

**Supporting Data** 

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## Introduction

#### **About Culture Track**

Culture Track is a cultural innovation engine, dedicated to addressing the most pressing challenges facing the worlds of culture and creativity through research, education, dialogue, and action. We believe that studying and tracking the shifting patterns of audience behavior is critical to shaping the future of culture. Culture Track began in 2001 as a research study of the changing behaviors of cultural audiences, developed pro bono for the field by LaPlaca Cohen, strategy, design, and marketing firm for the cultural world. While today Culture Track is much more than a research study, a rigorous and nuanced understanding of cultural audiences is still at the heart of everything we do.

CultureTrack.com @culturetrack

#### **About this document**

This document provides the comprehensive research conducted by LaPlaca Cohen in partnership with Kelton Global, which serves as the supporting data for *Culture Track '17*.

The top-line report for Culture Track '17 can be found at CultureTrack.com/reports.

#### **About LaPlaca Cohen**

At LaPlaca Cohen, culture is our passion, and our work. We are passionate about experiences that help build a deeper understanding of ourselves, each other, and the world around us. And we work with all types of organizations whose purpose is to create and share these types of experiences, no matter what form they take.

Culture is an essential anchor and catalyst for our changing world, which is why all of our work is rooted in strategy, informed by research, and shaped by creativity to help develop the most holistic and insight-driven solutions to respond to this evertransforming landscape.

We believe in cultivating meaningful innovation and impact, and harnessing the integrity and empathy required to do so. Together, we can achieve more, dream bigger, and see new possibilities.



## Methodology

#### How is Culture Track fielded?

LaPlaca Cohen worked in partnership with the research firm Kelton Global to field *Culture Track '17*. The study was fielded nationwide with a total of 4,035 respondents using an online survey. Respondents were 18 years or older and U.S. citizens, and they mirrored the demographic make-up prescribed by the U.S. census.

#### What's new in 2017?

The world has changed drastically since we developed Culture Track in 2001, and even since we fielded our last iteration of the study in 2014—when only 66% of audiences had smartphones! Significant shifts in the social, political, digital, and media landscapes have fundamentally changed the way that audiences are defining and consuming culture; here was an opportune moment to take a fresh look at the way Culture Track is fielded, and ensure that in 2017, the data gathered would be as actionable and relevant as possible.

#### Methodology (continued)

With this in mind, we developed a revamped study—inspired by our previous ones, but updated to address the issues that are most top-of-mind for the cultural field today. However, we still wanted to provide the year-over-year tracking data that makes Culture Track distinct.

So, in this transitional year, we fielded two questionnaires:

#### 1. An abridged version of the Culture Track '14 questionnaire.

Maintaining a portion of this questionnaire allowed us to compare 2017 data to 2014 data across a handful of key questions. Respondents were screened for participation to at least one cultural activity in the past year, defined as: museum/art exhibition, dramatic theater, musical theater, classical music, film festival, classical dance/ballet, modern dance, opera, zoo, botanical garden, aquarium, science museum, history museum.

The sample size of this data set was n=1,022, and the margin of error was +/-3.1%. This data is found at the end of this document.

#### Methodology (continued)

#### 2. An all-new 2017 questionnaire.

The most significant change to this questionnaire was the screener: instead of only accepting those who had participated in the activities listed above in the 2014 questionnaire, respondents were required to have participated in at least one activity per year that they define as culture. *Culture Track '14* uncovered that audiences were defining a much broader range of activities as culture—ranging from parks, to TV, to food and drink experiences—so we wanted to reflect this expanded landscape. Therefore, the screener for the 2017 questionnaire included a list of 33 activities (see list at right) that audiences could select from, resulting in a pool of respondents that are more diverse both demographically, and in the way they conceptualize "culture."

This new questionnaire also includes a variety of updated questions that explore topics such as diversity, digital, and measuring the impact of culture on our world.

The sample size of this data set was n=3,013, and the margin of error was +/- 1.8%. This questionnaire is designed to set the new baseline for Culture Track, so that it can be used for all tracking moving forward.

#### Activities defined as "culture:"

Art or design museum Children's museum Art gallery/fair Botanical garden Zoo or aquarium Science or technology museum Natural history museum Public park Architectural tour Public/street art Film festival Music festival Performing arts festival (e.g., dance, theater, etc.) Community festival/street fair Craft or design fair Books/literature Food and drink experience (e.g., food festival, beer or wine tasting) Play (non-musical) Musical Variety or comedy show Popular music (e.g., rock, country, hip-hop) **Classical music** Jazz music Opera World music (e.g., Latin, Caribbean) Contemporary dance (e.g., jazz, hip-hop, modern) Ballet Regional dance (e.g., salsa, Irish stepdance, Indian classical) Historic attraction/museum (e.g., historic home, landmark, history museum, religious site) Television program (e.g., streaming or broadcast, non-news) Movies/film (e.g., documentary, independent, blockbuster) Library Cultural center

#### Methodology (continued)

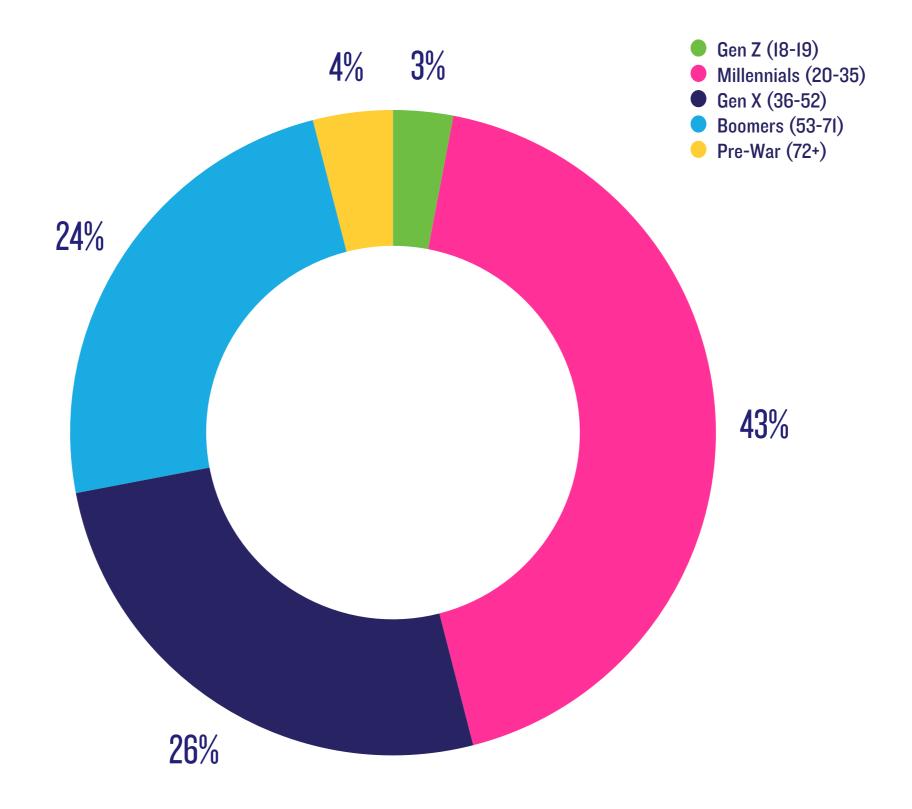
#### How are we "slicing and dicing" the data?

Throughout the pages that follows, we break out the data in different ways, such as by generation, race/ethnicity, ability, and geographic location. Without the benefit of an even larger data sample to analyze, however, it is not possible to provide any greater level of granularity on these breakouts, so please bear in mind that the exploration here is general and meant to serve as a baseline. Ideally, future deep-dive studies could augment the insights uncovered by *Culture Track '17* to provide deeper understanding into specific sub-groups.

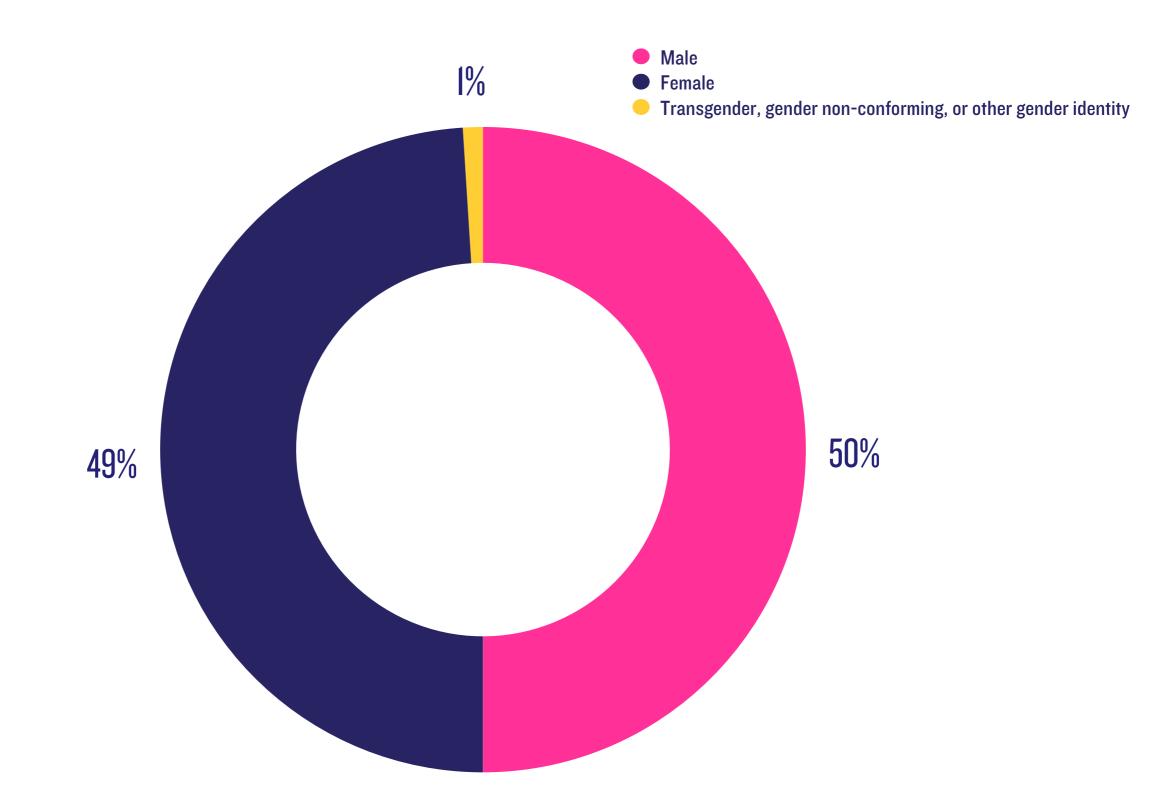
Note: When we break out the data by generations, age ranges are defined as Millennials (20-35), Gen-X (36-52), Baby Boomers, (53-71), and Pre-Wars (72+). For the purposes of this document, "people of color" are defined as those who do not fall in the category of non-Hispanic Caucasians. More specific information on those with a particular race/ethnic background, however, can be found in the full data set, available for download at CultureTrack.com.

