CULTURE + COMMUNITY
IN A TIME OF
TRANSFORMATION

BIPOC Greater Boston

An analysis of the Boston Metro region focusing on the voices of Black, Indigenous, and People of Color

This report is a regional companion to the Massachusetts state report

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sloverlinett AUDIENCE RESEARCH

Barr Foundation

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Research Context & Questions

Culture & Community in a Time of Transformation: Focus on MA–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 Boston 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 Boston? 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 Boston arts or culture organizations?

- Do Boston 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.

Large Scale

We collected more than 8,000 responses from people across the state of Massachusetts with 5,606 responses from Greater Boston, 935 of which were from BIPOC Bostonians. Nationally, we collected more than 75,000 responses.

National Implications

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

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/

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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

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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

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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

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Regional Breakdown
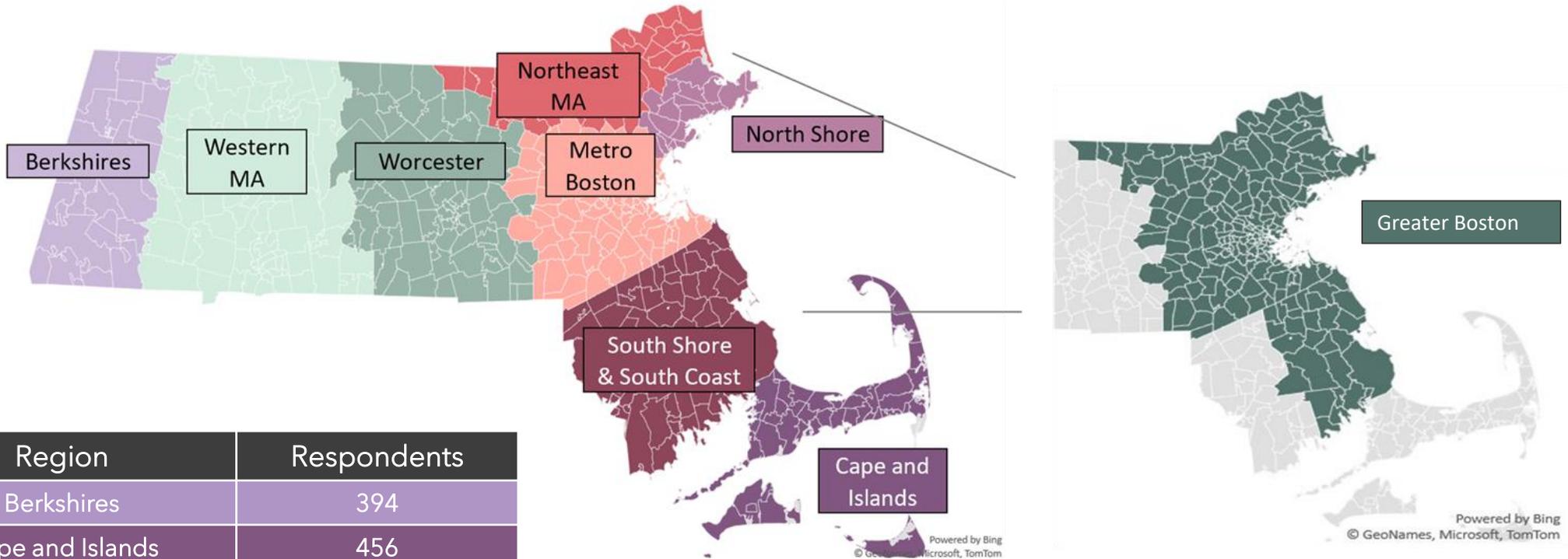
Region	Respondents
Berkshires	394
Cape and Islands	456
North Shore	522
Metro Boston	3,919
Northeast MA	719
South Coast & South Shore	814
Western MA	673
Worcester	954
Greater Boston*	5,606

*Among greater Boston respondents, 935 identified as BIPOC 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%)

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DETAILED FINDINGS

INTEGRATION OF ARTS & CULTURE INTO PEOPLE'S LIVES

Among Bostonians, BIPOC and non-BIPOC, arts & culture are deeply integrated into people's lives.

Past year (2020-2021)

Pre-pandemic

■ Greater Boston (n=5,606)   ■ BIPOC Greater Boston (n=931)

Personal creative activities
- ^ 92%
- 88%

Arts or culture online
- 73%
- 78%

In-person arts or culture
- ^ 96%
- 94%

Community-based or participatory arts
- 57%
- 57%
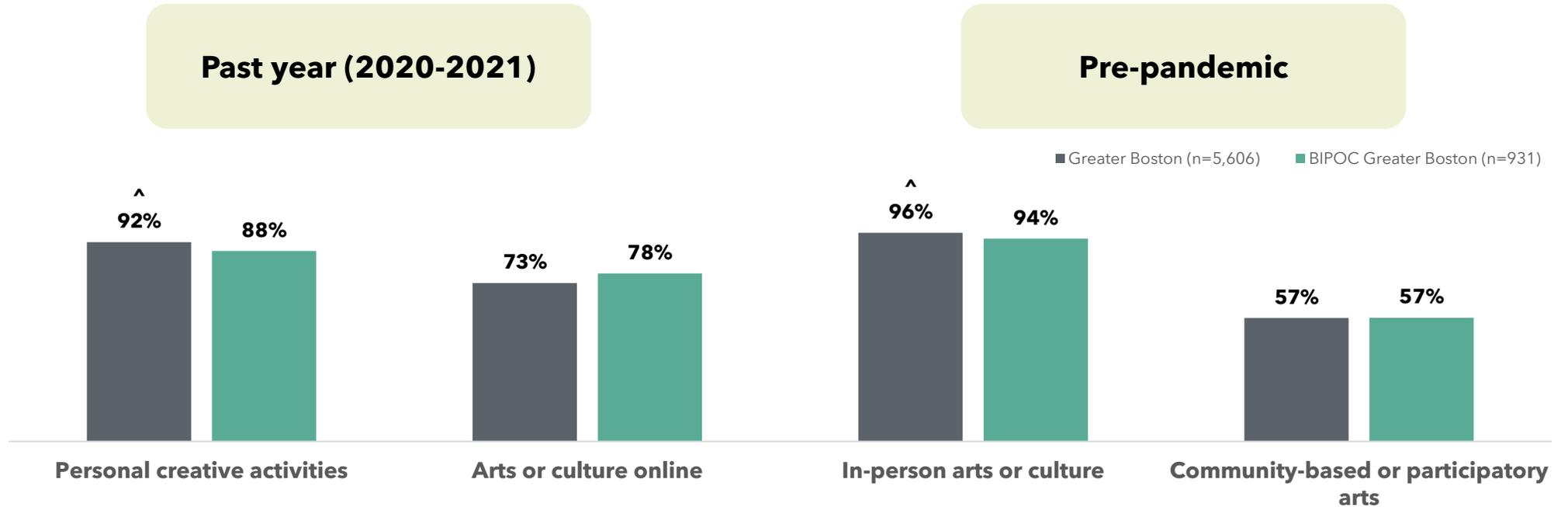
ARTS ENGAGEMENT IS ALIVE AND WELL IN MASSACHUSETTS

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 Greater Boston respondents at 95% level

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Before the start of the pandemic, about half of Bostonians participated in community-based and participatory arts– Hispanic/Latinx residents were the most engaged.

- Whereas in person arts and culture activities were consistently popular across all racial and ethnic groups.

Greater Boston (n=5,606): 57%
BIPOC Greater Boston (n=931): 57%
Asian/Pacific Islander (n=389): 49%
Black/African American (n=170): 55%
Hispanic/Latinx (n=256): 71% ^
White (n=4,143): 55%
Multiracial (n=115): 51%
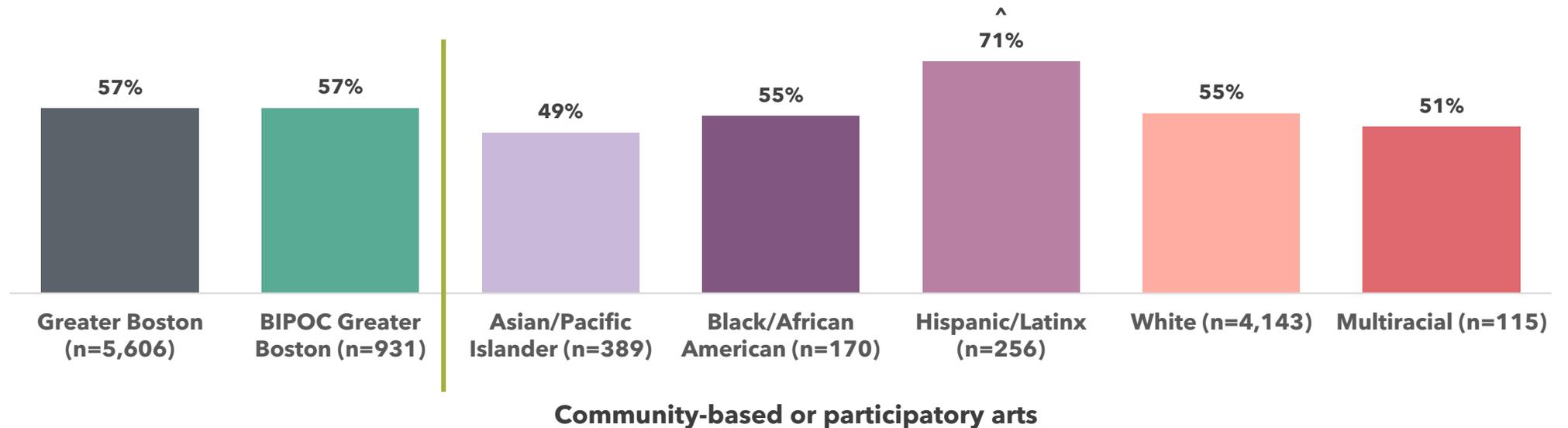
Community-based or participatory arts

