

# CULTURE + COMMUNITY IN A TIME OF TRANSFORMATION

## Focus on Libraries

February 2022

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## Research Context & Questions

Culture & Community in a Time of Transformation: Focus on Libraries is a specialized report authored by Slover Linett Audience Research & commissioned by the Institute of Museum and Library Services (IMLS) which extends the learnings from the national Culture & Community research through a separate exploration focused on public libraries. For more information on the national Culture & Community research, please visit [www.sloverlinett.com/cctt](http://www.sloverlinett.com/cctt)

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

- How could cultural organizations support their communities during such unprecedented times? What kind of changes do people want to see among cultural organizations in the future?
- What forms could the public sphere take during a pandemic? How have patterns of engagement with arts and culture shifted? 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 cultural organizations - including libraries, specifically?
- Do people want cultural organizations to address social issues in their communities? If so, which ones?

# 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



January 2022  
Authored by: Michelle Ennis, PhD & Jan Benoit Ryan, PhD  
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in partnership with IMLS  
February 2022



# Survey Methodology for National Comparisons

## Panel Survey

- We 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.

# Libraries and Library Visitors

## Library Participation

- We asked several library membership organizations to share information about the survey with their members; surveys were distributed through the lists of 21 different libraries and literary event organizations.

## Library Visitors and Non-Visitors

- Throughout this report, we compare library visitors to non-visitors. We determined these categories as follows:

### Library Visitors

- Replied "yes" to item Q13 asking if they had been to a public library or literary event in the past few years  
AND
- For the follow-up question about what activities they did at the public library or literary event did not select "I did not go to a public library or literary event in the past few years"

### Non-Visitors

- Replied "no" to item Q13 asking if they had been to a public library or literary event in the past few years

## EXECUTIVE SUMMARY

## Library users believe arts and culture organizations are vital to their communities.

The majority of library users see arts and culture organizations as critically important; almost three-quarters of library users (72%) rated the importance of arts and culture organizations highly. That's much higher than the national figure of 56%.

And most believe **arts and culture organizations have critical roles to play in supporting their communities**. In April 2021, 98% of library users were looking to arts and culture organizations for support in at least one of these three areas:



Emotional  
Outlet (90%)



Connection and  
Learning (88%)



Practical  
Help (63%)

But there's a gap between those hopes for community support and what residents have observed. Fewer than a third of library users (29%) had actually seen arts and culture organizations supporting their communities during the pandemic.

## Arts & culture are deeply integrated into the lives of library users in a myriad of ways.

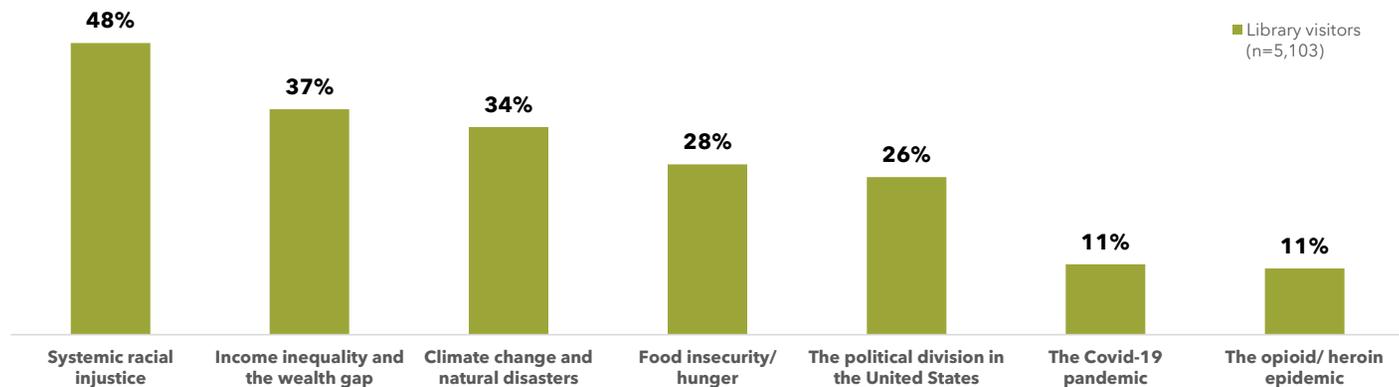
Library visitors are participating at higher rates than Americans overall in both online and community-based or participatory arts and culture activities.

- 99% of library users have done *personal creative activities* during the pandemic (*versus 95% of non-library users*)
- 81% of library users have engaged with *arts and culture online* during the pandemic (vs. 59% of non-library users)
- 100% of library users have done one or more *in-person arts and culture activities* in the past few years (vs. 95% of non-library users)
- 61% of library users have engaged with arts and culture in *community-based or participatory ways* in the past few years (vs. 40% of non-library users)

## The vast majority of both library users (79%) and non-users (74%) want arts and culture organizations to address social issues.

Systemic racial injustice was the top issue library users wanted arts and culture organizations to address at 48%, followed by income inequality at 37% and climate change at 34%.

### WHAT SOCIAL ISSUES SHOULD ARTS & CULTURE ORGANIZATIONS ADDRESS?



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 library users want to see arts and culture organizations change to become even more relevant to, and reflective of, their communities.

A year into the pandemic, nearly all (95%) library users wanted to see changes among arts and culture organizations (compared to 87% of non-users). There are **four main types of change** desired by library users:



Access and new works (81%)



Equity and inclusion (64%)



Belonging and welcome (61%)



Community rootedness (58%)

In addition, 72% of library users wanted to see arts and culture organizations collaborating more deeply on programming with their communities.

## Digital offerings have the potential to reach people who haven't been engaging with libraries in person.

During the Covid-19 pandemic, many arts and culture organizations shifted to online programming to maintain their relationships with visitors. We found that libraries were the most common organizational source of online arts and culture among library users (30%).

But it's not just library users who have been accessing library content online. In fact, **of those who had engaged with a library online over the past year, almost half (48%) hadn't been to a library in person recently.**

Nationally, 11% of people who hadn't physically been to a library over the past few years had connected with a library online sometime in the past year.

## Digital offerings also have the potential to help diversify library audiences.

Furthermore, for libraries that “digital only” subset of users was much more demographically diverse than those engaging online who had also been to a library in person in the last few years, with significantly higher proportions of Hispanics/Latinx Americans, lower-income Americans, and Americans with a high school education or less.

	Had not attended a library in person but did engage online	Had attended a library in person & engaged online	Gap
Hispanic or LatinX <sup>^</sup>	19%	11%	8%
Black or African American <sup>^</sup>	12%	9%	3%
Lower-income (<50k) <sup>^</sup>	49%	39%	10%
Lower education level (HS or less) <sup>^</sup>	43%	20%	23%

<sup>^</sup> indicates statistical significance at the 95% level compared to another group

## Considerations for Action

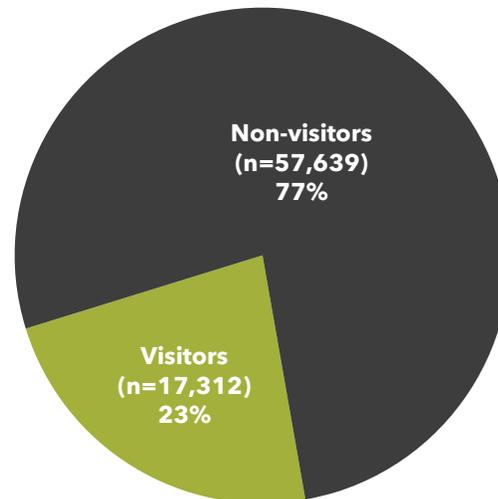
Arts and culture organizations will vary deeply with respect to how embedded these themes already are within their work, and we aren't trying to make blanket recommendations for the field. Instead, we hope these data-driven considerations for action will spark conversations, reflection, and further action in these areas. We've included reflection questions at the end of this report to support introspection and discussion.

- 1. Becoming an anti-racist organization and combatting systemic racism**
- 2. Seek deeper community participation and collaboration**
- 3. Support all people in feeling actively welcome to your space, programs, & events**
- 4. Explore your digital frontier (and the new audience it brings)**
- 5. Find your role in social change**

**DETAILED FINDINGS**  
**LIBRARY VISITORS**

## Many people in the United States—almost ¼—have attended a public library or literary event in person over the last few years.

- Over 17,000 recent library users/visitors completed this survey



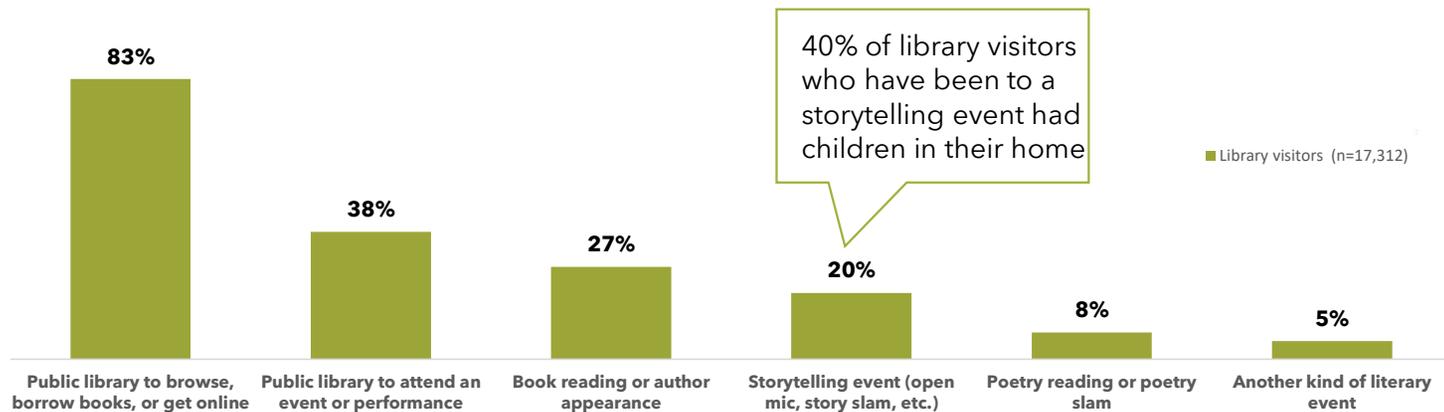
### LIBRARY VISITORS

Q13. Have you done any of the following activities in person in the past few years (before or during the pandemic)? Public library or literary event (storytelling event, poetry reading, etc.).

