBTQ+ rights. Mediating between those internal and external domains, of course, is the programming itself: the organization's cultural, artistic, or educational offerings, which represent another, critical area of potential change. (We put audience diversification in the *internal* category because it is not, in itself, sufficient to cause the kinds of external change that some arts and culture organizations are committed to, and can even sometimes be associated with resistance to real change.[72]) All three domains of change – internal, programmatic, and external – are currently receiving abundant attention in the field, and a case could be made that each is

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[71] With the exception of multiracial Americans.

[72] Some progressive stakeholders in the arts have argued that a goal of "diversity" can actually be self-serving or change-avoidant on an organization's part, since it often involves expecting more Black, Indigenous, and people of color to participate on the organization's own, status-quo terms (rather than expecting the organization and its offerings to become more welcoming, relevant, and enjoyable to those people).

a precondition for the next (i.e., internal change may sometimes be necessary before authentic, sustainable programmatic change can take place, and programmatic change may be necessary for a genuine contribution to real-world impact beyond the organization or art-form).[73] We want this report to be useful to arts and culture professionals working all along that spectrum, and the findings throughout this report touch on all three kinds of potential change. So it may be helpful to think about the locus and purview of change at your organization or in your work: Behind the scenes and in the office? On the stage or in the galleries, classrooms, workshops, etc.? On the streets of your community...or far beyond?

Not a zero-sum game

Some arts leaders worry that making changes to attract new audiences or serve new communities will alienate existing ones – including current donors and supporters. But this national study reveals those who most value arts organizations today are also those most likely to want to see them change in the future in order to become more relevant to more people. While there may be subsets of traditionalists and change-averse individuals among the subscribers, members, and donors of cultural organizations (this was not a study of Americans' relationships to or perceptions of *specific* cultural organizations in their communities), our data strongly suggests that any gap between those who value existing cultural experiences and those who support evolution may be narrower than many practitioners fear. What are your organization's (or professional community's) assumptions about the risks and rewards of exploring various kinds of internal, programmatic, and external change – and does this data help challenge or update those assumptions?

Local context and institutional mission are important – but they're not everything

We recognize that every community is distinct, and that cultural organizations need to take account of local interests, challenges, assets, and demographics as they consider whether and how to change. But we didn't find significant differences in Americans' desire for change by geographical region or community type (rural, suburban, urban), so the desires for change – though not universal – are probably present in all kinds of places. Likewise, while institutional missions, sizes, revenue models, governance structures, and programming traditions vary enormously across the cultural sector, all kinds of organizations and professional fields can work to become more innovative, community-responsive, essential, and sustainable. Indeed, seizing the current challenging period as an opportunity rather than strictly a crisis may require practitioners to reexamine, and perhaps challenge, expand, or deepen, their organizations' mission statements and other animating principles. We hope this research supports that spirit of possibility.

Five promising priorities

What *kinds* of change are Americans hoping to see in the arts and culture field? Below we discuss five priorities that stood out to us in this national survey data, in most cases because they were strongly held attitudes among the American public but in one case because the data is ambiguous on a topic that we know to be important to the field (see number 5, below). Spotlighting these five areas for reflection was a subjective decision; readers may view other findings in this report as more important, or may draw

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[73] See, for example, Lee & and Gean, 2017.

very different implications in these five areas. We welcome other interpretations and prioritizations, and we don't mean to suggest that these are the only important "takeaways" from the study.

As noted above, we recognize that some organizations, practitioners, and funders already emphasize these priorities, so they wouldn't constitute "change" at all. Others may be actively considering new ways of implementing these priorities, or may want to explore these priorities with their colleagues, communities, and audiences in the coming months, as possible pathways for creativity and investment.

1. Making arts and culture experiences more welcoming

As discussed on pages 23–24, it's important to a majority of Americans (57%) that arts and culture organizations and experiences be welcoming to all kinds of people. What would it look like for your organization (or art-form or cultural practice-area) to become more welcoming, not just to current participants but also to other people in your community who may not feel that the experience is intended for them?

