CULTURE + COMMUNITY
IN A TIME OF TRANSFORMATION

Focus on Massachusetts:
BIPOC Greater Boston
A regional companion to the MA state report

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## Table of Contents

**Research Context & Methodology**
pp. 3-6

**Detailed Findings**
- Integration of arts & culture into people’s lives
  pp. 7-9
- A strong case for systemic change
  pp. 10-20
- The power of online engagement
  pp. 21-28

**Actionable Opportunity Areas**
pp. 29-35

**Acknowledgements & Appendix**
pp. 36-41
Culture & Community in a Time of Transformation: Focus on MA—BIPOC Greater Boston is a specialized regional report authored by Slover Linett Audience Research & commissioned by the Barr Foundation. This report extends the learnings from the Massachusetts statewide report, which is itself a separate exploration from the National Culture & Community research reports. For more information on the research methodology and the state and national reports, please visit www.sloverlinett.com/cctt

This report offers key findings from the Culture & Community research fielded from April 5 to April 30, 2021— one year into the Covid-19 pandemic but before the emergence of the Delta variant. Guiding questions for this research include:

- How could cultural organizations support their communities in MA during such unprecedented times? What kind of changes do people want to see among arts and culture organizations in the future?
- How have patterns of engagement with arts and culture shifted in MA? What roles could the arts, creativity, community engagement, and other forms of culture play in the hard work ahead?
- To what extent do people believe systemic racism is present in MA arts or culture organizations?
- Do MA residents want arts or culture organizations to address social issues in their communities? If so, which ones?
What Distinguishes This Study

**Community Centered**

This research centers a representative sample of Massachusetts residents rather than focusing just on cultural attenders. The survey was translated into nine languages to increase accessibility for non-English speakers.

**National Implications**

A national benchmark allows us to identify where Massachusetts residents are similar and different compared to response patterns across the country.

**Large Scale**

We collected more than 8,000 responses from people across the state of Massachusetts with 935 responses from BIPOC Greater Boston, specifically. Nationally, we collected more than 75,000 responses.

**Open Access**

We believe that transparency and access are critical to this crisis-response work, and we’ve made all materials publicly available including research instruments, data tables, and the underlying dataset. Find more information at: https://sloverlinett.com/cctt/
Survey Methodology for Massachusetts

Panel Survey

- We partnered with NORC’s AmeriSpeak Panel to collect responses from a sample representative of all MA residents
- We collected 507 responses with an oversample from specific racial/ethnic groups (Asian or Pacific Islander, Black /African American, & Hispanic or Latinx)
- We weighted this data to be representative of all MA residents

Organizational List Survey

- We collected 7,309 responses through the email lists of arts or culture organizations based in Massachusetts
- Ninety-one organizations from MA shared the same survey with a portion of their lists
- An additional 617 responses came from MA residents who took the survey from organizations outside of MA

Combined Sample (Panel + List) Weighted to Represent MA Residents Overall

We combined the data and weighted the entire set of responses (n=7,816) to be representative of all MA residents
Regional Breakdown

<table>
<thead>
<tr>
<th>Region</th>
<th>Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berkshires</td>
<td>394</td>
</tr>
<tr>
<td>Cape and Islands</td>
<td>456</td>
</tr>
<tr>
<td>North Shore</td>
<td>522</td>
</tr>
<tr>
<td>Metro Boston</td>
<td>3,919</td>
</tr>
<tr>
<td>Northeast MA</td>
<td>719</td>
</tr>
<tr>
<td>South Coast &amp; South Shore</td>
<td>814</td>
</tr>
<tr>
<td>Western MA</td>
<td>673</td>
</tr>
<tr>
<td>Worcester</td>
<td>954</td>
</tr>
<tr>
<td>BIPOC Greater Boston*</td>
<td>935</td>
</tr>
</tbody>
</table>

* BIPOC Greater Boston includes respondents in the census-designated Boston-Cambridge-Newton statistical area with the following proportions: American Indian or Alaska Native (2%), Asian or Pacific Islanders (33%), Black or African American (28%), Hispanic or Latinx (31%), and Multi-racial (5%)
DETAILED FINDINGS

INTEGRATION OF ARTS & CULTURE INTO PEOPLE’S LIVES
Arts & culture are deeply integrated into people’s lives across all regions of Massachusetts.