<sup>^</sup> indicates significant difference from one group at 95% level

## While libraries offer many activities and programs, most people visit to browse, borrow books, or get online.

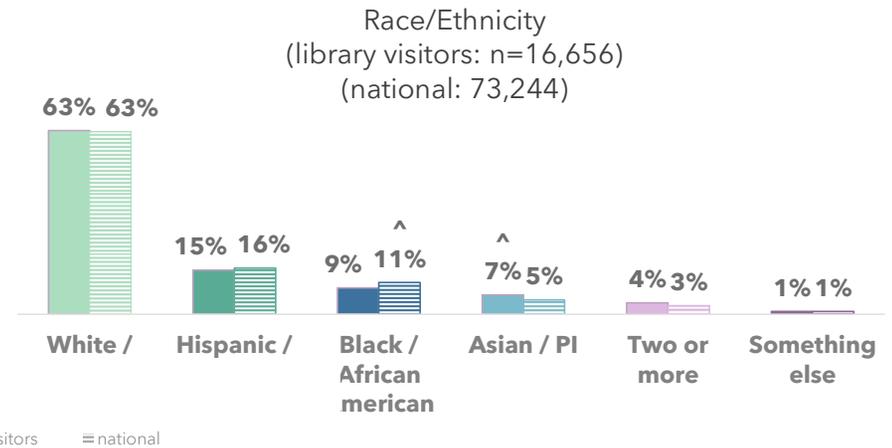
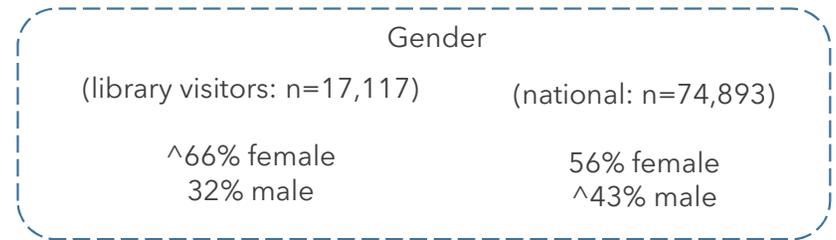
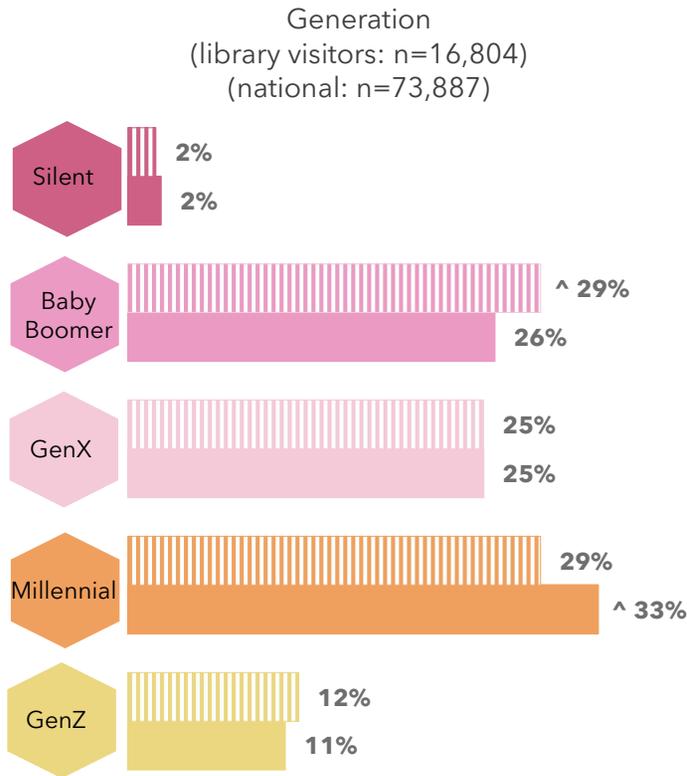
- A smaller proportion visited a public library to attend an event or performance.



### LIBRARY ACTIVITIES AND PROGRAMS

Q16. 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.

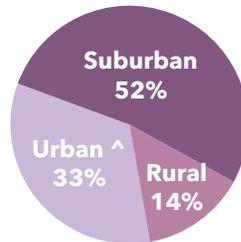
# Library visitors are fairly representative of the U.S. population overall; however, about 2/3 identify as female.



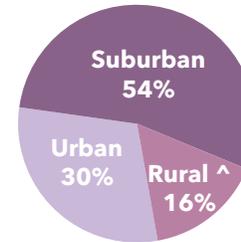
^ indicates significant difference from one group at 95% level

**Like people in general, library attenders tend to live in suburbs. Library visitors are also particularly likely to have a graduate degree.**

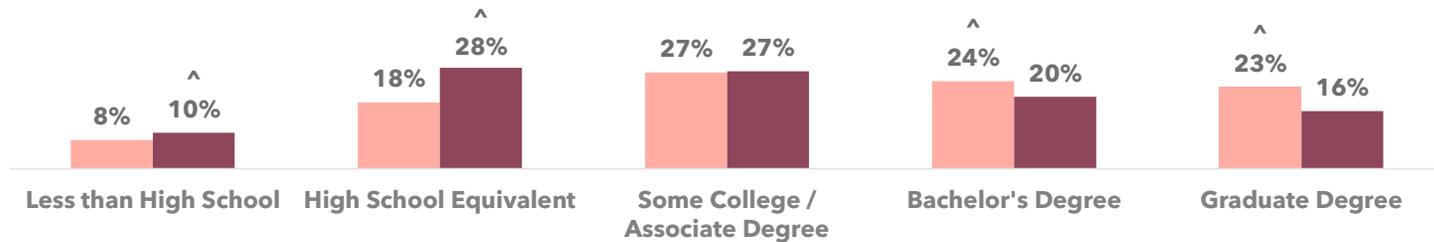
Geography  
(library visitors: n=16,969)



Geography  
(national: n=74,524)



Education  
(library visitors: n=17,137)  
(national: 74,897)

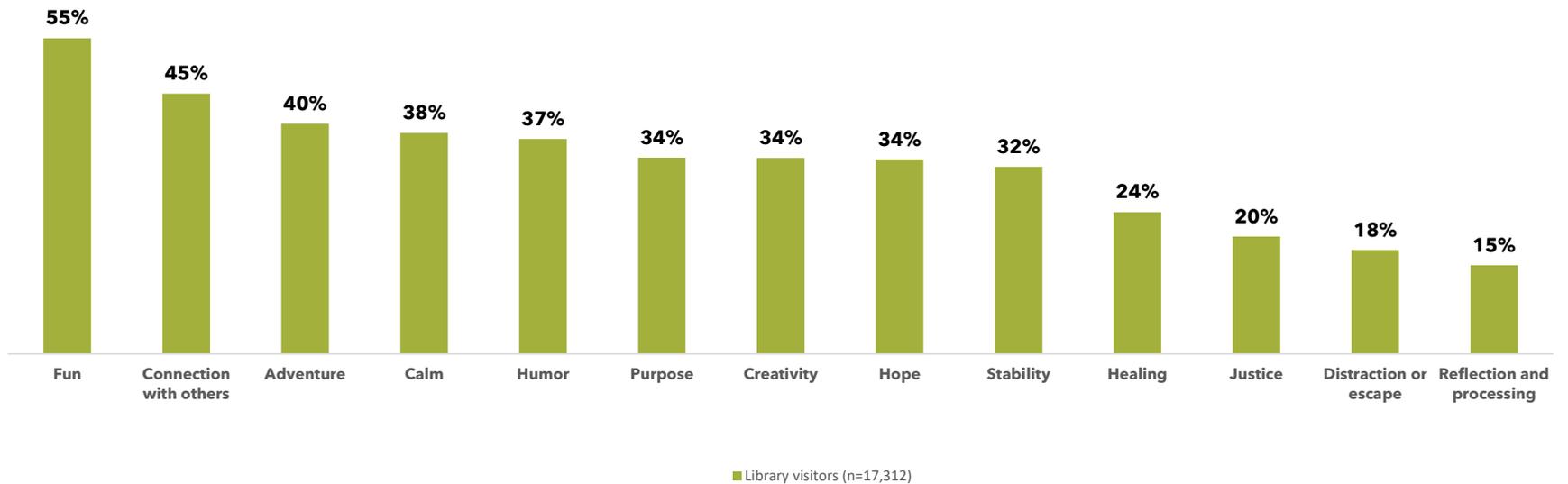


library visitors national

^ indicates significant difference from one group at 95% level

## Library visitors are seeking more fun, connection with others, and adventure in life.

- Library visitors are more likely to seek a connection to others (45%) than non-visitors (34%)



### IMPORTANCE OF ARTS & CULTURE PERSONALLY

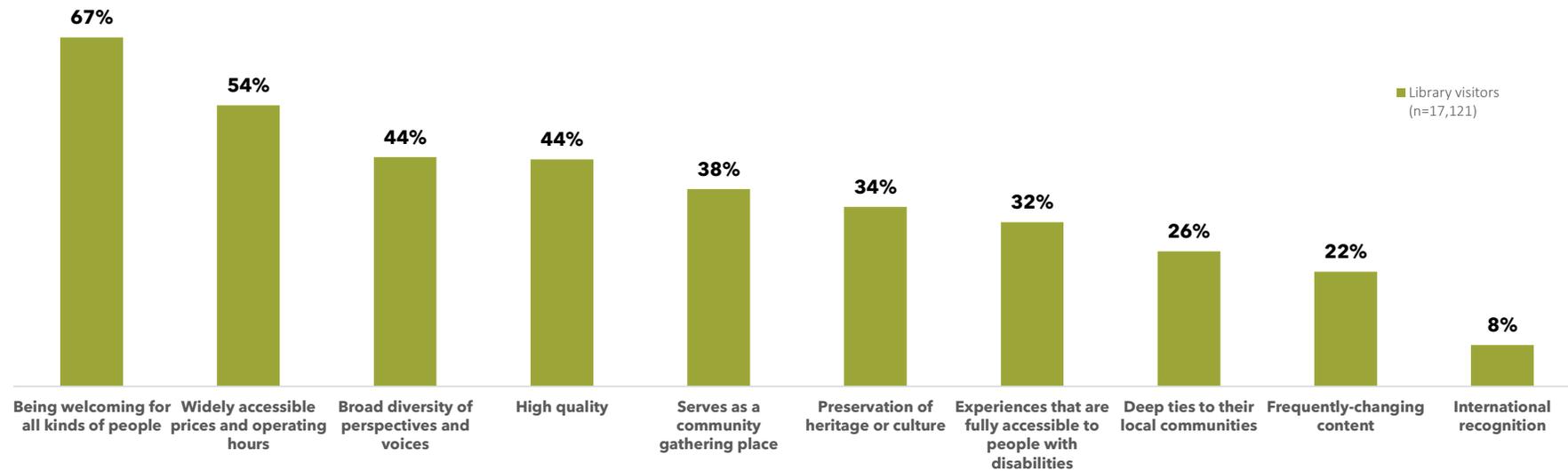
Q4. What kinds of things do you want more of in your life right now? Please select up to FIVE or tell us in your own words.

## DETAILED FINDINGS

### VALUES AND THE NEED FOR CHANGE

## Americans value cultural organizations that are welcoming, financially accessible, and diverse—this is especially true of library visitors.

- Library visitors were more likely than non-visitors to value most of the qualities we asked about in an arts or culture organization

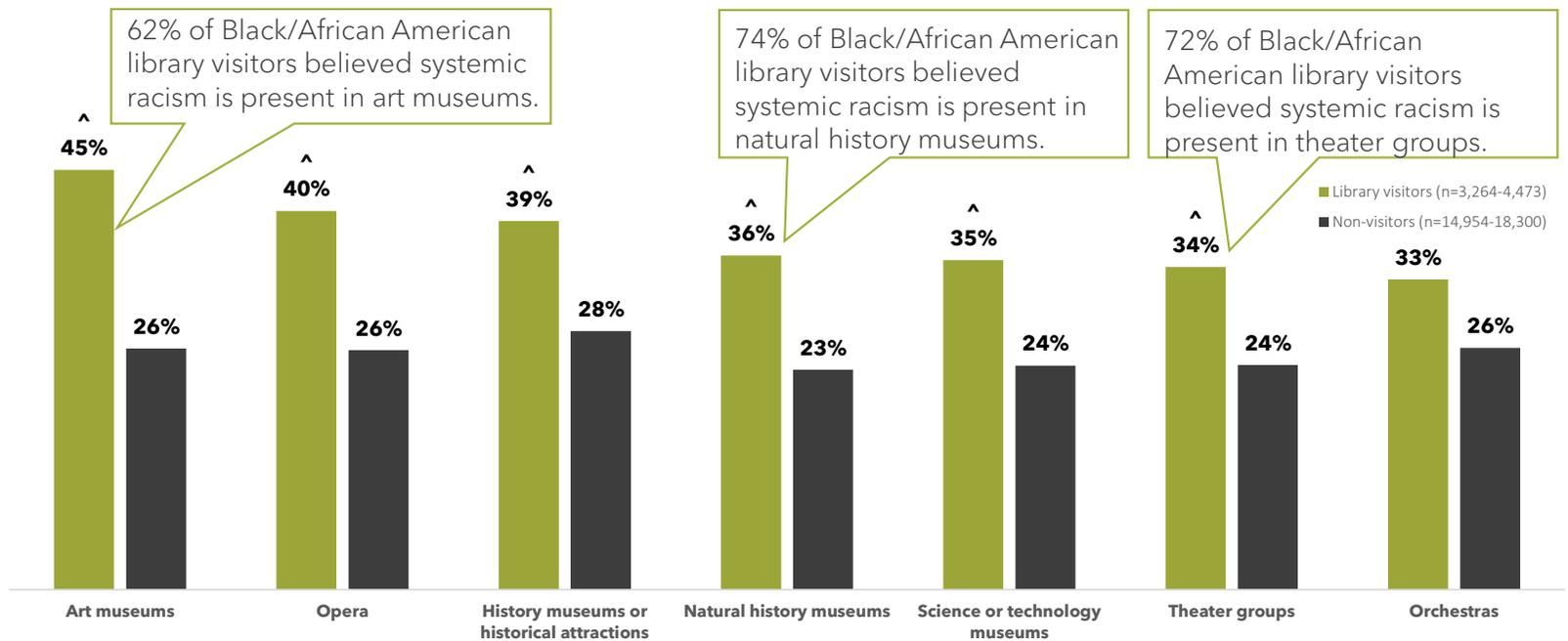


### MOST IMPORTANT QUALITIVES OF ARTS & CULTURE ORGANIZATIONS

Q22. What qualities or values are most important to you in an arts or culture organization? Please select up to FIVE.