We didn't ask about the definitions and dimensions of welcome in this quantitative survey, but in the qualitative companion study (interviews with Black adults across the U.S.), we learned that arts or culture settings felt most welcoming when they allowed participants to express their authentic selves, and when small acts of kindness added up over the course of the expereince. Those interview findings can't be extrapolated to the broader population, as the survey findings can. But it's worth noting that the Black interviewees in that study expressed the importance of holistic (rather than stereotypical or narrow) representations of Black people and Black experiences in generating a sense of welcome, and of seeing Black representation in all organizational levels and roles, not just on the front lines or support positions.

These are complex and subjective dynamics, so cultural leaders and practitioners may want to avoid using their own personal perceptions or experiences as a gauge of welcome, and instead explore this through direct, empathetic collaboration with their participants, audiences, visitors, communities, etc. In some cases, user-experience research approaches[74] could be used to modify existing or develop new policies, programs, skills, behavioral norms, or other affordances that help foster a sense of comfort, welcome, and belonging for all kinds of community members.

Reflection questions:

- *How much does your organization think and talk about welcome, and how is it defined?*

- *Which departments or individuals are considered responsible for it? Could the responsibility for creating an active sense of welcome be shared among all workers and departments?*

- *How would you know whether newcomers actually experience a sense of welcome? How recently have you talked with your participants, audiences, visitors, etc. about how it feels to enter and move through your space? What about non-attenders? What can you learn from them about feelings of welcome... or its opposite?*

- *Do you have clear and easy mechanisms for people to share feedback about their experiences? Is that feedback taken seriously and acted on empathetically and creatively?*

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[74] Qualitative research can be used to deepen understanding of current experiences & improve welcome in a space by bringing in new perspectives. An organization could invite non-attenders to the institution and have a team member walk and talk with them through their entire experience – from outside the doors before they enter all the way through their stay. It's always illuminating to hear about where people feel out of place, uncertain, or confused and to unpack in the moment what's contributing to those feelings as to inform new ways of amplifying feelings of welcome.

2. Addressing social issues

We were fascinated to see that an even larger majority of Americans (76%) want arts and culture organizations to be active in addressing social issues in one or more ways. Again, this is especially true of Black, Indigenous, and other people of color[75], and, not surprisingly, among people who have been participating in protests or activism during the pandemic era. As discussed on pages 29–30, the specific social issues that substantial proportions of Americans want cultural organizations to address include systemic racism (see next section), income inequality, climate change, and political division. What does it mean for an arts or culture organization to "address" those kinds of issues? We didn't investigate that in the survey, but there are many examples around the field, and they span the internal, programmatic, and external spectrum discussed above. For example, addressing climate change could take place internally (e.g., a recycling program, rainwater reuse, a LEED-certified building expansion, etc.); in programming (e.g., a theater production or sound-art exhibition on the topic), and/or externally (e.g., a partnership with local nonprofit focused on clean energy).

The kinds of social issues that could be addressed will vary by community and organizational mission; and it may be that the specific issues Americans want cultural organizations to tackle are less important than the general idea of close links between cultural or artistic relevance, social change, and public value. Moreover, a reorientation toward social change may require new skills and some structural change within some organizations. We hope this report helps organizations at all stages of actualization of this priority think more empirically and strategically about their goals and develop structures of collaboration, funding, and assessment.

Reflection questions:

- *What issues or challenges matter most to your community – or rather, to specific communities in your area? Do any of these issues align with your own mission, focus, or values?*

- *What kinds of dialogue are already taking place about those issues, and what organizations are already working on them locally, nationally, or globally?*

- *Are there concerns within your organization about the idea of addressing social issues or contributing to community change? What kinds of dialogue would be necessary, and which stakeholders need to be at the table?*

- *How could your organization address a priority social issue at different levels: internally through staff/process, through programming and content, through partnerships?*

- *What connections do (or could) exist between your art-form or cultural category and those kinds of social issues? Who are the artists or content-experts that are actively exploring those connections?*

- *How can your organization, with its unique mission, people, skills, and resources, be an effective organizer, convener, information source, or advocate for a given issue – in collaboration with other interested parties in the ecosystem?*

3. Combatting systemic racism

As noted, the most frequently selected social issue for arts and culture organizations to address was systemic racism, which was selected by 42% of Americans (see page 29). None of the social issues we asked about on the survey garnered a majority, including this one. But again, significantly more Black/African Americans and Asian American/Pacific Islanders chose systemic racism, and their responses *are* above 50 percent. Relatedly, almost half of Americans (45%) believe that systemic racism

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[75] With the exception of multiracial Americans.