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 Greater Boston respondents at 95% level*

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When looking deeper into types of participatory activities, protest activity varied widely by race and ethnicity with higher participation among Hispanic/Latinx Bostonians compared to other groups.
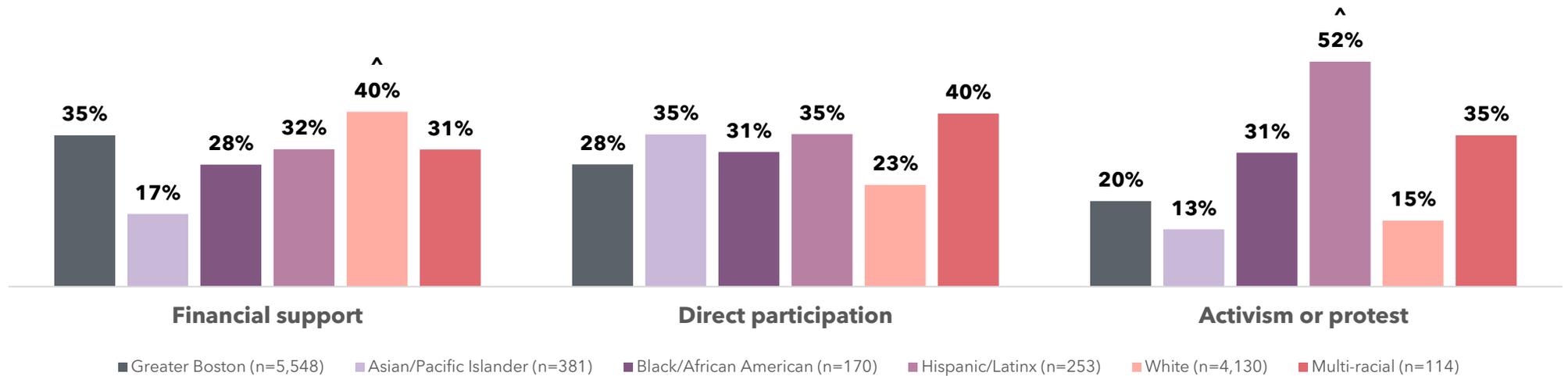
Financial support
- 35%
- 17%
- 28%
- 32%
- ^ 40%
- 31%

Direct participation
- 28%
- 35%
- 31%
- 35%
- 23%
- 40%

Activism or protest
- 20%
- 13%
- 31%
- ^ 52%
- 15%
- 35%

■ Greater Boston (n=5,548) ■ Asian/Pacific Islander (n=381) ■ Black/African American (n=170) ■ Hispanic/Latinx (n=253) ■ White (n=4,130) ■ Multi-racial (n=114)

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Arts and culture organizations are quite important to the majority of Greater Boston BIPOC residents—especially among Hispanic/Latinx Bostonians.

65%
Greater Boston (n=5,571)

^
73%
BIPOC Greater Boston (n=924)

73%
Asian/ Pacific Islander (n=384)

67%
Black/ African American (n=167)

^
77%
Hispanic /Latinx (n=254)

63%
White (n=4,123)

75%
Multiracial (n=114)
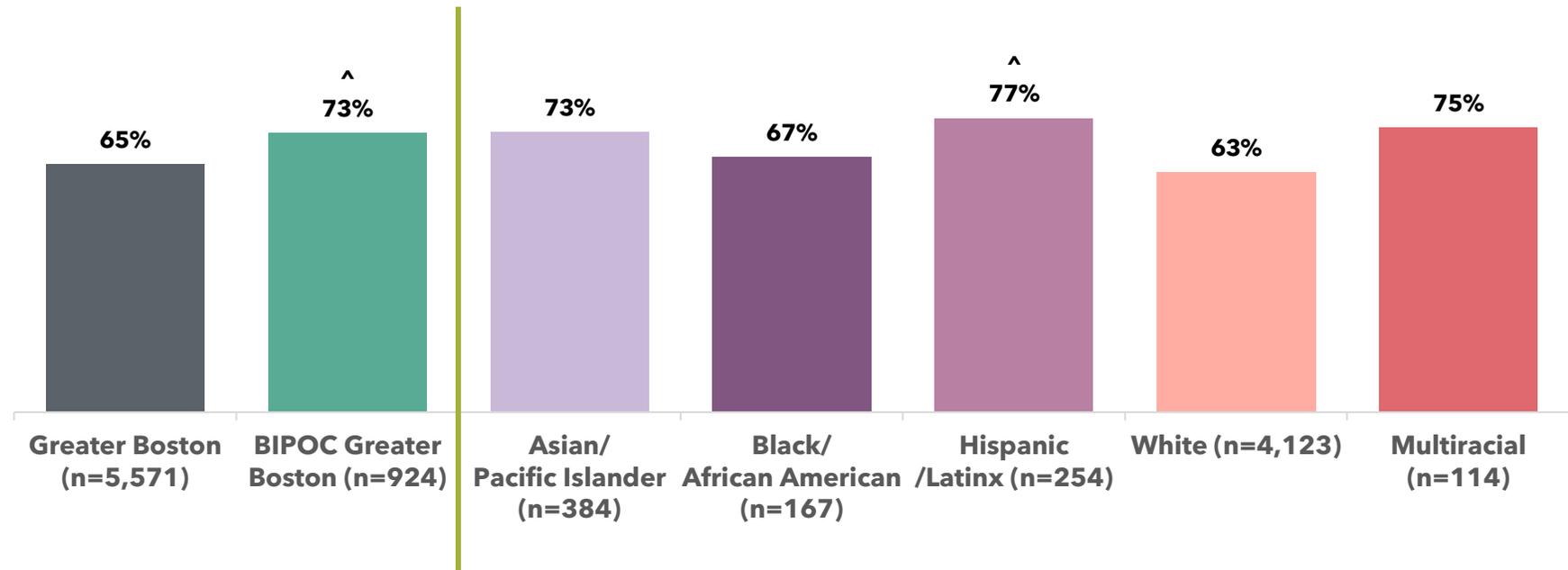
IMPORTANCE OF ARTS & CULTURE ORGANIZATIONS

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 Greater Boston respondents at 95% level

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DETAILED FINDINGS

A CASE FOR CHANGE

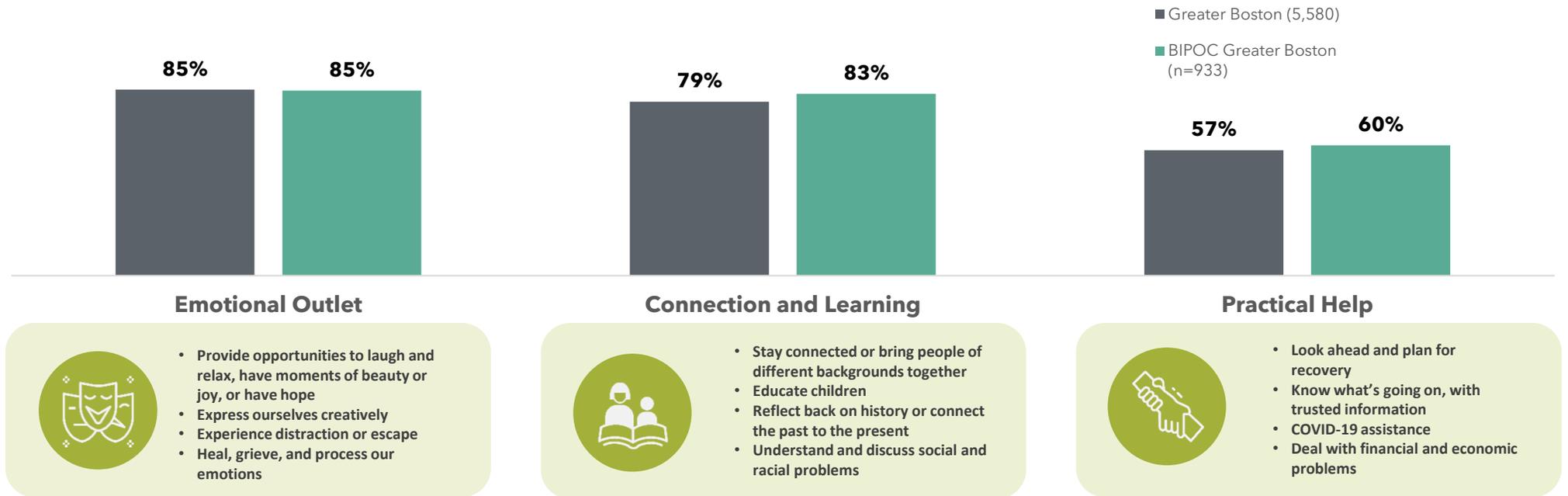# Across all racial and ethnic groups, Bostonians want to see arts organizations helping their communities–with most looking to the arts as a place for emotional outlet and connection.