^ indicates significant difference from one group at 95% level

## Library visitors—especially Black or African American visitors—are more likely than non-visitors to conclude that systemic racism is present in many arts or culture organizations.



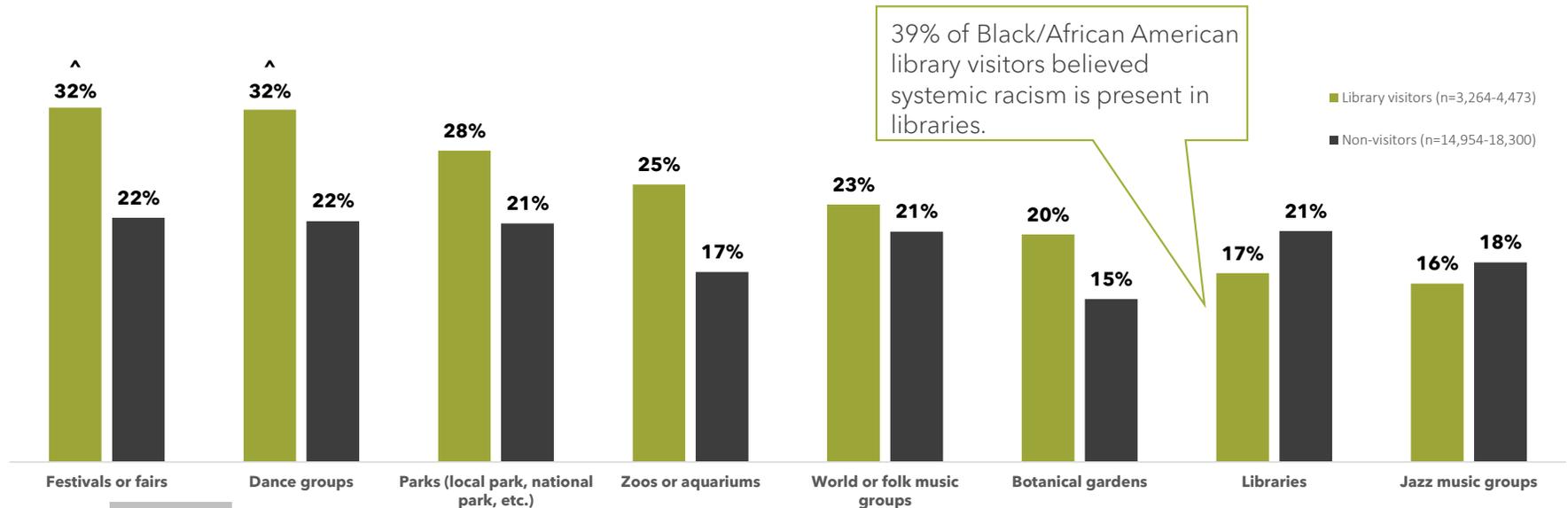
### PREVALENCE OF SYSTEMIC RACISM IN ARTS & CULTURE ORGANIZATIONS

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")

^ indicates significant difference from one group at 95% level

## Library visitors—especially Black or African American visitors—are more likely than non-visitors to conclude that systemic racism is present in many arts or culture organizations (cont).

- Fewer Americans believe systemic racism is present in libraries than in most other genres of arts and culture (17% of library visitors & 21% of non-visitors).



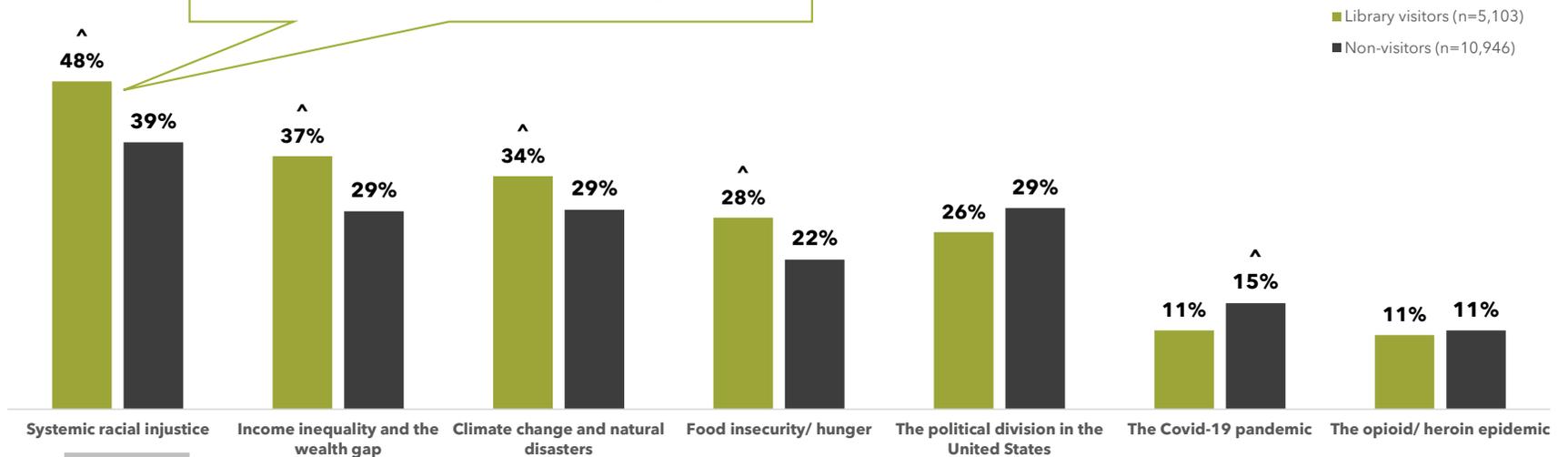
### PREVALENCE OF SYSTEMIC RACISM IN ARTS & CULTURE ORGANIZATIONS

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")

^ indicates significant difference from one group at 95% level

# More than ¾ of library visitors want arts and culture organizations to address social issues—nearly half chose systemic racial injustice as one of their top three priorities.

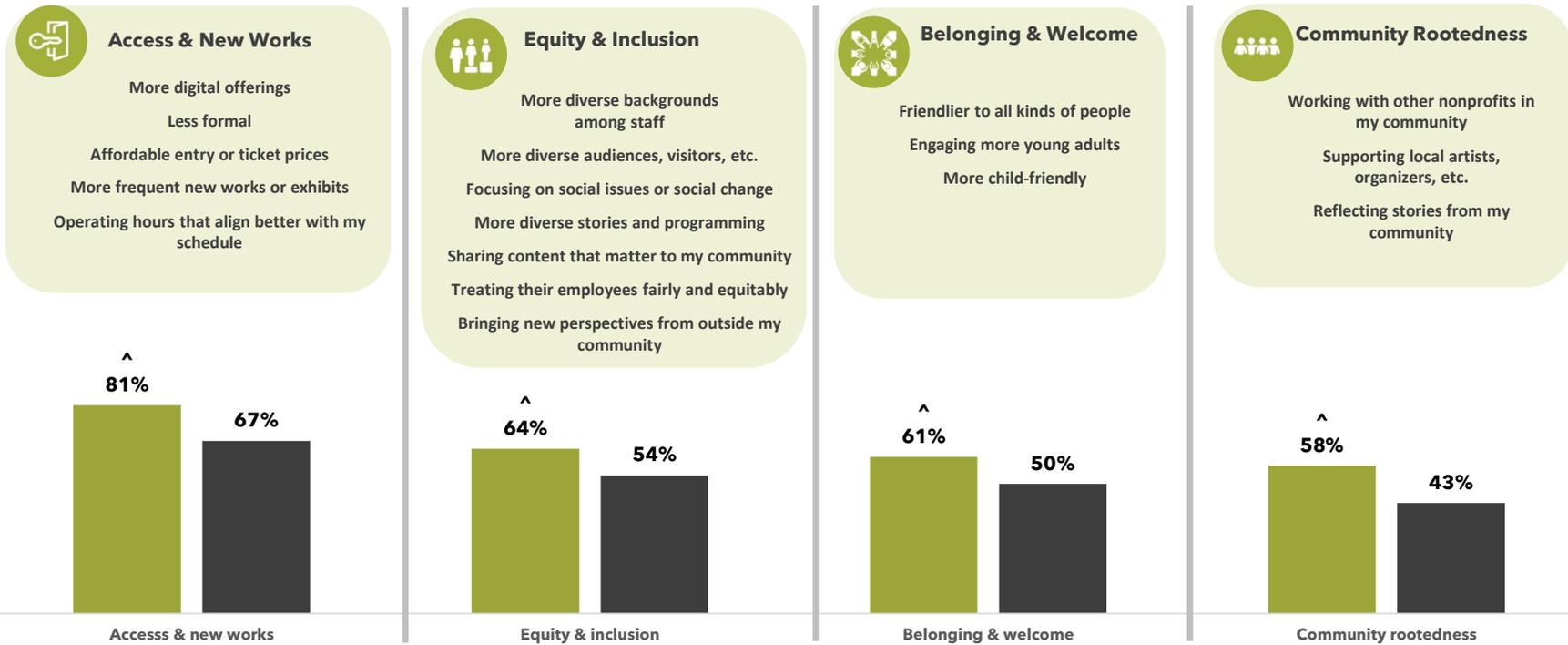
73% of Black/African American library visitors selected systemic racial injustice as one of their top 3 priorities for arts and culture organizations.



## WHAT SOCIAL ISSUES SHOULD ARTS & CULTURE ORGANIZATIONS TAKE ON

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.

