



Appendix A-E

Rethinking relevance, rebuilding engagement

January 2022

slovelinett
AUDIENCE RESEARCH

**CULTURE +
COMMUNITY**

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



a collaboration with

LaPlaca
Cohen

 Yancey Consulting

This document provides the appendices A-E referred to in the full report, **“Rethinking Relevance, Rebuilding Engagement: Findings From the Second Wave of a National Survey About Culture, Creativity, Community and the Arts,”** released in January 2022 as part of Culture + Community in a Time of Transformation: A Special Edition of Culture Track. (Please visit sloverlinett.com/CCTT and culturetrack.com for more information.)



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For the full survey data-tables (crosstabs), see separate Appendix F, G & H here:

<https://sloverlinett.com/wp-content/uploads/2022/01/Rethinking-Relevance-Appendix-F-H.pdf>

Cover images for Appendix documents and main report generously provided by NYC-based photographer Deb Fong (debfont.com, IG [@deb_fong_photography](https://www.instagram.com/deb_fong_photography)). This cover was taken on May 1, 2021 at [Broadway United for Racial Justice](#), an action hosted by [Unite NY](#) and organized by [Rodrick Covington](#) and [Clive Destiny](#). Performers including [Russell Hall](#) marched with supporters from the New York Public Library through Manhattan to passionately unite this creative community against racism.



Appendix A

Survey instrument (questionnaire)

Below is the questionnaire for Wave 2 of Culture & Community in a Time of Transformation: A Special Edition of Culture Track, finalized on March 22, 2021 and subsequently programmed on the Decipher platform, a sophisticated online survey interface. (Decipher is a product of FocusVision, which generously provided the platform free of charge for this project as a way of supporting the arts and culture sector during the pandemic). Question numbers correspond to those given in parentheses in the full report.

Note that neither the question numbers, bracketed phrases, programming notes, or headers in gray bars in this document were visible to survey respondents. The designation “NORC” refers to respondents participating in the study via NORC’s Amerispeak national research panel.

Survey welcome screen

[DISPLAY ALL TRANSLATIONS] Welcome, and many thanks for taking the time to be a part of this important national research study. In what language would you like to take the survey?

- a. English
- b. Spanish
- c. Simplified Chinese
- d. Traditional Chinese
- e. Tagalog
- f. Vietnamese
- g. Portuguese
- h. Haitian Creole
- i. Cape Verdean Creole
- j. Khmer

The next page will provide a little more background about the study. Feel free to skip ahead to the survey questions if you like.

Survey consent screen

You’re being asked to participate in a **research study about** how people are spending their time during the pandemic and how creativity, entertainment, culture, and other things fit into their lives. Your participation in this survey about these topics will last about 15 minutes. At the end of the 15-minute survey, you’ll be asked if you’d like to answer some additional questions; your participation in any and all of this survey is completely voluntary.

All respondents who choose to participate will be entered into a drawing to win one of twenty-five \$100 VISA gift cards; we will ask for name and email address at the end of the survey the survey for the sole purpose of notifying winners. When we write about or share the results from the study, we will write about the combined information from all the people who participate, and no one will be able to identify your answers. The person in charge of this study is **Jennifer Benoit-Bryan, PhD** of Slover Linett Audience Research. If you have questions, suggestions, or concerns regarding this study her contact information is: national@sloverlinett.com. For more information about this study or for more detailed information, please visit <https://publicengagementcovidstudy.org>.

Survey start page

This survey is about how **the arts, culture, creativity** and **community** fit into your life – not just during the pandemic but also in the times ahead. We know those words mean different things to different people, which is great! There are no right or wrong answers. Think about whatever *you* enjoy doing, from knitting groups and church choirs to concerts and zoos, libraries, community mural projects, historic sites, museums of all kinds, etc.

Thanks again, and let's get started!

1. **[TRACKING QUESTION] Have you been doing any of the following creative activities during the past year?** Please select ALL that apply. [RANDOMIZE ORDER]
 - a. Something musical (playing an instrument, singing alone or with others, etc.) [KEEP AT TOP]
 - b. Dancing
 - c. Reading
 - d. Painting, drawing, sculpting, street art, etc.
 - e. Photography or photo editing
 - f. Filmmaking or videomaking (including for TikTok, Instagram, etc.)
 - g. Designing or fashion (outfits, makeup styles, hairstyles or braids, etc.)
 - h. Computer design (animation, graphics, programs, digital art, etc.)
 - i. Home improvement projects or design
 - j. Crafting (quilting, pottery, woodwork, ceramics, knitting, metalwork, etc.)
 - k. Creative writing, journaling, writing poetry, or scrapbooking
 - l. Learning a new language or improving one I know
 - m. Learning a cultural heritage tradition or craft
 - n. Storytelling or listening to stories
 - o. Gardening
 - p. Acting
 - q. Cooking or baking
 - r. Protesting and/or social activism
 - s. Other creative activity (please explain): _____
 - t. None of the above [EXCLUSIVE]

2. **[TRACKING QUESTION] [IF Q1.=a.] You shared that you've been doing musical activities over the past year. What kind of musical activities have you been doing?** Please select ALL that apply. [RANDOMIZE ORDER]
 - a. Singing or rapping
 - b. Playing or practicing an instrument
 - c. Writing, producing, or programming music
 - d. Creating a playlist
 - e. Building or assembling a musical instrument
 - f. Other musical activity (please explain): _____
 - g. None of the above [EXCLUSIVE]

3. **[SKIP IF Q1.=“None”] Next, would you share some of the reasons you've done those creative activities over the past year?** Please select up to FIVE. [RANDOMIZE ORDER]
 - a. To improve my own skills
 - b. To connect with others
 - c. To relax
 - d. To distract from the crisis
 - e. To feel a sense of accomplishment
 - f. To learn something new
 - g. To heal or grieve
 - h. To have fun
 - i. To connect to my culture
 - j. To express my feelings
 - k. To broaden my perspective
 - l. To process my emotions
 - m. To create something I'm proud of
 - n. To feel like I'm part of a community
 - o. Another reason (please explain): _____
 - p. None of the above [EXCLUSIVE]

4. **What kinds of things do you want more of in your life right now?** Please select up to FIVE or tell us in your own words. [RANDOMIZE ORDER]

- a. Hope
- b. Humor
- c. Distraction or escape
- d. Fun
- e. Creativity
- f. Healing
- g. Reflection and processing
- h. Connection with others
- i. Purpose
- j. Adventure
- k. Calm
- l. Justice
- m. Stability
- n. Another need (please explain): _____
- o. None of the above [EXCLUSIVE]

5. [TRACKING QUESTION] Have you done any online arts or culture activities or events over the past year? This might have been via your computer, a streaming service, mobile phone or tablet. Please select ALL that apply. [RANDOMIZE ORDER]

- a. Online exhibitions or galleries
- b. Virtual tours or virtual reality (VR) experiences (a museum tour, science experience, zoo visit, etc.)
- c. Listening to podcasts (from or featuring an artist, performer, museum, zoo, garden, etc.)
- d. Online materials or activities for kids
- e. Live-stream performances or cultural events
- f. Live interactive events or performances online where you can participate via chat, audio, or video
- g. Pre-recorded performances
- h. Online classes, courses, or workshops (art class, music history course, etc.)
- i. Online community meetings or discussions (hosted or presented by artists, museums, libraries, community arts groups, etc.)
- j. Virtual book club
- k. Q & A interview with an artist, performer, scientist, historian, etc.)
- l. Watching an artist/maker/musician, etc. individually stream themselves on social media
- m. Another online arts or culture activity (please explain): _____
- n. None of the above - I was aware of some of these things but have not participated in any [EXCLUSIVE]
- o. None of the above - I wasn't aware of any of these things [EXCLUSIVE]

6. [IF Q5.≠"None"] What (if anything) did you get out of doing those online arts or culture activities? Please select up to FIVE. [RANDOMIZE ORDER]

- a. Improved my own skills
- b. Connection with others
- c. Relaxation
- d. Distraction from the crisis
- e. A sense of accomplishment
- f. Learned something new
- g. Helped with healing or grieving
- h. Fun
- i. Connection to my culture
- j. Expressed my feelings
- k. Broadened my perspective
- l. Helped me process my emotions
- m. Created something I'm proud of
- n. Felt like I am part of a community
- o. Another benefit (please explain): _____
- p. None of the above [EXCLUSIVE]

7. [TRACKING QUESTION] [IF Q6.≠"None"] Who provided the online arts or culture activities that you did? Please select ALL that apply. [RANDOMIZE ORDER]

- a. Dance group
- b. Library
- c. Museum (art, history, science, etc.)
- d. Park (local park, national park, etc.)

- e. Zoo or aquarium
- f. Church, mosque, or temple
- g. Botanical garden
- h. Opera
- i. Classical music group
- j. Folk music group
- k. World music group
- l. Jazz music group
- m. A music venue or performing arts center [GROUP: VENUE]
- n. Festival or fair (crafts, music, food & drink, science, etc.) [GROUP: VENUE]
- o. Theater group
- p. Individual performer, artist, band, or ensemble
- q. Cultural center or cultural heritage organization
- r. Another community-based group or mutual aid organization [ANCHOR AT BOTTOM]
- s. None of the above

8. [IF Q7.=c.] You shared that you participated in an online activity offered by a museum over the past year. Which kind(s) of museum were those? Please select ALL that apply.

- a. Art museum
- b. Architectural tour or design museum
- c. Science or technology museum or planetarium
- d. Natural history museum
- e. History museum or historical attraction (historic home, landmark, religious site)
- f. Another kind of museum (please specify): _____
- g. None of these - I did not participate in an online activity offered by a museum

9. [IF Q5.≠“None”] Thinking about the kinds of online arts or culture activities that you’ve done, how important are the following qualities?

[RANDOMIZE ORDER] [5-point scale: 1/left = “Not at all important” - 3/center = “Neutral” - 5/right = “Very important” + “Not sure” option]

It is important to me that online arts or culture activities...

- a. ...come from organizations or artists based in my local area (town, city, or region).
- b. ...allow me to experience organizations or artists located in other places, that I normally wouldn’t see in person.
- c. ...are free (no cost to access online).
- d. ...help educate my child (or children).
- e. ...include a social element, helping me connect with other people enjoying the same experience.
- f. ...come from organizations or venues I’ve attended myself or have a personal connection with.
- g. ...reflect my culture or heritage.

10. [IF Q5.≠“None”] Over the past year, have you paid for any online arts or culture activities?

Please select ONE.