■ Greater Boston (5,580)

■ BIPOC Greater Boston (n=933)

Emotional Outlet

85% | **85%**

- 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

Connection and Learning

79% | **83%**

- 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

Practical Help

57% | **60%**

- Look ahead and plan for recovery
- Know what's going on, with trusted information
- COVID-19 assistance
- Deal with financial and economic problems

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…

For more information about each dimension within these factors, see detailed data tables.

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The majority of Greater Boston residents want to see arts & culture organizations address social issues–and among Asian/Pacific Islanders and Black/African Americans in the region, this desire was nearly universal (99%).
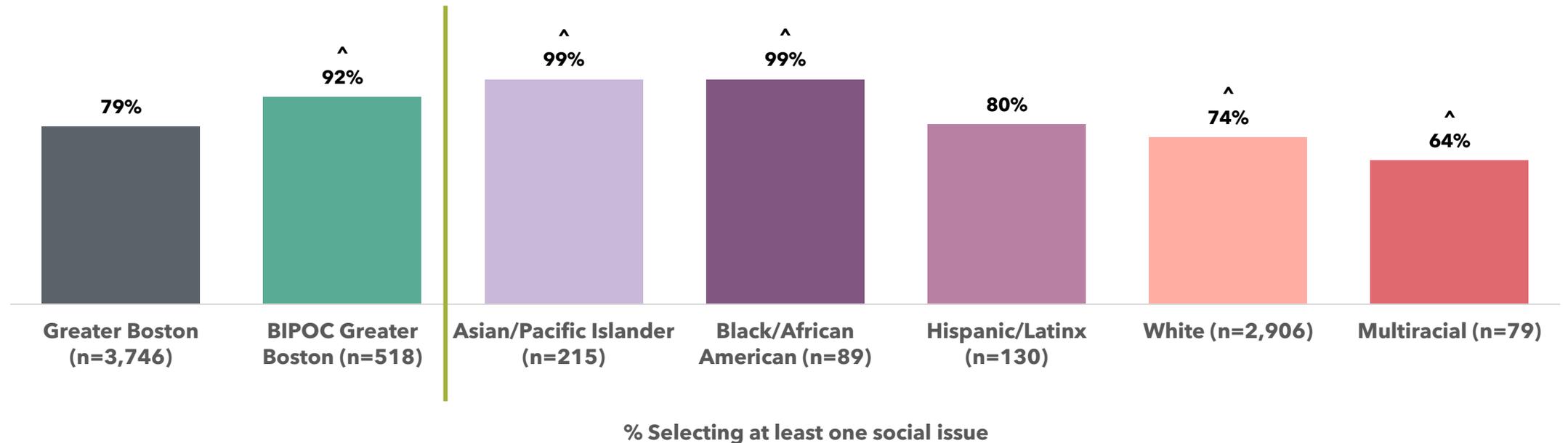
% Selecting at least one social issue

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 Greater Boston respondents at 95% level

While systemic racial injustice was the top issue that all residents wanted to see arts and culture organizations tackle, BIPOC Bostonians were more likely to want to see income inequality and food insecurity addressed.

79% for Asian and Pacific Islanders

37% for Hispanic and Latinx
35% for Black and African Americans

Chart data:

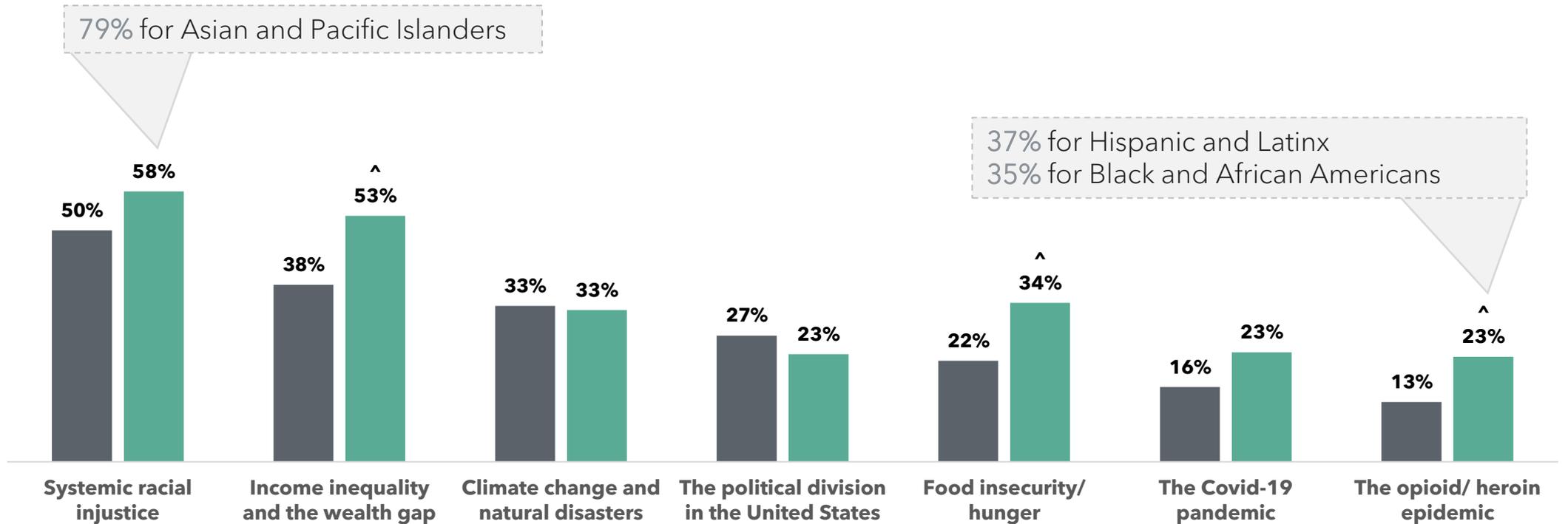| Issue	Greater Boston (n=3,746)	BIPOC Greater Boston (n=518)
Systemic racial injustice	50%	58%
Income inequality and the wealth gap	38%	53% ^
Climate change and natural disasters	33%	33%
The political division in the United States	27%	23%
Food insecurity/ hunger	22%	34% ^
The Covid-19 pandemic	16%	23%
The opioid/ heroin epidemic	13%	23% ^

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.
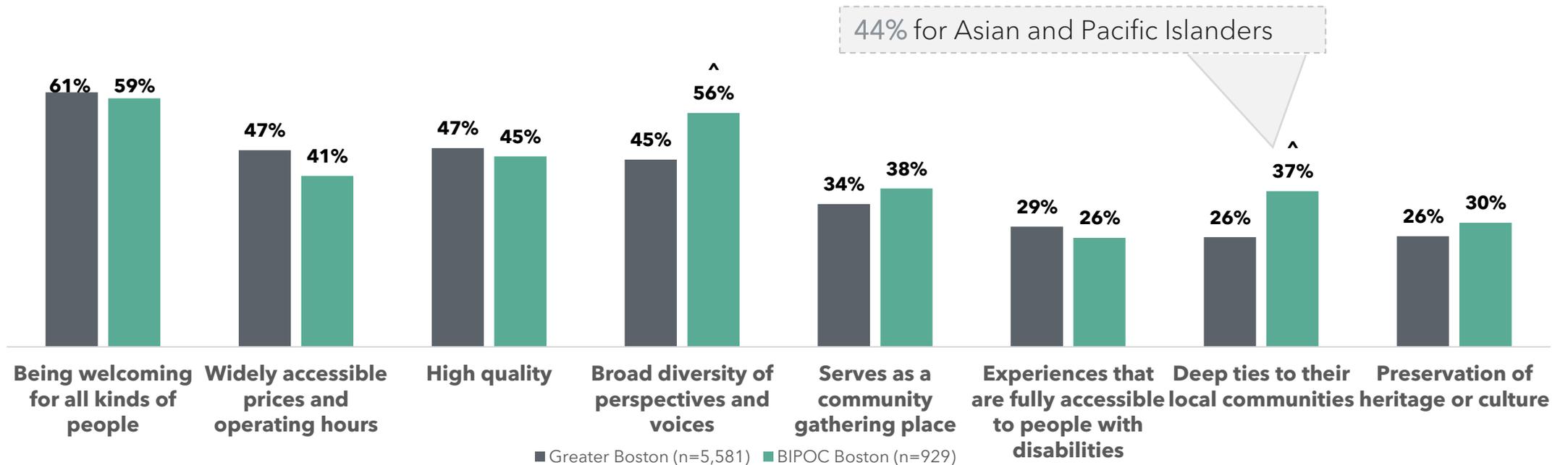^ indicates significant difference from one group at 95% level

■ Greater Boston (n=3,746) ■ BIPOC Greater Boston (n=518)

All call out boxes represent statistically significant differences.