ARTS ENGAGEMENT IS ALIVE AND WELL IN MASSACHUSETTS

Q1. Have you been doing any of the following creative activities during the past year? Please select ALL that apply.
Q5. 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.
Q13. 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.
Q11. 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.

^ indicates significant difference from all MA respondents at 95% level
Arts and culture organizations are quite important to Massachusetts residents—and especially among BIPOC Greater Boston residents.

<table>
<thead>
<tr>
<th>Region</th>
<th>Massachusetts (n=8,432)</th>
<th>BIPOC Greater Boston (n=924)</th>
<th>Berkshires (n=392)</th>
<th>Cape and Islands (n=451)</th>
<th>North Shore (n=520)</th>
<th>Metro Boston (n=3,891)</th>
<th>Northeast MA (n=717)</th>
<th>South Coast &amp; South Shore (n=806)</th>
<th>Western MA (n=666)</th>
<th>Worcester (n=943)</th>
</tr>
</thead>
</table>
| Importance of Arts & Culture Organizations

Q23. In general, how unimportant or important are arts or culture organizations to you, personally. (Top 2 Box: Those that selected “Strongly agree”)

^ indicates significant difference from all MA respondents at 95% level
DETAILED FINDINGS

A STRONG CASE FOR CHANGE
Most MA and BIPOC Greater Boston residents wanted to see arts organizations help their communities by providing a place for emotional outlet and connection.

- Although fewer than half of BIPOC Greater Boston (44%) residents had heard of arts or culture organizations helping their communities over the past year—that’s significantly more than Massachusetts as a whole (35%).

THREE WAYS ARTS & CULTURE ORGANIZATIONS CAN HELP THEIR COMMUNITIES

Q21. How would you want arts or culture organizations to help your community during times like these? Please check ALL that apply. Help my community...

- Provide opportunities to laugh and relax, have moments of beauty or joy, or have hope
- Express ourselves creatively
- Experience distraction or escape
- Heal, grieve, and process our emotions
- Stay connected or bring people of different backgrounds together
- Educate children
- Reflect back on history or connect the past to the present
- Understand and discuss social and racial problems
- Look ahead and plan for recovery
- Know what’s going on, with trusted information
- COVID-19 assistance
- Deal with financial and economic problems

84% 85% 80% 83% 58% 60%

Emotional Outlet Connection and Learning Practical Help

Massachusetts (n=8,393) BIPOC Greater Boston (n=933)
More than nine in ten BIPOC Greater Boston residents (92%)—far more than the rest of the state (77%)—want to see arts & culture organizations address social issues.

**ARTS & CULTURE ORGANIZATIONS SHOULD ADDRESS SOCIAL ISSUES**

Q48. 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.

^ indicates significant difference from all MA respondents at 95% level
Systemic racial injustice and income inequality were the top issues BIPOC Greater Boston residents wanted to see arts and culture organizations address, followed by food insecurity and climate change.

- And BIPOC Greater Boston residents were higher on nearly every issue than the rest of the state except for climate change and the political divide.

ARTS & CULTURE ORGANIZATIONS SHOULD ADDRESS SOCIAL ISSUES

Q48. 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.
Most MA residents value arts and culture organizations that are welcoming to all kinds of people and offer a broad diversity of perspectives and voices.

- In MA, the desire for broad diversity of perspectives and voices is a great deal more prevalent than it is nationally (44% MA vs 34% nationally).
Massachusetts residents are more likely than Americans overall to believe that systemic racism is present in arts and culture organizations, and this finding holds true across virtually every genre.