Reflection questions:

- *Has your organization (or professional network, community-of-practice, etc.) had candid, ongoing discussions about race, racism, and antiracism? Have you discussed the meaning of, and goals with respect to, terms like equity, inclusion, diversity, and justice? Were/are those conversations facilitated by equity experts and trainers, or by leadership and staff? Have they been illuminating? Challenging?*

- *How might your organization, art-form, or professional field have benefited from systemic racism over time? How have you and your colleagues acknowledged the history and practices of systemic racism in your organization in the past?*

- *How do (or would) efforts to dismantle systemic racism align with your organization's mission, values, and role in the local ecosystem or national field? Who are the stakeholders, internal and external, who would need to be (or already are) involved in this work?*

- *Have people – audience members, visitors, participants, subscribers, etc. or staff, volunteers, board members – experienced racism at your organization? How do (or would) you know? Do you have processes in place to investigate any experiences of racism that may occur, and put policies into place to prevent those from recurring?*

- *Have you and/or your organization or professional body, made a commitment to addressing systemic racism? If so, in what ways, and with what intended outcomes – internally, programmatically, and externally?*

- *If you have made such a commitment, how does this work influence your processes and organizational culture? Hiring practices and board recruitment? Program choices and artistic planning? Audience development and fundraising strategies? Community or national partnerships? Have you set clear goals for your progress toward equity, and are you sharing your progress transparently with the community, supporters, and partners?*

is present in one or more of the four genres[76] of arts and culture categories we showed each respondent on the survey – and here the responses of Black and African American people were not just higher than the overall population but *sometimes as much as double*. Looked at a different way, White respondents are less likely than others to see systemic racism as present in cultural organizations (35%). This finding of lower perceptions of racism among Whites is consistent with broader national perceptions of systemic racism (that is, beyond the arts and culture context).[77]

What do these findings mean for cultural organizations, practitioners, advocates, funders, and policymakers? Are they indicators of a lack of trust in arts and culture organizations among a substantial fraction of Americans? Constraints on support and public financing? Potential barriers to attendance and engagement? As noted earlier, our analysis reveals that the picture is complex: people who place greater value on cultural organizations are more likely to want to see them change to be more relevant to more people. People may still to choose to engage with arts and culture organizations (at least in some limited ways), even when they find their values or practices problematic. The qualitative study conducted by our colleagues found that, at least for some Black Americans, knowing or feeling that systemic racism is present in a cultural organization isn't always or automatically a barrier to having a valuable experience there. All this begs for further study.

Given that Black Americans are much more likely than others to believe systemic racism affects cultural organizations, practitioners and funders who care about equity and diversity need to acknowledge the urgency and complexity of this challenge. Again, the internal–external spectrum matters here. These findings could mean that Americans want cultural organizations to make progress toward equity internally *so that* they can contribute more authentically to collective or community progress externally. The perceived importance and value of such organizations may be tied to their role in social change.

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[76] Each individual respondent was only shown four of the fifteen genres to limit the burden on respondent. We expect the proportion identifying systemic racism in at least one genre would have been higher if each respondent had rated *all* the genres.

[77] For example, Pew Research Center, 2021.

In our own practice at Slover Linett and our research with clients and grantee cohorts, we've observed that the work of equity and antiracism is ongoing; it's not a project with an end date, though it can and should have clear, shared, and measurable goals.[78] But we've also learned that cultural organizations should avoid making a commitment to antiracism before they fully understand the work involved and the complexities that often arise, and avoid making public statements unless they are backed up by authentic action and learning.[79]

4. Taking community collaboration seriously

One theme that unites the preceding priority-areas is *rootedness*: the idea that arts and culture organizations and experiences are (or should be, according to many Americans) deeply connected to their communities and to the challenges those communities face. This fourth priority-area extends that idea. As discussed on page 36, a majority of Americans (61%) want arts and culture organizations to collaborate with their communities on programming, and almost half (46%) endorse one or more changes to make those organizations "better for you," such as collaborating with other local nonprofit organizations, supporting local artists and organizers, and reflecting stories from the community. (Again, many organizations already do these things, sometimes as part of their core programming and sometimes as adjunct or occasional "outreach" efforts.) These findings suggest that rootedness is relational and collaborative: Americans may view arts and culture organizations not as standalone or isolated actors in the community system, but as partners that can and should work substantively and creatively with other entities to generate public value. This may also imply that cultural organizations aren't expected to set priorities or determine needs internally and unilaterally — that they should become, as museum-and-community innovator Nina Simon put it, "platforms" for shared or external purposes rather than "producers" promulgating their own purposes.[80]