# There is considerable desire for change in arts or culture organizations, particularly among library visitors.



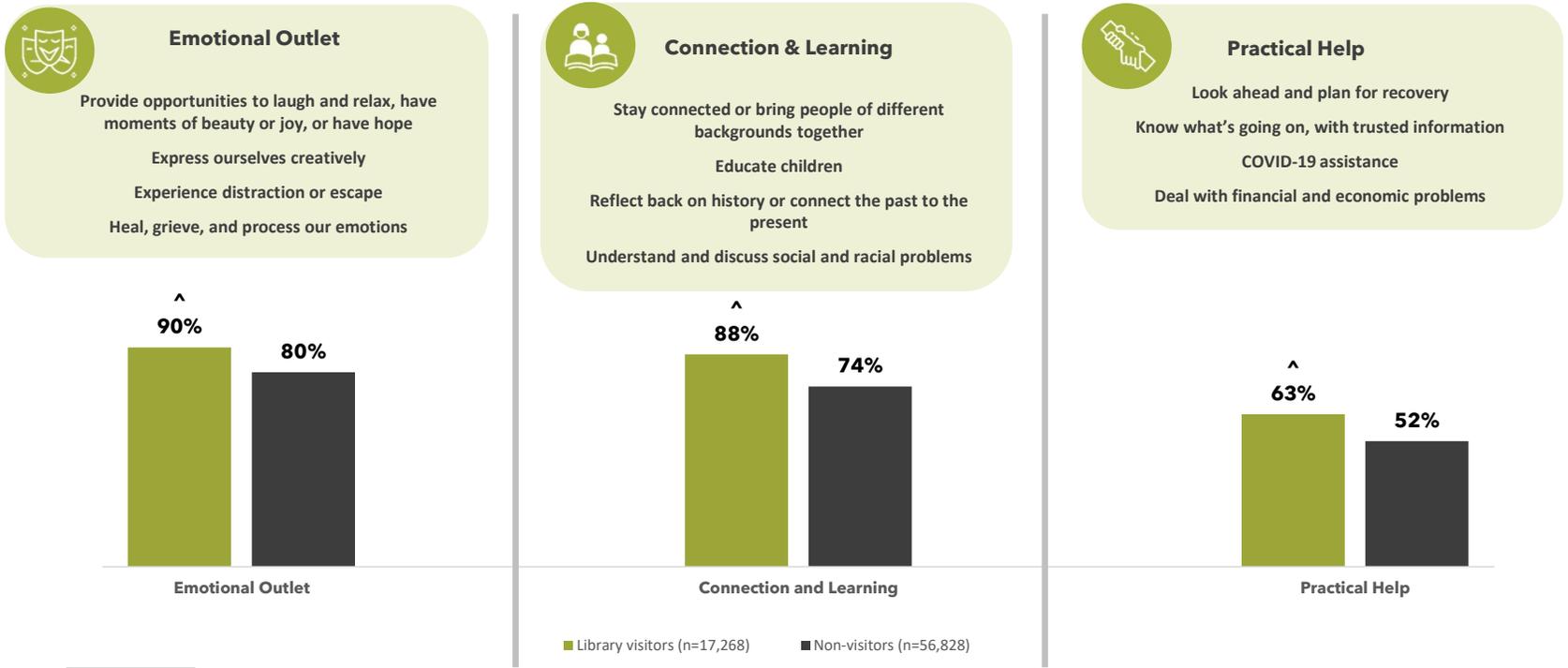
## TYPES OF CHANGE DESIRED FOR ARTS & CULTURE ORGANIZATIONS

■ Library visitors (n=17,243) ■ Non-visitors (n=56,832)

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 one group at 95% level

# People—especially library visitors—want to see arts organizations help their communities by providing an emotional outlet and means of connection.

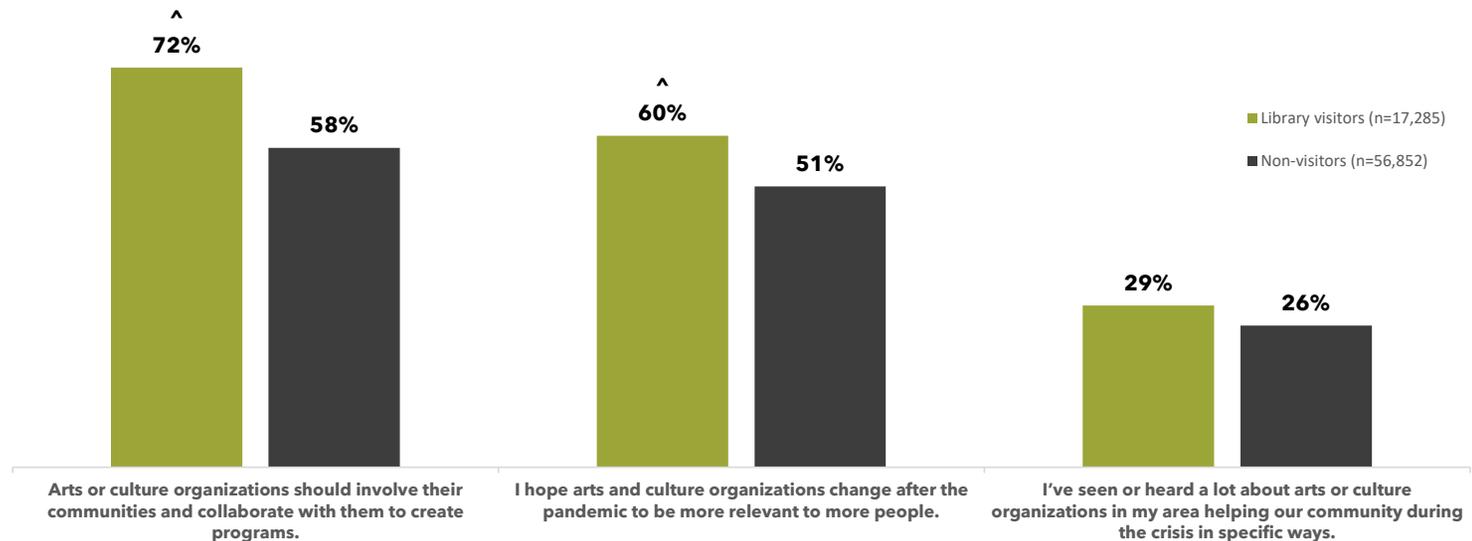


## HOW ARTS & CULTURE ORGANIZATIONS CAN HELP THEIR COMMUNITIES

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...

## Library visitors also want arts or culture organizations to collaborate with their communities to create programs.

- A year into the pandemic, only about 29% of library visitors and 26% of non-visitors had heard of arts or culture organizations helping their communities recently.



### IMPORTANCE OF CO-CREATION AND COLLABORATION

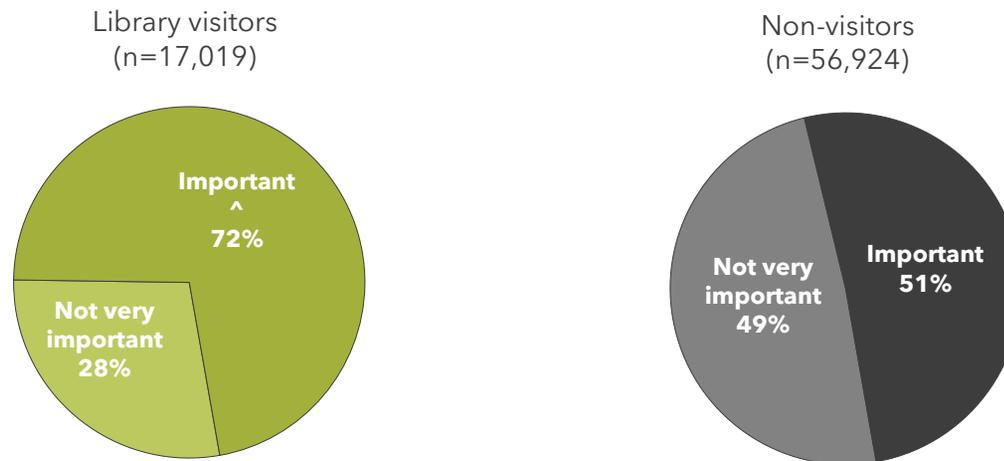
Q24. Arts or culture organizations should involve their communities and collaborate with them to create programs. - How much do you personally agree or disagree with the following statements? (Top 2 Box: Those who selected "Strongly agree")

<sup>^</sup> indicates significant difference from one group at 95% level

## DETAILED FINDINGS

# INTEGRATION OF ARTS AND CULTURE INTO PEOPLE'S LIVES

## A much greater proportion of library visitors personally value arts or culture organizations than non-visitors.



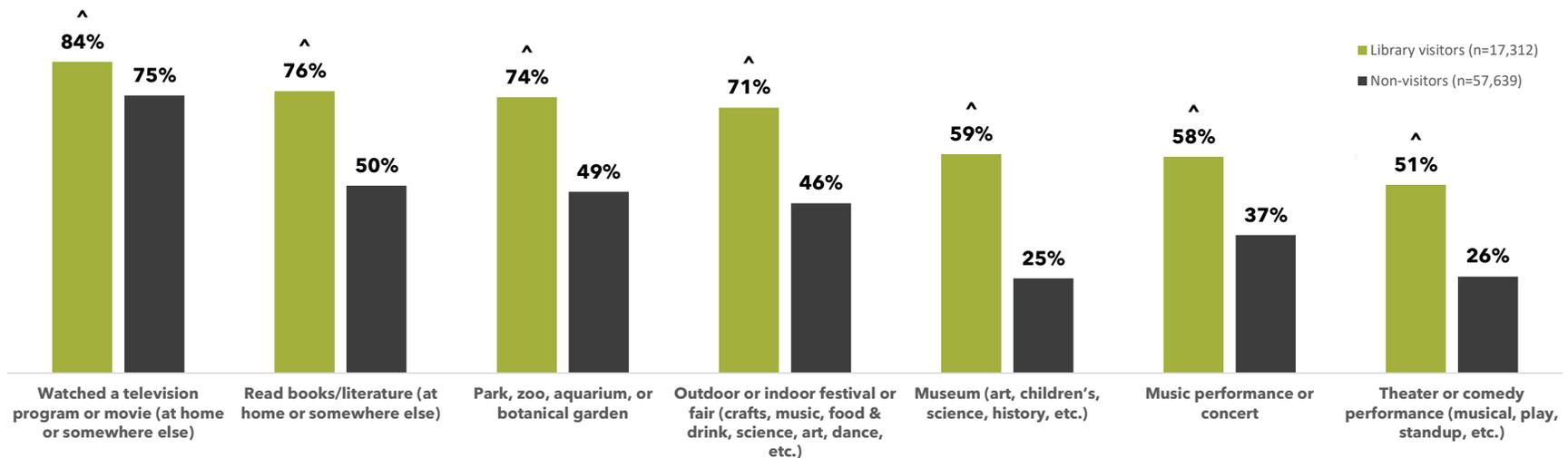
### IMPORTANCE OF ARTS & CULTURE PERSONALLY

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

<sup>^</sup> indicates significant difference from one group at 95% level

## Library visitors are culturally active people—they were more likely than non-visitors to have participated in many of the in-person activities we asked about in the last few years.

- Not surprisingly, library visitors are much more likely than non-visitors to report reading



### IN PERSON ACTIVITIES

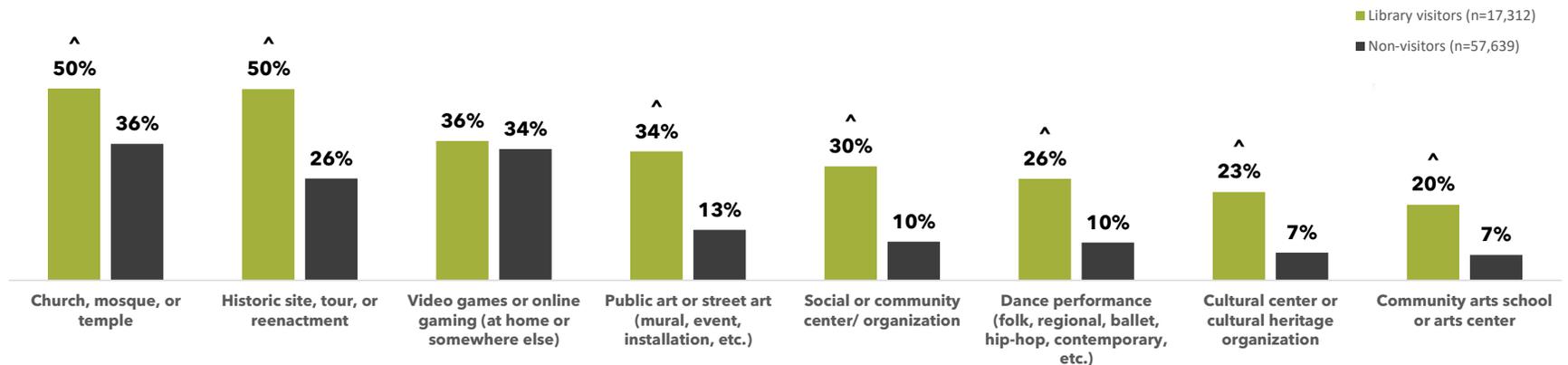
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Q13. Have you done any of the following activities in person in the past few years (before or during the pandemic)? Please select ANY that you did at least once.