PERCEPTIONS OF SYSTEMIC RACISM IN ARTS & CULTURE ORGANIZATIONS

Q26. Based on what you’ve seen or heard, do you think systemic racism is present in each of the types of organizations below (Top 2 Box: Those that selected “Strongly agree”)

<table>
<thead>
<tr>
<th>Type</th>
<th>Massachusetts (n=7,260)</th>
<th>National (n=68,577)</th>
</tr>
</thead>
<tbody>
<tr>
<td>History museums</td>
<td>47%</td>
<td>30%</td>
</tr>
<tr>
<td>Art museums</td>
<td>42%</td>
<td>30%</td>
</tr>
<tr>
<td>Opera</td>
<td>39%</td>
<td>29%</td>
</tr>
<tr>
<td>Orchestras</td>
<td>37%</td>
<td>28%</td>
</tr>
<tr>
<td>Festivals or fairs</td>
<td>36%</td>
<td>24%</td>
</tr>
<tr>
<td>Science museums</td>
<td>34%</td>
<td>27%</td>
</tr>
<tr>
<td>World or folk music</td>
<td>34%</td>
<td>27%</td>
</tr>
<tr>
<td>Natural history museums</td>
<td>32%</td>
<td>23%</td>
</tr>
<tr>
<td>Parks</td>
<td>30%</td>
<td>27%</td>
</tr>
<tr>
<td>Theater groups</td>
<td>30%</td>
<td>24%</td>
</tr>
<tr>
<td>Dance groups</td>
<td>24%</td>
<td>17%</td>
</tr>
<tr>
<td>Jazz music groups</td>
<td>24%</td>
<td>16%</td>
</tr>
<tr>
<td>Botanical gardens</td>
<td>24%</td>
<td>20%</td>
</tr>
<tr>
<td>Libraries</td>
<td>22%</td>
<td>20%</td>
</tr>
<tr>
<td>Zoos or aquariums</td>
<td>20%</td>
<td>19%</td>
</tr>
</tbody>
</table>
Black and African Americans in MA were significantly more likely than the rest of the state to believe that systemic racism was present in every genre of arts or culture.

Q26. Based on what you've seen or heard, do you think systemic racism is present in each of the types of organizations below (Top 2 Box: Those that selected “Strongly agree”)

<table>
<thead>
<tr>
<th>Category</th>
<th>Massachusetts</th>
<th>Black/African American in MA (n=232)</th>
<th>National (n=68,577)</th>
</tr>
</thead>
<tbody>
<tr>
<td>History museums</td>
<td>30%</td>
<td>47%</td>
<td>30%</td>
</tr>
<tr>
<td>Art museums</td>
<td>30%</td>
<td>42%</td>
<td>30%</td>
</tr>
<tr>
<td>Opera</td>
<td>29%</td>
<td>39%</td>
<td>29%</td>
</tr>
<tr>
<td>Orchestras</td>
<td>28%</td>
<td>37%</td>
<td>28%</td>
</tr>
<tr>
<td>Festivals or fairs</td>
<td>24%</td>
<td>36%</td>
<td>24%</td>
</tr>
<tr>
<td>Science museums</td>
<td>27%</td>
<td>34%</td>
<td>27%</td>
</tr>
<tr>
<td>World or folk music</td>
<td>34%</td>
<td>34%</td>
<td>34%</td>
</tr>
<tr>
<td>Natural history museums</td>
<td>22%</td>
<td>32%</td>
<td>22%</td>
</tr>
<tr>
<td>Parks</td>
<td>27%</td>
<td>30%</td>
<td>27%</td>
</tr>
<tr>
<td>Theater groups</td>
<td>27%</td>
<td>30%</td>
<td>27%</td>
</tr>
<tr>
<td>Dance groups</td>
<td>24%</td>
<td>24%</td>
<td>24%</td>
</tr>
<tr>
<td>Jazz music groups</td>
<td>24%</td>
<td>24%</td>
<td>24%</td>
</tr>
<tr>
<td>Botanical gardens</td>
<td>17%</td>
<td>24%</td>
<td>17%</td>
</tr>
<tr>
<td>Libraries</td>
<td>16%</td>
<td>22%</td>
<td>16%</td>
</tr>
<tr>
<td>Zoos or aquariums</td>
<td>20%</td>
<td>20%</td>
<td>20%</td>
</tr>
</tbody>
</table>