Reflection questions:

- *Does your organization have a clear definition and understanding of its community? Have you built relationships in and with that community, including with other organizations and individuals doing important work? Do you have a sense of both the needs and existing assets of the community?*

- *What kinds of collaborations make sense, both for your organization and for the community? What unique capabilities would you and your organization bring?*

- *Does your organization treat collaborating organizations or individuals as equal partners? Are you (or your project funders) compensating those community partners for their time and insights—and doing so fairly and consistently?*

- *Do you honor equity in your collaborations through shared decision-making, respect, and reflection of ground-level community priorities?*

- *Are your partnerships deep and sustained relationships or brief and episodic projects?*

- *Where would (or do) the benefits of your community partnerships accrue? To your organization? To the partnering organizations? To the art-form or cultural content-area? To residents in the community?*

Working with community organizations and community residents takes myriad forms, from consultative or collaborative decision-making about *what* or *whom* should be presented to participatory experiences and community-created content. Community-based nonprofits in and beyond the arts and culture

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[78] The Time's Up Foundation offers useful tools and frameworks to help nonprofits become antiracist workplaces (Time's Up Foundation, n.d.).

[79] Buyukozer Dawkins et al., 2021, pages 43–44.

[80] See Nina Simon's influential blog post (Simon, 2008).

sector may have deep roots and trusted relationships, and they can therefore be valuable partners for larger cultural organizations hoping to develop these skills and relationships. Yet those partnerships can sometimes be extractive and one-sided, benefiting the larger organization at the expense of the smaller. In the recent qualitative Culture + Community research, our colleagues at Slover Linett were told by staff at small, community-connected nonprofits that the skills, mindsets, and networks they've worked so long and hard to develop have become more respected by people at larger cultural organizations and major foundations, and more "in demand" for conferences, mentorship, and collaboration. This has placed new burdens on those practitioners and organizations, on top of the longstanding challenges of unequal support, resources, attention, prestige, etc.

So when larger, comparatively well-resourced cultural organizations reach out to smaller, comparatively under-resourced organizations in their community about partnering on programs or projects, it's important to ensure that the partnership *won't be* extractive and that the community-based organization – and the residents, participants, or audiences it serves – will benefit equally if not to a greater degree.[81] Because many small nonprofits don't have staff bandwidth or budget flexibility to take on new partnerships without additional revenue, larger organizations should also be prepared to devote part of the project budget or grant to paying the smaller organizations and community advisors for their time and expertise.

5. Considering both the benefits and costs of digital engagement

Many arts and culture organizations shifted to online programming to maintain their relationships with audiences and supporters during Covid, and our data indicates that those digital offerings often also engaged *new* audiences or users – in some cases, new not just to the specific organization but to that art-form or cultural category. And in some of those categories, the new "digital only" audiences/users were much more racially, economically, and educationally diverse than in-person attenders before the pandemic (see pages 48–50). These are bright findings for organizations seeking to increase the accessibility of their programming and diversify their audiences.

However, we also found reasons to question the long-term viability of digital engagement. If only a quarter of Americans (26%) have paid for online arts and culture experiences over the past year, what kinds of change would be necessary to make such offerings financially sustainable for cultural organizations? Moreover, if most Americans (62%) value the ways such experiences connect them to cultural institutions or providers *outside of* their local area (i.e., ones they couldn't attend in-person even absent the pandemic), how should practitioners be thinking about the value of digital offerings in the broader equation of audience development, philanthropic support, and community service? And if almost two-thirds of Americans (65%) expect to choose in-person cultural events over digital ones when it's safe to gather again, is the pandemic-era digital wave likely to recede when the crisis ebbs?

Of course, public opinion research is only one valuable input into this field-wide conversation; arts and culture leaders should also be looking at the actual usage statistics, production costs, and both earned and donated revenue figures associated with their own digital offerings, as well as at trends and

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[81] The consulting firm TDC has been exploring this in more detail during Covid in its Arts & Creativity Field Scan, commissioned by several of the foundations that also support Culture + Community in a Time of Transformation (TDC, n.d.). They've found some concern and skepticism among BIPOC-serving organizations about being approached for partnerships, including a sense that few of these offers to collaborate come with genuine commitment and support from the entities reaching out.