# Demographics

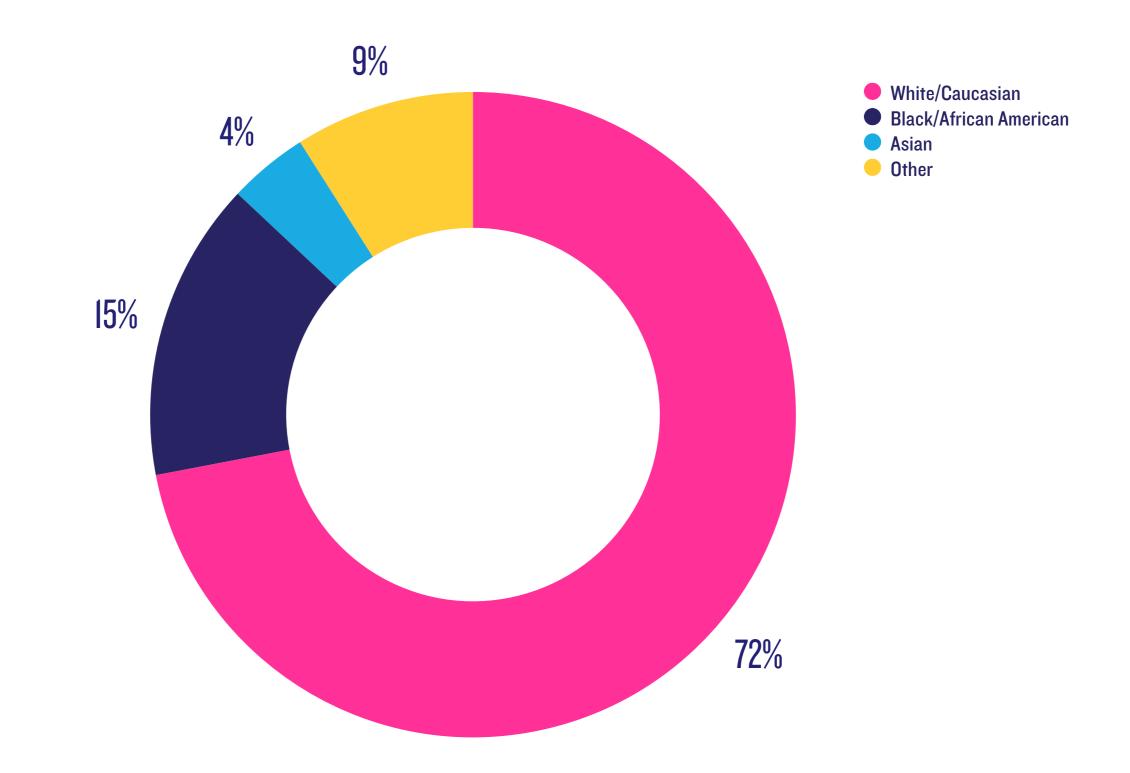
#### Generation



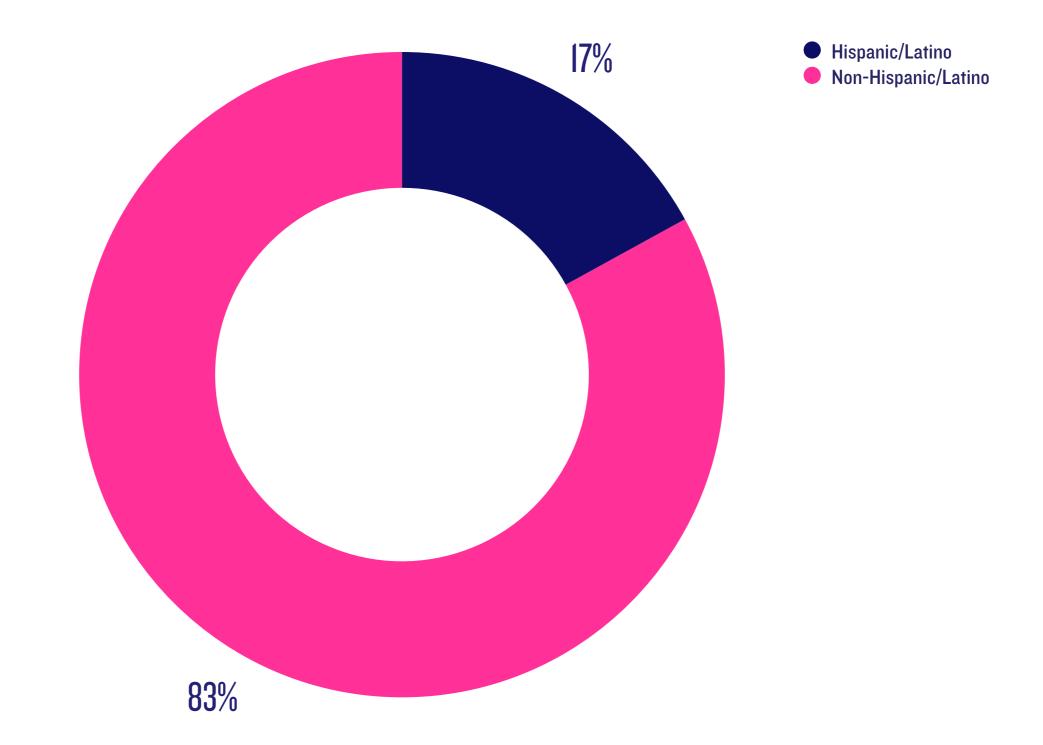
#### Gender



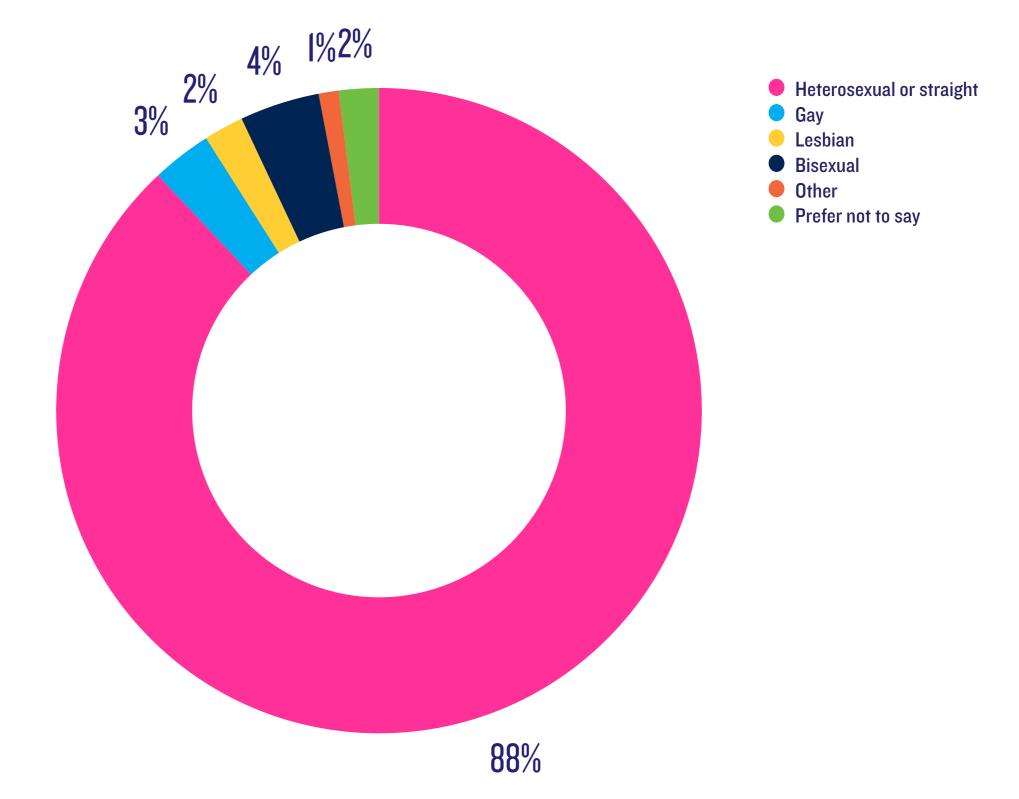
#### Race



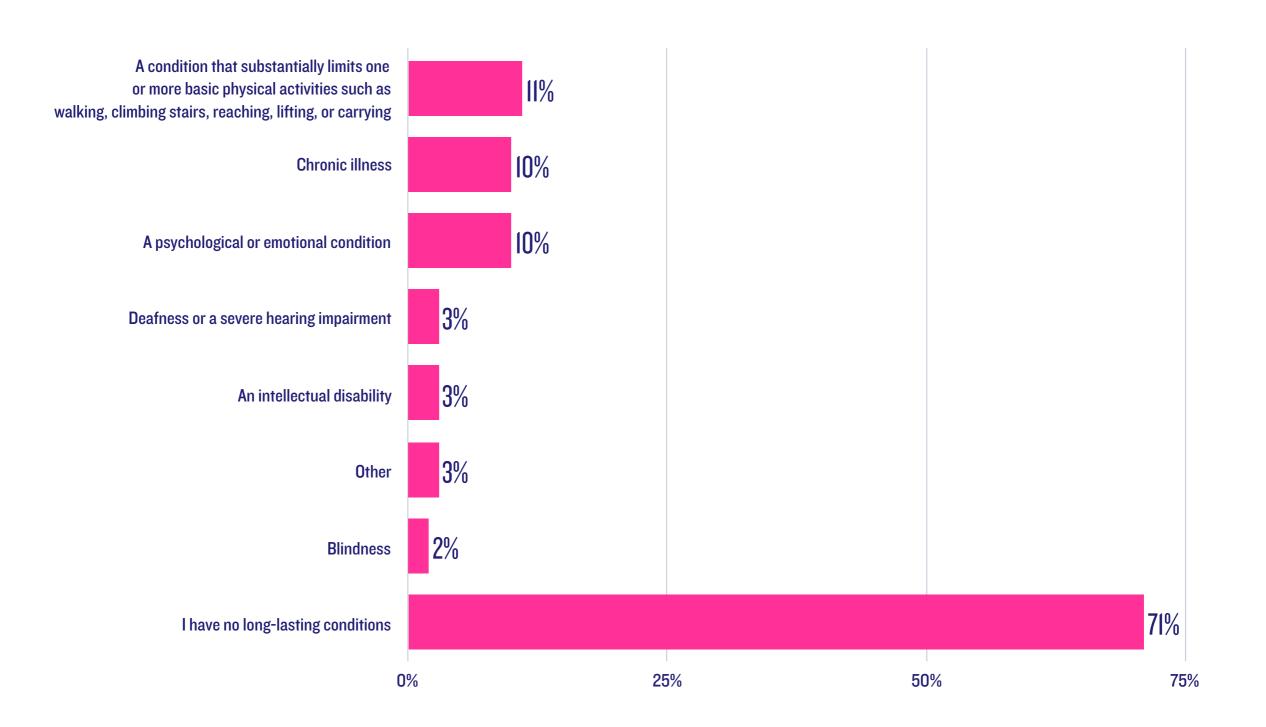
## **Hispanic/Latino descent**



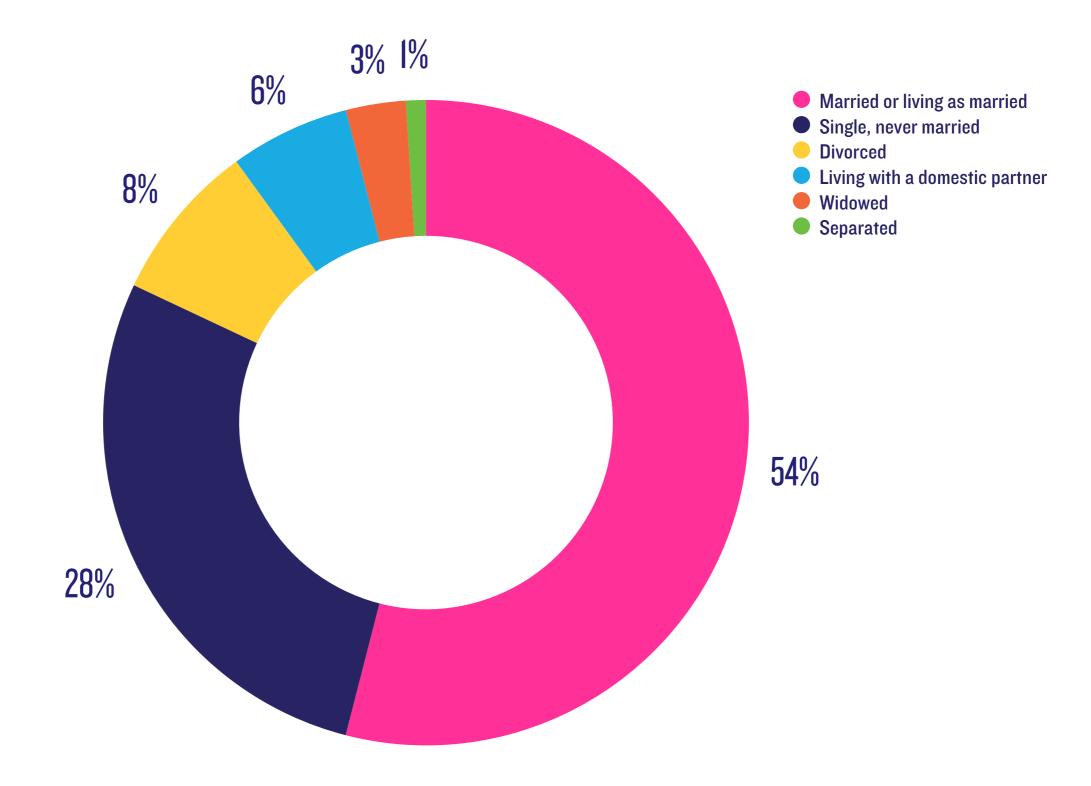
#### **Sexual orientation**



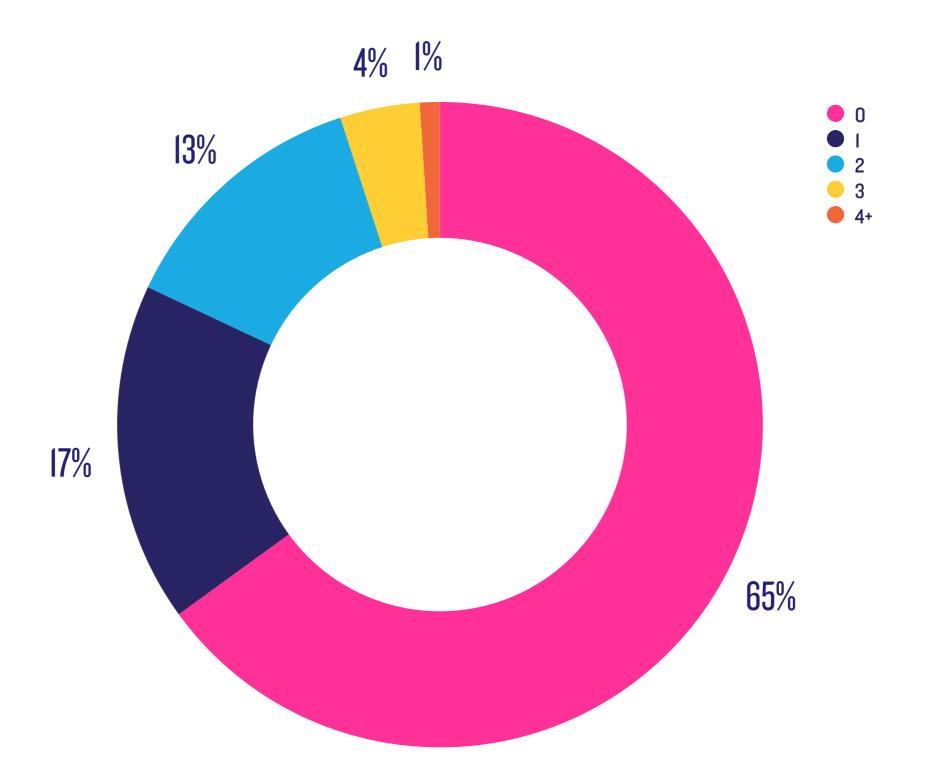
## **Ability or long-lasting conditions**