^ indicates significant difference from one group at 95% level

## Library visitors are culturally active people—they were more likely than non-visitors to have participated in many of the in-person activities we asked about in the last few years (cont).

- Library visitors are even more likely to participate in less popular activities, such as visiting a cultural center or a community arts center, than non-visitors

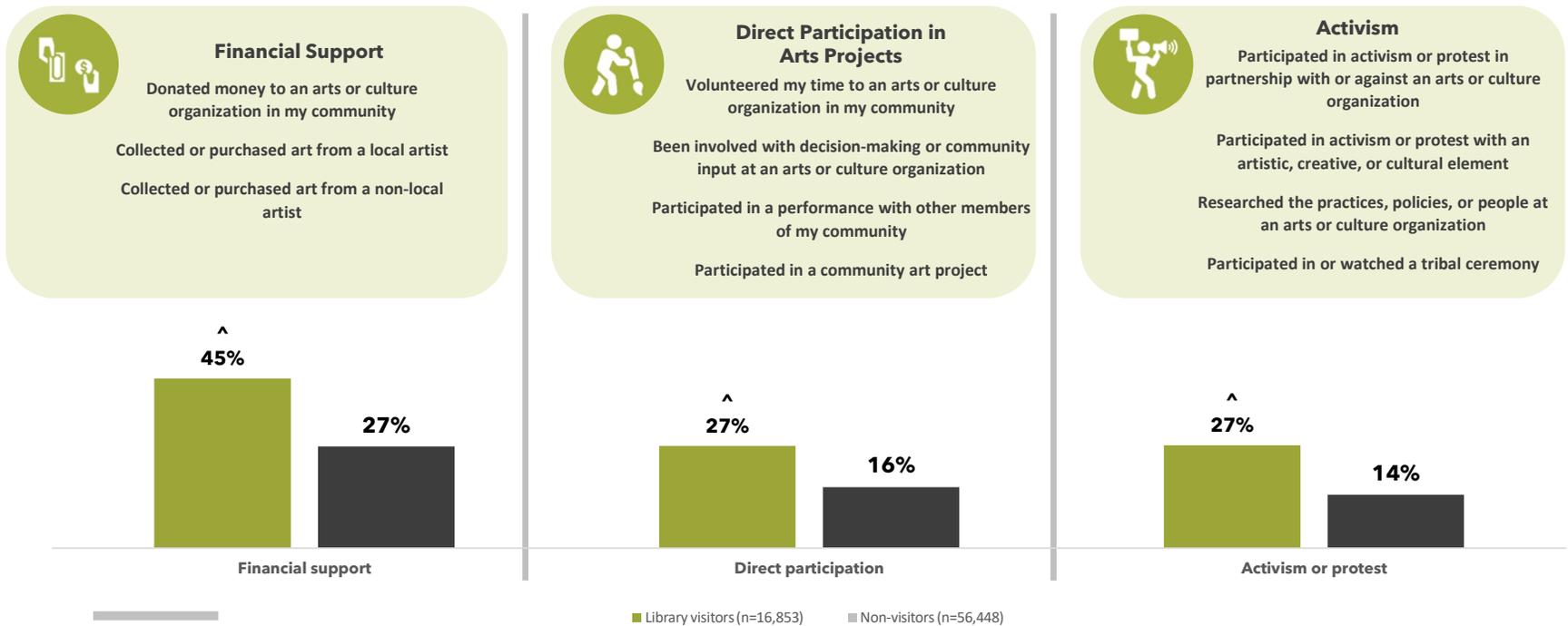


### IN PERSON ACTIVITIES

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.

^ indicates significant difference from one group at 95% level

# Library visitors are also more likely to be doing *participatory arts or culture activities* than non-visitors—particularly through financial support.



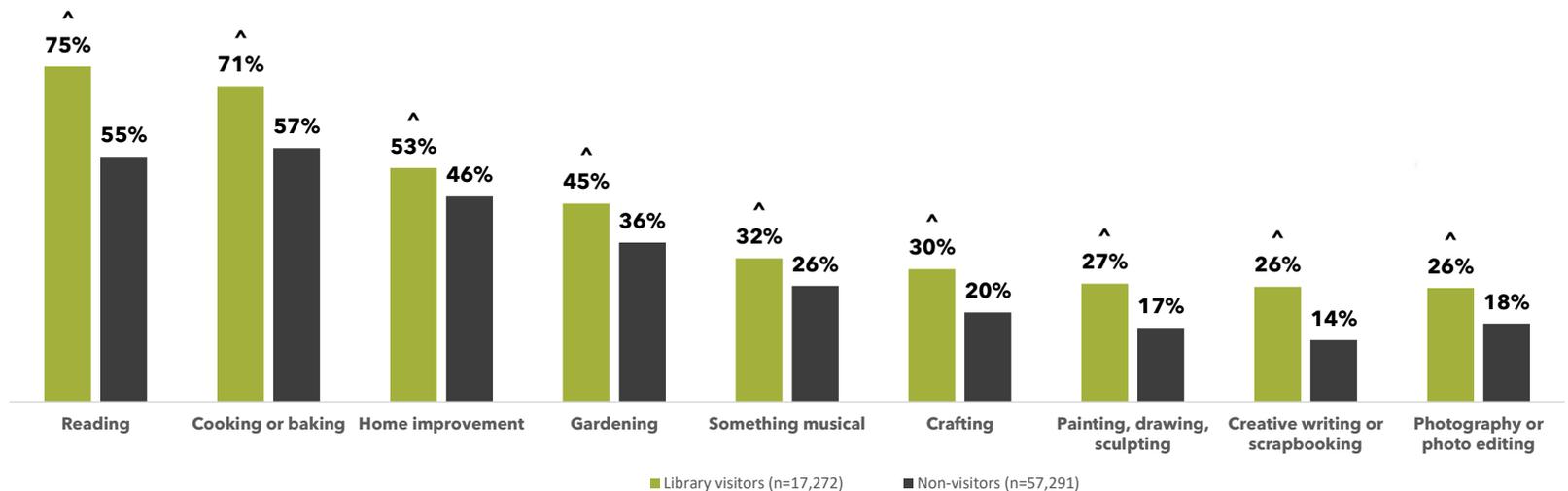
## PARTICIPATORY ARTS ACTIVITIES

Q11. Have you done any of the following types of participatory activities in the past few years (before or during the pandemic)?

<sup>^</sup> indicates significant difference from one group at 95% level

## And library visitors were more engaged in *personal creative activities* over the year prior to the survey than non-visitors.

- Only 1% of library visitors reported that they had done none of these activities—five times more non-visitors reported participating in no activities (5%)



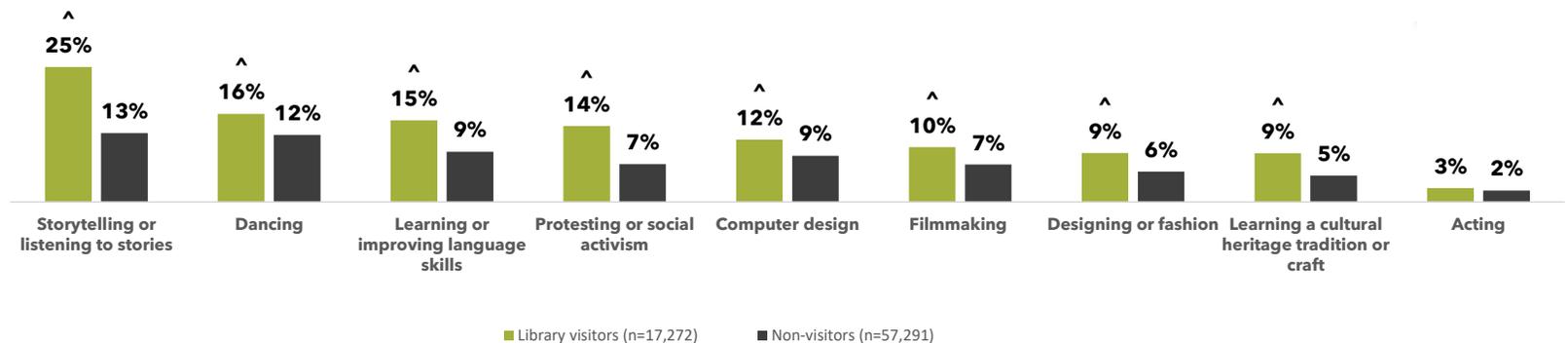
### PERSONAL CREATIVE PRACTICE

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

^ indicates significant difference from one group at 95% level

## And library visitors were more engaged in *personal creative activities* over the year prior to the survey than non-visitors (cont).

- More library visitors than non-visitors reported participating in every personal creative activity we asked about except “acting”



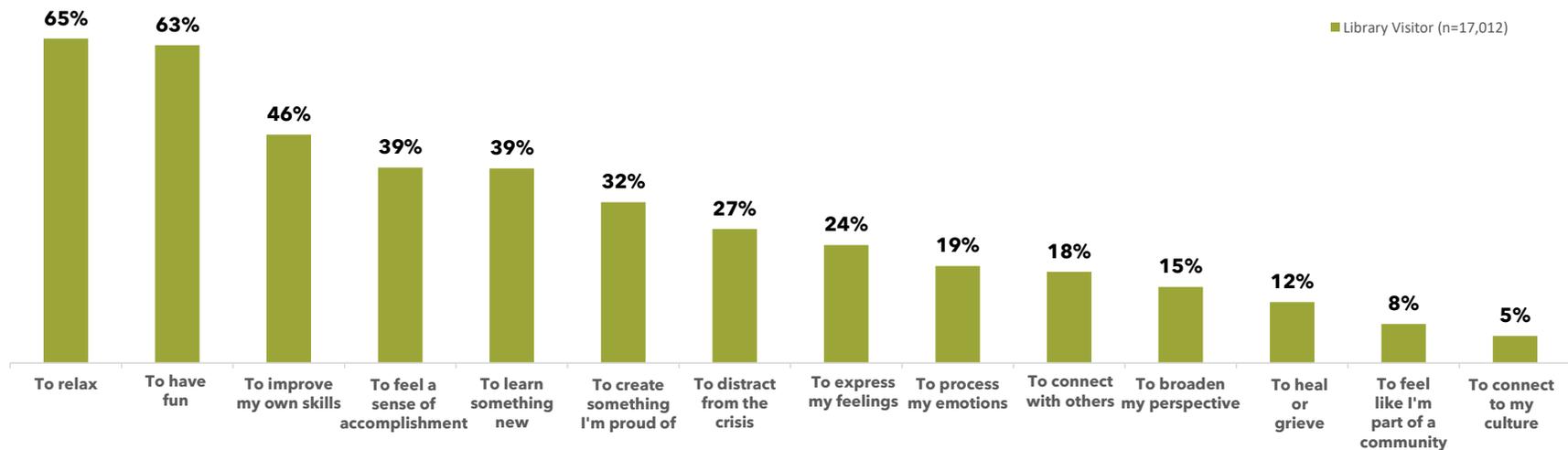
### PERSONAL CREATIVE PRACTICE

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

^ indicates significant difference from one group at 95% level

## Library visitors expect to relax and to find fun in creative activities—something they also want more of in life generally.