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Most Greater Boston area residents value arts and culture organizations that are welcoming, and among BIPOC residents, broad diversity is almost equally as important.

- More traditionally-valued qualities of price point and excellence were not as highly valued among BIPOC Bostonians.

44% for Asian and Pacific Islanders

	Being welcoming for all kinds of people	Widely accessible prices and operating hours	High quality	Broad diversity of perspectives and voices	Serves as a community gathering place	Experiences that are fully accessible to people with disabilities	Deep ties to their local communities	Preservation of heritage or culture
Greater Boston (n=5,581)	61%	47%	47%	45%	34%	29%	26%	26%
BIPOC Boston (n=929)	59%	41%	45%	56% ^	38%	26%	37% ^	30%

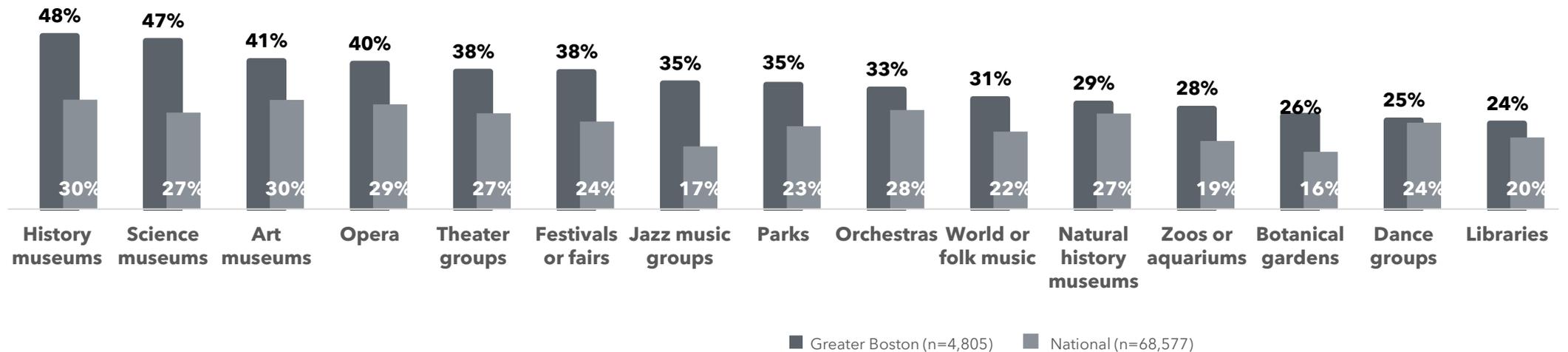■ Greater Boston (n=5,581) ■ BIPOC Boston (n=929)

MOST IMPORTANT QUALITIES 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

All call out boxes represent statistically significant differences.
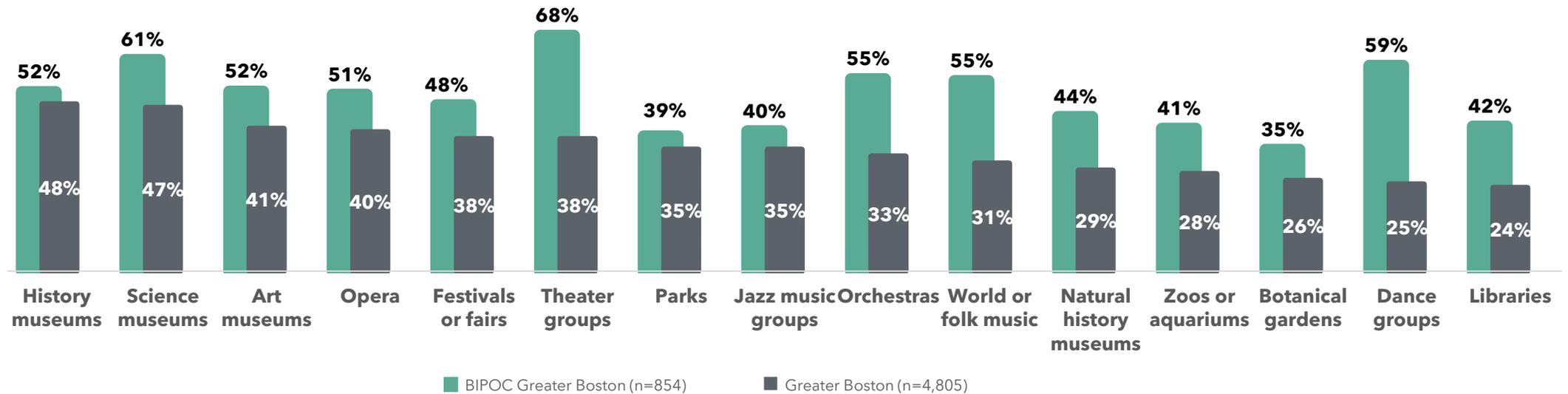
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Greater Boston residents are more likely than Americans overall to believe that systemic racism is present in every genre of arts and culture organizations.

	History museums	Science museums	Art museums	Opera	Theater groups	Festivals or fairs	Jazz music groups	Parks	Orchestras	World or folk music	Natural history museums	Zoos or aquariums	Botanical gardens	Dance groups	Libraries
Greater Boston	48%	47%	41%	40%	38%	38%	35%	35%	33%	31%	29%	28%	26%	25%	24%
National	30%	27%	30%	29%	27%	24%	17%	23%	28%	22%	27%	19%	16%	24%	20%

■ Greater Boston (n=4,805)　■ National (n=68,577)
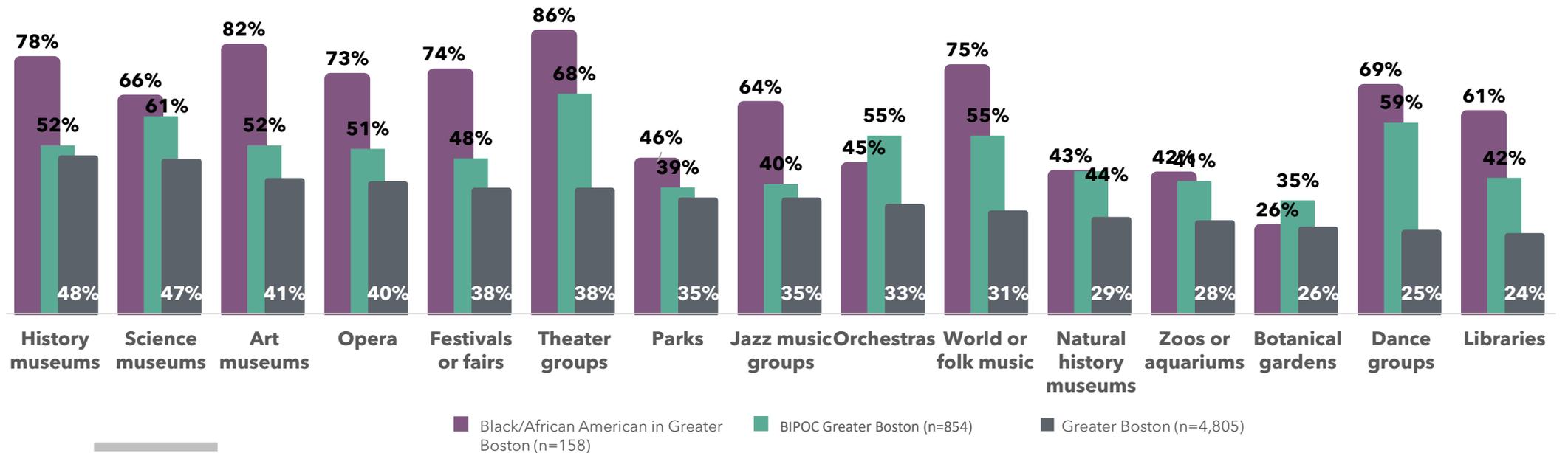
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And BIPOC Greater Boston residents are more likely to believe systemic racism is present in arts or culture organizations than Bostonians overall across all genres – with particularly high ratings for theater, science museums, and dance groups.