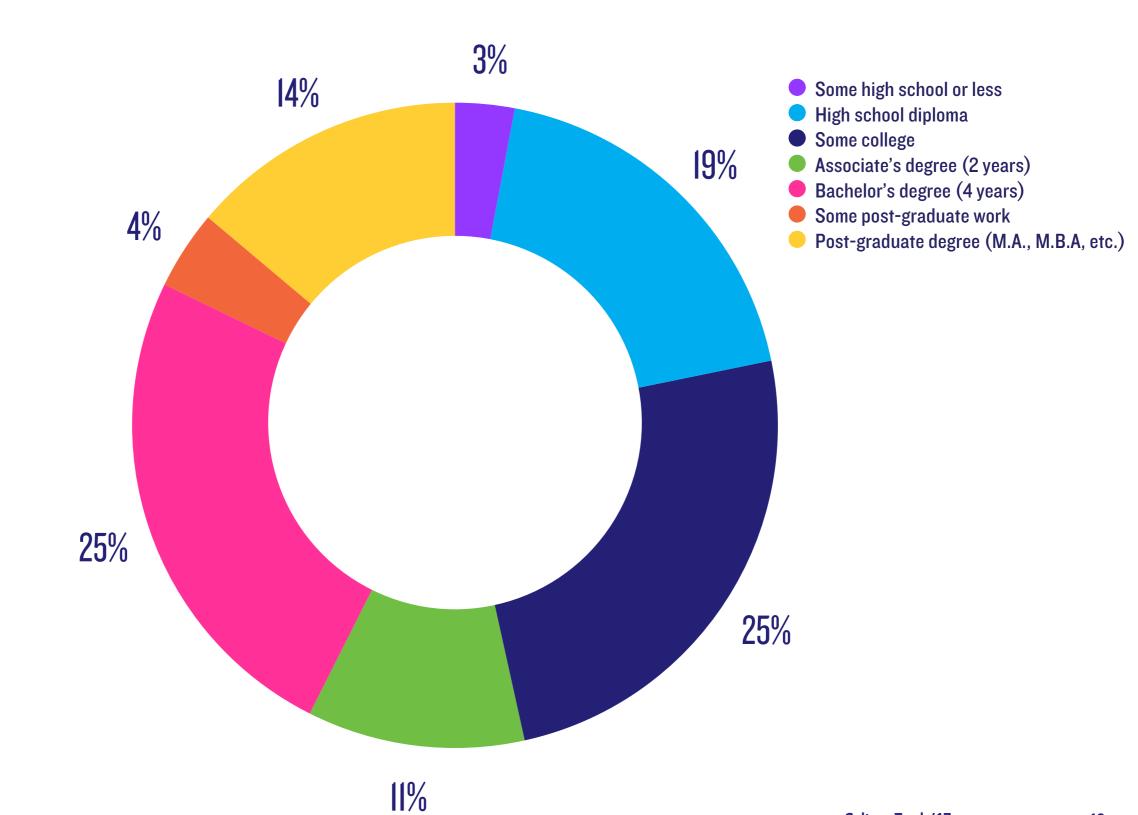
#### **Marital status**



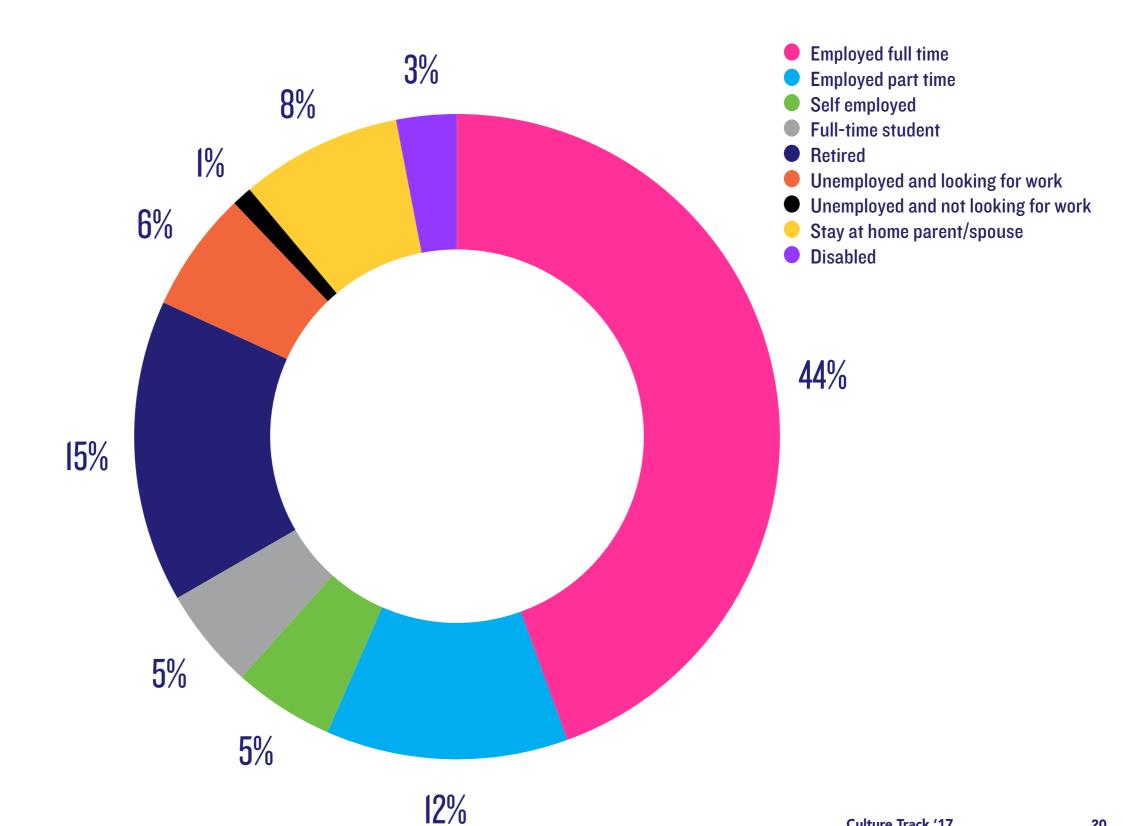
# Number of children under 18 living in household