Reflection questions:

- *Do you and your colleagues view offering online content as a temporary "side venture" to maintain engagement during the pandemic, or as a legitimate, ongoing form of participation alongside in-person attendance? How does digital fit into your long-term artistic and audience-development strategies?*

- *Has offering digital experiences helped diversify your organization's (or art-form's or cultural field's) participant-base during the pandemic? On what dimensions (e.g., race/ethnicity, income, geography)? How important is that kind of diversity for your organization – and is it worth the cost of producing and distributing those digital experiences?*

- *Have you charged users/audiences for online content? Why or why not? Do you believe it can become a revenue stream? What would need to change? If not, how can the costs of production and distribution be supported? Do you have access to grants, donations, or pro bono resources for your digital offerings?*

- *Does your organization view online engagement as a conduit to in-person attendance? Why or why not? Would digital still be valued by your organization if it didn't lead to on-site attendance (e.g., after the pandemic recedes)?*

- *Might online experiences present fewer barriers to some people, including some who don't find the in-person experience comfortable (socially, behaviorally, financially)? If so, how might those lower barriers be infused or translated into the on-site experience? Conversely, how might the positive aspects of the live experience – e.g., the shared, social experience – be translated into the digital realm?*

technologies within and outside of the cultural sector. What this study contributes to that conversation is a complex picture of digital engagement as an important pathway to greater diversity but one that may be difficult to turn into a sustainable revenue stream and may recede in importance after the pandemic. The fact that many Americans value the way digital engagement widens or transcends their local options, combined with the plethora of online arts and culture programming that has become available to consumers during the pandemic, may create particular challenges for smaller arts and culture organizations without a national reputation as they compete for attention to their online offerings.

As organizations attempt to balance the value of broadening and diversifying engagement with hard questions about the business model for digital offerings, it seems likely that the support of foundations and major donors will be critical. Philanthropic support has long helped the cultural sector reach, serve, and collaborate with more diverse communities in the name of both equity and long-term sustainability, especially in cases where such programs don't involve earned revenue. Online arts and culture offerings may be an important frontier for that kind of visionary support.

Questions for further research

As with all social research, this national survey answers some questions and raises others in the process. We conclude this report by noting a few areas in which future research could help fill critical gaps in our knowledge. That research could be conducted either broadly, about culture, creativity, and the arts in general, or in the context of specific art-forms or cultural categories (e.g., dance, natural history museums, parks, libraries, music, etc.). It should certainly include a wide range of BIPOC communities, economically diverse participants, and people who both do and don't attend organized, formal arts and culture settings.

It goes without saying that Covid itself is, as of this writing, an important area of research in itself, and unfortunately may remain so for some time. When and under what circumstances will Americans feel

comfortable resuming (or continuing) in-person, indoor attendance at arts and culture spaces? How are people and their communities faring emotionally, economically, socially, and practically, and how do their situations affect both what they need *from* cultural organizations and what they're willing and able to give *to* those organizations? These and similar questions will no doubt be part of upcoming research studies if the pandemic continues, and they're already being asked in several other ongoing national, regional, and genre-specific surveys in the arts and culture sector.[82] But because they concern rapidly evolving situations and attitudes, and because Culture + Community in a Time of Transformation is an attempt to inform deep reflection and fundamental change, we emphasize here a few broader areas of potential inquiry:

- What drove the **increase in perceived importance** of arts and culture organizations among Americans over the past year? Is it related to the pandemic itself, to the racial reckoning, or to other social, economic, or political changes? Why are importance ratings higher among certain racial and ethnic groups? Will the increase continue in 2022? And how can arts and culture practitioners – including arts advocacy and fundraising professionals – work to both leverage and sustain this perception and earn financial and community support during a challenging time?

- What are the opportunities and limitations of **digital arts and culture experiences**? Can and should Americans be asked to pay for them, and would having to pay change their engagement patterns? What kinds of online experiences are considered worth paying for, and why? Who are the "digital only" viewers identified in this research, and what has motivated them to explore new art-forms or cultural categories during the pandemic? How much, and in what ways, do online cultural experiences benefit people, and how might those experiences be improved? How, if at all, does digital engagement connect to in-person experiences – and are there hybrid or multi-platform possibilities to unite the two?