Organization	BIPOC Greater Boston	Greater Boston
History museums	52%	48%
Science museums	61%	47%
Art museums	52%	41%
Opera	51%	40%
Festivals or fairs	48%	38%
Theater groups	68%	38%
Parks	39%	35%
Jazz music groups	40%	35%
Orchestras	55%	33%
World or folk music	55%	31%
Natural history museums	44%	29%
Zoos or aquariums	41%	28%
Botanical gardens	35%	26%
Dance groups	59%	25%
Libraries	42%	24%

■ BIPOC Greater Boston (n=854)　■ Greater Boston (n=4,805)

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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")
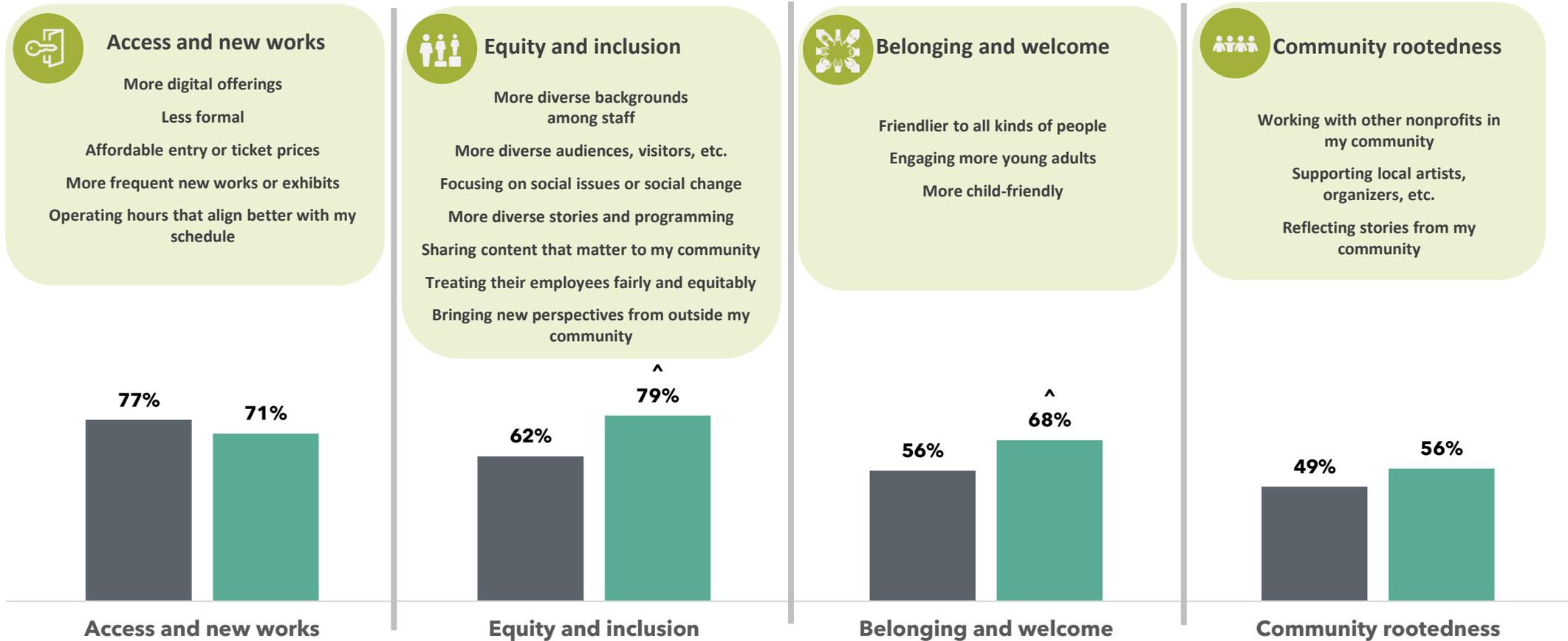
Finally, Black and African Americans in the Greater Boston area are significantly more likely than BIPOC Bostonians as a whole to believe that systemic racism is present in most genres of arts or culture, particularly in theaters, art museums, and history museums.

	History museums	Science museums	Art museums	Opera	Festivals or fairs	Theater groups	Parks	Jazz music groups	Orchestras	World or folk music	Natural history museums	Zoos or aquariums	Botanical gardens	Dance groups	Libraries
Black/African American	78%	66%	82%	73%	74%	86%	46%	64%	45%	75%	43%	42%	26%	69%	61%
BIPOC Greater Boston	52%	61%	52%	51%	48%	68%	39%	40%	55%	55%	44%	41%	35%	59%	42%
Greater Boston	48%	47%	41%	40%	38%	38%	35%	35%	33%	31%	29%	28%	26%	25%	24%

■ Black/African American in Greater Boston (n=158)　■ BIPOC Greater Boston (n=854)　■ Greater Boston (n=4,805)

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Nearly all BIPOC Greater Boston residents (97%) want to see changes in arts or culture organizations. Four main types of change are desired:

Access and new works
More digital offerings

Less formal

Affordable entry or ticket prices

More frequent new works or exhibits

Operating hours that align better with my schedule

Equity and inclusion
More diverse backgrounds among staff

More diverse audiences, visitors, etc.

Focusing on social issues or social change

More diverse stories and programming

Sharing content that matter to my community

Treating their employees fairly and equitably

Bringing new perspectives from outside my community

Belonging and welcome
Friendlier to all kinds of people

Engaging more young adults

More child-friendly

Community rootedness
Working with other nonprofits in my community

Supporting local artists, organizers, etc.

Reflecting stories from my community

Access and new works: 77% | 71%

Equity and inclusion: 62% | 79% ^

Belonging and welcome: 56% | 68% ^

Community rootedness: 49% | 56%

■ Greater Boston (n=5,560)

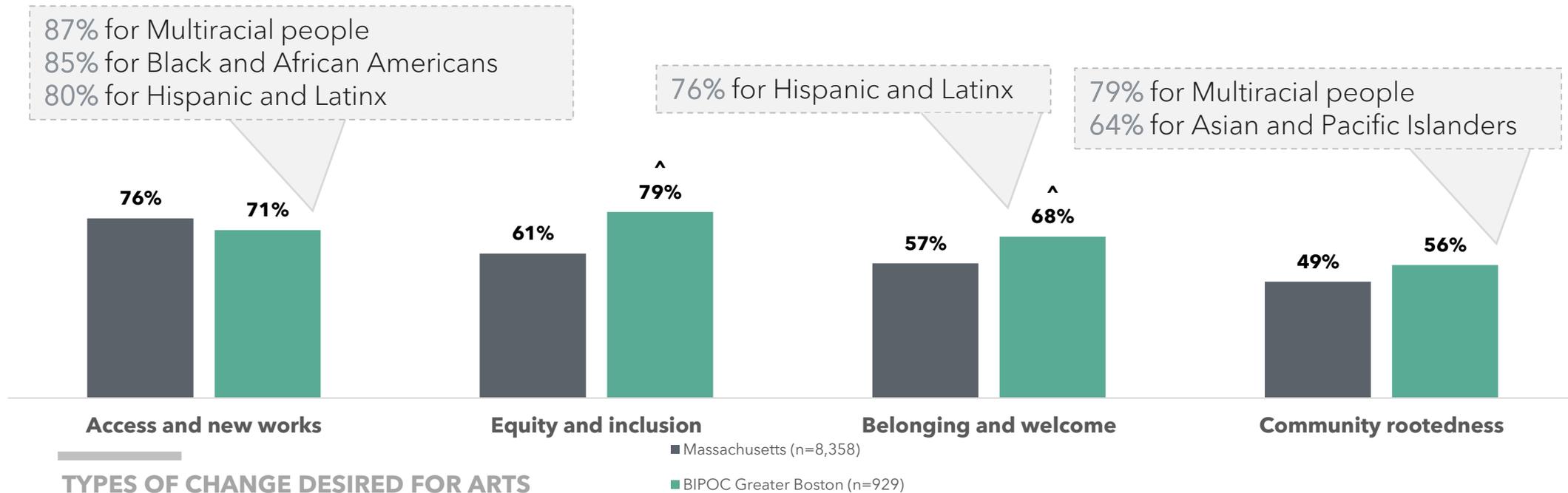■ BIPOC Greater Boston (n=929)