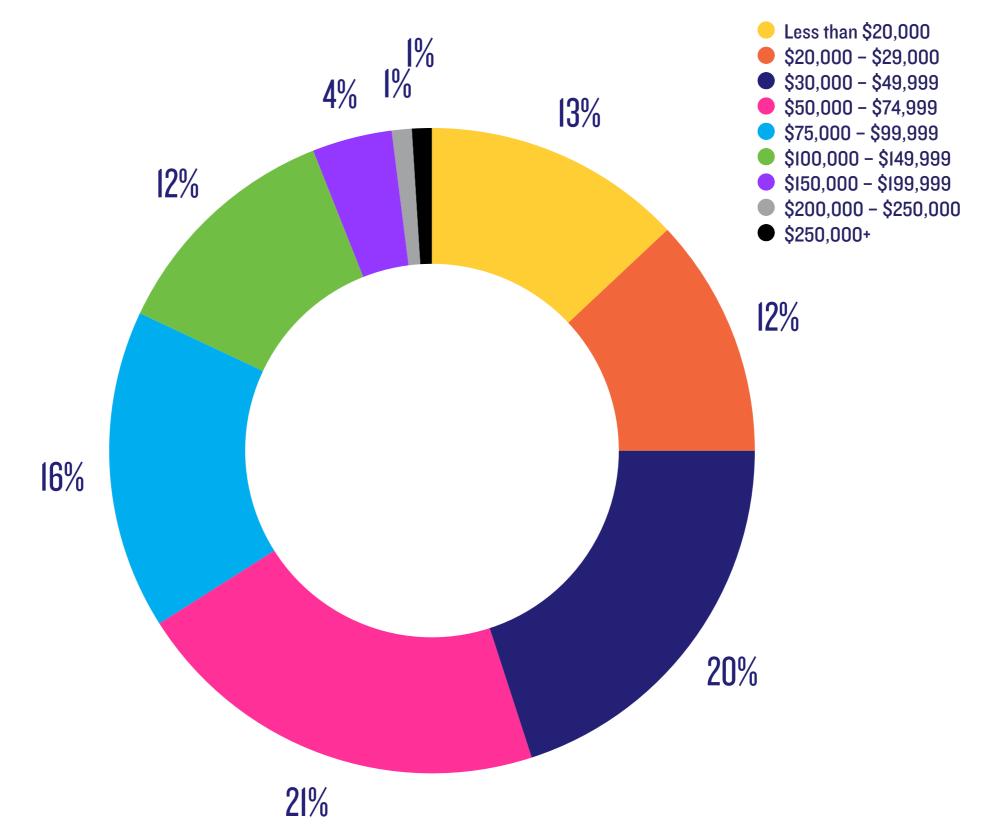
#### **Education level**



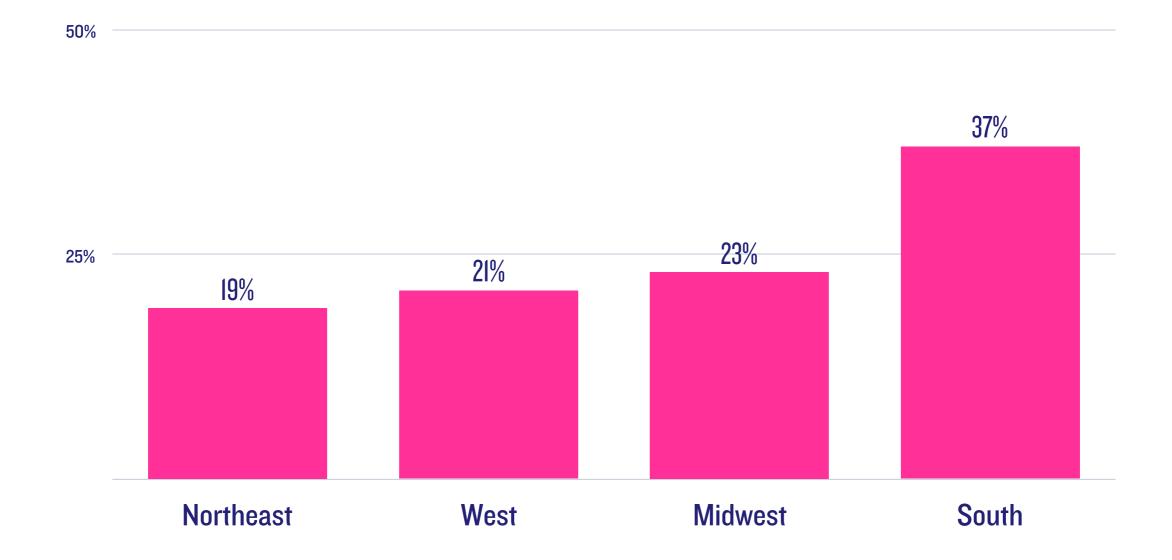
#### **Employment status**



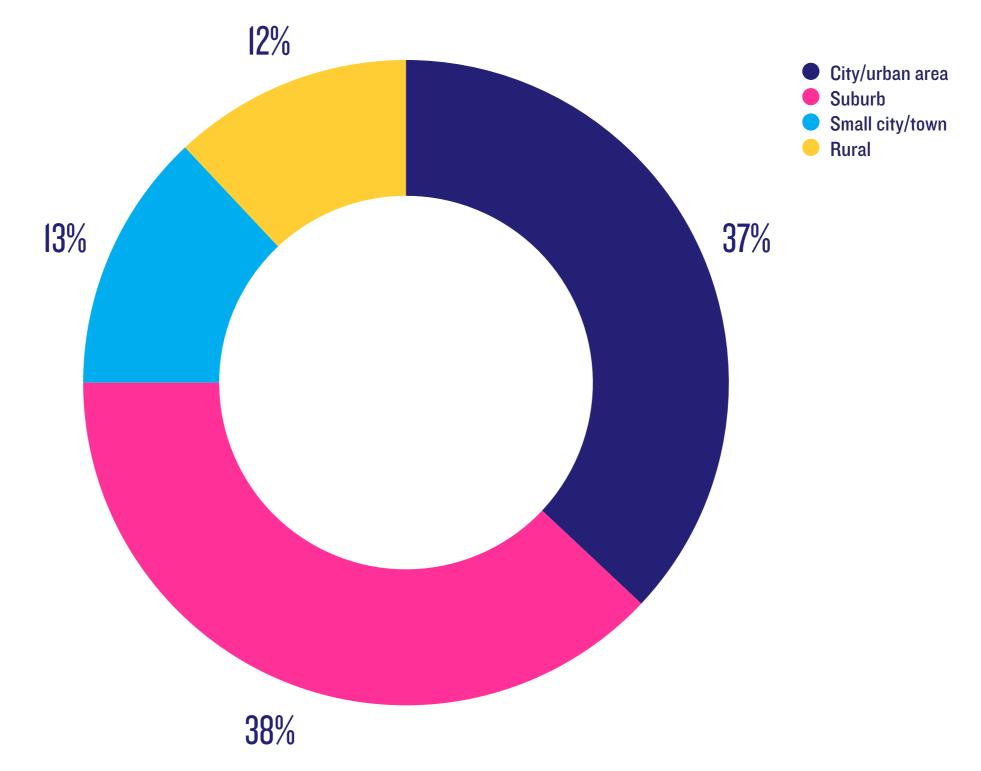
#### Annual household income



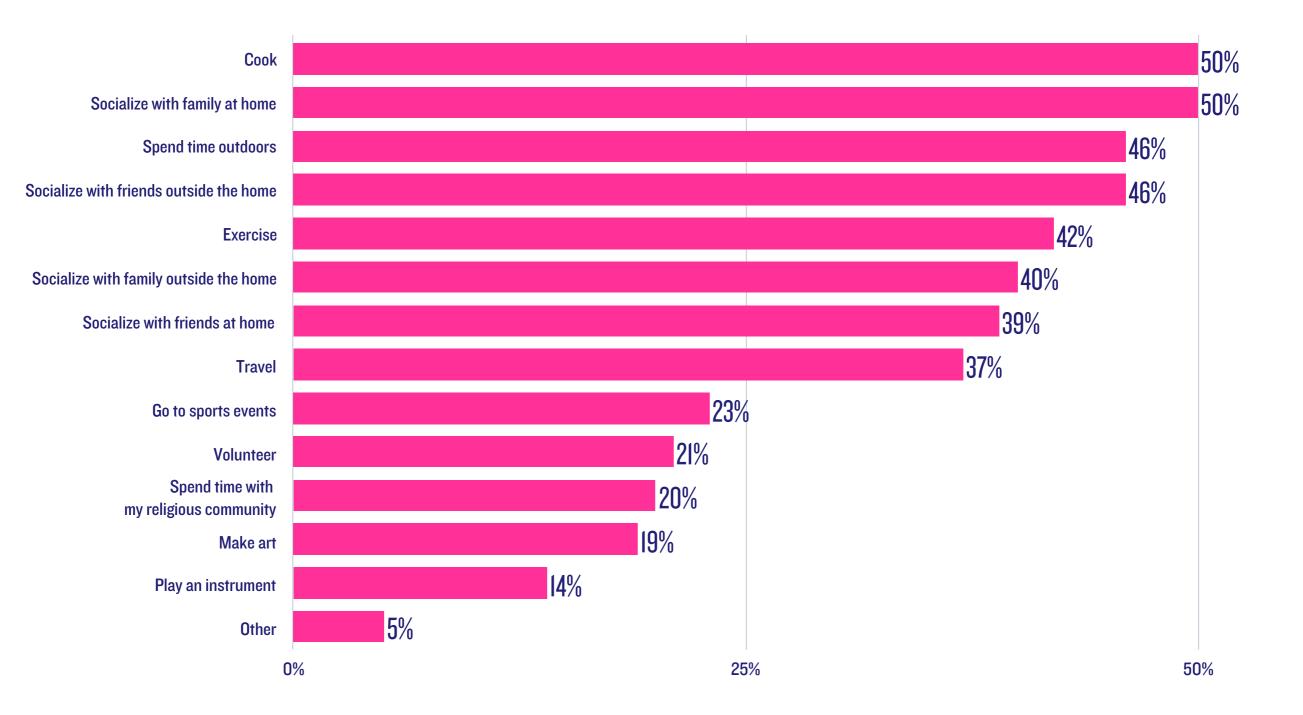
Region



## **Community type**

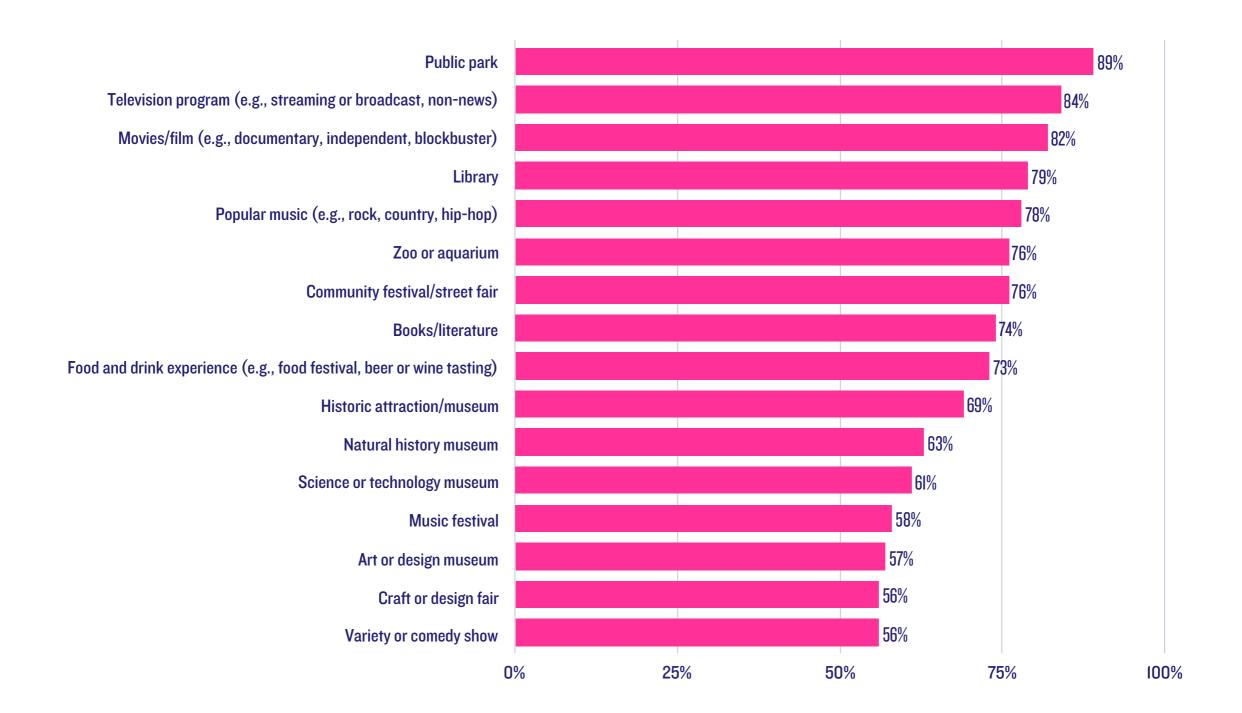


#### Activities done most in free time

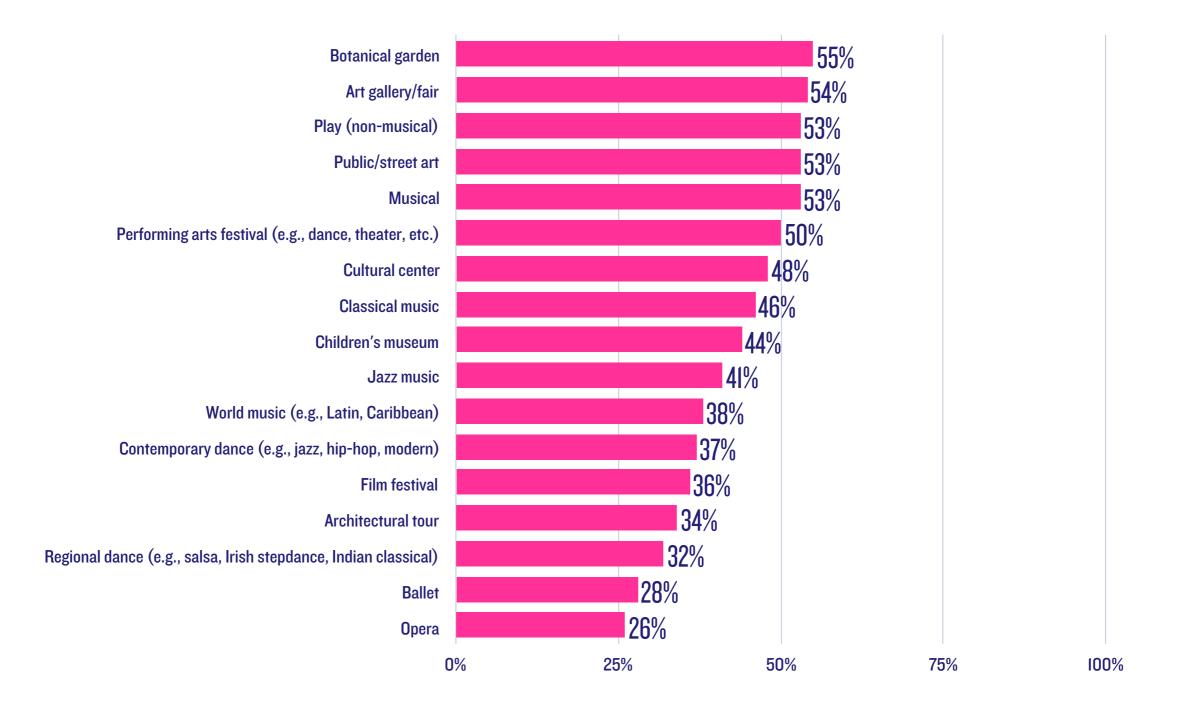


## **Participation Patterns**

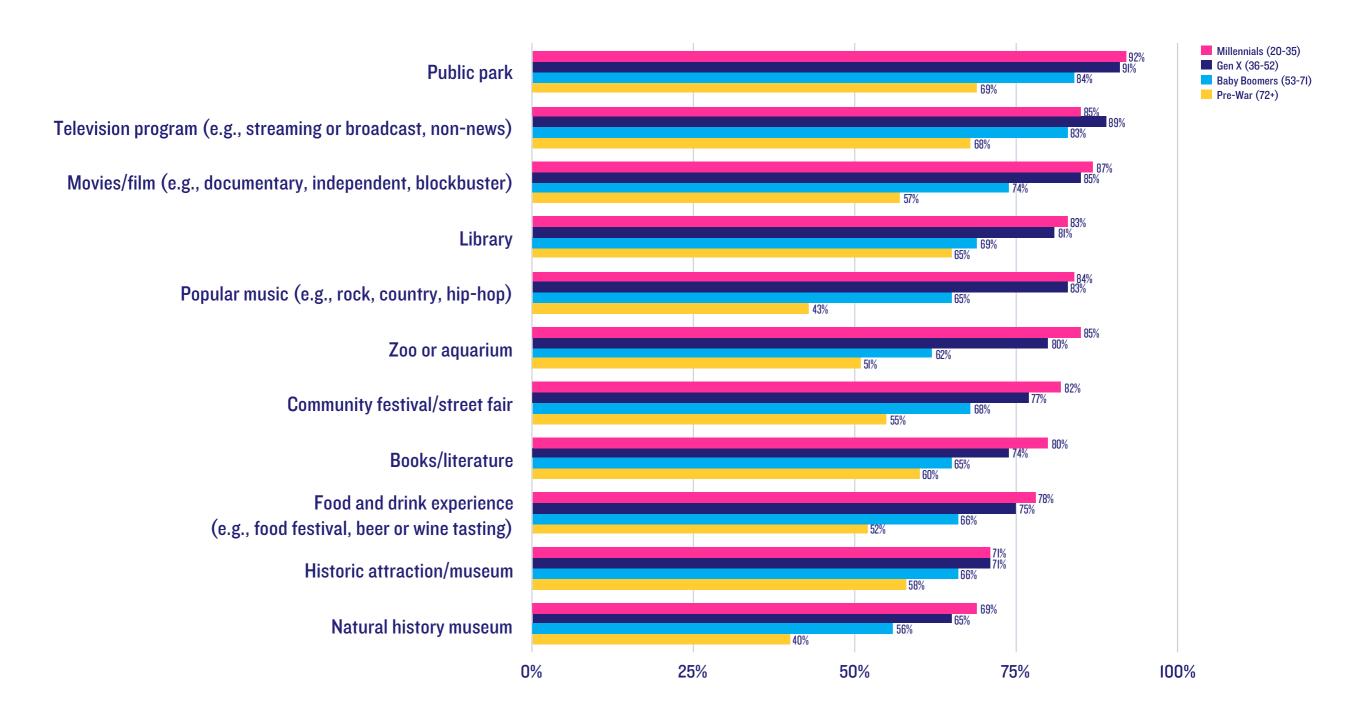
#### Participation at least once in past year



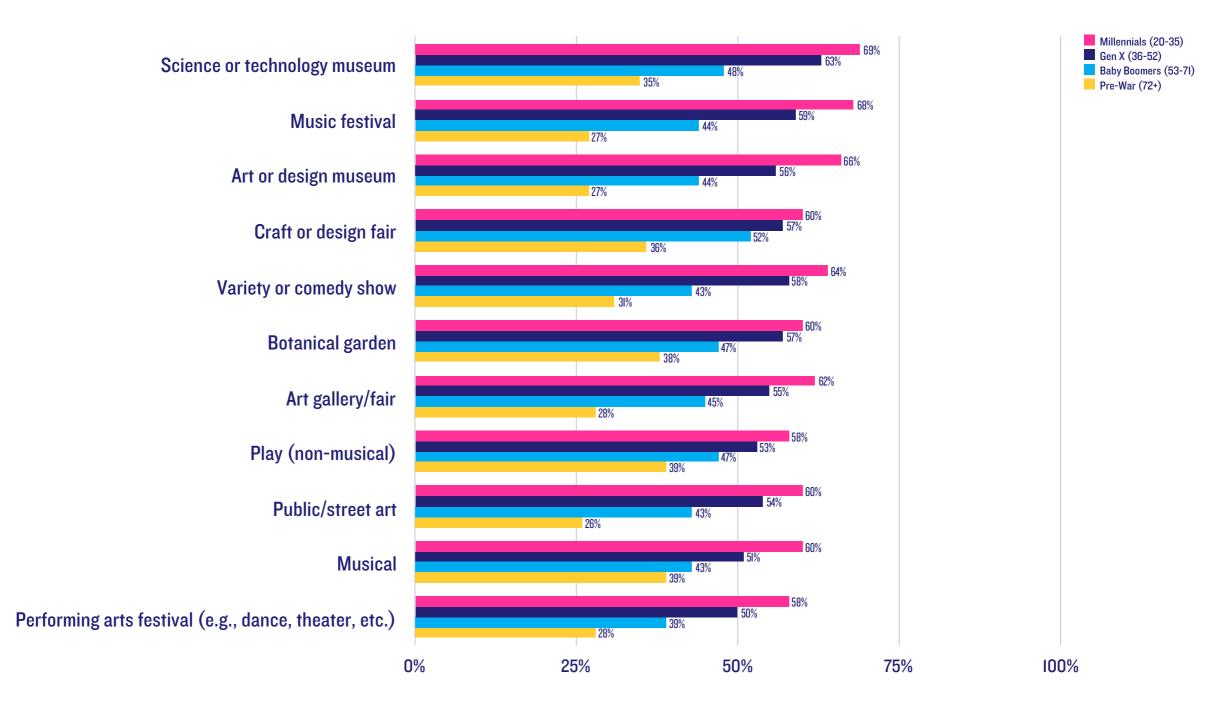
#### Participation at least once in past year continued



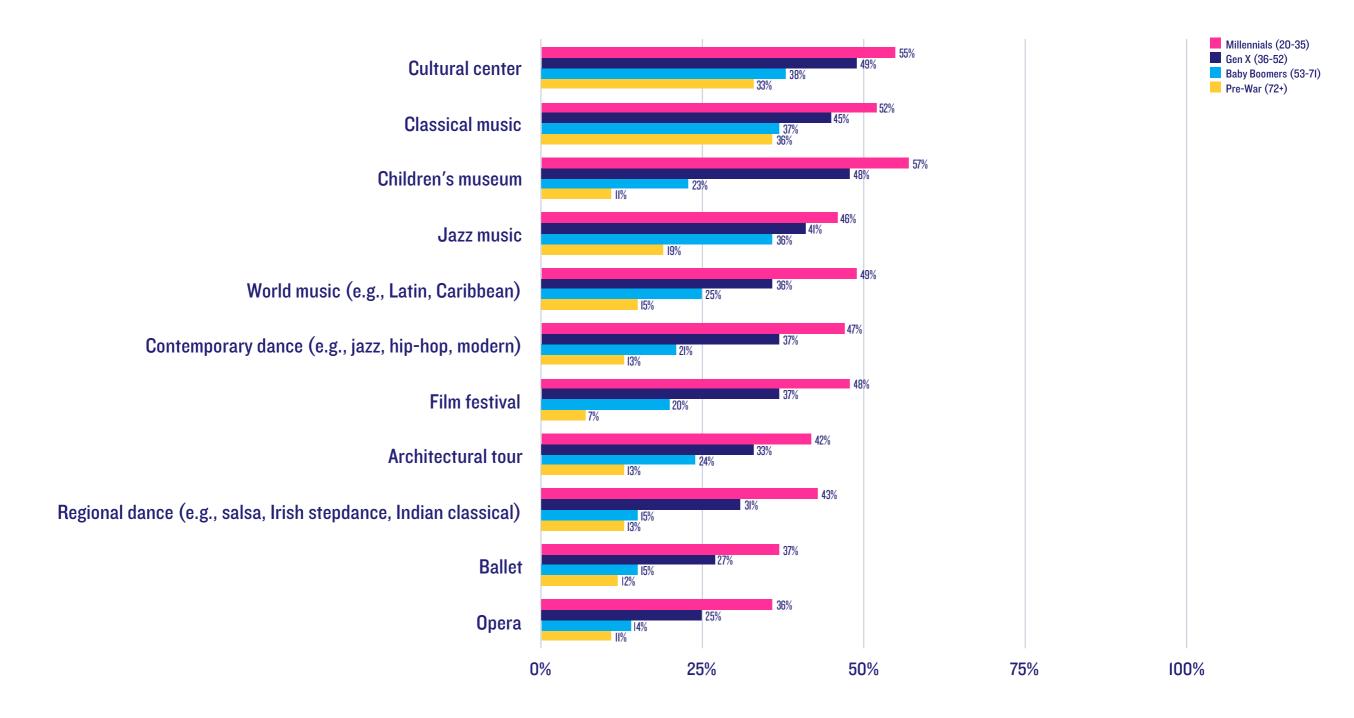
#### Participation at least once in past year By generation