PERCEPTIONS OF SYSTEMIC RACISM IN ARTS & CULTURE ORGANIZATIONS
Focusing in on BIPOC Greater Boston residents, again more believe systemic racism is present in arts or culture organizations than among MA residents overall.

- BIPOC Greater Boston residents rate systemic racism much higher (15% or more) than the state as a whole for theater groups, dance groups, science museums, orchestras, world or folk music, jazz music groups, libraries, and zoos or aquariums.
Nearly all BIPOC Greater Boston residents (97%) want to see changes in arts or culture organizations. Four main types of change are desired:

<table>
<thead>
<tr>
<th>TYPES OF CHANGE DESIRED FOR ARTS &amp; CULTURE ORGANIZATIONS</th>
<th>Massachusetts (n=8,358)</th>
<th>BIPOC Greater Boston (n=929)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Access and new works</td>
<td>76%</td>
<td>71%</td>
</tr>
<tr>
<td>Equity and inclusion</td>
<td>61%</td>
<td>79%</td>
</tr>
<tr>
<td>Belonging and welcome</td>
<td>57%</td>
<td>68%</td>
</tr>
<tr>
<td>Community rootedness</td>
<td>49%</td>
<td>56%</td>
</tr>
</tbody>
</table>

Q25. 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.

^ indicates significant difference from all MA respondents at 95% level

For more information about each dimension within these factors, see detailed data tables.
And while changes to access and new works are desired by all, changes to equity and inclusion and belonging and welcome are important to Hispanic and Latinx audiences.

**Types of Change Desired for Arts & Culture Organizations**

Q25. 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.

^ indicates significant difference from all MA respondents at 95% level

For more information about each dimension within these factors, see detailed data tables.
More than three-quarters of BIPOC Greater Boston residents want arts or culture organizations to collaborate with their communities to create programs—much higher than the state as a whole.

### IMPORTANCE OF CO-CREATION AND COLLABORATION

Q24. Arts or culture organizations should involve their communities and collaborate with them to create programs. - How much do you personally agree or disagree with the following statements? (Top 2 Box: Those who selected “Strongly agree”) ^ indicates significant difference from all MA respondents at 95% level
And seeing one’s culture or heritage reflected in both local and online arts & culture activities was also particularly important to BIPOC residents of Greater Boston.

**Importance of Local and Online Arts and Culture to Reflect Audience’s Culture or Heritage**

<table>
<thead>
<tr>
<th>Question</th>
<th>Massachusetts (n=7,655)</th>
<th>BIPOC Greater Boston (n=933)</th>
<th>Asian/ Pacific Islander (n=382)</th>
<th>Black/ African American (n=166)</th>
<th>Hispanic/ Latinx (n=252)</th>
<th>Multiracial (n=169)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q24. How much do you personally agree or disagree with the following statements? (Top 2 Box: Those who selected “Strongly agree”)</td>
<td>35%</td>
<td>61%</td>
<td>76%</td>
<td>62%</td>
<td>52%</td>
<td>40%</td>
</tr>
<tr>
<td>It’s important to me to have a local venue that focuses on arts and culture reflective of my cultural identity</td>
<td>33%</td>
<td>58%</td>
<td>^58%</td>
<td>^52%</td>
<td>55%</td>
<td>63%</td>
</tr>
<tr>
<td>It is important to me that online arts and culture activities reflect my culture or heritage</td>
<td>52%</td>
<td>58%</td>
<td>58%</td>
<td>55%</td>
<td>63%</td>
<td>58%</td>
</tr>
</tbody>
</table>

^ indicates significant difference from the overall Massachusetts group at 95% level
DETAILED FINDINGS

THE POWER OF ONLINE ENGAGEMENT
During the Pandemic, BIPOC Greater Boston residents (78%) participated in arts & culture online at a higher rate than in the state overall (74%).