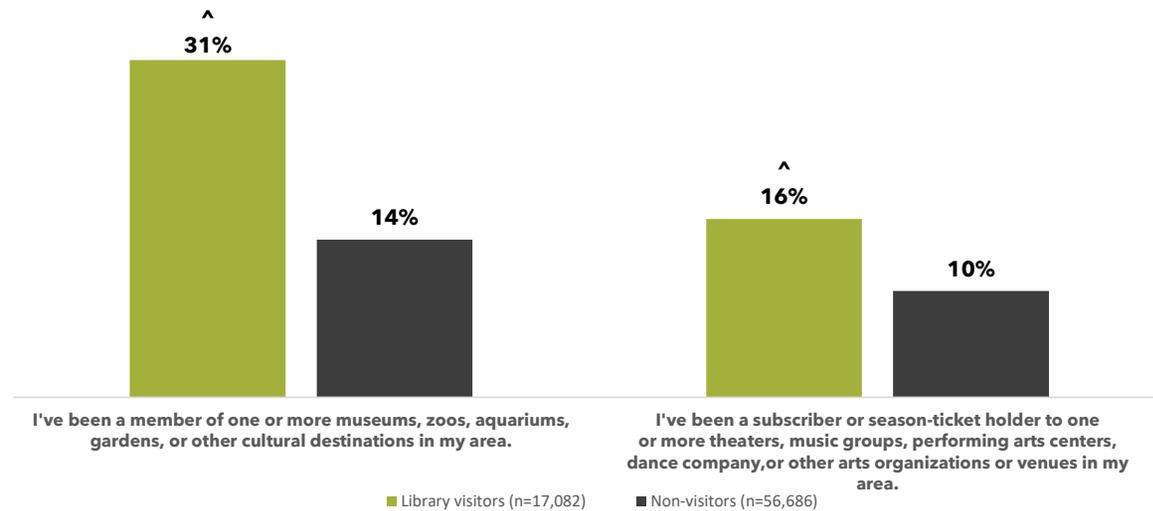
- Many library visitors were also seeking to accomplish something such as improving a skill, learning something new, creating something, or just feeling a sense of accomplishment



### REASONS FOR CREATIVE PRACTICE

Q3. Next, would you share some of the reasons you've done those creative activities over the past year? Please select up to FIVE.

## Library visitors were also more likely to have recently been a member, subscriber, or season-ticket holder to a cultural institution than non-visitors.



### MEMBERS, SUBSCRIBERS, SEASON-TICKET HOLDERS

Q30. Over the past few years, have any of these applied to you? Please select ALL that apply.

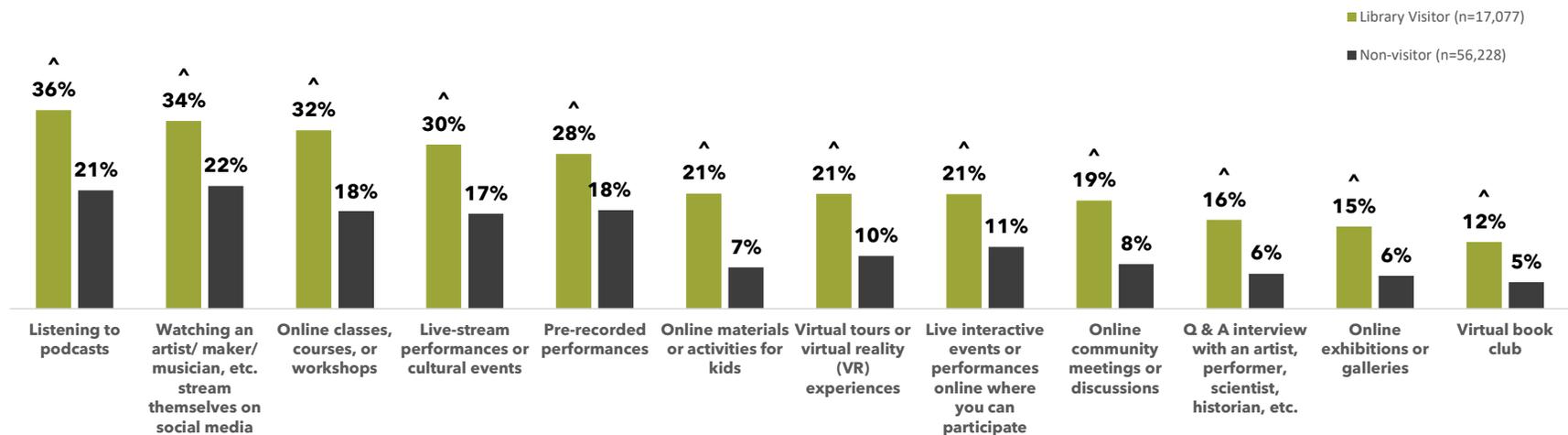
<sup>^</sup> indicates significant difference from one group at 95% level

## DETAILED FINDINGS

# ONLINE ENGAGEMENT WITH ARTS AND CULTURE

## Library visitors participated in *online* arts or culture activities/events at higher rates than non-visitors during the pandemic.

- Very few library visitors (12%) had participated in a virtual book club (though more than non-visitors)



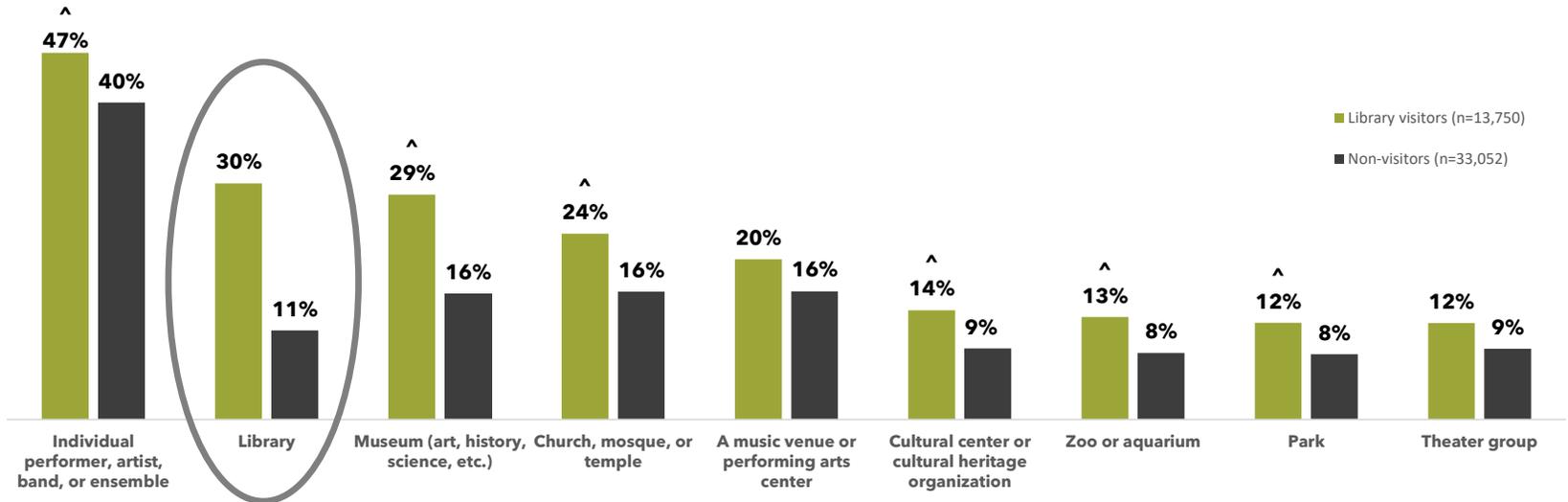
### ONLINE ARTS & CULTURE PARTICIPATION

Q5. Have you done any online arts or culture activities or events over the past year?  
Please select ALL that apply.

^ indicates significant difference from one group at 95% level

## Of organizational providers of arts or culture online, libraries were the most commonly selected source among library visitors.

- Online activities may help libraries engage with non-visitors, too--48% of those who engaged online with a library had not visited a library recently



### SOURCES OF ONLINE ARTS & CULTURE

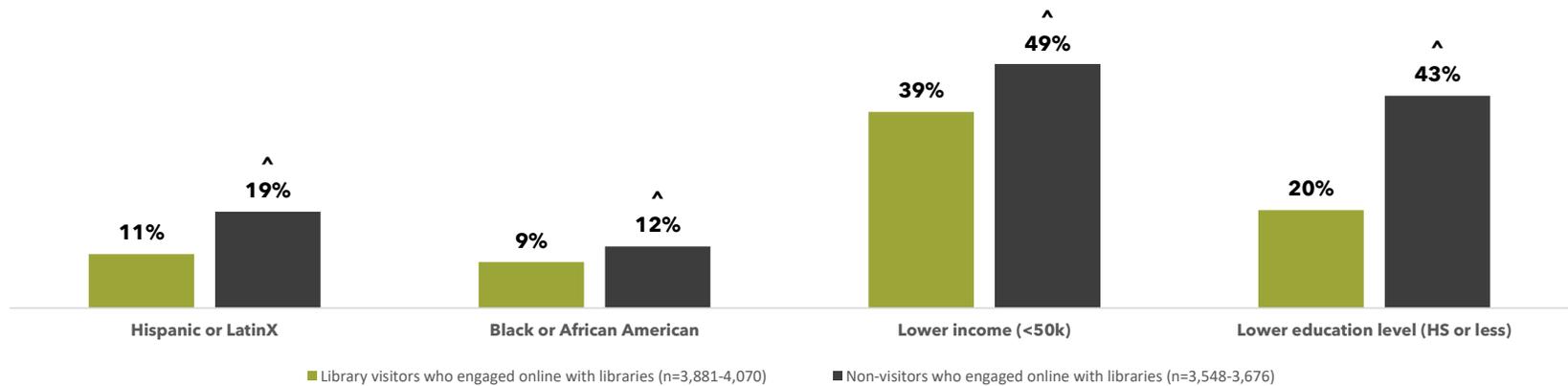
Q7. Who provided the online arts or culture activities that you did? Please select ALL that apply.

*Only stems with 10% of responses or more shown..*

*^ indicates significantly higher at the 95% level.*

## Libraries may be able to serve a more diverse community through digital content than they are currently reaching in person.

- Those who engaged online with libraries but not in person were more likely to identify as “Hispanic or Latinx” or as “Black or African American” than those who both engaged online and in person with libraries
- “Online-only” library engagers were also more likely to have a lower income and lower educational level



### SOURCES OF ONLINE ARTS & CULTURE

Q7. Who provided the online arts or culture activities that you did? Please select ALL that apply.

*Only those who selected “library” are included.*

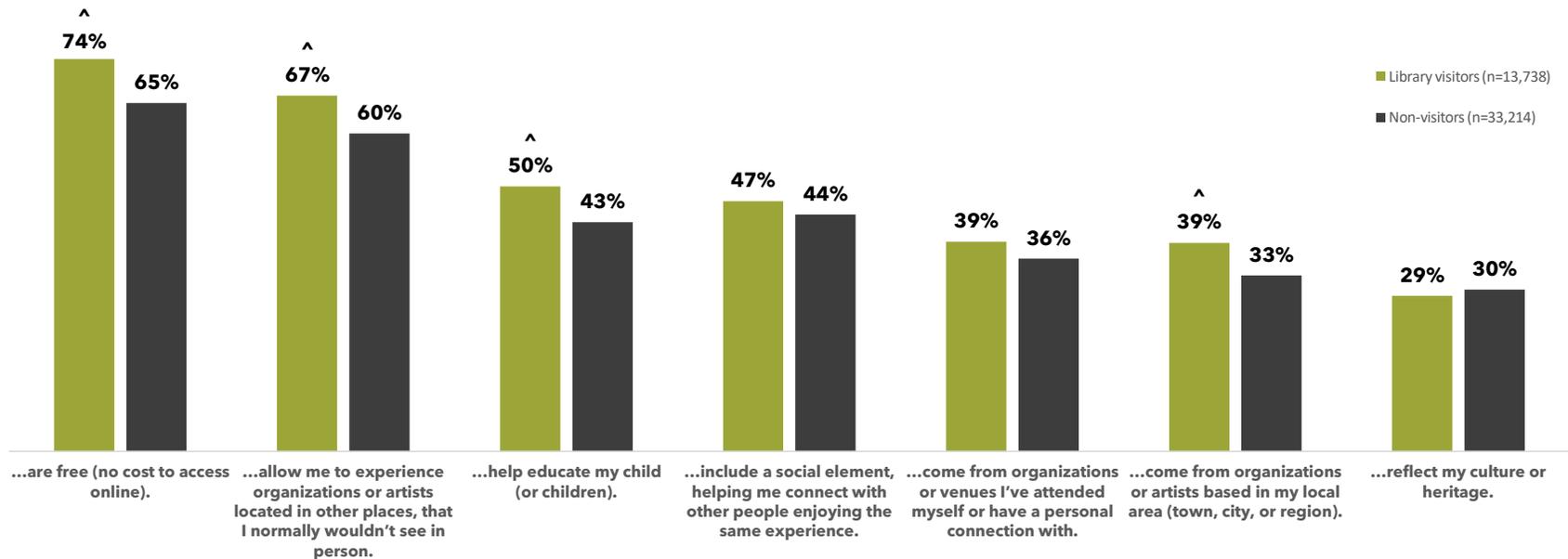
**Library visitors got many benefits from online cultural activities such as fun and relaxation, and over half felt that they were learning something new.**



#### ONLINE ARTS & CULTURE PARTICIPATION

Q6. What (if anything) did you get out of doing those online arts or culture activities?  
Please select up to FIVE.