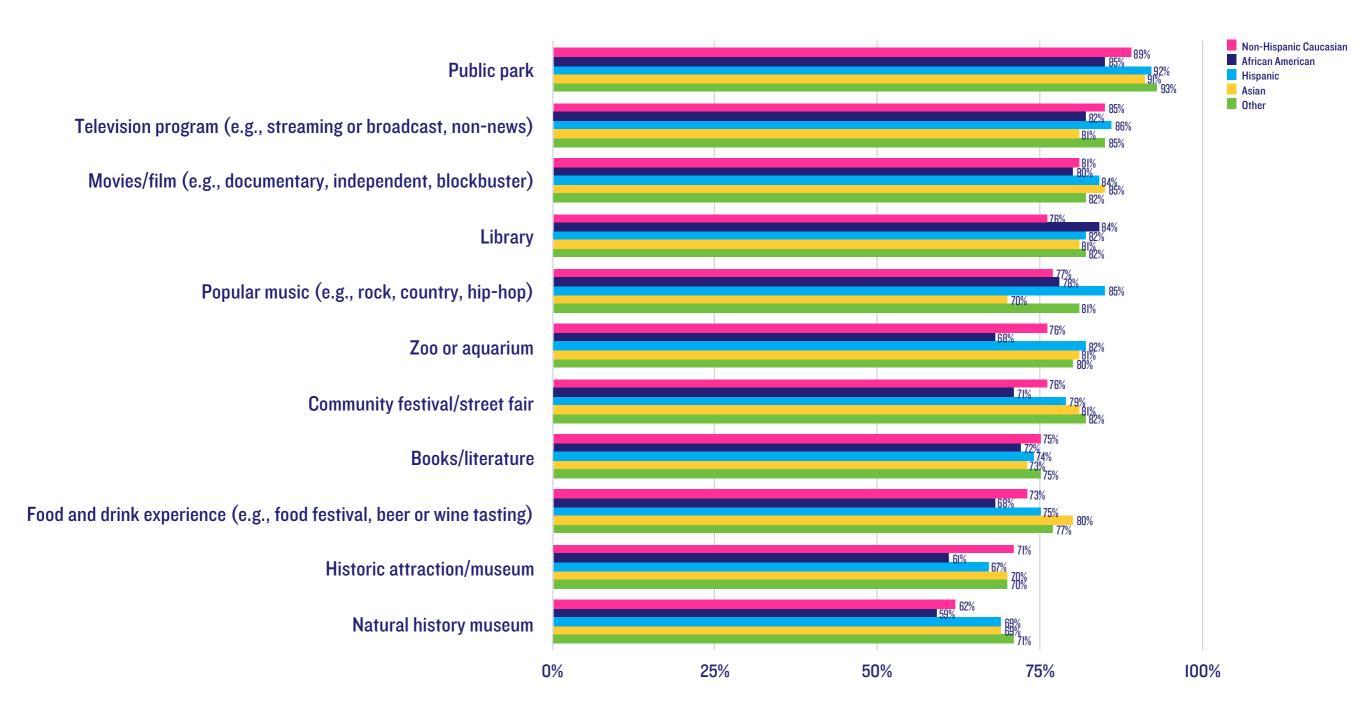
## Participation at least once in past year continued By generation



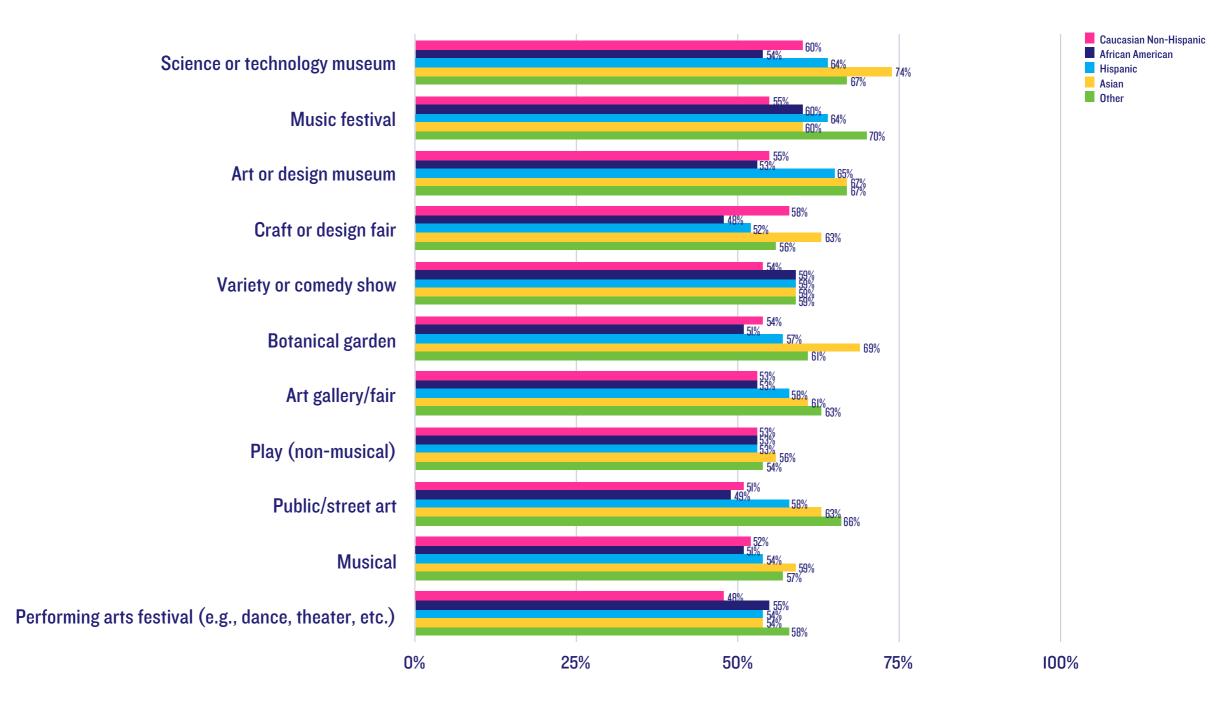
#### Participation at least once in past year continued By generation



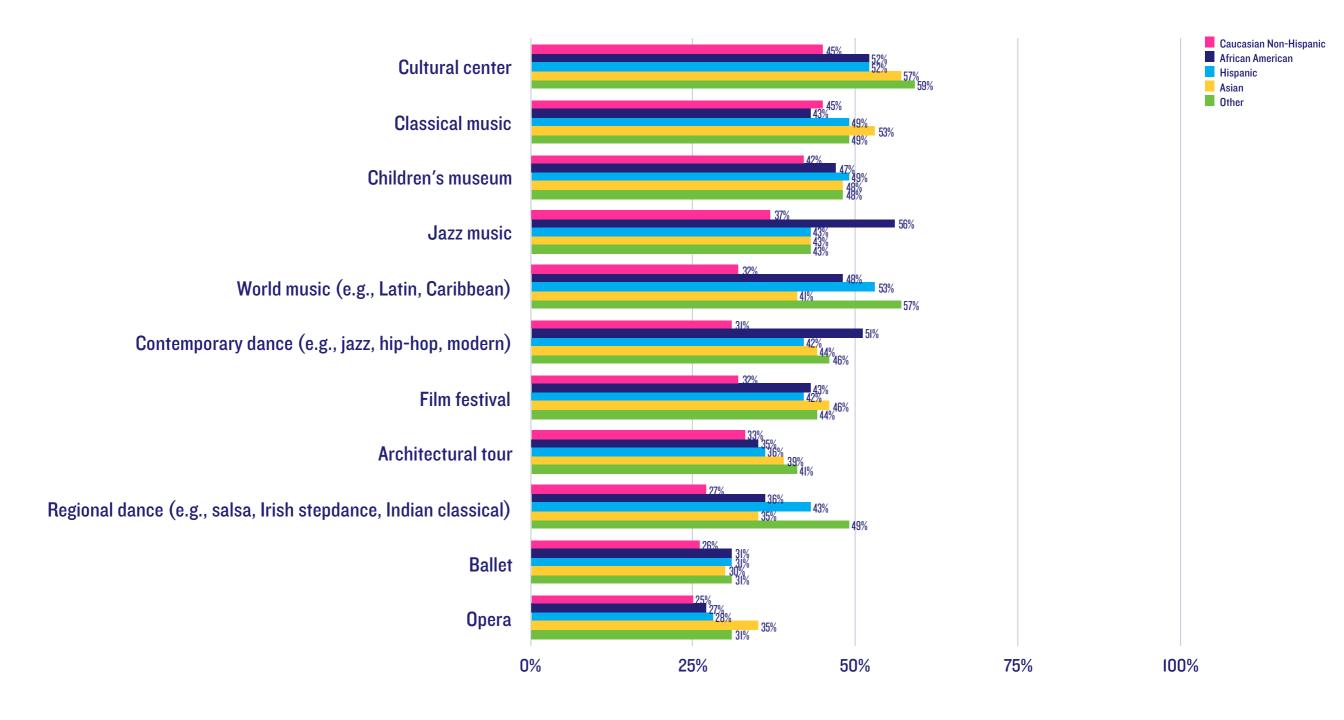
## Participation at least once in past year By race/ethnicity



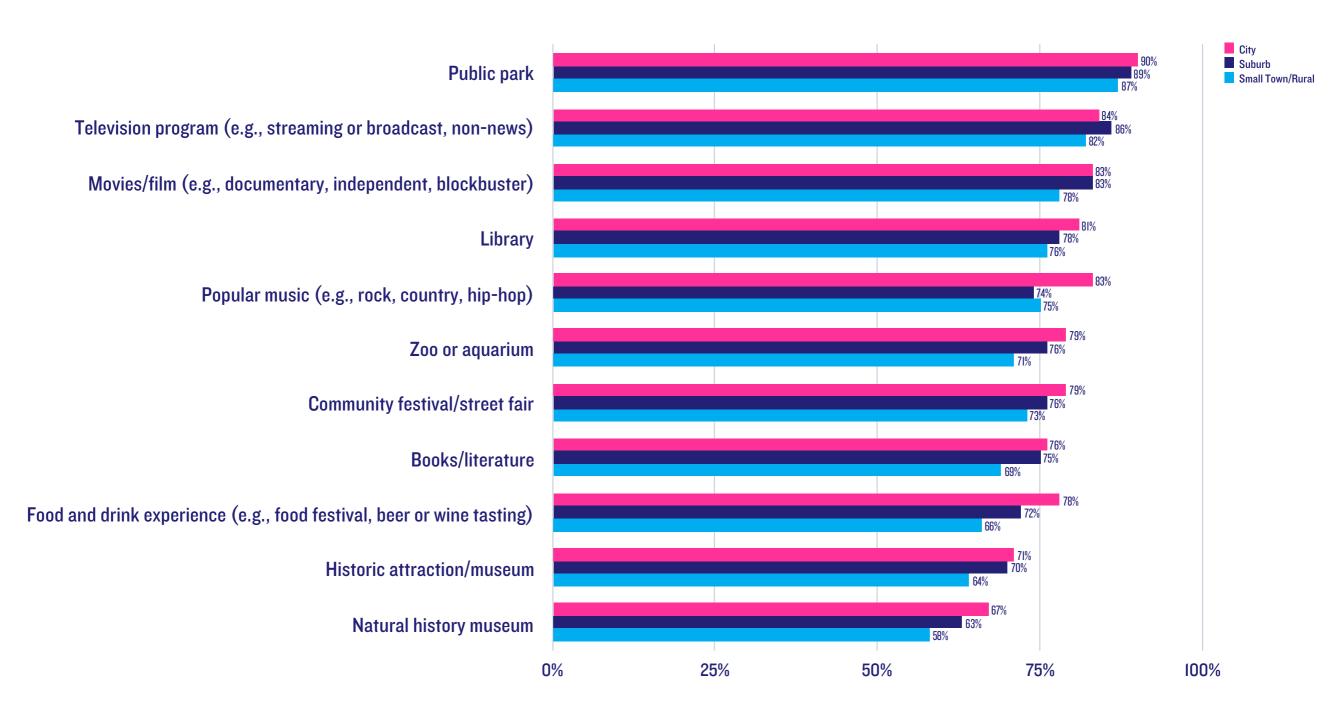
#### Participation at least once in past year continued By race/ethnicity



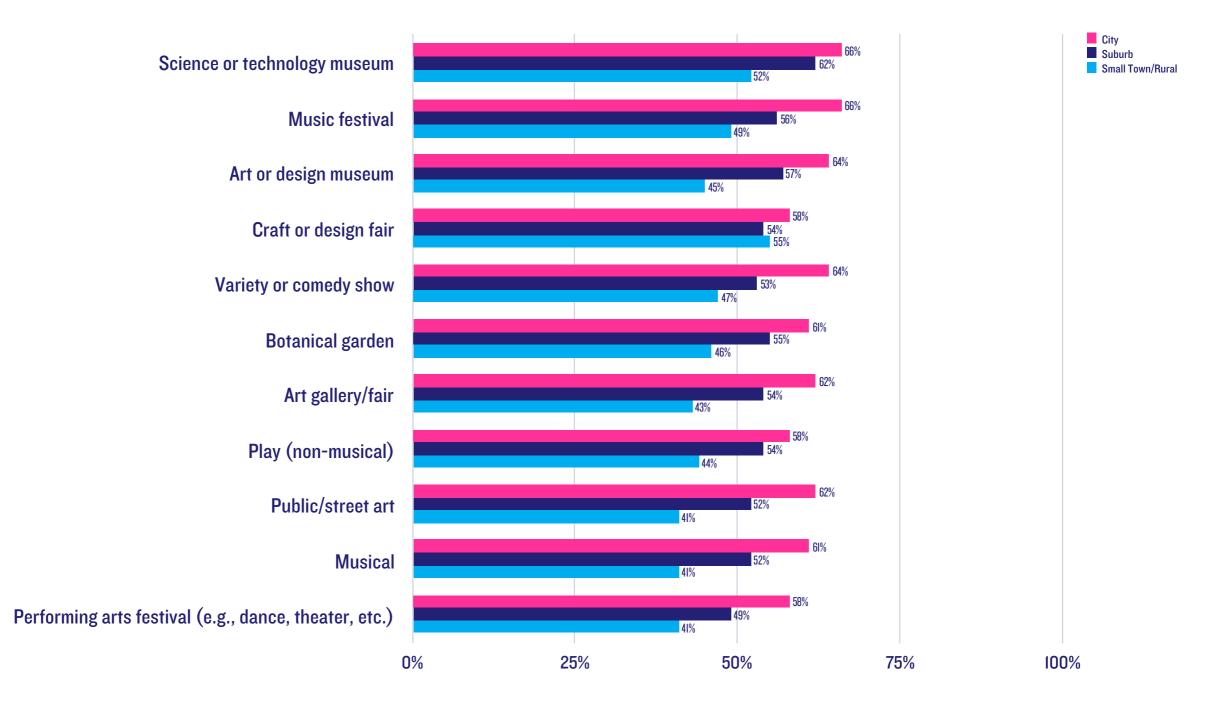
#### Participation at least once in past year continued By race/ethnicity