- Although fewer BIPOC Greater Boston residents have paid for online arts & culture content (23%) than in the state as a whole (27%)

<table>
<thead>
<tr>
<th></th>
<th>Massachusetts (n=8,275)</th>
<th>% of Total</th>
<th>BIPOC Greater Boston (n=928)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Awareness of Online Arts &amp; Culture</td>
<td>92%</td>
<td>91%</td>
<td></td>
</tr>
<tr>
<td>Participated in Online Arts &amp; Culture</td>
<td>74%</td>
<td>78%</td>
<td></td>
</tr>
<tr>
<td>Paid for Any Online Arts &amp; Culture Activity</td>
<td>27%</td>
<td>23%</td>
<td></td>
</tr>
</tbody>
</table>

**ENGAGEMENT WITH ONLINE ARTS & CULTURE DURING THE PANDEMIC**

Q5. 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.

Q10. Over the past year, have you paid for any online arts or culture activities? Please select ONE.
Online offerings engaged many MA residents who had not attended similar programs from performing arts organizations in person in the past several years.

- And in many artistic formats or cultural categories, that “digital only” subset of users was much more demographically diverse than recent in-person attenders, with significantly higher proportions of Hispanics/Latinx Americans across many genres and Black or African Americans for a few genres.

% Online Performing Arts attendees who HAVE NOT BEEN IN RECENT YEARS (DIGITAL ONLY)

<table>
<thead>
<tr>
<th>Category</th>
<th>Online%</th>
</tr>
</thead>
<tbody>
<tr>
<td>World music group (n=538)</td>
<td>77%</td>
</tr>
<tr>
<td>Performing arts center/ Music venue (n=2,961)</td>
<td>51%</td>
</tr>
<tr>
<td>Opera (n=780)</td>
<td>44%</td>
</tr>
<tr>
<td>Jazz music group (n=602)</td>
<td>40%</td>
</tr>
<tr>
<td>Classical music group (1,727)</td>
<td>33%</td>
</tr>
<tr>
<td>Dance Group (n=1,127)</td>
<td>31%</td>
</tr>
<tr>
<td>Festival or fair (n=724)</td>
<td>29%</td>
</tr>
<tr>
<td>Folk music group (n=623)</td>
<td>27%</td>
</tr>
<tr>
<td>Theater group (n=2,103)</td>
<td>22%</td>
</tr>
</tbody>
</table>

MAKEUP OF DIGITAL ARTS & CULTURE AUDIENCES

Q7. Who provided the online arts or culture activities that you did? Please select ALL that apply.
Q8. 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
Online offerings engaged many MA residents who had not attended similar programs from museums and other cultural organizations in person in the past several years.

<table>
<thead>
<tr>
<th>% Online Museums and Outdoor attendees who HAVE NOT BEEN IN RECENT YEARS (DIGITAL ONLY)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archival tour or design museum (n=416)</td>
</tr>
<tr>
<td>History museum or historical attraction (n=1,255)</td>
</tr>
<tr>
<td>Park (n=678)</td>
</tr>
<tr>
<td>Library (n=2,205)</td>
</tr>
<tr>
<td>Natural history museum (n=435)</td>
</tr>
<tr>
<td>Science or technology museum or planetarium (n=588)</td>
</tr>
<tr>
<td>Art museum (n=2,652)</td>
</tr>
<tr>
<td>Botanical garden (n=650)</td>
</tr>
<tr>
<td>Zoo or aquarium (n=571)</td>
</tr>
</tbody>
</table>

MAKEUP OF DIGITAL ARTS & CULTURE AUDIENCES

Q7. Who provided the online arts or culture activities that you did? Please select ALL that apply.
Q8. 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.
More BIPOC Greater Boston residents (74%) said it was important that online arts & culture activities let them experience organizations and artists from other locations that they normally wouldn’t see in person than in the state as a whole.