- What would **community rootedness and support** look like for different kinds of arts and culture organizations and in different kinds of communities? Have Americans been pleased with, or disappointed in, the cultural organizations in their areas during the pandemic? How aware are they of specific kinds of support that such organizations have provided to the community during the evolving crisis, and did they expect arts and culture organizations to "show up" in more or different ways? Do people have different expectations for smaller and larger organizations, or for those in different arts and culture categories? And how do these perceptions affect Americans' willingness to attend and support such organizations?

- What role do Americans see the arts and culture sector playing in social change, and how, exactly, do they want arts and culture organizations to **address social issues**? Through internal work and change? Through content and programming? Through community partnerships and social programs? What are the expected or desired connections among cultural relevance, social change, and public value? To what extent do those connections differ by cultural category/art-form or organizational size?

- How, if at all, do Americans hope arts and culture institutions will **combat systemic racism**? Should racial justice be an important priority for such organizations, and if so would that mean internal work, programming and experience-design, and/or efforts beyond their own walls? Should organizations focus on illustrating the history and dynamics of race or actively work to

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82 See, for example, WolfBrown's Audience Outlook Monitor in the U.S. (https://www.audienceoutlookmonitor.com/).

change those dynamics? Do these expectations map onto political identity, as so many other attitudes about race do in American life?

- To what extent do Americans already feel that they have venues or organizations in their community that focus on **arts and culture reflective of their cultural identity**? What might such a reflection look like for Americans from different racial and ethnic groups, and from various marginalized communities (LGBTQ+, people with disabilities, religious minorities, etc.)?

- Why do many Americans want to see **more diverse voices in cultural organizations**, and what dimensions of diversity matter most? Do diversity and representation mean different things to people of different races and ethnicities – e.g., more representation from "my" own group, or a broader range and intersection of identities overall? How do those desires differ by region, community size, and income level?

Invitation to explore further

Whether you're a staff member at one of the 500+ organizations that generously emailed the Wave 2 survey invitations to their participants, audiences, visitors, etc.; a practitioner at some other arts, culture, or community enterprise; or a policymaker, funder, scholar, or researcher interested in the future of cultural engagement, we look forward to learning alongside you about the meaning of this research for the field – especially if you draw different conclusions and inspirations from these findings than we have in this report. The anonymized dataset is available as an open-source resource for the field; please email the authors at CCTT@sloverlinett.com to discuss data access or collaboration. Please reach out to the authors with your comments, questions, critiques, aspirations, and actions in connection with this report, at CCTT@sloverlinett.com or online @SloverLinett and @CultureTrack, and follow and post about the initiative using the hashtags #CCTTstudy and #CultureTrack.

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About Slover Linett
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Founded in Chicago in 1999, Slover Linett is a social research and evaluation practice for the cultural and community sector, broadly defined to include the performing and participatory arts, museums of all types, libraries, parks and public spaces, public media, science engagement, placemaking, and philanthropy. The firm's mission is to help practitioners and policymakers increase equity and access, deepen engagement, and meet human and community needs. For more information, visit sloverlinett.com. For questions about this study or the broader Culture + Community/Culture Track research collaboration, please email CCTT@sloverlinett.com.

Appendix

Readers interested in further detail are invited to view or download two separate appendix PDFs. The first, available at **https://sloverlinett.com/wp-content/uploads/2022/01/Rethinking-Relevance-Appendix-A-E.pdf**, includes:

Appendix A.   **Survey instrument** (questionnaire)

Appendix B.   **Methodology details**

Appendix C.   **Analytical models** (factor scores, regression models)

Appendix D.   **Detailed findings:** Covid impacts and plans for in-person engagement

Appendix E.   **Digital audience/user demographic tables**

The second, available at **https://sloverlinett.com/wp-content/uploads/2022/01/Rethinking-Relevance-Appendix-F-H.pdf**, includes:

Appendix F.   **Complete data tables (crosstabs) by race/ethnicity**

Appendix G.   **Complete data tables (crosstabs) by disability status**

Appendix H.   **Complete data tables (crosstabs) by income**

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