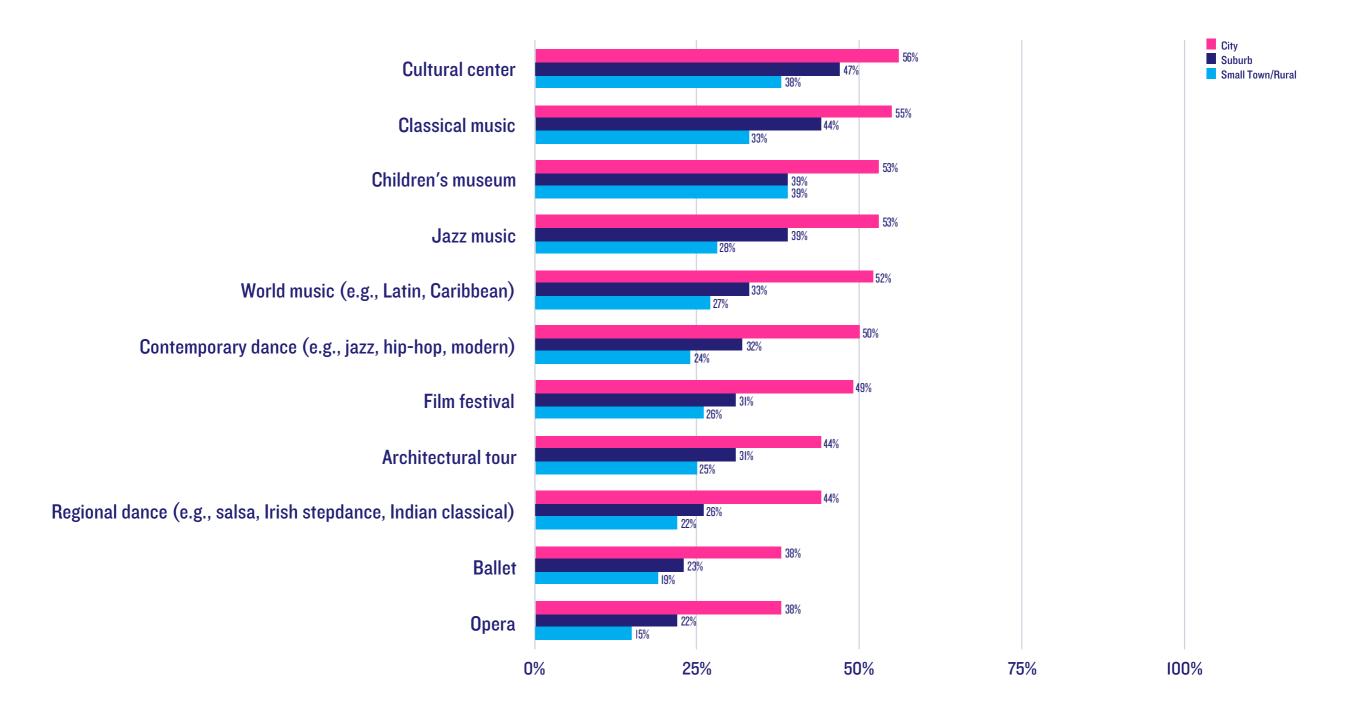
#### Participation at least once in past year By community type



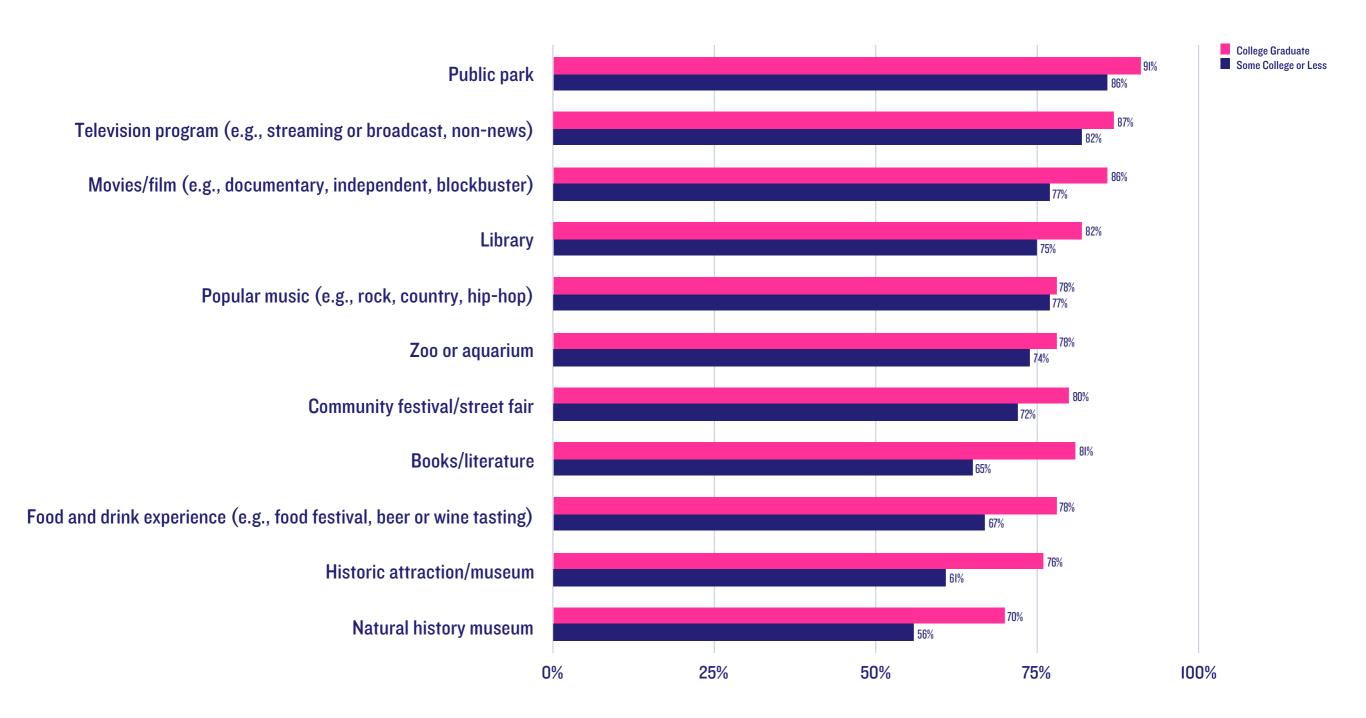
#### Participation at least once in past year continued By community type



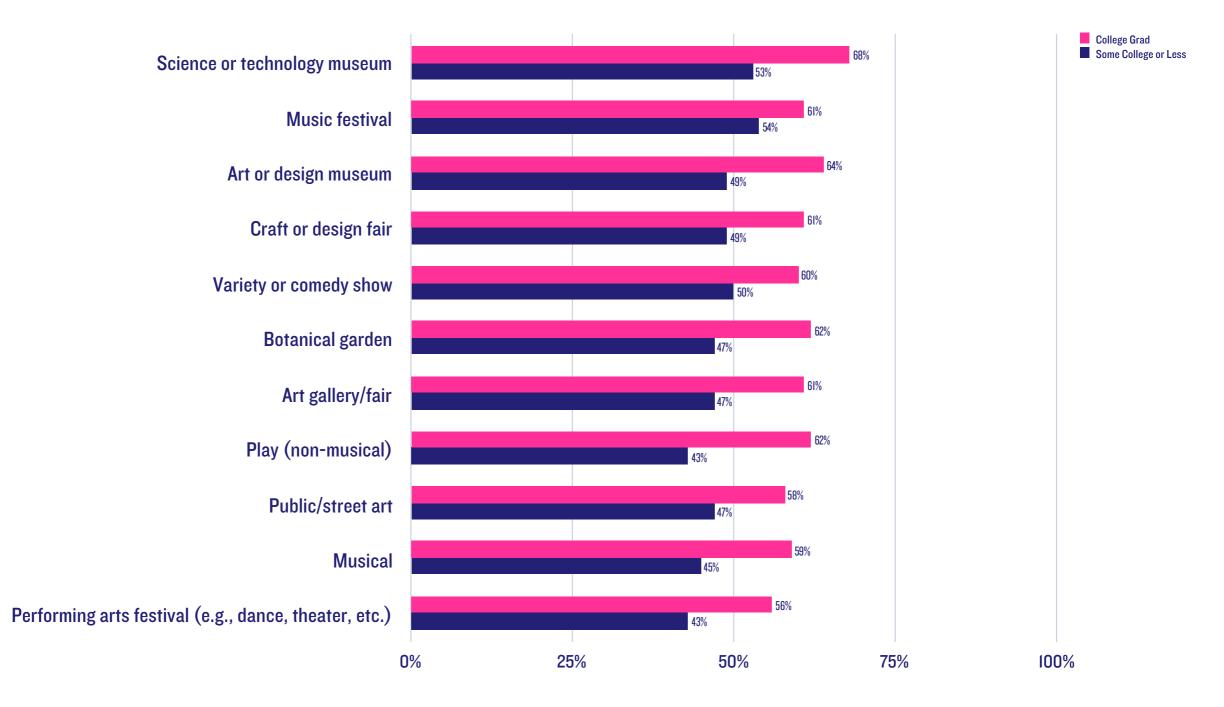
## Participation at least once in past year continued By community type



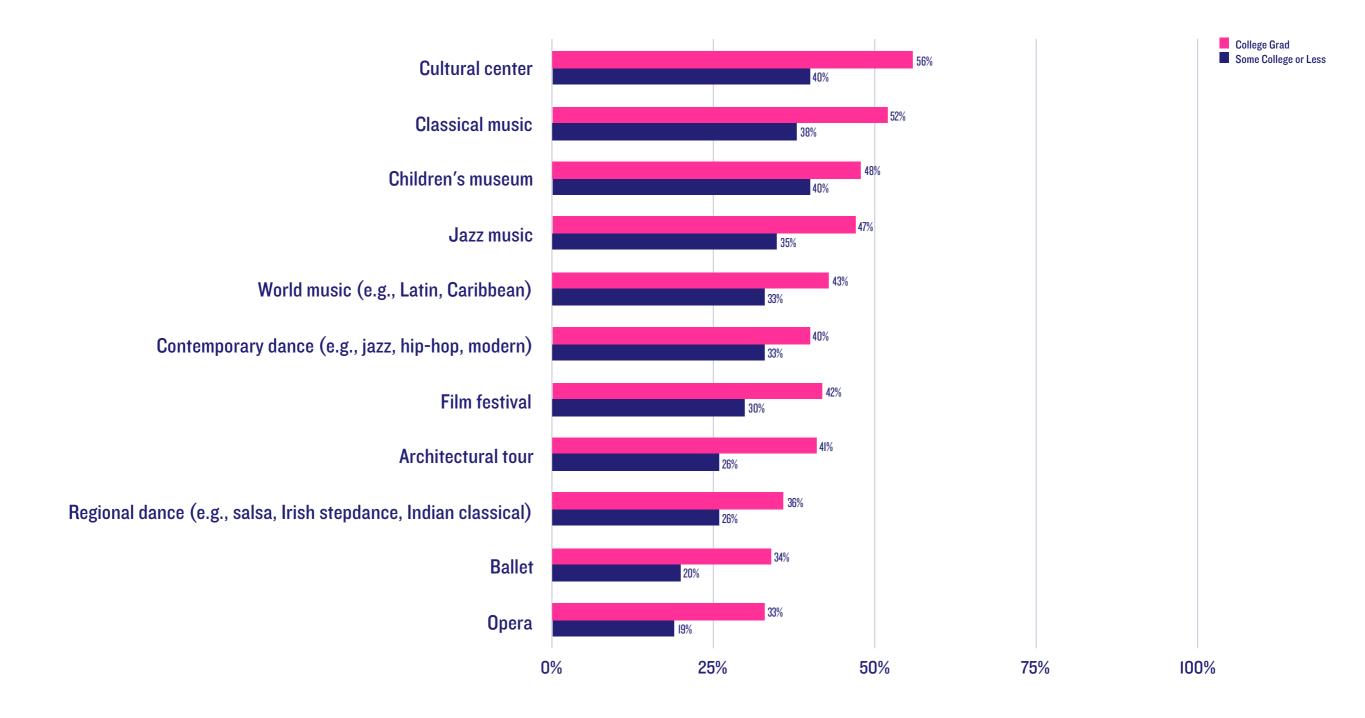
### Participation at least once in past year By education level



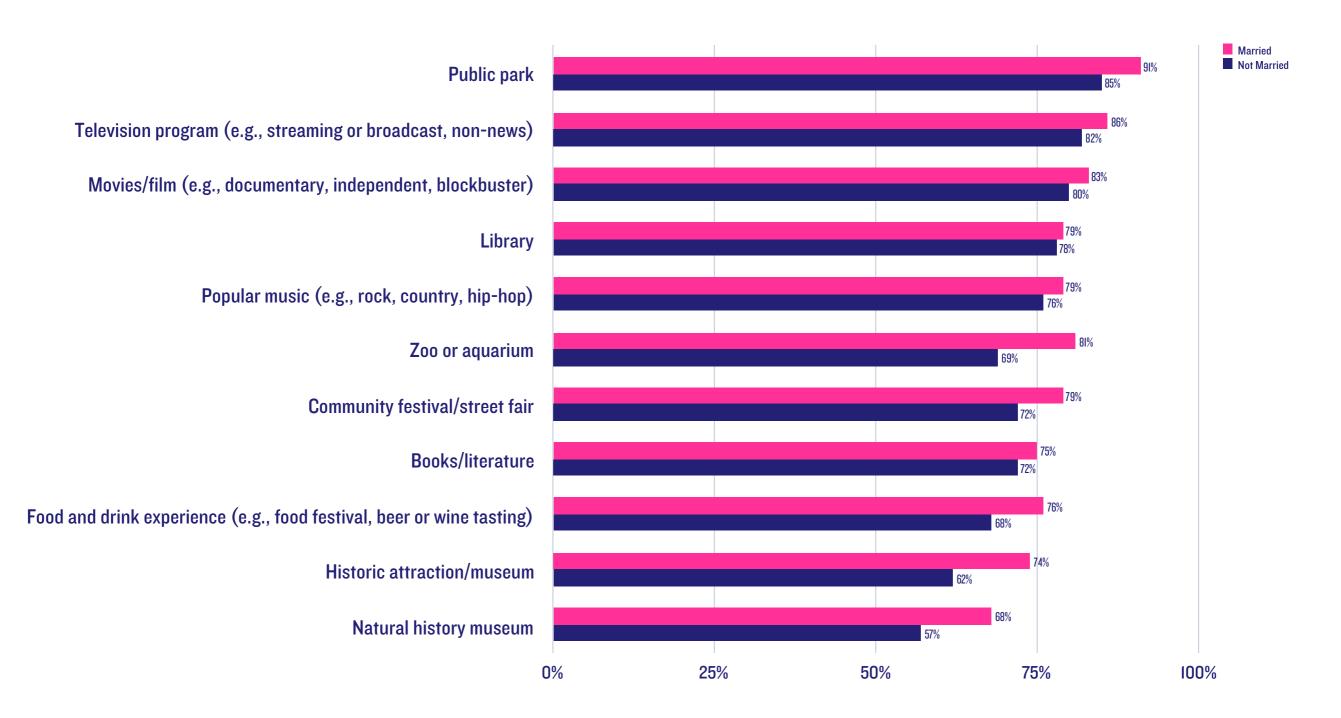
### Participation at least once in past year continued By education level