- a. No, everything I’ve accessed online from arts or culture organizations during the pandemic has been free.
- b. Yes, I’ve paid for access to one or more online activities from arts or culture organizations during the pandemic.

11. People can be involved in culture, creativity and community in many different ways. Have you done any of the following types of participatory activities in the past few years (before or during the pandemic)? Please select ALL that apply. [RANDOMIZE ORDER]

- a. Participated in activism or protest with an artistic, creative, or cultural element [GROUP: ACTIVISM]
- b. Participated in activism or protest in partnership with an arts or culture organization [GROUP: ACTIVISM]
- c. Participated in activism or protest against an arts or culture organization [GROUP: ACTIVISM]
- d. Researched the practices, policies, or people at an arts or culture organization
- e. Volunteered my time to an arts or culture organization in my community
- f. Collected or purchased art from a local artist [GROUP: PURCHASE]
- g. Collected or purchased art from a non-local artist [GROUP: PURCHASE]
- h. Participated in or watched a tribal ceremony
- i. Participated in a community art project (mural, installation, pop-up, etc.)

- j. Participated in a performance with other members of my community (music, theater, dance, comedy, storytelling, etc.)
- k. Donated money to an arts or culture organization in my community
- l. Been involved with decision-making or community input at an arts or culture organization
- m. Another kind of creative, participatory activity in my community (please explain): _____
- n. None of the above [EXCLUSIVE]

12. [SKIP IF Q11.=“None”] You shared that you’ve done one or more of the participatory arts or culture activities in the previous question. Would you share some of the reasons that you’ve done those? Please select up to FIVE. [RANDOMIZE ORDER]

- a. To improve my skills
- b. To connect with others
- c. To relax
- d. To distract from the crisis
- e. To feel a sense of accomplishment
- f. To learn something new
- g. To heal or grieve
- h. To have fun
- i. To connect to my culture
- j. To express my feelings
- k. To broaden my perspective
- l. To process my emotions
- m. To create something I’m proud of
- n. To feel like I’m part of a community
- o. Another reason (please explain): _____
- p. None of the above [EXCLUSIVE]

Now let’s talk about the kinds of culture and community destinations that people can attend in-person (or could attend before the pandemic).

13. [TRACKING QUESTION] 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. [RANDOMIZE ORDER]

- a. Dance performance (folk, regional, ballet, hip-hop, contemporary, etc.)
- b. Outdoor or indoor festival or fair (crafts, music, food & drink, science, art, dance, etc.)
- c. Public library or literary event (storytelling event, poetry reading, etc.)
- d. Watched a television program or movie (at home or somewhere else)
- e. Museum (art, children’s, science, history, etc.)
- f. Park, zoo, aquarium, or botanical garden
- g. Music performance or concert
- h. Theater or comedy performance (musical, play, standup, etc.)
- i. Public art or street art (mural, event, installation, etc.)
- j. Read books/literature (at home or somewhere else)
- k. Cultural center or cultural heritage organization
- l. Historic site, tour, or reenactment
- m. Community arts school or arts center
- n. Video games or online gaming (at home or somewhere else)
- o. Social or community center/organization
- p. Church, mosque, or temple
- q. None of the above

14. [IF Q13.=a.] You shared that you went to a dance performance in the past few years. What kind(s) were they? Please select ALL that apply. [RANDOMIZE ORDER]

- a. Latin dance (salsa, tango, etc.)
- b. Folk dance (Irish step dance, Mexican folklorico, etc.)
- c. Contemporary dance (jazz, hip-hop, modern)
- d. Ballet
- e. Another kind of dance performance (please specify): _____
- f. None of these - I did not go to a dance performance in the past few years

15. [IF Q13.=b.] You shared that you went to a festival or fair in the past few years. What kind(s) were they? Please select ALL that apply. [RANDOMIZE ORDER]

- a. Community arts festival

- b. Craft/design fair
- c. Dance festival
- d. Theater festival
- e. Art fair
- f. Film festival
- g. Music festival
- h. Food and drink festival
- i. Science festival
- j. Pride march, event, or festival
- k. A festival which celebrates cultural heritage
- l. Maker fair
- m. Another kind of festival or fair (please specify): _____
- n. None of these - I did not go to a festival or fair in the past few years

16. [IF Q13.=c.] You shared that you went to a public library or literary event in the past few years. What kind(s) were they? Please select ALL that apply. [RANDOMIZE ORDER]

- a. Public library to browse, borrow books, or get online
- b. Public library to attend an event or performance
- c. Storytelling event (open mic, story slam, etc.)
- d. Poetry reading or poetry slam
- e. Book reading or author appearance
- f. Another kind of literary event (please specify): _____
- g. None of these - I did not go to a public library or literary event in the past few years

17. [IF Q13.=e.] You shared that you went to a museum in the past few years. What kind(s) were they? Please select ALL that apply. [RANDOMIZE ORDER]

- a. Art museum
- b. Architectural tour or design museum
- c. Science or technology museum or planetarium
- d. Children's museum
- e. Natural history museum
- f. History museum or historical attraction (e.g., historic home, landmark, religious site)
- g. Another kind of museum (please specify): _____
- h. None of these - I did not go to a museum in the past few years

18. [IF Q13.=f.] You shared that you went to a park, zoo, aquarium, or botanical garden in the past few years. What kind(s) were they? Please select ALL that apply. [RANDOMIZE ORDER]

- a. Zoo
- b. Aquarium
- c. Botanical garden
- d. Park (local park, national park, etc.)
- e. Other (please specify): _____
- f. None of these - I did not go to a park, zoo, aquarium, or botanical garden in the past few years

19. [IF Q13.=g.] You shared that you went to a music performance or concert in the past few years. What kind(s) were they? Please select ALL that apply. [RANDOMIZE ORDER]

- a. Pop music
- b. Jazz music
- c. World music
- d. Opera
- e. Country music
- f. Classical music
- g. Folk or roots
- h. R&B or soul music
- i. Blues music
- j. Hip-hop music
- k. Another kind of music (please specify): _____
- l. None of these - I did not go to a music performance or concert in the past few years

20. [IF Q13.=h.] You shared that you went to a theater or comedy performance in the past few years. What kind(s) were they? Please select ALL that apply. [RANDOMIZE ORDER]

- a. Musical
- b. Play (non-musical)
- c. Comedy club or performance
- d. Another kind of theater or comedy performance (please specify): _____
- e. None of these - I did not go to a theater or comedy performance in the past few years

You're more than halfway done with the survey – and we're very grateful for what you're sharing! Now, a few questions about how the arts and culture organizations in your community should respond to the current moment, and how they can become better for you and your community.

21. [TRACKING QUESTION] How would you want arts or culture organizations to help your community during times like these? Please select ALL that apply. [RANDOMIZE ORDER]

Help my community...

- a. Stay connected
- b. Know what's going on, with trusted information
- c. Heal, grieve, and process our emotions
- d. Have hope
- e. Look ahead and plan for recovery
- f. Provide opportunities to laugh and relax
- g. Bring people of different backgrounds together
- h. Educate children
- i. Express ourselves creatively
- j. Experience distraction or escape
- k. Reflect back on history or connect the past to the present
- l. Make people aware of COVID safety practices and/or help with COVID vaccination efforts
- m. Understand and discuss social and racial problems
- n. Meet our practical, everyday challenges
- o. Deal with financial and economic problems
- p. Experience moments of beauty or joy
- q. Another way to help (please tell us more): _____
- r. I don't want arts or culture organizations to help in any of these ways [EXCLUSIVE]

22. What qualities or values are most important to you in an arts or culture organization? Please select up to FIVE. [RANDOMIZE ORDER]

- a. Deep ties to their local communities
- b. Broad diversity of perspectives and voices
- c. High quality
- d. Widely accessible prices and operating hours
- e. Preservation of heritage or culture
- f. Serves as a community gathering place
- g. Experiences that are fully accessible to people with disabilities
- h. Frequently-changing content
- i. International recognition
- j. Being welcoming for all kinds of people
- k. Another quality or value (please tell us more): _____
- l. None of these qualities are important to me in an arts or culture organization

23. In general, how unimportant or important are arts or culture organizations to you, personally? [5-point scale: 1/left = "Not important at all" ßà 5/right = "Extremely important"]

24. [TRACKING QUESTION] How much do you personally agree or disagree with the following statements? [RANDOMIZE ORDER] [5-point scale: 1/left = "Disagree strongly" - 3/center = "Neutral" - 5/right = "Agree strongly" + "Not sure" option]

- a. I hope arts and culture organizations change after the pandemic to be more relevant to more people.
- b. I've seen or heard a lot about arts or culture organizations in my area helping our community during the crisis in specific ways.
- c. I can easily afford to attend arts or culture activities in my area.
- d. A lack of affordable transportation prevents me from attending arts or culture organizations as often as I'd like.
- e. Arts or culture organizations should involve their communities and collaborate with them to create programs.

- f. It's important to me to have a local venue that focuses on arts and culture reflective of my cultural identity.

25. [TRACKING QUESTION] In general, would any of these types of changes make arts or culture organizations better for you in the future? Please select ALL that apply. [RANDOMIZE ORDER]

- a. Reflecting stories from my community
- b. Focusing on social issues or social change
- c. Supporting local artists, organizers, etc.
- d. Working with other nonprofits in my community
- e. Bringing new perspectives from outside my community
- f. Sharing content connected to social issues or topics that matter to my community
- g. Treating their employees fairly and equitably
- h. More diverse audiences/visitors/participants
- i. More diverse backgrounds and perspectives among staff
- j. More diverse stories and programming
- m. Operating hours that align better with my schedule
- n. Affordable entry or ticket prices
- o. Less formal
- p. Friendlier to all kinds of people
- q. More child-friendly
- r. Engaging more young adults
- s. More frequent new works or exhibits
- t. More digital offerings
- u. Other type of change (please explain): _____
- v. Nothing – I don't think the organizations need to change

26. Based on what you've seen or heard, do you think systemic racism is present in each of the types of organizations below?

[5-point scale: 1/left = "Not at all" - 3/center = "Neutral" - 5/right = "A great deal" + "Not sure" option]

- a. [INSERT ONE STEM, RANDOMLY]
- b. [INSERT ONE STEM, RANDOMLY]
- c. [INSERT ONE STEM, RANDOMLY]
- d. [INSERT ONE STEM, RANDOMLY]

STEMS TO BE INSERTED:

- a. Dance groups
- b. Festivals or fairs
- c. Libraries
- d. Art museums
- e. Science or technology museums
- f. Natural history museums
- g. History museums or historical attractions
- h. Parks (local park, national park, etc.)
- i. Zoos or aquariums
- j. Botanical gardens
- k. Theater groups
- l. Jazz music groups
- m. World or folk music groups
- n. Opera
- o. Orchestras

Only one more topic, before we ask you a few final, important demographic questions. (You're almost there!)