### IMPORTANCE ACCESSING NON-LOCAL ARTS & CULTURE ONLINE

Q9.2. ...allow me to experience organizations or artists located in other places, that I normally wouldn’t see in person. - Thinking about the kinds of online arts or culture activities that you’ve done, how important are the following qualities... (Top 2 Box: Those who selected “Strongly agree”)

^ indicates significant difference from all MA respondents at 95% level
And over half of BIPOC Greater Boston residents said it was important that online arts and culture content came from local organizations—also at higher rates than the state overall.

**IMPORTANCE OF LOCAL AND PERSONAL CONNECTION WITH ONLINE ARTS AND CULTURE**

Q9. ...come from organizations or artists based in my local area (town, city, or region). - Thinking about the kinds of online arts or culture activities that you’ve done, how important are the following qualities? It is important to me that online arts and culture activities... (Top 2 Box: Those selecting ‘Very Important’)

^ indicates significant difference from all MA respondents at 95% level
Similarly, more than half of BIPOC residents from Greater Boston noted that it was important to them that online arts & culture activities came from organizations they’ve attended previously—higher than any other region in the state.

**IMPORTANCE OF LOCAL AND PERSONAL CONNECTION WITH ONLINE ARTS AND CULTURE**

Q9. ...come from organizations or venues I’ve attended myself or have a personal connection with. - Thinking about the kinds of online arts or culture activities that you’ve done, how important are the following qualities? It is important to me that online arts and culture activities... (Top 2 Box: Those selecting ‘Very Important’)

^ indicates significant difference from all MA respondents at 95% level
However, there is a desire for in-person arts & culture activities once they are more available; many Massachusetts and BIPOC Greater Boston residents expect they'll prefer them over online options.

**The Future of Digital vs In-Person Preferences**

Q44. 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.

"Agnostic" refers to those selecting either "I’ll prefer online and in-person activities equally" or "I’ll make my decisions solely on the basis of the content"
ACTIONABLE OPPORTUNITY AREAS

We’ve included a set of reflection questions as a tool to start discussions around these activation areas in your organization.
We’ve assembled a broad set of action areas informed by community voices for your consideration on the following pages.

However, we believe that the “what and how” of putting these ideas into practice will necessarily be unique to each organization because all are at different points of practice for these principles, hold their own histories and missions, and are situated within distinct communities.

We hope that this gives some readers a more rigorous empirical foundation for their work or a stronger case for support, and all readers inspiration and evidence to explore new possibilities for service, equity, and sustainability.
1. Making arts and culture experiences more welcoming

1. How welcome or unwelcome do your audiences feel across your organization’s full range of experiences?

2. How do you support and encourage welcome in your space, experiences, and communications? Are the attributes of welcome infused throughout the experiences you offer, or present only at the point of entry?

3. How recently have you talked to your participants, attenders, visitors, etc. about how it feels to enter and move through your space? What about non-attenders and not-yet-users? What did they have to say about feelings of welcome...or its opposite?

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

5. Who in your organization is charged with responding to and acting on this feedback (which departments, divisions, people)?
2. Addressing social issues

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

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

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

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

5. How could your organization address a priority social issue at different levels: internally through staff/board/process, through programming and content, through partnerships?
3. Dismantling systemic racism

1. What do you hope will result from the work of dismantling systemic racism: addressing injustices, furthering your mission, serving new audiences, something else?

2. Have people (visitors, audiences, staff, community members, etc.) experienced racism in your organization? Do you have processes in place to fully investigate and address any experiences of racism that may occur among staff, audiences, visitors, or community members?