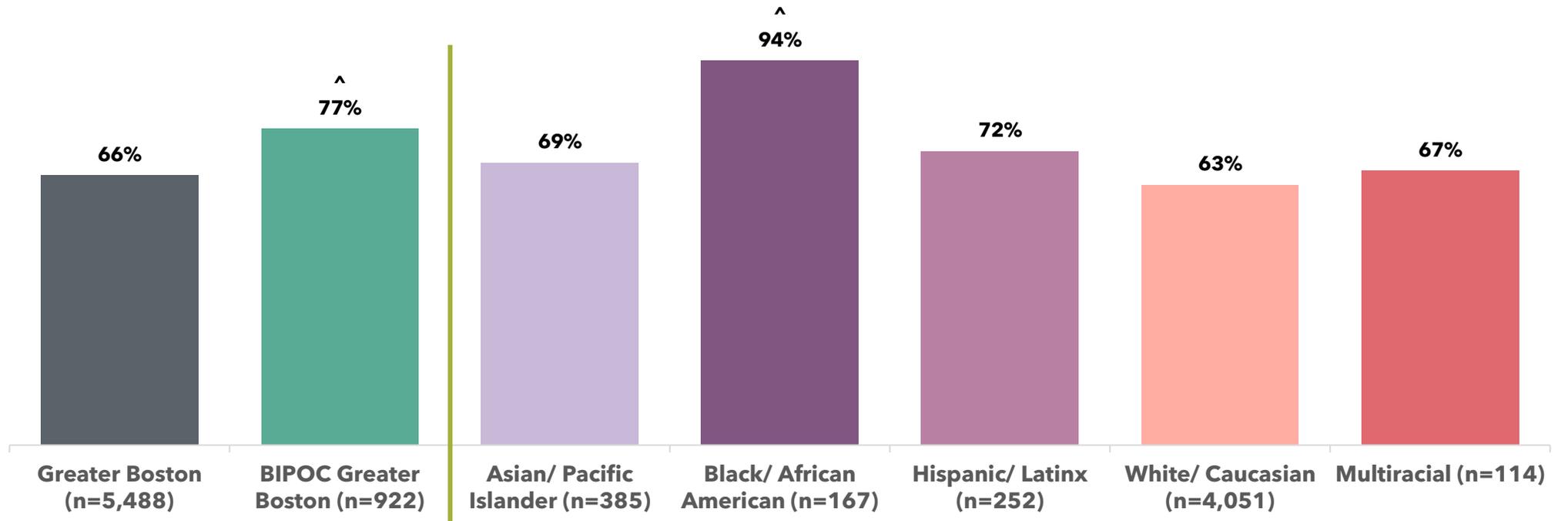**TYPES OF CHANGE DESIRED FOR ARTS & CULTURE ORGANIZATIONS**

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 Greater Boston respondents at 95% level

For more information about each dimension within these factors, see detailed data tables.

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The types of change BIPOC Bostonians most want to see in arts or culture organizations to make them better in the future are equity & inclusion, access & new works, belonging & welcome, and community rootedness.

87% for Multiracial people
85% for Black and African Americans
80% for Hispanic and Latinx

76% for Hispanic and Latinx

79% for Multiracial people
64% for Asian and Pacific Islanders

Access and new works
76%
71%

Equity and inclusion
^
61%
79%

Belonging and welcome
^
57%
68%

Community rootedness
49%
56%

■ Massachusetts (n=8,358)

■ BIPOC Greater Boston (n=929)

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 Greater Boston respondents at 95% level

For more information about each dimension within these factors, see detailed data tables.

All call out boxes represent statistically significant differences.

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BIPOC Bostonians are particularly likely to want to see arts and culture organizations collaborating with communities–a desire that's almost universal among Black/African Americans.
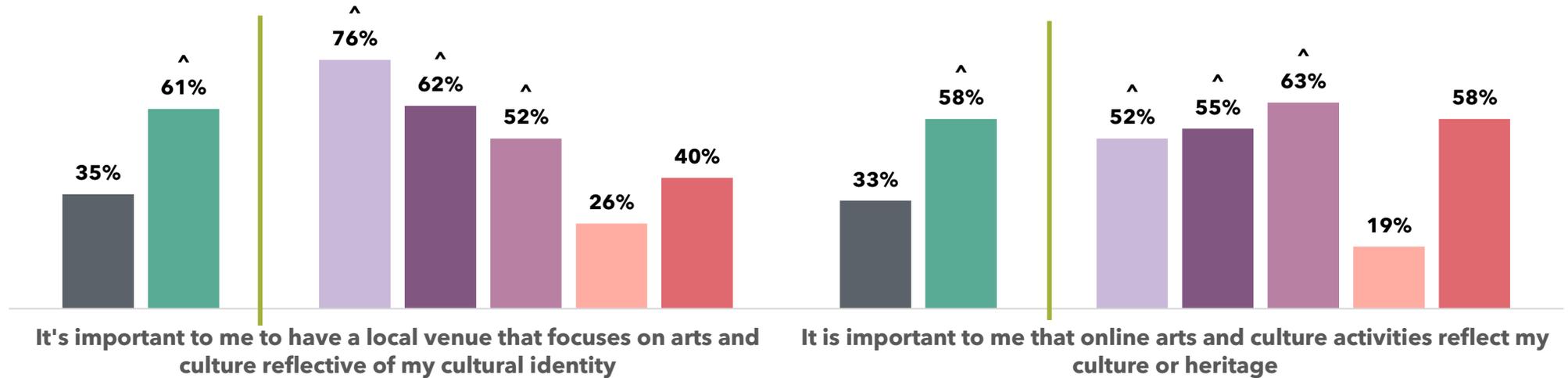
66%
77% ^
69%
94% ^
72%
63%
67%

Greater Boston (n=5,488)
BIPOC Greater Boston (n=922)
Asian/ Pacific Islander (n=385)
Black/ African American (n=167)
Hispanic/ Latinx (n=252)
White/ Caucasian (n=4,051)
Multiracial (n=114)

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 Greater Boston respondents at 95% level

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The majority of BIPOC Greater Boston residents want local venues _and_ online activities to focus on arts and culture reflective of their culture or heritage—the local venue is particularly important to Asian or Pacific Islanders.

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

- 35%
- 61% ^
- 76% ^
- 62% ^
- 52% ^
- 26%
- 40%

It is important to me that online arts and culture activities reflect my culture or heritage

- 33%
- 58% ^
- 52% ^
- 55% ^
- 63% ^
- 19%
- 58%

- Greater Boston (n=5,039-5,491)
- BIPOC Greater Boston (n=810-933)
- Asian/ Pacific Islander (n=324-382)
- Black/ African American (n=152-166)
- Hispanic/ Latinx (n=224-252)
- White/ Caucasian (n=3,761-4,062)
- Multiracial (n=106-111)

IMPORTANCE OF LOCAL AND ONLINE ARTS AND CULTURE TO REFLECT AUDIENCE'S CULTURE OR HERITAGE
Q24. How much do you personally agree or disagree with the following statements? (Top 2 Box: Those who selected "Strongly agree")
Q9. Thinking about the kinds of online arts or culture activities that you've done, how important are the following qualities?
     (Top 2 box: those that selected "Very important")

^ _indicates significant difference from the overall Greater Boston group at 95% level_

DETAILED FINDINGS

THE POWER OF ONLINE ENGAGEMENT

During the Pandemic, BIPOC Greater Boston residents participated in arts & culture <u>online</u> at a higher rate than in the region overall despite having slightly lower awareness of online activities.
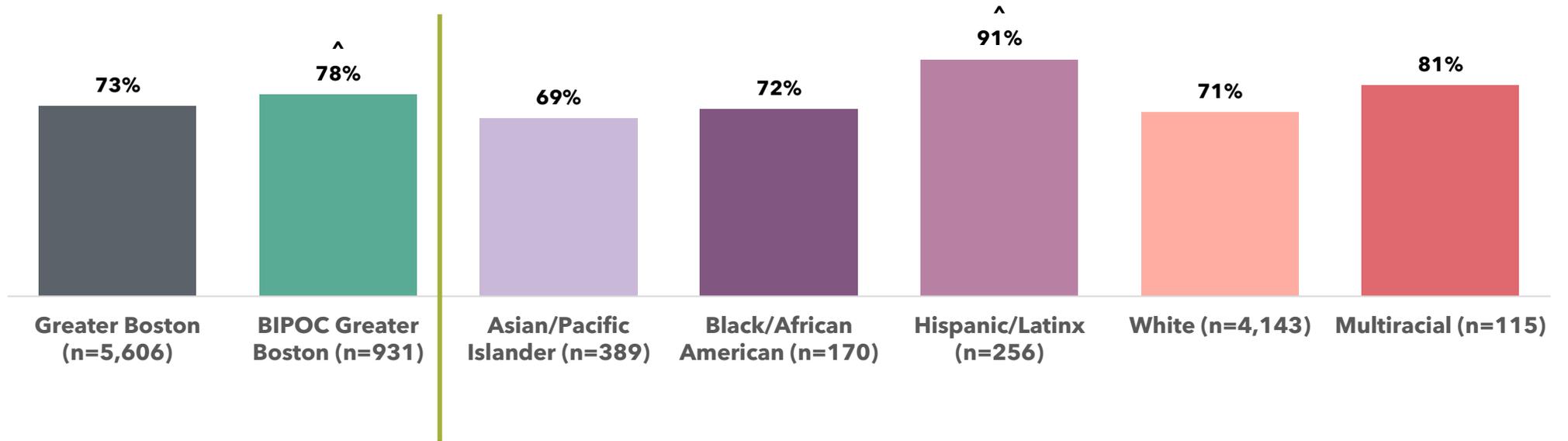
Greater Boston (n=5,577)	% of Total	BIPOC Greater Boston (n=928)
93%	Awareness of Online Arts & Culture	91%
73%	Participated in Online Arts & Culture	78%
27%	Paid for Any Online Arts & Culture Activity	23%

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.