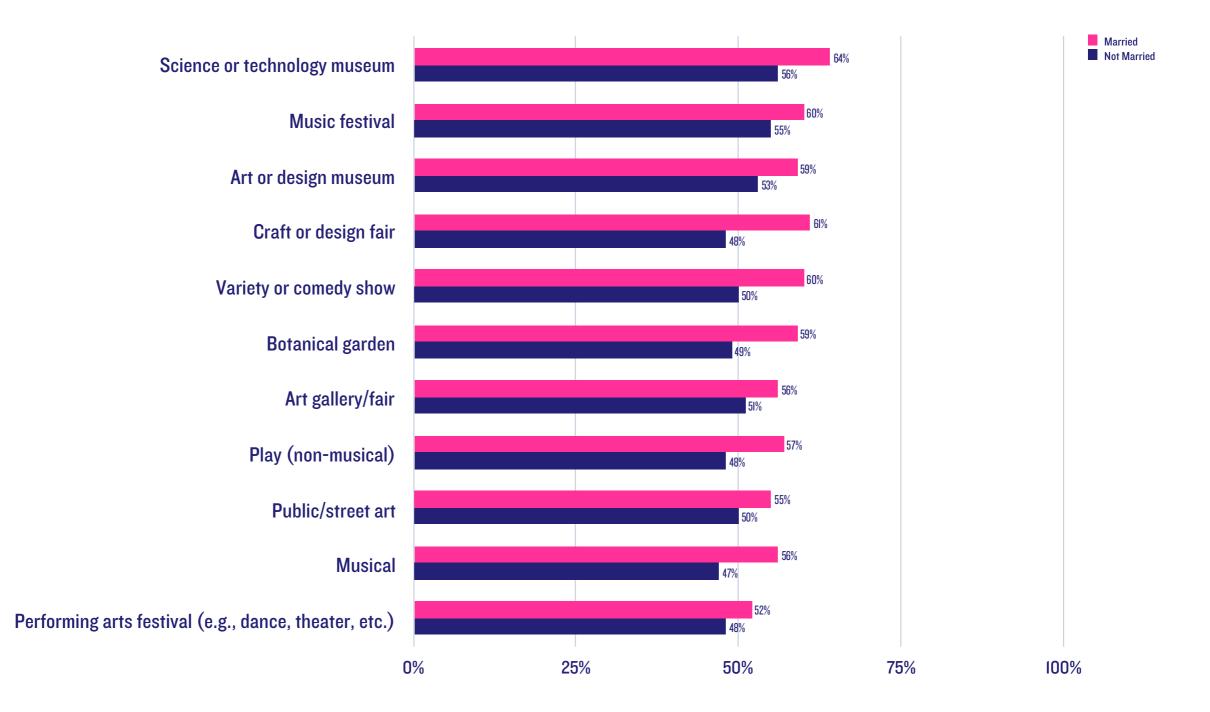
### Participation at least once in past year continued By education level



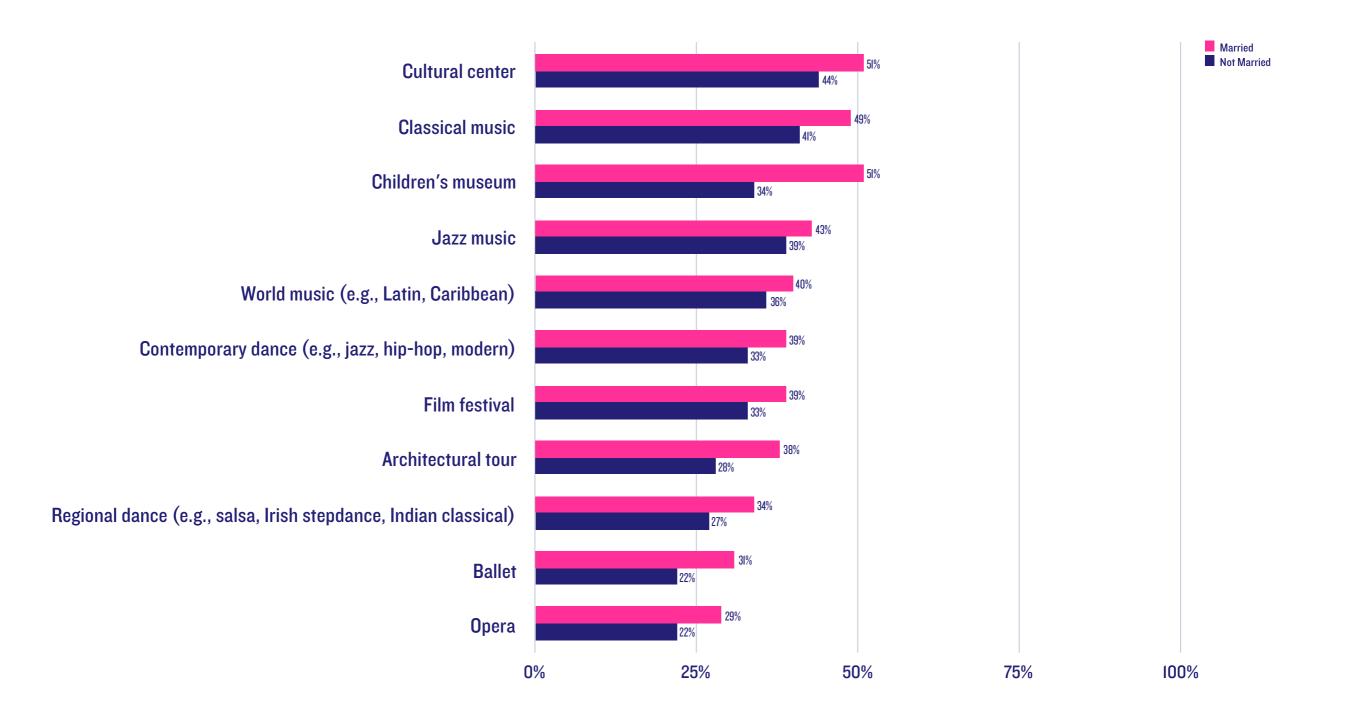
### Participation at least once in past year By marital status



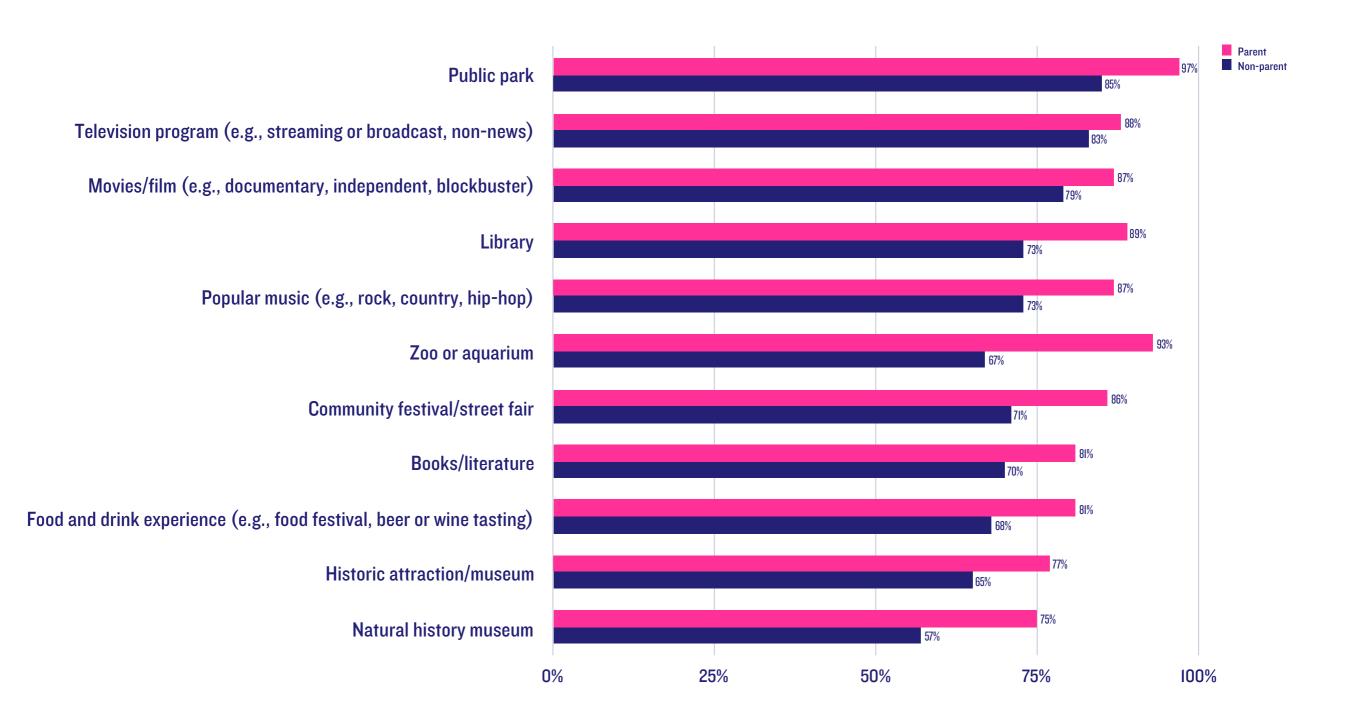
### Participation at least once in past year continued By marital status



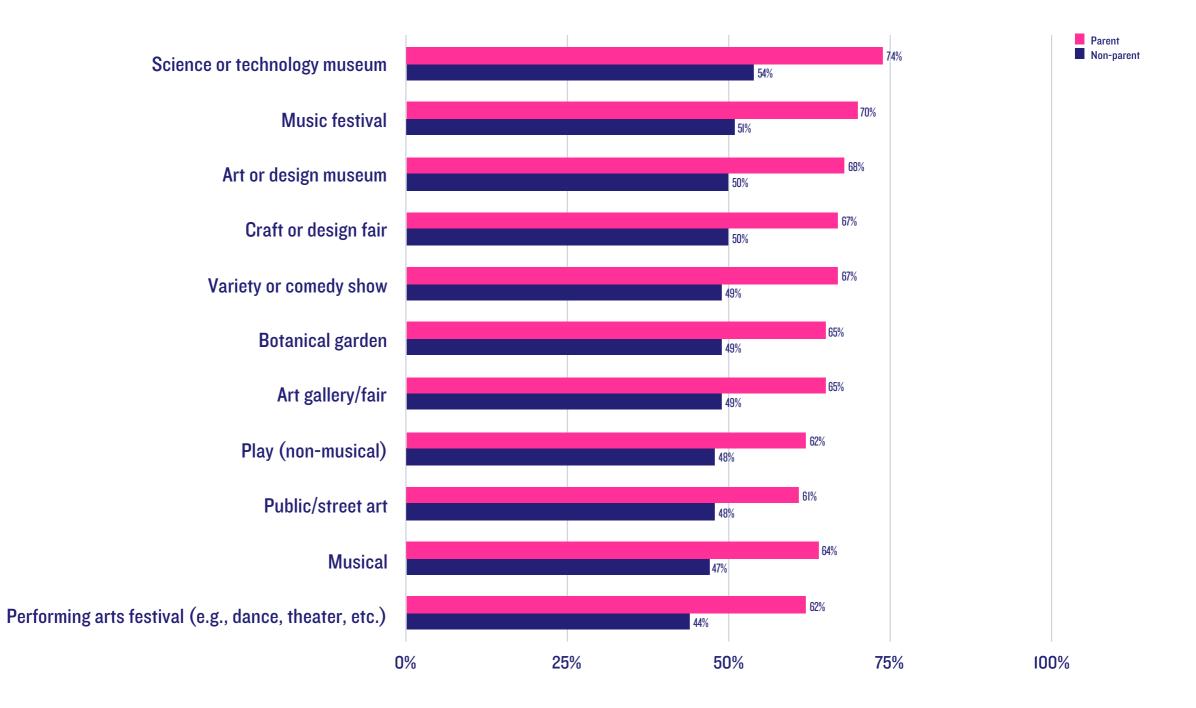
### Participation at least once in past year continued By marital status



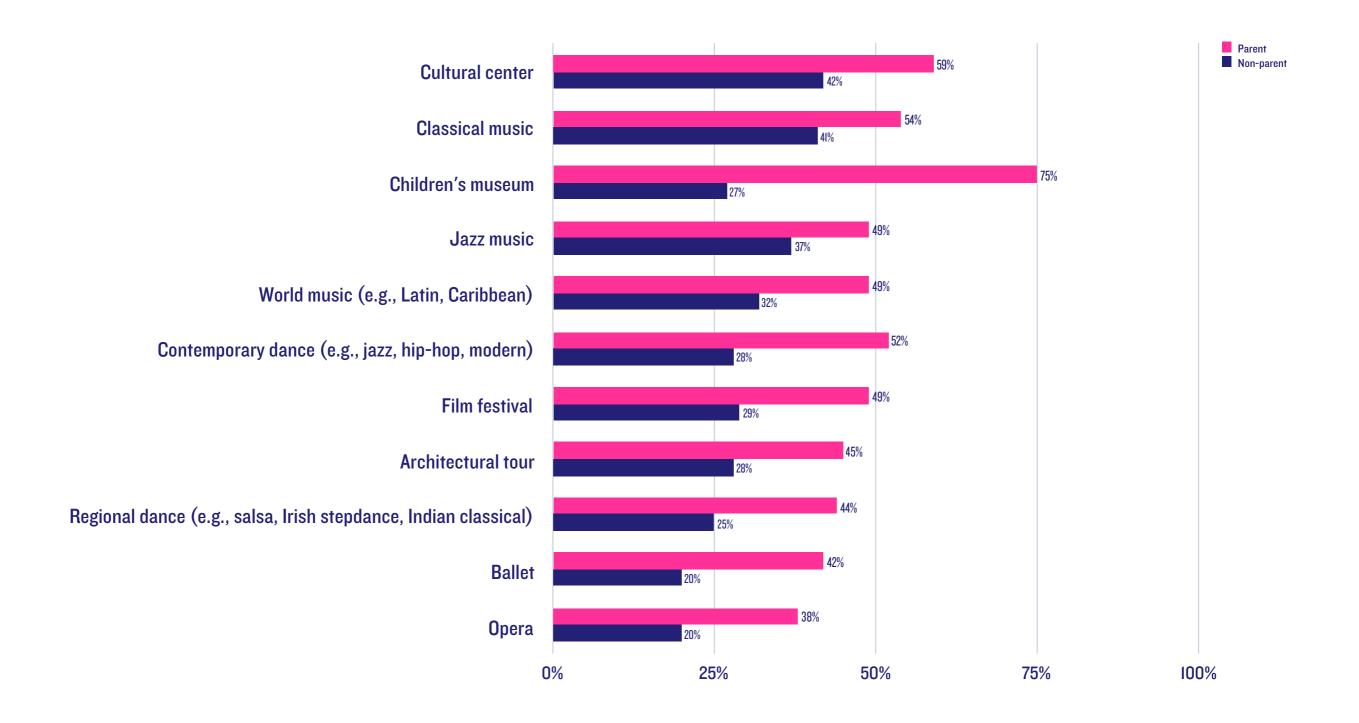
### Participation at least once in past year By parental status