Some places are beginning to reopen, but at different speeds around the country. We're curious about how you're approaching the recovery.

28. Over the last three months (during 2021) have you attended any in-person arts or culture activities?

- a. Yes
- b. No

29. [IF Q28.=b.] Have you begun to make plans to attend any arts or culture activities in person?

[5-point scale: 1/left = "Not at all" - 3/center = "Neutral" - 5/right = "To a great extent"]

- 30. Over the past few years, have any of these applied to you?** Please select ALL that apply.
- a. I've been a member of one or more museums, zoos, aquariums, gardens, or other cultural destinations in my area.
 - b. I've been a subscriber or season-ticket holder to one or more theaters, music groups, performing arts centers, dance companies, or other arts organizations or venues in my area
 - c. I've been employed by an arts or culture organization (as a museum professional, arts manager, etc.)
 - d. I've earned money as an artist or arts educator/teaching artist
 - e. None of the above

- 31. [TRACKING QUESTION] Have you, a family member, or a close friend been sick or hospitalized due to COVID-19?**
- a. Yes
 - b. No
 - c. Not sure
 - d. Prefer not to answer

- 32. [TRACKING QUESTION] Has your income changed because of Covid-19?** Please select ONE.
- a. No, there has been no change to my income
 - b. Yes: my income has increased since the beginning of the pandemic.
 - c. Yes: I still have some income but less than before.
 - d. Yes: I have no income now
 - e. Prefer not to answer

- 33. [IF NORC SKIP] Where is your primary residence located?** If you have multiple residences, please select the location that best reflects where you spend most of your time.
- a. In the United States
 - b. In Canada
 - c. I primarily live outside of the United States

33_INT. [IF NORC SKIP] [IF Q33.=c.] In what country do you primarily live?
[Dropdown list of countries]

33_ZIP. [IF NORC SKIP] [IF Q33.=a. or Q33_INT=USA] What is your ZIP code in the United States?

Q33_CANZIP. What is your postal code in Canada?

33_MA. [IF Q33_ZIP between 01001 and 02791 or 05501 or 05544] The ZIP code you shared indicates that you live in Massachusetts. How many years have you lived in Massachusetts? Please enter a WHOLE number. If you have lived in Massachusetts for less than a year, please put 0. ___ years

34. [IF NORC SKIP] What year were you born? _____

- 35. [IF NORC SKIP] [IF Q33.=a. or Q33_INT=USA] Are you of Hispanic/Latino descent?**
- a. Yes
 - b. No

36. [IF NORC SKIP] [IF Q33.=a. or Q33_INT=USA] Which of the following categories do you identify as? Select ALL that apply. [RANDOMIZE]

- a. American Indian or Alaska Native (please type in name of enrolled or principal tribe):
- b. Asian Indian
- c. Black or African American
- d. Chinese
- e. Filipino
- f. Guamanian or Chamorro
- g. Japanese
- h. Korean
- i. Native Hawaiian
- j. Samoan

- k. Vietnamese
- l. White
- m. Other Asian / Pacific Islander (please specify):
- n. Some other race (please specify):
- o. Prefer not to answer

35_CAN. [IF Q33.=b.] Do you identify as an Aboriginal person, that is, First Nations (North American Indian), Métis or Inuk (Inuit)? Note: First Nations (North American Indian) includes Status and Non-Status Indians.

- No, not an Aboriginal person
- Yes, First Nations (North American Indian)
- Yes, Métis
- Yes, Inuk (Inuit)

36_CAN. [IF Q33.=b.] Which of the following categories do you identify as?

- a. Arab
- b. Black
- c. Chinese
- d. Filipino
- e. Japanese
- f. Korean
- g. Latin American
- h. South Asian (e.g., East Indian, Pakistani, Sri Lankan, etc.)
- i. Southeast Asian (e.g., Vietnamese, Cambodian, Laotian, Thai, etc.)
- j. West Asian (e.g., Iranian, Afghan, etc.)
- k. White
- l. Other (please specify): _____
- m. Prefer not to answer

37. [IF NORC SKIP] [IF Q33.=a. or Q33_INT=USA] What is the highest level of education that you've completed? Please select ONE.

- a. Less than High School
- b. High School Equivalent
- c. Some College/Associate Degree
- d. Bachelor's Degree
- e. Graduate Degree

47_CAN. [IF Q33.=b.] What is the highest level of education that you've completed?

- a. Less than a high school diploma
- b. High school diploma or high school equivalency certificate
- c. Registered Apprenticeship or other trades certificate or diploma
- d. A college, CEGEP or other non-university certificate or diploma
- e. University certificate or diploma below bachelor level
- f. Bachelor's degree (e.g., B.A., B.A. (Hons.), B.Sc., B.Ed., LL.B.)
- g. University certificate or diploma above bachelor level
- h. Degree in medicine, dentistry, veterinary medicine or optometry (M.D., D.D.S., D.M.D., D.V.M., O.D.)
- i. Master's degree (e.g., M.A., M.Sc., M.Ed., M.B.A.)
- j. Doctorate (e.g., Ph.D.)

38. [IF NORC SKIP] For statistical purposes, we have another question about your income. Please tell us which category includes your annual household income over the past year. Please select ONE.

- a. Under \$25,000
- b. \$25,000-\$49,999
- c. \$50,000-\$99,999
- d. \$100,000-\$149,999
- e. \$150,000-\$199,999
- f. \$200,000 or more

39. Do you have any of the following physical, mental, or emotional conditions that have lasted 6 months or more? Select ALL that apply.

- a. I have a hearing impairment.
- b. I have a vision impairment that is not fully corrected with glasses.
- c. I have a cognitive impairment.

- d. I have an ambulatory impairment.
- e. I have a self-care impairment.
- f. I have an independent-living impairment.
- g. None of the above.

40. [IF NORC SKIP] Do you identify as... Please select ANY that apply.

- a. Female
- b. Male
- c. Non-binary
- d. Prefer to self-describe: _____
- e. Prefer not to answer

41. Do you have children under the age of 18 living at home with you, at least part-time?

- a. Yes, I have children under the age of 18 living at home with me.
- b. No, I do not have any children under the age of 18 living at home.

Thank you for sharing about your life and activities in this research study. We sincerely appreciate you taking the time. If you have 7-8 more minutes, we would be very grateful if you could answer just a few more questions.

- a. Okay
- b. No, thanks

[IF yes, continue the survey. If no, send to exit screen.]

42. [IF they paid for an online activity] You shared that you have paid for an online activity from an arts or culture organization over the past year. What made the activity appealing enough for you to pay to participate? Please select ALL that apply. [RANDOMIZE ORDER]

- a. I wanted to support the artists or performers involved.
- b. I wanted to support the arts or culture organizations presenting/offering the activity.
- c. I was excited about the content or the artist.
- d. It was a special, one-time-only event.
- e. I expected it to be high quality because they charged a fee.
- f. A friend or family member recommended it.
- g. It offered me behind-the-scenes access.
- h. I have a personal connection to the organization or artist.
- i. The price was reasonable.
- j. There weren't many/any free options.
- k. I was attracted to the content because of the reputation of the organization that produces it.
- l. The content reflected my heritage or culture.
- m. The content let me experience a different heritage or culture than my own.
- n. Another reason (please specify): _____
- o. None of the above

43. [IF they only accessed free digital activities] You shared that all the online activities from arts or culture organization you've done over the past year have been free. We're curious to learn what, if anything, would make an online activity appealing enough for you to pay for access? Please select ALL that apply. [RANDOMIZE ORDER]

- a. I was unaware that there were paid activities. [ANCHOR]
- b. If I knew that the money would go directly to the artists involved.
- c. If I knew that the money would support the arts or culture organizations presenting/offering the activity (if applicable).
- d. If I knew that arts or culture organizations were struggling financially.
- e. If I really liked the content or artist.
- f. If it was a special, one-time only event.
- g. If I knew it would be particularly high quality.
- h. If a friend or family member recommended it.
- i. If it offered me behind-the-scenes access.
- j. If I had a personal connection to the organization or artist.
- k. If there weren't many/any good free options.
- l. My financial situation makes it difficult to pay for content.
- m. If the content was from a reputable source.
- n. Another reason (please specify): _____

44. [IF Q5.≠“None”] 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.

- a. I’ll almost always prefer online activities over in-person events.
- b. I’ll usually prefer online activities, but sometimes I’ll choose to go to an in-person event.
- c. I’ll prefer online and in-person activities about equally.
- d. I’ll usually prefer in-person events, but sometimes I’ll choose an online activity.
- e. I’ll almost always prefer in-person events over online activities.
- f. I’ll make my decisions solely on the basis of the content, not a preference for online or in-person.

45. [IF Q43.=a. or b.] Would you share more about why you prefer doing arts or culture activities online over in-person events?

46. [IF Q43.=d. or e.] Would you share more about why you prefer in-person arts or culture events over online activities?

47. [TRACKING QUESTION] 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. [RANDOMIZE ORDER]
[5-point scale: 1=“A lot less” 3=“About the same” 5=“A lot more”]

- a. Worried or afraid
- b. Sad or depressed
- c. Bored
- d. Angry
- e. Connected to others
- f. Hopeful
- g. Self-reflective

48. 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. [RANDOMIZE ORDER]

- a. The COVID pandemic
- b. The opioid/heroin epidemic
- c. The political division in the United States
- d. Systemic racial injustice
- e. Income inequality and the wealth gap
- f. Climate change and natural disasters
- g. Food insecurity/hunger
- h. Another social issue (please explain): _____
- i. None of these - I don’t feel it’s arts or culture organizations’ responsibility to address these social issues.