## Library visitors particularly value free online content and being able to experience organizations and artists from locations that they normally wouldn't see in person.



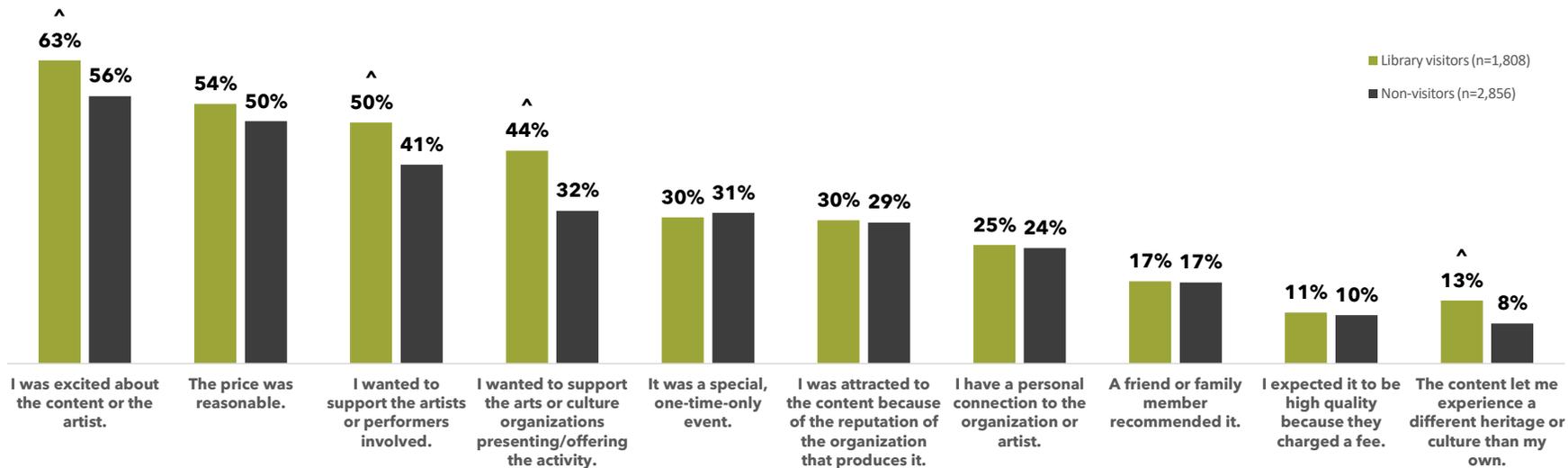
### IMPORTANCE ACCESSING ARTS & CULTURE ONLINE

Q9. Thinking about the kinds of online arts or culture activities that you've done, how important are the following qualities...

<sup>^</sup> indicates significant difference from one group at 95% level

## Library visitors are most likely to have paid for online cultural content because the content was compelling, the price was reasonable, or they wanted to support artists or cultural organizations.

- 24% of library visitors have paid for online content while only 15% of non-visitors have paid for online content



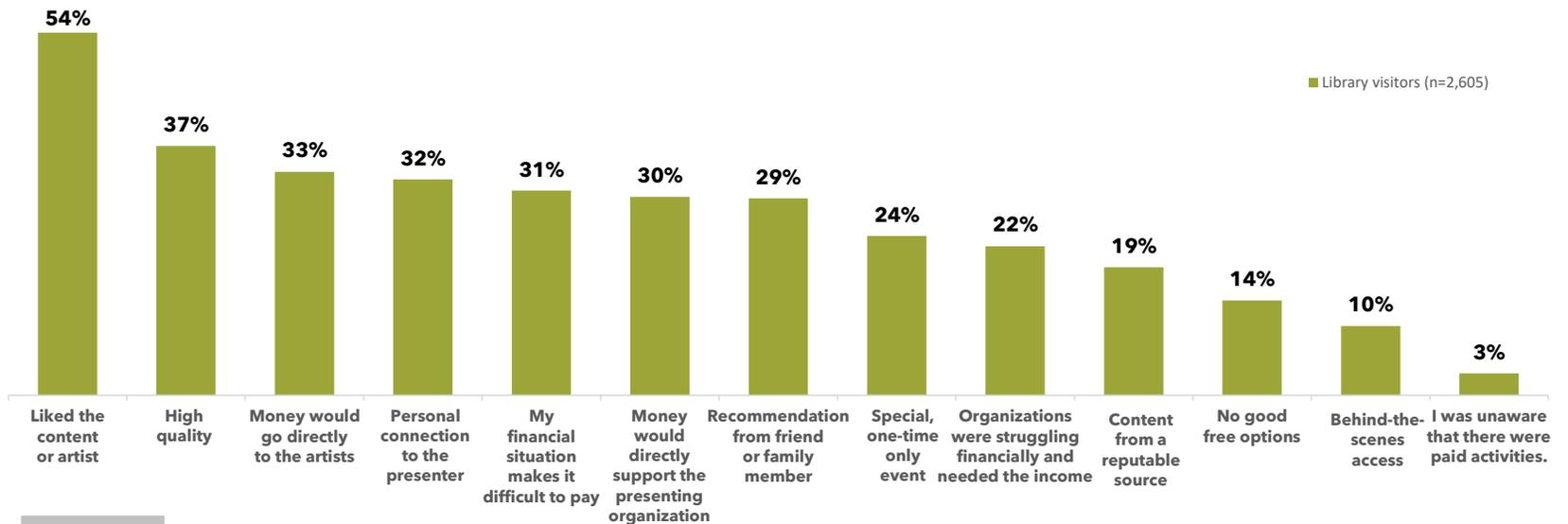
### IMPORTANCE ACCESSING ARTS & CULTURE ONLINE

Q42. 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.

^ indicates significant difference from one group at 95% level

## Library visitors who hadn't yet paid for any online content felt they would be motivated to pay by the same main reasons.

- Library visitors are less compelled to pay for exclusivity (one-time only event or behind-the-scenes access) or based on reputation (recommendation or from a reputable source)

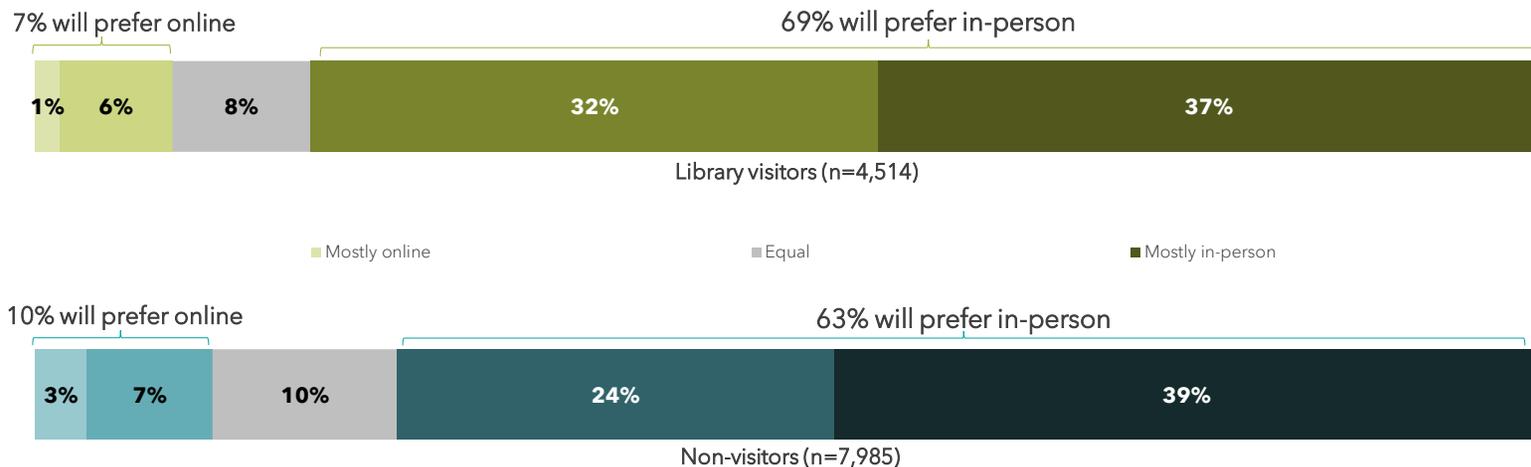


### REASONS TO PAY FOR ONLINE ARTS & CULTURE

Q43. 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.

## Once in-person arts & culture activities are more available, both library visitors and non-visitors report they will prefer them over online options.

- 16% of library visitors and 17% of non-visitors indicated that they would make their decisions solely on the basis of content, not a preference for online or in-person



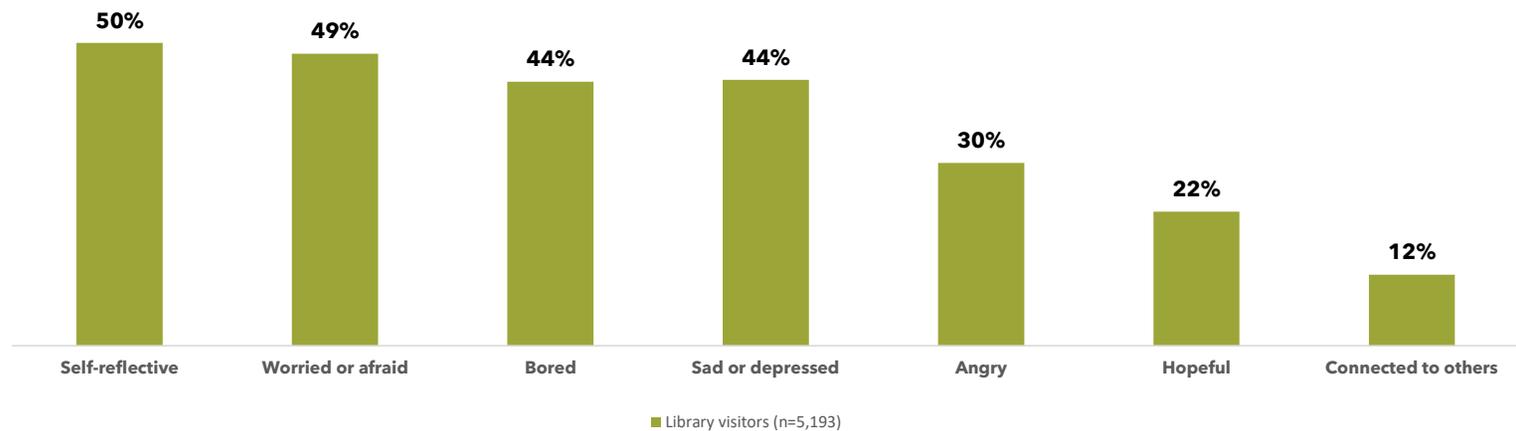
### THE FUTURE OF DIGITAL VS IN-PERSON PREFERENCES

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.

**DETAILED FINDINGS**  
**THE COVID-19 CONTEXT**

The emotional toll of the pandemic has been great; many people experienced more negative emotions like worry and depression, as well as stronger feelings of boredom and self-reflection compared to before the pandemic.