Hispanic/Latinx and Multiracial Bostonians in particular had high rates of participation in online arts and culture during the pandemic.

73%
Greater Boston (n=5,606)

^
78%
BIPOC Greater Boston (n=931)

69%
Asian/Pacific Islander (n=389)

72%
Black/African American (n=170)

^
91%
Hispanic/Latinx (n=256)

71%
White (n=4,143)

81%
Multiracial (n=115)

ARTS ENGAGEMENT IS ALIVE AND WELL IN MASSACHUSETTS

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. *^ indicates significant difference from all Greater Boston respondents at 95% level*

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Online offerings engaged many Greater Boston residents who had not attended similar programs from <u>performing arts</u> organizations in person in the past several years.

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

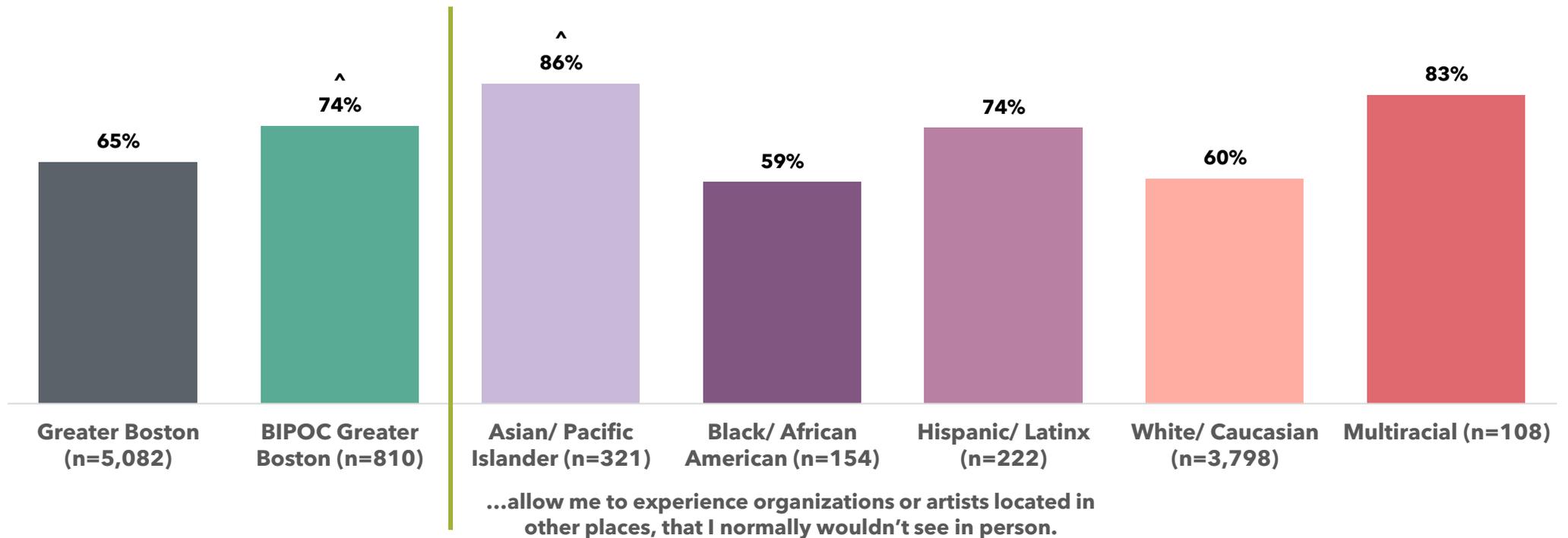| World music group (n=538)	Jazz music group (n=602)	Performing arts center/ Music venue (n=2,961)	Opera (n=780)	Classical music group (1,727)	Dance Group (n=1,127)	Folk music group (n=623)	Theater group (n=2,103)	Festival or fair (n=724)
69%	57%	42%	37%	33%	29%	27%	26%	20%

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

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Online offerings engaged many Greater Boston residents who had not attended similar programs from <u>museums and other cultural</u> organizations in person in the past several years.

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

58%	48%	38%	38%	37%	32%	32%	28%	19%
Architectural tour or design museum (n=416)	Park (n=678)	Library (n=2,205)	Botanical garden (n=650)	History museum or historical attraction (n=1,255)	Natural history museum (n=435)	Science or technology museum or planetarium (n=588)	Art museum (n=2,652)	Zoo or aquarium (n=571)

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

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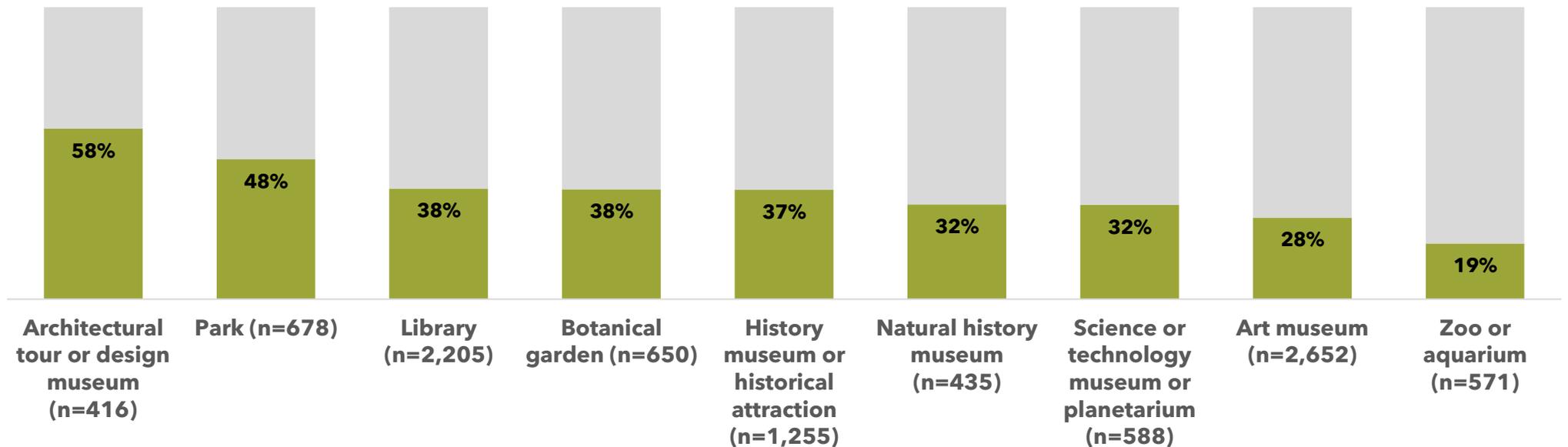
Most BIPOC Greater Boston residents valued that online arts & culture activities let them experience organizations and artists from other locations that they normally wouldn't see in person.

Bar chart data:
- Greater Boston (n=5,082): 65%
- BIPOC Greater Boston (n=810): 74% ^
- Asian/ Pacific Islander (n=321): 86% ^
- Black/ African American (n=154): 59%
- Hispanic/ Latinx (n=222): 74%
- White/ Caucasian (n=3,798): 60%
- Multiracial (n=108): 83%

…allow me to experience organizations or artists located in other places, that I normally wouldn't see in person.