49. Thinking ahead to when people are able to go out again, what are you most excited to do in the first few weeks? Please select up to FIVE. [RANDOMIZE]

- a. Get together with friends or loved ones in our homes
- b. Go out to a bar or restaurant
- c. Go to church, temple, mosque, etc.
- d. Go to the movies
- e. Go to a library
- f. See a dance performance
- g. Go to a festival or fair
- h. Visit a museum
- i. Visit a garden or zoo
- j. Go to a park
- k. See a concert or musical performance
- l. See a play (non-musical or musical)
- m. Take an art, music, or dance class
- n. Another activity or destination (please explain): _____
- o. None of the above [EXCLUSIVE]

50. Which safety measures that organizations could provide would most influence your choices about attending in-person arts or culture experiences? Please select up to FIVE. [RANDOMIZE ORDER]

- a. Activities that take place outdoors
- b. Reduced capacity (to limit crowding)
- c. Short activities (to limit exposure)
- d. Enforcement of masks for visitors
- e. Well-managed social distancing
- f. Extensive cleaning measures
- g. A requirement to show proof of vaccination
- h. Another safety measure (please specify): _____
- i. I'm ready to attend with or without these safety measures
- j. My choice will be influenced by other things that organizations can't control

51. Which of the following statements best matches your COVID-19 vaccination status? Please select ONE.

- a. I am fully vaccinated
- b. I am partially vaccinated (I have received one dose but not the second)
- c. I am not vaccinated
- d. Prefer not to answer

Thanks/drawing signup screen

Thank you for sharing about your life and activities in this research study. We sincerely appreciate you taking the time.

As a token of our thanks, you can be entered to win one of 25 VISA Gift Cards worth \$100 each. If you'd like to be entered in the drawing, please provide your name and email address below. The research team will use it to contact you only to inform you if you've won a gift card; it will not be shared with any other organizations for any purpose without your approval.

Yes, enter me in the drawing:

Name: _____

Email address: _____

If you'd like to see the results from the research conducted, please visit <https://sloverlinett.com/cct/reports-and-tools/> to read our 2020 survey reports and stay up to date on upcoming 2021 publications.

For more information about this study, please visit <https://publicengagementcovidstudy.org/>



Appendix B

Methodology details

For readers interested in how the Wave 2 national survey was conducted, we offer methodological details in this section. Our study design was reviewed and approved by a third-party institutional review board (IRB), Missouri-based [Ethical and Independent Review Services](#), before our survey was in the field, to ensure that our practices met ethical standards in social research. Ethical & Independent Review Services determined that the second wave of our study was exempt from the full IRB review process given that our study was not for Health Science Research. Concurrent with this appraisal by Ethical and Independent Review Services, the National Opinion Research Center (NORC) conducted their own IRB process which “follows a formal process for examining all research project to assure human subjects protections and minimize respondent burden.”¹

We developed a dual sampling framework for this study because we felt that there were two groups that were crucial to hear and learn from: the general public as well as active arts and culture attenders. However, we did find substantial overlap between these two groups and our approach to handling that overlap is discussed below.

A representative sample of the general public

For the sample of the general public, we collaborated with the National Opinion Research Center (NORC), a leading research center based at the University of Chicago. NORC maintains a panel, AmeriSpeak, that provides coverage for over 97 percent of U.S. households.² All U.S. residents (age 18 or older) were eligible for participation.

For Wave 2 of our study, we collected 2,000 responses through AmeriSpeak’s general population sample based on age, race/Hispanic ethnicity, education, and gender (48 sampling strata in total). In addition, we intentionally over-sampled 750 individuals nationally from minority groups (lower income, lower education, African American or Black, and Hispanic or Latinx) where we saw the greatest gaps between the population-based sample and the list-based sample in Wave 1. This oversample improves the validity of our estimates by providing larger sample sizes for analysis of these underrepresented groups. Additionally, because of specific requests from funders for separate analyses and reports, oversamples were done for individuals from Massachusetts and individuals who were more than 75 years old.

In total, we collected responses from a sample of 3,617 adult American respondents through the AmeriSpeak panel, with a weighted cumulative response rate of 4.58% and a margin of error of +/- 2.34%. The panel survey was fielded between April 9th and April 30th, 2021. In addition to the high level

¹ NORC, n.d. <https://www.norc.org/Research/Capabilities/Pages/institutional-review-board.aspx>

² Yang, et al., 2018. <http://www.asasrms.org/Proceedings/y2018/files/867142.pdf>

of representative coverage of the AmeriSpeak panel, we chose to work with this team because of their statistical expertise in weighting data, particularly with respect to combining probability and non-probability samples.³

A sample of arts and culture attenders

We also invited arts and culture organizations across the United States to send the survey to a portion of their audience email lists at no cost to those organizations. In return, the organizations were provided with access to their respondents' survey response data with comparisons to the national sample.

We started by inviting the 653 organizations that had participated in Wave 1 of this study (Spring of 2020) to be part of Wave 2; over a third of Wave 1 organizations (232) also participated in Wave 2. We then sought to broaden the kinds of organizations in our sample by actively inviting new organizations from categories of institutions that were underrepresented in our Wave 1 work: BIPOC-centered organizations⁴, cultural organizations located in rural parts of the country, festivals (film, food, crafts, music), libraries, for-profit venues, and city parks. We reached out directly to membership and convening organizations connected to the categories above to initiate conversations about the research goals and invite their members to participate. Service organizations that promoted the study and encouraged participation on the part of their members included American Library Association, National Independent Venue Association, Institute of Urban Parks, High Line Network, ACTA, National Performance Arts Network, Native Arts & Culture Foundation, and the League of American Orchestras. We also worked with a group of eighteen advisors, including practitioners and methodology experts, to help shape the research questions and to share the research opportunity with their networks. Finally, we publicized this opportunity through social media and emails to our networks of clients and colleagues.

In total, 300 new-to-the-study organizations participated in Wave 2, resulting in a total of 532 organizations distributing the survey to a portion of their lists. Those participating organizations included arts councils, community focused organizations, crafts, arts schools, film centers, radio stations, architecture centers, botanical gardens, historical societies, libraries, museums of all types (art, cultural, history, science, natural history, children's), zoos and aquaria, dance companies or venues, orchestras, opera companies, performing arts centers, theater companies or venues, and photography centers. They had a median budget of between US \$2,500,000 and \$5,000,000, a median staff size of between 10 and 25 full-time employees, and a median audience size of between 50,000 and 100,000 visitors or attenders per year.⁵

The organizations represented most heavily are museums and performing arts institutions (see Figure 1, below). Organizations from 41 states, DC, Puerto Rico, and 1 Canadian province⁶ participated in the research (108 from the Midwest, 188 from the Northeast, 126 from the South, and 105 from the West Census Region, 1 from Puerto Rico, and 4 from Canada). The full list of participating organizations is available at www.culturetrack.com/covidstudy.

³ Statistical weights for the AmeriSpeak sample were calculated using panel base sampling weights to start (the inverse of probability of selection from the NORC national frame) and were then raked to external population totals associated with age, sex, education, race/Hispanic ethnicity, housing tenure, telephone status, and Census Division. The external population totals are obtained from the February 2020 U.S. Census Current Population Survey.

⁴ BIPOC-serving organizations are those whose primary audiences and/or content are focused on Black, Indigenous, and People of Color.

⁵ All figures reflect pre-COVID totals.

⁶ Canadian respondents are not included in weighting schemes and are thus not included in any analysis.

Fig. 1 | The number and proportion of participating Wave 2 organizations classified by organization's primary cultural focus (self-selected).

	Number of participating organizations	Proportion of participating organizations
Artist communities & advocacy organizations	6	1%
Arts and culture in community ("arts &...")	57	11%
Arts education	15	3%
Dance	17	3%
Fairs and festivals	5	1%
Folk & traditional arts	1	<1%
Libraries & literary arts	20	4%
Local arts agencies, presenters	16	3%
Media arts	2	<1%
Museums (all types)	190	36%
Music	82	15%
Parks, zoos and botanic gardens	29	5%
Theater & comedy	56	11%
Other	36	7%
Total	532	100.00%

Participating organizations were asked to send the survey to a sample of up to 5,000 people randomly drawn from their email lists. For those with email lists of fewer than 1,000, we allowed them to post the survey on their social media channels as well to increase their sample size. Twenty-four organizations reported that they utilized this method of distribution. We provided recommended survey invitation language in each of the 10 languages⁷ we offered the survey in, along with an organization-specific survey link (URL). In the suggested invitation language, we noted that participants may receive the invitation from more than one organization, and we asked them to please respond to the survey only once. As an incentive, respondents were offered the chance to win one of twenty-five VISA gift cards each worth \$100. A website provided respondents with answers to frequently asked questions, information about the organizations involved in the study, and the drawing rules. The survey was hosted on the Decipher survey platform, a sophisticated online research tool operated by [FocusVision](#) - who agreed to provide the platform free of charge as an in-kind donation to the cultural sector. The survey was also translated from English into 9 other languages by [MultiLingual Connections](#), a Chicago-area translation agency.

The survey was emailed to more than 2.1 million people through participating organizations and shared on social media to approximately 100,000 followers. Given the scale of that sample, we needed to ensure that survey respondents wouldn't overwhelm the Decipher platform. Organizations were provided a date and time window for distribution between April 5th and April 9th, 2021, with backup options available on April 10-13. The list-sample survey was kept open through April 26, 2021. We received 74,742 responses with a response rate of approximately 3% (not all organizations reported to us how many survey invitations they distributed).

Although this side of the sampling frame likely predominantly captured arts attenders and subscribers, museum visitors and members, and other active cultural participants, we should emphasize that not all of these respondents were highly affiliated with the organization from whom they received the

⁷ Languages offered: Cape Verdean Creole, Chinese (traditional and simplified), English, Haitian Creole, Khmer, Portuguese, Spanish, Tagalog, and Vietnamese.

invitation. Such lists include people whose emails were collected by the organization for a spectrum of reasons, e.g., in exchange for free on-site Wi-Fi, to register for an event or program, or to purchase tickets, memberships, or subscriptions.

Combining the two samples into one representative whole

For our analysis, it was important to combine the two samples, the representative AmeriSpeak panel sample and the non-representative audience-list sample, into one combined dataset with our best estimate of the general U.S. population. We worked with statisticians at NORC to create a set of weights⁸ drawing from what we know of the behavior of the population-representative sample, then applied those weights to each respondent from the audience-list sample to bring that “cultural oversample” into line with the actual proportion of Americans with those levels and types of arts participation. These weights help counter the affinity bias we know exists on the lists of cultural organizations toward those with the highest levels of affiliation (e.g., donors or members/subscribers) to better reflect the average person participating in arts and culture activities. In addition, they provide a robust view of the average Americans’ behaviors, perceptions, and desires, ensuring that the views of cultural attendees were brought into proportion with their actual distribution in the U.S. population. We found large gaps between these two samples that weighting helped to correct – the unweighted responses from arts and culture organizations were disproportionately White, compared to the panel data which reflects the total U.S. population (see Figure 2).