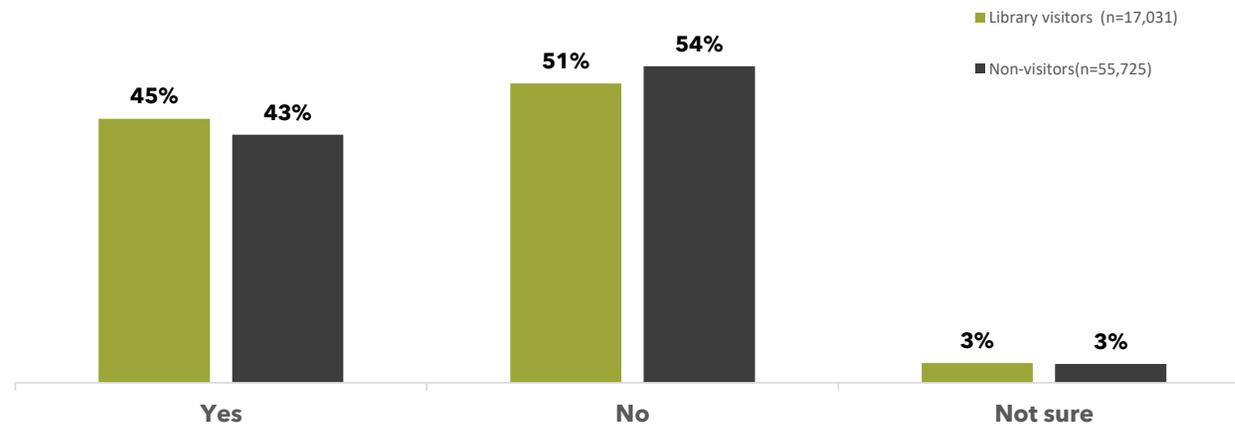
How people are feeling compared to life before the pandemic...



#### EMOTIONAL CHANGE DURING COVID-19

Q47. 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. (Top 2 Box: Those that selected 'More')

**Library visitors' experiences with the virus were similar to those of non-visitors—just under half of library visitors had had COVID-19 (or had close friends or family who had had the virus) at the time of the survey.**



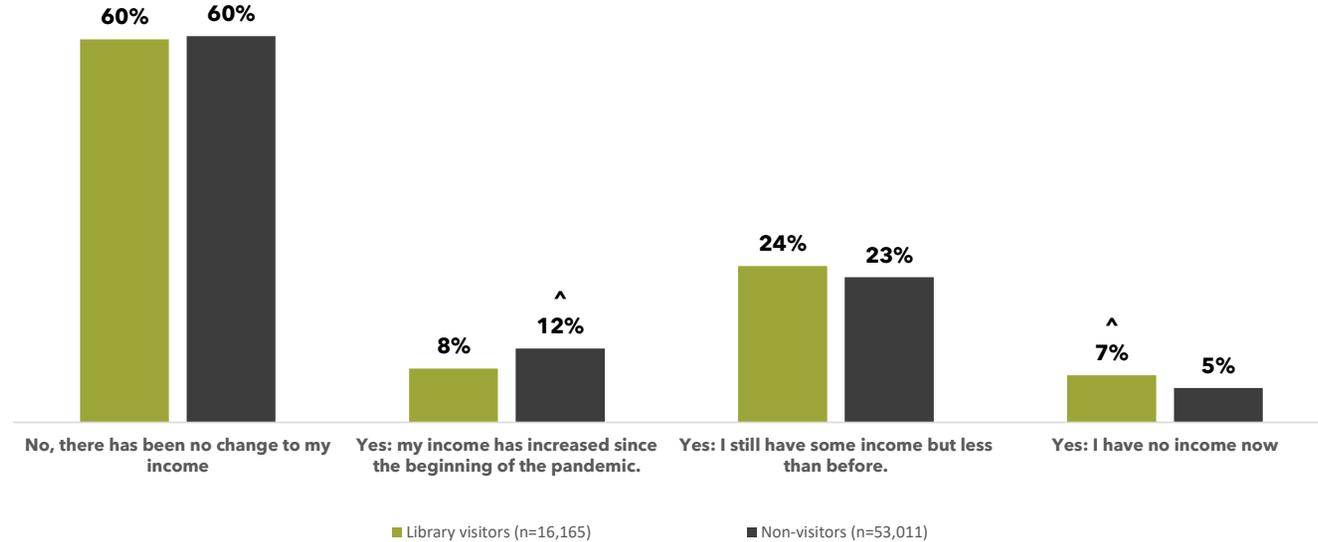
#### HOW MANY HAVE HAD OR KNOWN SOMEONE TO HAVE HAD COVID-19

Q31. Have you, a family member, or a close friend been sick or hospitalized due to COVID-19

<sup>^</sup> indicates significant difference from one group at 95% level

<sup>1</sup><https://www.kff.org/coronavirus-covid-19/issue-brief/latest-data-on-covid-19-vaccinations-race-ethnicity/>

## A sizeable proportion of both library visitors and non-visitors experienced income loss during the pandemic.

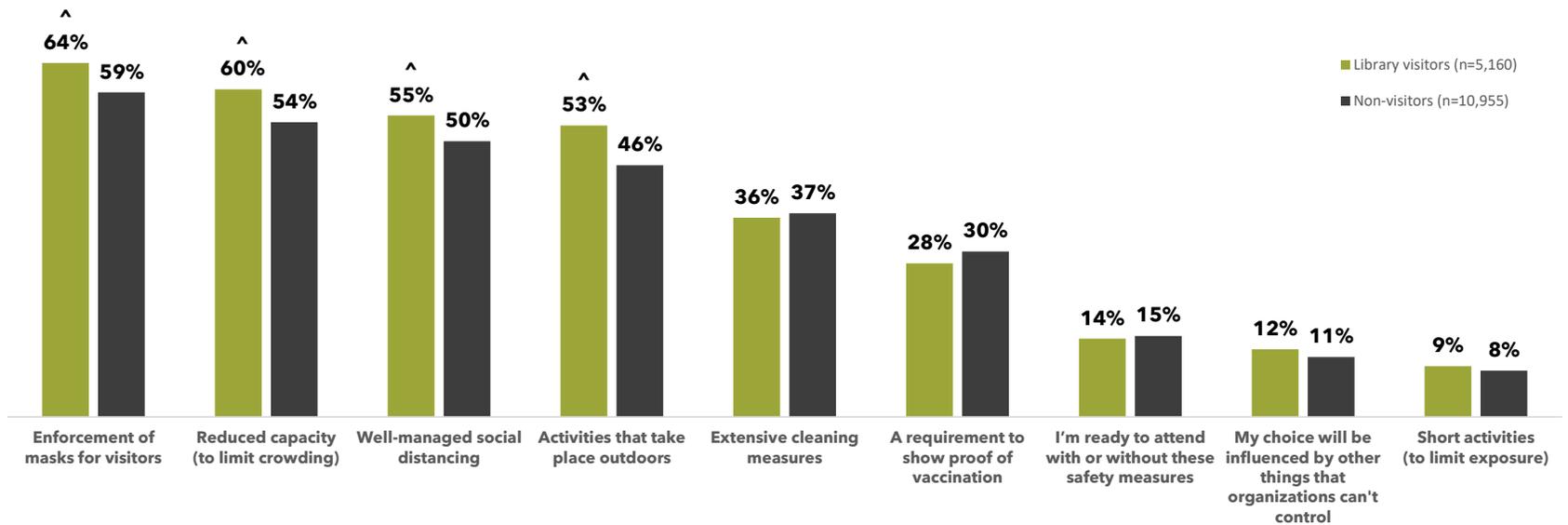


### COVID-19'S EFFECTS ON INCOME LOSS

Q32. Has your income changed because of COVID-19? Please check ONE.

<sup>^</sup> indicates significant difference from one group at 95% level

## Most people were not ready in May 2021 to attend cultural events in-person without any safety measures—people most wanted the enforcement of masks, reduced capacity, and social distancing.



### COVID-19 SAFETY MEASURES

Q50. 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.

## **ACTIONABLE OPPORTUNITY AREAS**

We've included a set of reflection questions as a tool to start discussions around activation areas in your organization.

# 1. Consider how you can actively support all participants in feeling welcomed into your space

## ***Your current context***

- How do you make people feel welcome in your space and programs? Are the attributes of welcome infused throughout the experiences you offer or present only at the point of entry?
- How recently have you talked to your participants, visitors, etc. about how it feels to enter and move through your space? What about non-visitors and not-yet-users? What did they have to say about feelings of welcome...or its opposite?
- Do you have clear and easy mechanisms for people to share feedback about their experiences? Is that feedback taken seriously and acted on empathetically and creatively?

## ***What are your assets & blockers***

- Are there structural supports or impediments to welcome that would be worth reexamining—for example, your location in the community, the architecture or layout of your space, or the demographics or training of your staff or volunteers?

## 2. Discuss how you could increase your support of social issues that matter to your community

### *Your current context*

- Does your organization have the will to address one or more specific social issues, not just as a sideline but as part of your mission and programming? What about the skills to do so? What would you need to learn and get better at?
- 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?

### *What are your assets & blockers*

- What issues or challenges matter most to your community—or rather, to specific communities in your area? What kinds of dialogue are already taking place about those issues, and what organizations are already working on them locally, nationally, or globally?
- How can you support & build on the actions of other organizations in your community?
- How have you worked with members of your community around social issues?

### 3. How are you continuing (or beginning) the journey of becoming an anti-racist organization

#### ***Your current context***

- Is your organization currently working to become more equitable? What language do you use when talking about these imperatives? And how central are they in the organization?
- Do you have ways of knowing whether your visitors/community perceive systemic racism in your organization? Do you have mechanisms to investigate and address any experiences of racism that may occur among staff, visitors, or community members?

#### ***What are your assets & blockers***

- How have you and your colleagues acknowledged the history and practices of systemic racism in your organization in the past?
- Have you set clear goals for your journey toward equity or anti-racism, e.g., for one year, five years, ten years?
- Are you measuring progress consistently...and sharing that information with the community, supporters, and partners?

## 4. Reflect on your existing community partnerships and consider how to strengthen or extend this work

### *Your current context*

- How is your organization collaborating with community members now?
- How often do you and your colleagues talk about co-creation with the community, and in what areas are you doing that?
- Are you honoring and reinforcing equity in your collaborations through shared decision-making, respect, and reflection of ground-level community priorities?

### *What are your assets & blockers*

- What organizations and individuals in your community are doing great work that you'd like to support, amplify, and learn from? Are there multiple enterprises, larger or smaller than yours, that would make for a greater-than-the-sum-of-its-parts partnership? What unique capabilities would you and your organization bring to such a collaboration? What would the others bring?
- Where do the benefits of your collaborations accrue? If there's a size differential - do benefits go to the smaller organization or the larger one?

## 5. Consider how digital offerings could broaden and diversify participation with your organization

### *Your current context*

- How well have your participant demographics reflected the diversity of your city, community, or region? Do the demographics of your in-person visitors differ from those of your online users?
- What kinds of online programming have you provided? Do you have plans to continue to provide any/all of that going forward?

### *What are your assets & blockers*

- How do you balance the ideal of providing free or low-cost digital experiences with the need to cover the costs and time of producing those experiences?
- What kinds of external support—grant funding, technical assistance, etc.—would let you continue your pandemic-era online offerings in the coming years, and even innovate and expand in this area?

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#### Institute of Museum and Library Services

- Crosby Kemper & Matthew Birnbaum

#### Advisory Group Members

- **Roberto Bedoya** | Cultural affairs manager for the city of Oakland, CA
- **Zahava Doering** | Senior social scientist, former Smithsonian Institution, currently Thinc Design
- **Asima Jansveld** | Vice president, The High Line Network
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- **Omari Rush** | Executive director, CultureSource (Detroit)
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- **Zannie Voss** | director of SMU DataArts and professor of arts management and arts entrepreneurship, Southern Methodist University
- **Esther Washington** | Director of education at the National Museum of African American History & Culture, Smithsonian Institution
- **Brady West** | Professor in the point program in survey methodology, University of Michigan

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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/CCTI](http://sloverlinett.com/CCTI). For questions about this study or the broader Culture + Community research collaboration, please email [CCTI@sloverlinett.com](mailto:CCTI@sloverlinett.com).

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