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 Greater Boston respondents at 95% level

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And over half of BIPOC Greater Boston residents value the opportunity to connect online with arts and culture content from local organizations—also at higher rates than the region overall.
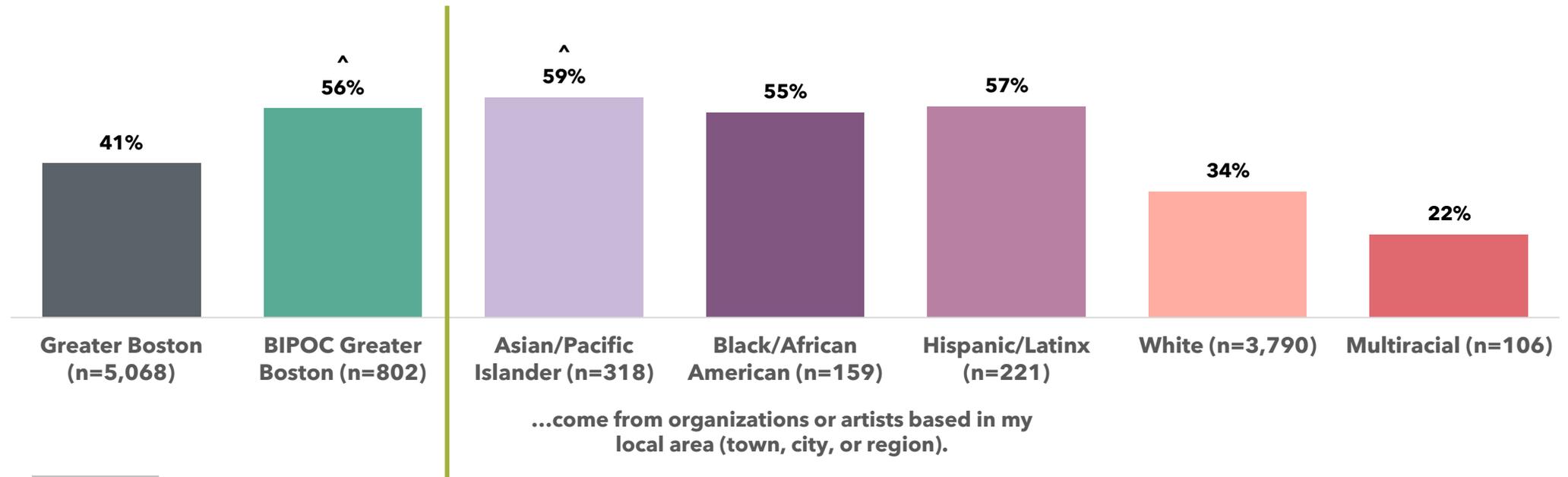
Greater Boston (n=5,068)	BIPOC Greater Boston (n=802)	Asian/Pacific Islander (n=318)	Black/African American (n=159)	Hispanic/Latinx (n=221)	White (n=3,790)	Multiracial (n=106)
41%	56% ^	59% ^	55%	57%	34%	22%

...come from organizations or artists based in my local area (town, city, or region).

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 Greater Boston respondents at 95% level

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Similarly, the majority of BIPOC Bostonians value the opportunity to connect online with arts and culture content from organizations they've attended previously.
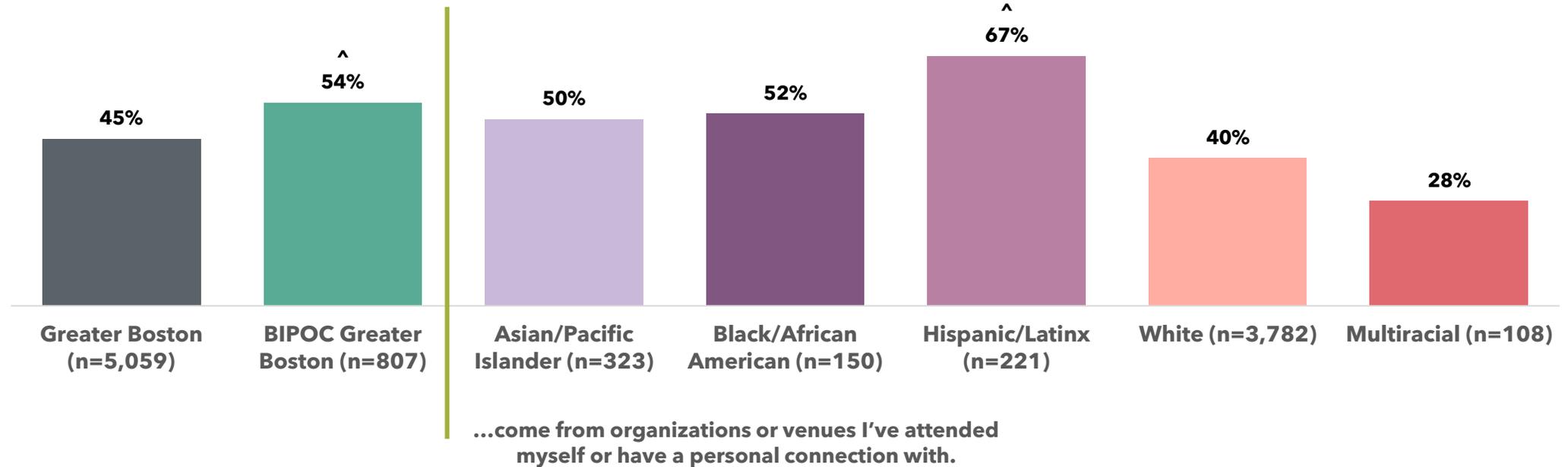
45%	54% ^	50%	52%	67% ^	40%	28%
Greater Boston (n=5,059)	BIPOC Greater Boston (n=807)	Asian/Pacific Islander (n=323)	Black/African American (n=150)	Hispanic/Latinx (n=221)	White (n=3,782)	Multiracial (n=108)

...come from organizations or venues I've attended myself or have a personal connection with.

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 Greater Boston respondents at 95% level

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Although most BIPOC Bostonians expect to prefer in person over online engagement with arts and culture in the future, Hispanic/Latinx residents are evenly split in their preferences.

Greater Boston (3,565)

9% will prefer online | 75% will prefer in-person

| 3% | 6% | Agnostic 20% | 37% | 38% |

BIPOC Boston (n=480)

16% will prefer online | 63% will prefer in-person

| 2% | 14% | Agnostic 21% | 39% | 24% |

Greater Boston Hispanic/Latinx (n=117)

45% will prefer online | 45% will prefer in-person

| 3% | 42% | Agnostic 10% | 17% | 28% |
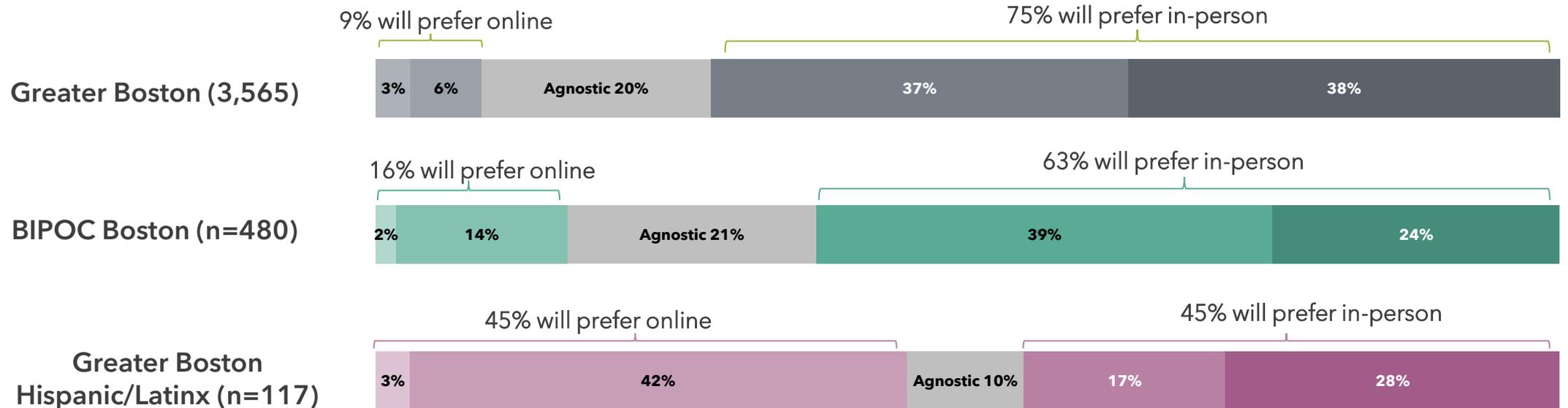
THE FUTURE OF DIGITAL VS IN-PERSON PREFERENCES

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"

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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?

1. 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?

1. 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?

1. 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?

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

1. 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?

1. 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? Do you have a clear framework for what counts as collaboration? Are there different levels or scales that are well defined?

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?

We'd like to thank the Barr Foundation for their generous support of this research & our *truly* expert advisory group for their time, insights, and wisdom.

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An experienced research manager and methodologist, Matthew has played key roles in the pandemic-era national research and strategy collaboration, Culture + Community in a Time of Transformation, focusing especially on analysis of digital engagement during the pandemic. He has recently worked with orchestral clients exploring what comes next for their online offerings after the pandemic. » full bio

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Emily's work as a researcher at Slover Linett is shaped by her training in community psychology and animated by her commitment to supporting arts and culture organizations as powerful tools for education, community development, and social change. Emily earned her Ph.D. in community psychology from the University of Illinois at Chicago. . » full bio

About Slover Linett
hello@sloverlinett.com | @sloverlinett on Twitter

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

Survey Methodology for <u>National</u> 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

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THANK YOU!

For more information, please visit
www.sloverlinett.com/cctt