Fig. 2 | The proportion of survey respondents by race and ethnicity in the unweighted list sample (from cultural organizations) and weighted AmeriSpeak Panel data⁹

	Unweighted list sample	Weighted AmeriSpeak panel sample
	n=67,912	n=3595
American Indian/Alaska Native	<1%	<1%
Asian/Pacific Islander	5%	5%
Black/African American	4%	12%
Hispanic/Latinx	6%	17%
Multiracial	3%	3%
White	80%	63%

To create the weighting schema, statisticians first identified variables in the data that are highly predictive of selection into the nonprobability sample (i.e., the audience-list sample). They used extreme gradient boosting (an extension of a random forest model). After matching the probability (i.e., representative AmeriSpeak sample) and nonprobability (i.e., the sample from the lists of cultural organizations) on the most influential variables, they then assigned weights to the nonprobability sample based on matching records from the probability sample. Next, they evaluated for key outcome

⁸ The combined weights were constructed using a machine-learning procedure to identify the variables that were most influential in predicting being in the non-probability (i.e., audience-list) sample (Yang, Ganesh, Mulrow, & Pineau, 2019; Mulrow, Ganesh, Pineau, & Yang, 2020).

⁹ In accordance with the Census, we define race as a person’s self-identification with one or more social groups. Ethnicity determines whether a person is of Hispanic or Latinx respondent origin or not. For this reason, ethnicity is broken out in two categories, Hispanic or Latinx respondent or Latino and Not Hispanic or Latinx respondent or Latino. Hispanic or Latinx respondents may report as any race.

variables identified by the Slover Linett research team. They did this by estimating the bias – the difference between the estimate from the probability sample only and the estimate from the combined sample. The bias estimates were converted into z-scores by dividing the bias estimate by the standard error of the bias. If we found unusually high z-scores (e.g., above 1.96), we reevaluated the process for determining influential variables. Variables where weights were most influential included the extent of participatory activities done in the last few years, ratings of importance for arts and culture organizations, attendance at museums (art, children’s science, history, etc.), donation history to arts and culture organizations, membership, subscription, or employment at an arts and culture organization, income, and education. These weights help counter the affinity bias we know exists on the lists of cultural organizations toward those with the highest levels of affiliation (e.g., donors or members/subscribers) to better reflect the average participant in arts and culture activities. There was a process of iteration on the weights, which included a comparison of the panel sample with the combined weighted sample across every survey question, to ensure a small margin of error (less than 3%) between these two groups throughout the survey.

The racial or ethnic groups with the widest gaps in representation on the lists of arts and culture organizations are Hispanic/Latinx respondents and Black/African Americans. It’s worth noting that the list-based sample from cultural organizations likely has both coverage and non-response bias. For collecting institutions in particular, not all visitors or attenders to an institution are on their lists, and in fact, those who are on the lists may have higher levels of affiliation than those who aren’t captured. In addition, among those who received the survey invitation, the likelihood of actually taking that survey may not be evenly distributed throughout a sample, which causes non-response bias. With our sample, it’s impossible to isolate and control for these factors, which may mean that the actual pool of visitors or attenders to organizations may be more diverse than what is reflected in the sample.

In the report, comparisons are made between specific racial and ethnic groups and the overall population. We chose to make the overall population the comparison group because we did not want to center Whites/Caucasians as the benchmark throughout the report, even if they are the single largest racial or ethnic group. Instead, we chose to compare to the overall population, even though that sets a slightly higher bar for statistical significance, because each group makes up a portion of that overall population.

For our analysis, we report anything with a p-value of $<.05$ as statistically significant. All of the differences we draw out in the report are statistically significant unless otherwise noted.

Wave 1 survey methodology

Similar to Wave 2, we assembled two sources of data: we worked with the NORC AmeriSpeak panel to survey adults who are representative of the broad demographic diversity of the U.S. population and we invited cultural organizations from across the country to send the survey to their email lists. This allowed us to hear from an audience already invested in cultural organizations, as well as a population with a wider relationship to arts and culture.

We worked with NORC’s nationally representative panel to collect responses from a sample of 2,027 adult Americans, with a weighted cumulative response rate of 6% and a margin of error of $\pm 2.88\%$. The Wave 1 panel survey was fielded between April 29th and May 13th, 2020.

And we partnered with 653 arts and culture organizations around the country to send the Wave 1 survey invitation to a portion of their email list. A wide range of organizations participated, from museums, zoos, and gardens to performing arts ensembles and presenters, including small, rural, and culturally-

specific groups. The organizations represented most heavily are museums and performing arts institutions. Organizations from 48 states, DC, Puerto Rico, and 2 Canadian provinces participated in the research (149 from the Midwest, 173 from the Northeast, 194 from the South, and 133 from the West Census Region, 1 from Puerto Rico, and 3 from Canada). The survey that these organizations distributed to their lists was fielded from April 29th through May 19th, 2020. We received 121,730 responses through email invitations distributed by arts and culture organizations for a response rate of approximately 5% (not all organizations reported to us how many survey invitations they had distributed).

As with the Wave 2 data, the two Wave 1 samples were combined into a single dataset for analysis. Collaborating with statisticians at The University of Chicago, we developed a set of statistical weights for every respondent based on demographic, behavioral, and attitudinal variables. The weighting makes the survey a more accurate reflection of the U.S. population and its subgroups – and amplifies the voices of respondents of color to their actual proportion in the country, correcting for their underrepresentation on the lists of those cultural organizations. Variables where weights were most influential in the Wave 1 survey are age, income, employment status, and emotional state.

In total our Wave 1 survey received more than 124,000 survey responses across the two sources, making this one of the largest studies of cultural engagement ever conducted in the U.S.

Limitations of the study

The authors want to acknowledge certain limitations of this research, which should be taken into account when interpreting the findings shared in this report. The primary limitation of this research approach stems from the fact that the survey was only available online. We know that not all households have internet access and that there are significant demographic differences between those who have internet access and those who don't. This limitation may mean that individuals with internet access are overrepresented in our sample. A Pew Research study from February 2019¹⁰ reported that 73% of US household had broadband access, but racially minoritized groups (Black/African Americans and Hispanics/Latinxs), older adults (65+), rural residents, and those with lower levels of education and income were less likely to have broadband service at home. The study found that those who did not have broadband access at home relied on their smartphones for internet access but that the disparities based on race, education, resident type and income persisted in this domain as well. Consequently, we believe there is some degree of under-coverage bias in our sample. While our weighting scheme is designed to amplify under-represented voices in our dataset, relying on the highly representative NORC AmeriSpeak panel framework, we may still be missing the voices and perspectives of a portion of the population.

Another limitation of this study is one that most studies grapple with—the passage of time between collecting the data and sharing a report. This issue feels particularly acute in 2021 given the magnitude of societal changes with respect to the evolution of COVID-19 as well as the volatile state of the country during the presidential administration transition and the continued momentum of the movement for racial justice in the United States. As researchers, we believe that the data around the physical and emotional impacts of Covid-19, as well as the planning and excitement about future cultural behavior, are most at risk of sizeable shifts since this data was collected.

It is also important to acknowledge that this data represents an approximation of the U.S. population as not everyone in the U.S. population was sampled (in other words, a census sampling frame was not

¹⁰ Survey of US adults conducted Jan 8-Feb 7, 2019. "Mobile technology and home broadband 2019" (Pew Research Center, 2019). https://www.pewresearch.org/internet/2019/06/13/mobile-technology-and-home-broadband-2019/pi_2019-06-13_broadband_0-03/

used). Stratified random sampling makes it possible to produce population estimates from the data obtained from the units included in the sample but there is some error introduced in only talking to part of the population. We've applied weights to this sample to offset the known bias in the data (i.e., bias along the questions included in the survey) but some errors/bias may not be accounted for in our variables (i.e., we are unable to adjust for the bias present in questions we did not ask).

We should also note that the two waves of data compare aggregate change in the U.S. population instead of change in individual's attitudes, behaviors, perceptions, etc. over time. In both the NORC AmeriSpeak panel sample and the sample of arts and culture attenders, different individuals responded to each wave of the survey. The work we did to broaden the types of arts and culture organizations present in the Wave 2 sample may also have influenced who responded to the survey in a way that makes the samples across both waves slightly different.



Appendix C

Analytical models

1. Factor analyses

The theory behind factor analysis is that there are a few broader concepts driving the underlying patterns in your data, and that you can uncover and work with these instead of dealing with the many lower-level variables that contribute to them. Factor analysis identifies patterns of selection across many people: perhaps options 1, 2, and 6 are usually picked by the same people, indicating that those answer options may be connected. Factor analysis can only identify patterns among what was asked. The answer options for this question (and all other questions in the survey) were created in collaboration with other sector experts across the arts and culture field and informed by what the qualitative research team heard in their work (and other needs Slover Linett has identified in their previous research). The factors were created only from the answer options included in the survey, so if there was another way in which people look for support from arts or culture organizations, that would not have been identified through this approach.

The results of three factor analyses with varimax rotation are included in the discussion of research results in the main report. All factor analysis used a rotated component matrix. The first factor analysis grouped the response options for the question of **how arts or culture organizations could help people's communities during "times like these."** The Kaiser-Meyer-Olkin measure verified the sampling adequacy for this analysis, $KMO = .872$. Bartlett's test of sphericity=164638, $p < .001$, indicating that the correlation structure is adequate for factor analyses. The maximum likelihood factor analysis was set with a cut-off point of .40 and the Kaiser's criterion of eigenvalues greater than 1 (Field, 2009) yielded a three-factor solution as the best fit for the data, accounting for 39.942% of the variance.

To explore the underlying structure of **desired change in arts and culture organizations**, 18 response options for this question were entered in a factor analysis with varimax rotation. The Kaiser-Meyer-Olkin measure verified the sampling adequacy for the analysis, $KMO = .880$. Bartlett's test of sphericity=172681, $p < .001$, indicating that the correlation structure is adequate for factor analyses. The maximum likelihood factor analysis was set with a cut-off point of .40 and the Kaiser's criterion of eigenvalues greater than 1 yielded a four-factor solution as the best fit for the data, accounting for 41.425% of the variance.

And finally, we reduced the different types of **community-based or participatory activities respondents participated in in the past few years (before or during then pandemic)** into three categories. The Kaiser-Meyer-Olkin measure verified the sampling adequacy for the analysis, $KMO = .772$. Bartlett's test of sphericity=71102, $p < .001$, indicating that the correlation structure is adequate for factor analyses. The maximum likelihood factor analysis was set with a cut-off point of .40 and the Kaiser's criterion of eigenvalues greater than 1 yielded a three-factor solution as the best fit for the data, accounting for 40.603% of the variance.

The table of factor loadings for all models are available from the authors upon request.