3. How has your organization benefited from systemic racism? How have you and your colleagues acknowledged the history and practices of systemic racism in your organization in the past?

4. How does anti-racism influence your hiring practices and board recruitment? Your content and curation? Your marketing strategies? Your community or national partnerships?
4. Fostering community collaborations

1. Does your organization have a clear definition of its community? In what ways could it benefit from collaborating with that community on programming and beyond?

2. What does collaboration look like, who are the key stakeholders, whose voices are most important, and what channels can your organization use to hear those voices?

3. Does your organization treat collaborating organizations or individuals as equal partners? Are you or your funders compensating those partners for their time and insights—and doing so consistently and equitably? Are these partnerships ongoing or are they one-offs (which can feel extractive)?

4. Are you honoring and reinforcing equity in your collaborations through shared decision-making, respect, and reflection of ground-level community priorities?

5. Where do (or will) the benefits of your partnerships accrue? To your organization? To the partnering organization(s)? To people in the community?
5. Consider the potential benefits and costs of extending digital engagement

1. What aspects of online offerings seem necessary to get through the pandemic and what aspects are considerations in your long-term engagement strategies?

2. To what extent is diversification of audiences a priority for your organization? Do you have evidence that your organization’s online offerings have reached a more diverse audience than your in-person events?

3. Is digital a revenue stream for your organization? Does your organization have access to grants, donations, or other resources that can help subsidize the provision of digital offerings?

4. Does your organization think of digital as a “pipeline” to in-person attendance? If so, why? Would digital engagement still be valued by your organization if it doesn’t lead to any more in person attendance?
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Jen has served as Principal Investigator on the national, mixed-methods research initiative Culture + Community: A Special Edition of Culture Track, in collaboration with LaPlaca Cohen, Yancey Consulting, and other partners and funders. Over the past seven years at Slover Linett, Jen has overseen scores of research and evaluation studies for culture and community organizations of all kinds and sizes. Jen volunteers as an advisor to IMLS on its National Museum Survey Initiative and a Learning & Leadership Council Member for Opera America. She holds a PhD in public administration and survey research methodology from the University of Illinois, Chicago. » full bio

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

**2020**

- **Wave 1 national audience & community survey**
  - Key Findings from Wave 1
  - July 2020
  - "Centering the Picture"
    - Special analysis by race & ethnicity
    - December 2020

**2021**

- **Qualitative interviews with Black adults across the U.S.**
  - Qualitative Study Key Findings
  - February 2022
  - "A Place to be Heard..."
    - In-depth interviews about creativity, self-care, welcome, and belonging
    - November 2021

- **Wave 2 national audience & community survey**
  - Key Findings from Wave 2
  - November 2021
  - "Rethinking Relevance..."
    - Cumulative, detailed insights & implications
    - January 2022

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*Note that MA organizations participated in Wave 1, but there was no report specific to Massachusetts*
Survey Methodology for National Comparisons

Panel Survey

- We also partnered with NORC’s AmeriSpeak Panel to collect responses from a sample representative of all U.S. residents.
- We collected 3,617 responses with an oversample of 750 people including Black or African Americans, people of Hispanic or Latinx origin, and people with low incomes.
- We weighted this data to be representative of the U.S. population.

Organizational List Survey

- 532 participating arts and culture organizations distributed the survey to a portion of their email lists; in total the survey went to 2.1 million people with 74,742 completed responses.
  - Organization focus areas included: Museums (36%), Music (15%), Theater and Comedy (11%), Arts and Culture in Communities (11%), Parks, Zoos, and Botanic gardens (5%), and Libraries (4%)

Combined Sample (Panel + List) Weighted to Represent U.S. Residents Overall

We weighted all responses across the lists and the panel (n=78,359) to be representative of the general U.S. population
THANK YOU!
For more information, please visit our website at www.sloverlinett.com/cctt