2. Regression models

We ran four regression models to understand how a range of behavioral, demographic, and attitudinal variables might be correlated with key “dependent variables” in the survey:

- **importance ratings** for arts or culture organizations (in general)
- desire for arts and culture organizations to **address social issues**
- likelihood to **participate online** in arts or culture activities or events
- likelihood to **pay for online** arts or culture activities.

In all four models, we included the same set of demographic variables: race and ethnicity, income, metropolitan status, age, disability status, education level, and ability to easily afford to attend art or culture activities. In addition, in each specific model we included several other variables, based on our hypotheses about what might influence that particular perception, value, or behavior.

We provide details and tables from each model on the following pages (each shown on its own page to keep tables and text together).



- **Importance ratings for arts & culture organizations**

See Figure 3, below. For this regression, r-squared = .354. The Std. Error of the Estimate = 4.205. And the p-value was < .001, indicating the independent variables reliably predict the dependent variables. For this model, in addition to the consistent demographic variables, we 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 the former on the hypothesis that desire for change in the field might be inversely related with perceived current importance, and the latter on the hypothesis that people who feel it’s important to have a cultural organization that reflects their identity (importance is established for at least some organizations) may also view cultural organizations more generally as important.

Fig. 3 | Behavioral and demographic variables which impact the importance ratings given to arts or culture organizations (q23). (See discussion in main report, pages 22-23.)

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
Desire for a local arts and culture venue reflective of one’s own cultural identity	0.215	0.004	0.199	53.893	0.000
Desire for arts and culture orgs to change to be more relevant to more people	0.236	0.005	0.191	52.347	0.000
Range of creative activities	0.072	0.002	0.166	42.454	0.000
Range of digital activities	0.090	0.003	0.141	33.854	0.000
Range of in person arts & culture activities	0.025	0.001	0.133	32.170	0.000
Member at an arts or culture organization	0.254	0.012	0.074	20.941	0.000
Identify as Hispanic/Latinx	0.110	0.010	0.039	10.670	0.000
Subscriber at an arts or culture organization	0.158	0.016	0.036	9.970	0.000
Having earned money as an artist or arts educator/teaching artist	0.207	0.020	0.036	10.294	0.000
Education level	0.022	0.004	0.026	6.103	0.000
Identify as Asian/Pacific Islander	0.094	0.015	0.024	6.411	0.000
Can easily afford to attend arts & culture activities	0.018	0.004	0.018	4.929	0.000
Identify as Black/African American	0.020	0.014	0.005	1.471	0.141
Employee of an arts or culture organization	0.008	0.028	0.001	0.267	0.789
Income level	-0.021	0.004	-0.020	-5.179	0.000
Identify as being another race	-0.324	0.042	-0.026	-7.708	0.000
Has a disability	-0.132	0.010	-0.046	-12.989	0.000
Lives in a Metropolitan area	-0.218	0.010	-0.077	-21.381	0.000
Age	-0.005	0.000	-0.087	-23.633	0.000
Identify as multiracial	-0.469	0.019	-0.095	-25.219	0.000

- **Desire for arts and culture organizations to address social issues**

See Figure 4, below. For this model, the r-squared = .222. The Std. Error of the Estimate = 3.024. And the p-value was < .001, indicating the independent variables reliably predict the dependent variables. In addition to the consistent set of demographic variables for these regressions, we included items Q11a and b: recent participation in activism or protest with an artistic, creative or cultural element, and recent participation in activism or protest in partnership with and arts or culture organization. We included these items on the hypothesis that people personally involved in those ways might be more likely to want arts and culture organizations to also be involved by addressing social issues.

Fig. 4 | Behavioral and demographic variables which impact the number of **social issues** people wanted arts or culture organizations to address, if any (q48). (See discussion in main report, pages 30-31.)

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
Identify as Black/African American	0.651	0.043	0.120	15.022	0.000
Range of creative activities	0.058	0.005	0.105	11.435	0.000
Range of digital activities	0.071	0.007	0.104	10.175	0.000
Identify as Asian/Pacific Islander	0.394	0.041	0.081	9.642	0.000
Identify as Hispanic/Latinx	0.277	0.032	0.076	8.772	0.000
Participated in activism or protest with an artistic, creative, or cultural element	0.283	0.040	0.059	7.004	0.000
Subscriber at an arts or culture organization	0.169	0.036	0.046	4.676	0.000
Located in a Metropolitan area	0.262	0.047	0.045	5.610	0.000
Participated in activism or protest in partnership w/an arts or culture org	0.208	0.047	0.043	4.461	0.000
Member at an arts or culture organization	0.127	0.032	0.033	3.959	0.000
Range of in person arts & culture activities	0.004	0.002	0.017	1.818	0.069
Has a disability	0.048	0.036	0.011	1.331	0.183
Can easily afford to attend arts & culture activities	-0.001	0.010	-0.001	-0.114	0.909
Identify as multiracial	-0.061	0.077	-0.006	-0.788	0.431
Employee of an arts or culture organization	-0.045	0.050	-0.007	-0.901	0.367
Identify as another race	-0.483	0.060	-0.067	-8.059	0.000
Having earned money as an artist or arts educator/teaching artist	-0.507	0.057	-0.073	-8.881	0.000
Education level	-0.157	0.011	-0.130	-14.750	0.000
Age	-0.012	0.001	-0.150	-16.001	0.000
Income level	-0.230	0.013	-0.158	-17.303	0.000

- **Likelihood to participate online in arts or culture activities or events**

See Figure 5, below. For this model, the r-squared = .405. The Std. Error of the Estimate = 5.702. And the p-value was < .001 indicating the independent variables reliably predict the dependent variables. In addition to the consistent set of demographic variables, we included seven items from Q9 about what people get out of online cultural engagement, on the hypothesis that breadth of participation may be influenced by those values. (That turned out not to be the case.)

Fig. 5 | Behavioral and demographic variables which impact the likelihood to **participate in online arts or culture** activities or events (q5). (See discussion in main report, pages 46-47.)

	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
Range of in person arts & culture activities	0.064	0.001	0.263	50.515	0.000
Range of creative activities	0.161	0.003	0.250	56.555	0.000
Desire for online arts & culture activities that allow one to experience things located in other places	0.222	0.008	0.146	29.514	0.000
Subscriber at an arts or culture organization	0.753	0.024	0.137	31.192	0.000
Identify as Asian/Pacific Islander	0.635	0.023	0.125	27.288	0.000
Identify as multiracial	0.811	0.038	0.097	21.515	0.000
Member at an arts or culture organization	0.403	0.019	0.094	21.409	0.000
Identify as being another race	1.528	0.086	0.074	17.729	0.000
Desire for online arts & culture activities that include a social element	0.101	0.008	0.067	12.559	0.000
Employee of an arts or culture organization	0.629	0.041	0.065	15.342	0.000
Identify as Black/African American	0.197	0.023	0.037	8.559	0.000
Desire for free online arts & culture activities	0.056	0.007	0.035	7.575	0.000
Desire for online arts & culture activities that come from organizations or artists based in one's local area	0.040	0.008	0.026	5.073	0.000
Desire for online arts & culture activities that help educate children	0.026	0.006	0.023	4.577	0.000
Ability to easily afford to attend arts or culture activities in one's area	0.027	0.007	0.016	3.778	0.000
Identify as Hispanic/Latinx	0.033	0.019	0.008	1.727	0.084
Having earned money as an artist or arts educator/teaching artist	-0.033	0.031	0.000	-0.096	0.923
Desire for online arts & culture activities that from orgs one has previously attended	-0.019	0.007	-0.013	-2.502	0.012
Education level	-0.020	0.006	-0.017	-3.202	0.001
Has a disability	-0.077	0.019	-0.018	-4.026	0.000
Age	-0.002	0.000	-0.025	-5.231	0.000
Income level	-0.047	0.007	-0.032	-6.687	0.000
Desire for online arts & culture activities which reflect one's culture or heritage	-0.110	0.008	-0.080	-14.651	0.000
Lives in a Metropolitan area	-0.469	0.020	-0.111	-23.804	0.000

- **Likelihood to pay for online arts or culture activities**

See Figure 6, below. For this model, the r-squared = .297. The Std. Error of the Estimate = 1.515. And the p-value was < .001, indicating the independent variables reliably predict the dependent variable. In addition to the consistent set of demographic variables, we also included seven items from Q9 about what people get out of their online arts and culture engagement, on the hypothesis that paying for online offerings may be influenced by those values. (That turned out not to be the case.)

Fig. 6 | Behavioral and demographic variables which impact the likelihood to pay for online arts or culture activities (q10). (See discussion in main report, page 51.)

	Unstandardized Coefficients		Standardized Coefficients		Sig.
	B	Std. Error	Beta	t	
Range of digital activities	0.049	0.001	0.198	33.853	0.000
Income level	0.059	0.002	0.163	31.260	0.000
Having earned money as an artist or arts educator/teaching artist	0.246	0.008	0.139	29.754	0.000
Subscriber at an arts or culture organization	0.177	0.007	0.124	25.339	0.000
Desire for online arts & culture activities that include a social element	0.045	0.002	0.120	20.798	0.000
Identify as multiracial	0.238	0.010	0.118	23.419	0.000
Can easily afford to attend arts & culture activities	0.043	0.002	0.107	22.387	0.000
Has a disability	0.108	0.005	0.100	20.952	0.000
Identify as being another race	0.490	0.023	0.098	21.261	0.000
Member at an arts or culture organization	0.096	0.005	0.091	18.759	0.000
Desire for online arts & culture activities which reflect one's culture or heritage	0.015	0.002	0.044	7.390	0.000
Identify as Black/African American	0.047	0.006	0.036	7.424	0.000
Employee of an arts or culture organization	0.081	0.011	0.034	7.161	0.000
Education level	0.006	0.002	0.021	3.652	0.000
Range of in person arts & culture activities	0.000	0.000	0.005	0.864	0.387
Identify as Hispanic/Latinx	-0.006	0.005	-0.006	-1.141	0.254
Desire for online arts & culture activities that come from organizations or artists based in one's local area	-0.010	0.002	-0.028	-4.895	0.000
Lives in a Metropolitan area	-0.034	0.005	-0.033	-6.434	0.000
Range of creative activities	-0.005	0.001	-0.034	-6.715	0.000
Desire for online arts & culture activities that allow one to experience things located in other places	-0.016	0.002	-0.043	-7.882	0.000
Desire for online arts & culture activities that help educate children	-0.014	0.002	-0.050	-9.199	0.000
Age	-0.002	0.000	-0.069	-13.273	0.000
Desire for online arts & culture activities that from orgs one has previously attended	-0.030	0.002	-0.087	-15.333	0.000
Desire for free online arts & culture activities	-0.042	0.002	-0.108	-21.146	0.000
Identify as Asian/Pacific Islander	-0.150	0.006	-0.122	-23.899	0.000



Appendix D

Detailed findings:

Covid impacts and plans for in-person engagement

In Wave 2, we wanted to update our understanding of the physical, financial, and emotional tolls that the pandemic has exacted on Americans. Other pandemic-era studies in the arts and museum field have focused on asking people when they'll be ready to return to in-person attendance and what conditions will make them feel comfortable doing so (see, for example, [Audience Outlook Monitor](#) from WolfBrown); we asked a few of those questions in both waves of the survey but felt that Covid's trajectory would be unpredictable, making it hard for Americans to say when they'll feel ready to assemble for arts and culture experiences. We did want to learn how Americans were faring a year into the pandemic, both as context for our interpretation of their other survey responses and to give cultural organizations of all kinds of insights about what their communities and audiences need most during these challenging times.

Covid-19 continues to be closer to home for Americans of color—and has had an increasing impact on rural communities as well.

When our Wave 2 study was conducted in April 2021, just under half (43%) of Americans told us that they or someone close to them had contracted Covid-19. This is a 3.5-fold increase from the Wave 1 survey a year earlier, when the same was true for only 12% of Americans.¹¹ In both waves, this figure was higher for certain BIPOC communities: in May 2020, 46% of Native Americans and 19% of Black/African Americans indicated that they or a family member or close friend had been sick due to Covid-19, compared to 12% of the U.S. population; and in April 2021, 48% of Hispanic/Latinx Americans, 47% of American Indians/Alaska Natives, and 46% of Black/African Americans said the same, compared to 43% of the overall population (see Figure 7, below).¹²

While racial disparities remained, there was a shift in the geographical distribution of Covid-19 prevalence between Wave 1 and Wave 2. As the U.S. Department of Agriculture notes, the Covid-19 virus "initially spread most rapidly to large metro areas...but [since October 2020] the prevalence of cumulative Covid-19 cases has been greater in nonmetro areas."¹³ Our Wave 2 results corroborate this: among Americans in rural areas, rates of having had Covid-19 or having a family member or close friend

¹¹ For context, according to the CDC, 10% of the U.S. population had tested positive for Covid-19 by the end of May 2021 (Centers for Disease Control and Prevention, n.d.). https://covid.cdc.gov/covid-data-tracker/#trends_dailytrendscases For comparability with Wave 1, we asked not about testing positive but about being "sick or hospitalized" with Covid-19, which may mean our data understates asymptomatic or mild cases.

¹² Given the varied experiences within each of the racial and ethnic groups, the physical impact of Covid-19 has been more nuanced than these numbers suggest. See, for example, Honolulu Civil Beat's piece on pandemic racial disparities which acknowledges how grouping together racial groups makes it challenging to determine how distinct communities are experiencing the pandemic (Hofschneider, 2021). <https://www.civilbeat.org/2021/09/heres-why-hawaii-is-a-model-for-identifying-pandemic-racial-disparities>

¹³ U.S. Department of Agriculture, n.d. <https://www.ers.usda.gov/covid-19/rural-america/>

Fig. 7 | Covid-19 impact by race and ethnicity. (q31, q32)

	Overall U.S. Population	American Indian/Alaska Native	Asian/Pacific Islander	Black/African American	Hispanic/Latinx	Multiracial	White
	n=76,582	n=314	n=3,118	n=3,542	n=4,912	n=1,814	n=55,382
% been sick or know someone who has been sick	43%	47%	34%	46%	48%	28%	43%
% had loss of income	29%	45%	33%	36%	39%	43%	24%

■ statistically higher than the overall
 ■ statistically lower than the overall

who'd had Covid-19 were higher than in urban or suburban areas (51% of rural residents vs. 41% of urban and 42% of suburban residents).

The financial impact of the pandemic has also remained unequally distributed.

In our Wave 1 study, conducted only a month or two into the country's lockdown, the financial effects of Covid-19 had already been profound: 40% of Americans had lost some of their income due to the pandemic, and 11% had lost all income. By Wave 2, these numbers had improved somewhat: in April 2021, 29% of Americans reported having lost some income due to Covid-19, while 6% had lost their entire income (although these numbers likely have changed since our survey was field in May 2021). And the financial effects of the pandemic continue to be severe for many – and this hardship is unequally distributed across American society. BIPOC, disabled, and low-income Americans¹⁴ are all significantly more likely to have ongoing pandemic-related income loss than the overall U.S. population. American Indians/Alaska Natives have suffered the greatest income loss (45%* vs. 29% overall), while White Americans continued to be least impacted financially by the pandemic (only 24% had a loss to their income vs. 29% overall; see Figure 8). Loss of income was also more severe for those with a cognitive disability (54%) or a self-care disability (48%) compared to the overall U.S. population.

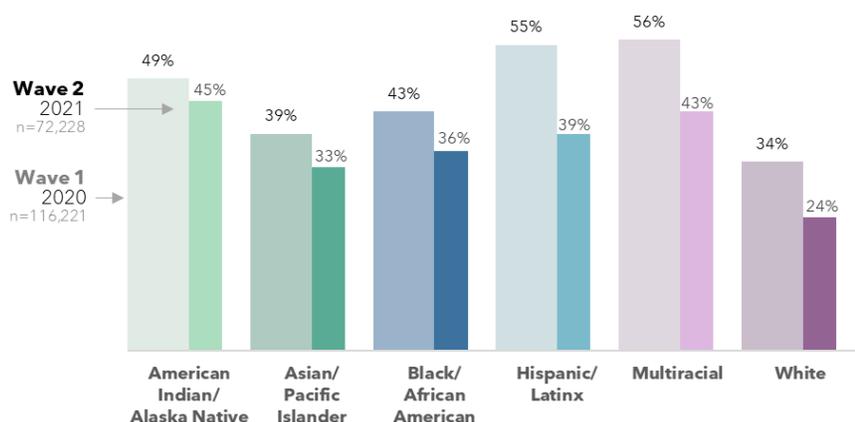
The pandemic has also compounded the inequitable economic stratification of American society. Americans with household incomes below \$50,000 were significantly more likely to have continued loss of income due to the pandemic (37% among lower-income households vs. 23% for higher-income households), and this group was also more likely to have lost their income entirely because of Covid-19 (10% vs. 3%). Figure 8 shows the pandemic's effects over the two waves of the survey.

While the financial effects of Covid-19 have begun to ease over the past year, it's critical to note that the degree of income recovery has been unequally distributed across race and ethnicity. White Americans and Hispanics/Latinxs are the groups with the highest levels of income rebound and have both reported a 29% decrease in pandemic-related income impacts. However, that figure is much lower for other racial and ethnic groups; multiracial Americans reported a 23% decrease, while Black/African Americans had a 16% decrease, Asians/Pacific Islanders had a 15% decrease, and American Indians/Alaska Natives had only an 8% decrease in pandemic-related income impacts.

¹⁴ High-income Americans are anyone with an annual household income of over \$50,000. Low-income Americans are those with an annual household income of \$49,999 or less.

* The difference for American Indians/Alaskan Natives is not statistically significant (45% vs. 29% overall).

Fig. 8 | “Has your income changed because of Covid-19? Please select ONE.” Percent selecting “Yes: I still have some income but less than before” or “Yes: I have no income now.” (q32)



Strategies for improving people’s emotional and intangible needs also vary across demographic groups.

To understand the pandemic’s less tangible effects on Americans, we asked people, “What kinds of things do you want more of in your life right now?” Overall, Americans responded that they wanted their lives to have more fun (54%), calm (39%), adventure (37%), connection to others (37%), and humor (34%). Americans of color were significantly more likely to want stability when compared with the overall population (37%-51% across BIPOC groups vs. 33% overall), which may be indicative of the lack of security and consistency BIPOC Americans have felt throughout the pandemic and the events of 2020.¹⁵ American Indians/Alaska Natives were the most likely to want more stability (51%) and were also more likely to want more humor (43%* vs. 34%) than Americans overall. The desire for greater purpose was highest among multiracial Americans (44%), Black/African Americans (35%) and Asians/Pacific Islanders (35%** vs. 30% overall). Finally, Black/African Americans were the most likely group to want justice (30%, vs. only 18% of the overall population).

Vaccinated Americans are beginning to plan for in-person arts and culture experiences.

When we asked Americans in April 2021 whether they had attended any in-person arts and culture activities in the past three months, just 19% said they had – and slightly fewer (17%¹⁶) had made plans to do so in the immediate future. Those who were not yet vaccinated when responding to the survey were *more* likely to have attended an in-person arts and culture activity compared to those who were fully or partially vaccinated (36% vs. 27% & 28%), suggesting that those populations have different levels of caution around Covid-19. At that time, however, vaccinations were still difficult to access for many Americans, which likely contributed to these low in-person participation rates. Interestingly, Hispanic/Latinx Americans were a little more likely to have attended an in-person activity than the overall population (24% vs. 19%), although three-quarters still had not.

¹⁵ See, for example, the Economic Policy Institute’s report which found that “black and Hispanic workers face much more economic and health insecurity from Covid-19 than white workers” and that “persistent racial disparities in health status, access to health care, wealth, employment, wages, housing, income, and poverty all contribute to greater susceptibility to the virus – both economically and physically” (Gould & Wilson, 2020). <https://www.epi.org/publication/black-workers-covid/>

* The difference for American Indians/Alaska Natives is not statistically significant (43% vs. 34% overall).

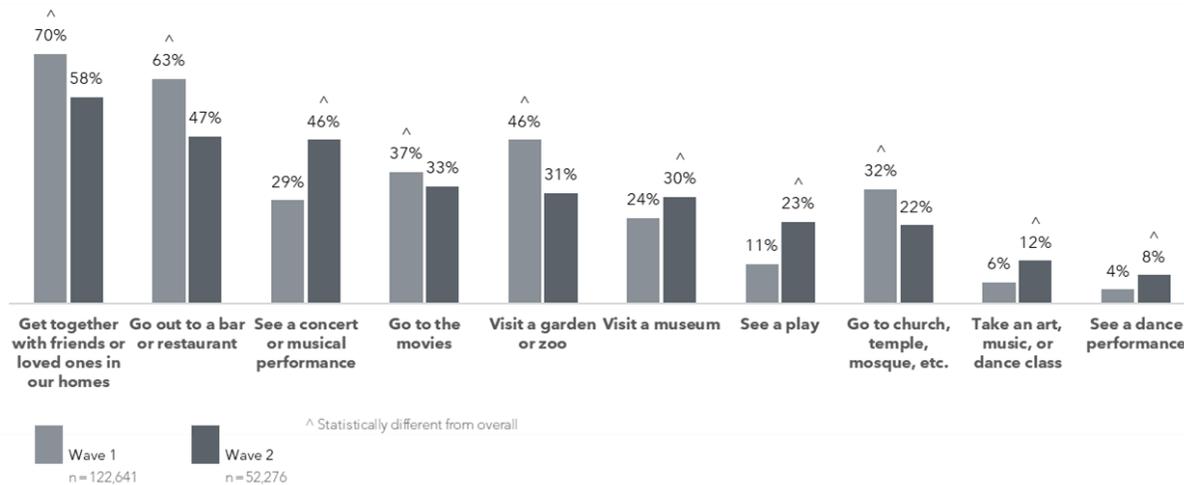
** The difference for Asians/Pacific Islanders is not statistically significant (35% vs. 30% overall).

¹⁶ Percent selecting a top-2-box indicating they’d made plans “to a great extent.”

Looking just at those who had not yet attended in-person arts and culture activities, we found that people who were fully vaccinated were more likely to have *made plans to attend something in person soon* (35%) than those who were partially vaccinated (34%) or not yet vaccinated (28%). This supports the idea that people who had been holding off on attending arts and culture activities because of Covid-19 were, after vaccination, beginning to plan for a return to in-person engagement.

By April 2021, many Americans were energized about the possibility of returning to in-person arts and culture experiences. While people continued to be most excited to get together with friends or loved ones in their homes and go to a bar or restaurant (the #1 and #2 activities that people were most eager to resume in both waves of the survey), the margins by which these two activities exceeded other desires has waned over the last year, probably because many Americans had already begun to resume both activities. Yet excitement about resuming many kinds of in-person arts and culture experiences, most of which had remained shuttered up to this point, has risen significantly over the past year (see Figure 9).

Fig. 9 | “Thinking ahead to when people are able to go out again, what are you most excited to do in the first few weeks? Please select up to FIVE.” (q49)



This eagerness to return to in-person arts and culture programming was accompanied by a desire for Covid-19 safeguards and practices. Most Americans wanted organizations to continue to incorporate safety measures by having visitors wear masks (61%), reducing capacity (55%), and managing social distancing (52%). In April 2021, just 30% of Americans felt proof of vaccination was important. It was also interesting to see that people who were vaccinated generally found Covid-19 safety precautions to be *more* important than those who were not vaccinated; for example, 68% of vaccinated Americans said enforcement of masks for arts and culture attenders was important, compared to only 46% of unvaccinated Americans—this may be attributed to the fact that the early round of vaccinations went to the most vulnerable, high-health-risk populations, so they may be even more careful and eager for additional safety precautions. And those located in densely populated urban areas were less comfortable attending in-person arts and culture activities without safety measures than those located in suburban or rural areas (10% vs. 17% & 19%).

Appendix E

Digital audience/user demographic tables

The tables below show the difference in the proportion of Americans in specific demographic groups among digital users who *had also attended an organization in that art-form or cultural category in person in recent years* and digital users who *had not attended that art-form or cultural category in person in recent years*. The latter are referred to as “digital only” users in the full report; see pages 48-50 of that document. Each table examines a different demographic group: Black/African Americans, Hispanic/Latinx Americans, Americans with incomes <\$50,000, and Americans with a high school diploma, GED, or less.

Fig. 10 | Proportion of **Black/African Americans** in two distinct digital user groups, by art-form or cultural category: Digital users who *had* attended one or more organizations in that category in person during the past few years (before or during the pandemic), and digital users who *had not* attended that category in person in recent years. (Sample sizes shown in parentheses.)

	Had attended in person	Had not attended in person	Gap
Cultural center or heritage organization	12% (n=617)	14% (n=317)	-1%
Library	9% (n=487)	12% (n=209)	-3%
Architectural tour or design museum	3% (n=75)	8% (n=63)	-5%
History museum or historical attraction	3% (n=337)	9% (n=165)	-5%
Science or technology museum or planetarium	2% (n=104)	9% (n=71)	-6%
Classical music group [^]	5% (n=226)	12% (n=129)	-7%
Art museum [^]	4% (n=614)	13% (n=173)	-8%
Natural history museum [^]	3% (n=102)	13% (n=70)	-9%
World music groups [^]	10% (n=88)	20% (n=152)	-10%
Church, mosque, or temple [^]	17% (n=852)	29% (n=158)	-11%
Jazz music group [^]	21% (n=487)	32% (n=183)	-11%
Park [^]	4% (n=190)	16% (n=138)	-12%
Dance group [^]	9% (n=352)	22% (n=143)	-13%
Theater group [^]	7% (n=599)	22% (n=147)	-15%
Opera [^]	6% (n=148)	22% (n=114)	-16%
Botanical garden [^]	4% (n=125)	22% (n=97)	-18%
Festival or fair [^]	8% (n=305)	29% (n=121)	-21%
Zoo or aquarium [^]	6% (n=113)	26% (n=99)	-20%
Folk music group [^]	2% (n=31)	24% (n=98)	-22%

[^] indicates statistical significance at the 95% level compared to another group

Fig. 11 | Comparison of the proportion of **Hispanic/Latinx Americans** in two distinct digital user groups, by art-form or cultural category: Digital users who *had* attended one or more organizations in that category in person during the past few years (before or during the pandemic), and digital users who had *not* attended that category in person in recent years. (Sample sizes shown in parentheses.)

	Had attended in person	Had not attended in person	Gap
Zoo or aquarium	20% (n=377)	20% (n=105)	-0%
Science or technology museum or planetarium	14% (n=299)	15% (n=98)	-1%
Park	16% (n=355)	18% (n=172)	-2%
Botanical garden	19% (n=512)	17% (n=96)	-2%
Architectural tour or design museum	12% (n=155)	17% (n=113)	-5%
History museum or historical attraction	12% (n=484)	18% (n=180)	-6%
Folk music group	12% (n=120)	19% (n=136)	-6%
Cultural center or heritage organization [^]	14% (n=814)	20% (n=424)	-6%
Festival or fair	18% (n=421)	27% (n=140)	-8%
Library [^]	11% (n=648)	19% (n=283)	-9%
Art museum [^]	16% (n=1,163)	25% (n=235)	-9%
Classical music group [^]	8% (n=476)	18% (n=134)	-9%
Natural history museum [^]	18% (n=296)	28% (n=103)	-10%
World music groups	32% (n=182)	22% (n=193)	-10%
Theater group [^]	10% (n=683)	21% (n=142)	-11%
Dance group [^]	16% (n=441)	27% (n=166)	-12%
Jazz music group [^]	10% (n=257)	21% (n=103)	-12%
Church, mosque, or temple [^]	12% (n=512)	26% (n=96)	-14%
Opera [^]	9% (n=348)	23% (n=139)	-15%

[^] indicates statistical significance at the 95% level compared to another group

Fig. 12 | Comparison of the proportion of **Americans earning <\$50,000 a year** in two distinct digital user groups, by art-form or cultural category: Digital users who *had* attended one or more organizations in that category in person during the past few years (before or during the pandemic), and digital users who had *not* attended that category in person in recent years. (Sample sizes shown in parentheses.)

	Had attended in person	Had not attended in person	Gap
Folk music group	42% (n=544)	44% (n=300)	-2%
Cultural center or heritage organization	36% (n=1,844)	39% (n=1,031)	-3%
World music groups	43% (n=385)	47% (n=414)	-4%
Festival or fair	46% (n=1,071)	52% (n=224)	-5%
Library [^]	39% (n=2,122)	49% (n=722)	-10%
Botanical garden	41% (n=789)	53% (n=205)	-12%
Natural history museum [^]	35% (n=634)	52% (n=284)	-16%
History museum or historical attraction [^]	32% (n=1,408)	49% (n=491)	-17%
Jazz music group [^]	38% (n=865)	55% (n=289)	-17%
Dance group [^]	37% (n=1,140)	55% (n=325)	-18%
Park [^]	38% (n=1,046)	56% (n=345)	-18%
Theater group [^]	27% (n=2,234)	44% (n=332)	-18%
Art museum [^]	30% (n=3,217)	48% (n=605)	-19%
Church, mosque, or temple [^]	39% (n=1,967)	58% (n=297)	-19%
Opera [^]	31% (n=803)	51% (n=375)	-20%
Zoo or aquarium [^]	43% (n=803)	64% (n=229)	-21%
Classical music group [^]	26% (n=1,592)	49% (n=400)	-23%
Science or technology museum or planetarium [^]	27% (n=604)	52% (n=251)	-25%
Architectural tour or design museum [^]	25% (n=424)	55% (n=265)	-31%

[^] indicates statistical significance at the 95% level compared to another group

Fig. 13 | Comparison of the proportion of **Americans with a high-school education level** in two distinct digital user groups, by art-form or cultural category: Digital users who *had* attended one or more organizations in that category in person during the past few years (before or during the pandemic), and digital users who had *not* attended that category in person in recent years. (Sample sizes shown in parentheses.)

	Had attended in person	Had not attended in person	Gap
Festival or fair [^]	27% (n=121)	36% (n=94)	-9%
Art museum [^]	13% (n=180)	27% (n=86)	-14%
Cultural center or heritage organization [^]	11% (n=97)	28% (n=175)	-16%
Dance group [^]	25% (n=116)	41% (n=122)	-16%
History museum or historical attraction [^]	11% (n=89)	27% (n=80)	-16%
Park [^]	23% (n=121)	40% (n=115)	-17%
Theater group [^]	13% (n=148)	30% (n=100)	-17%
Architectural tour or design museum [^]	5% (n=21)	25% (n=46)	-19%
Zoo or aquarium [^]	33% (n=126)	52% (n=104)	-19%
Science or technology museum or planetarium [^]	9% (n=49)	30% (n=53)	-21%
Opera [^]	11% (n=45)	33% (n=96)	-22%
Jazz music group [^]	16% (n=61)	38% (n=115)	-22%
Library [^]	20% (n=141)	43% (n=187)	-23%
World music groups [^]	18% (n=22)	41% (n=130)	-23%
Natural history museum [^]	12% (n=51)	37% (n=62)	-24%
Church, mosque, or temple [^]	23% (n=228)	49% (n=106)	-26%
Botanical garden [^]	16% (n=76)	42% (n=97)	-26%
Folk music group [^]	16% (n=30)	42% (n=113)	-27%
Classical music group [^]	13% (n=102)	42% (n=112)	-29%

[^] indicates statistical significance at the 95% level compared to another group