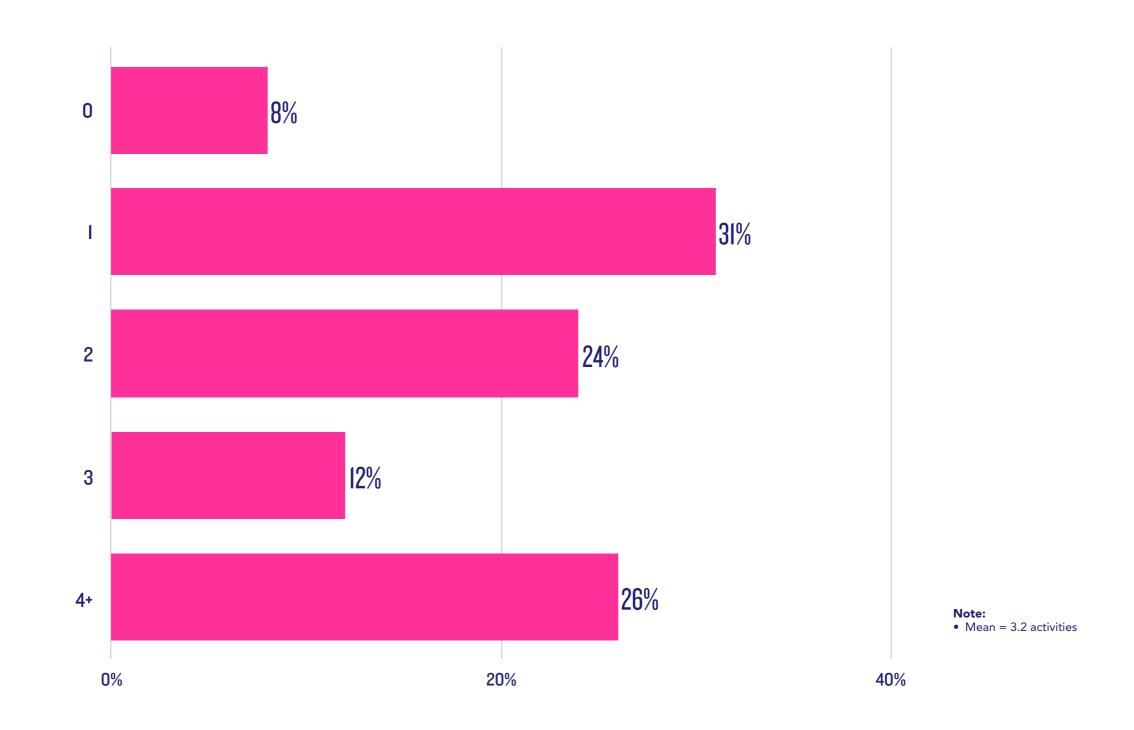
### Participation at least once in past year continued By parental status



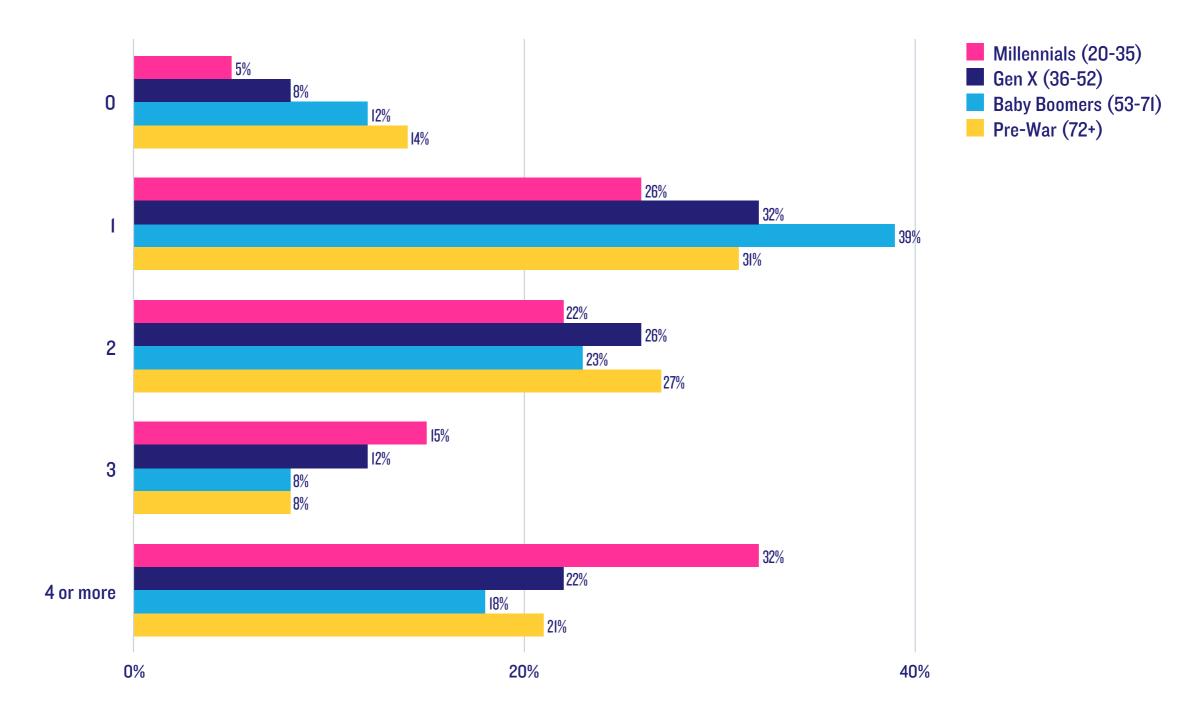
### Participation at least once in past year continued By parental status



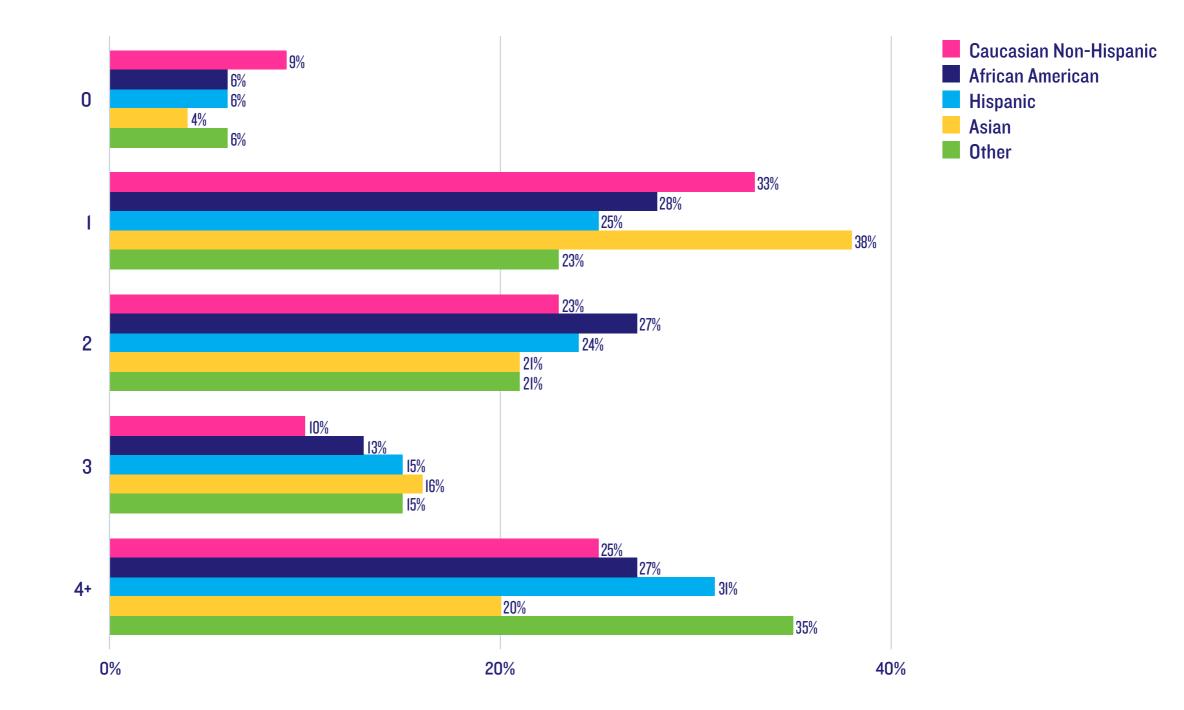
### Number of cultural activities participated in per month



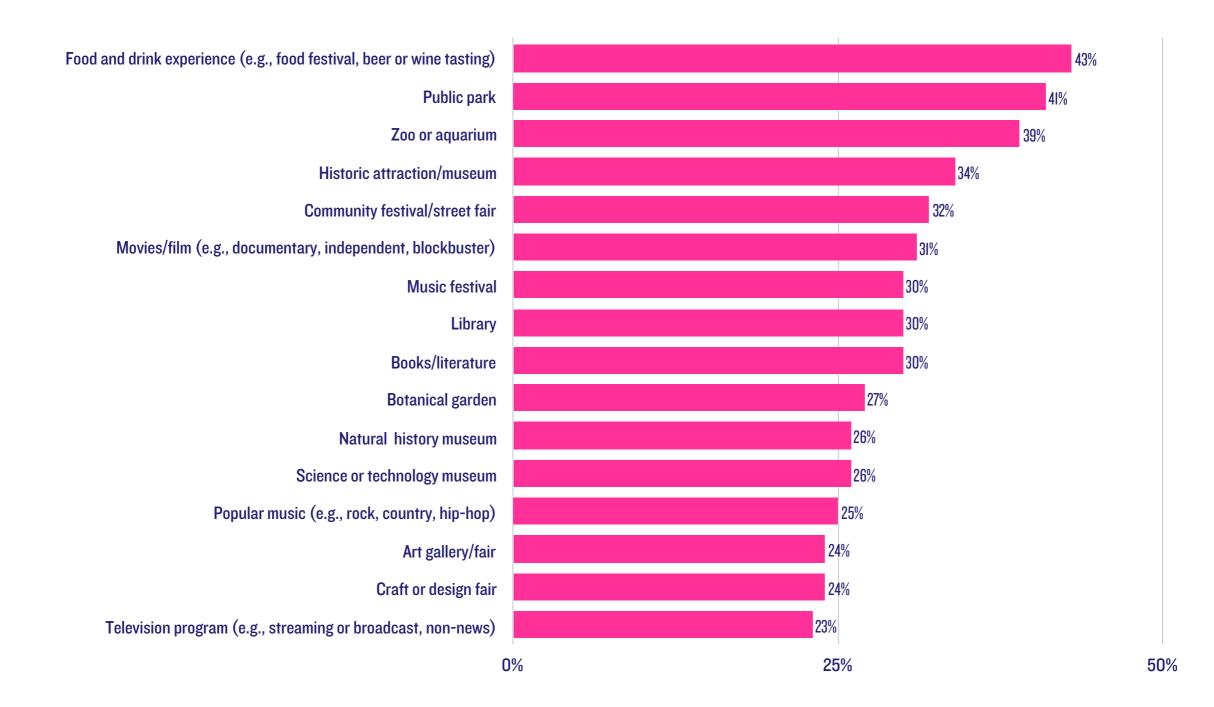
#### Number of cultural activities participated in per month By generation



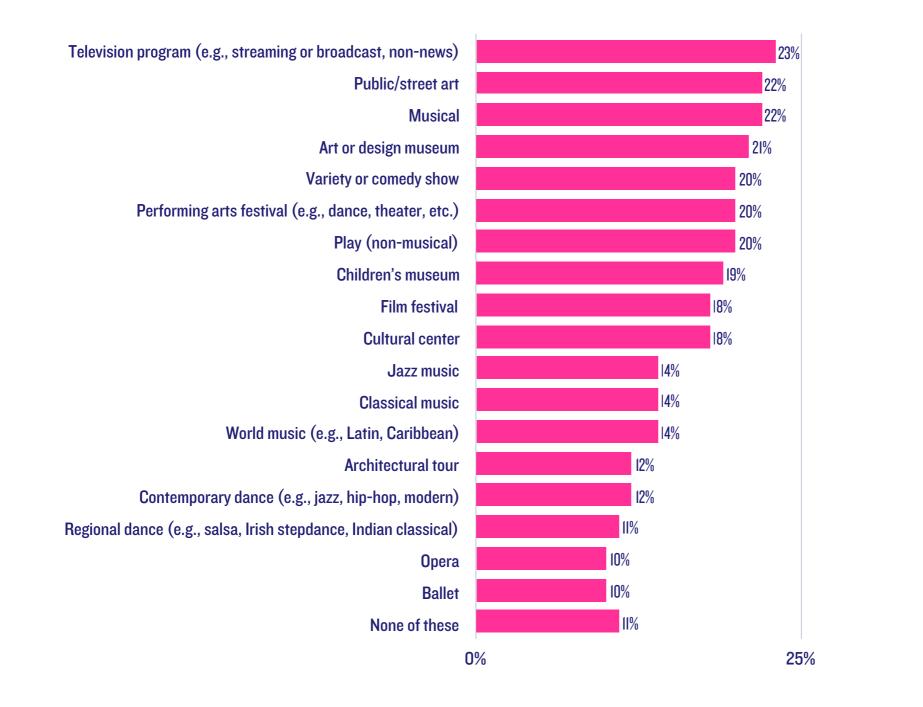
#### Number of cultural activities participated in per month By race/ethnicity



### Plan for participating more in the next year

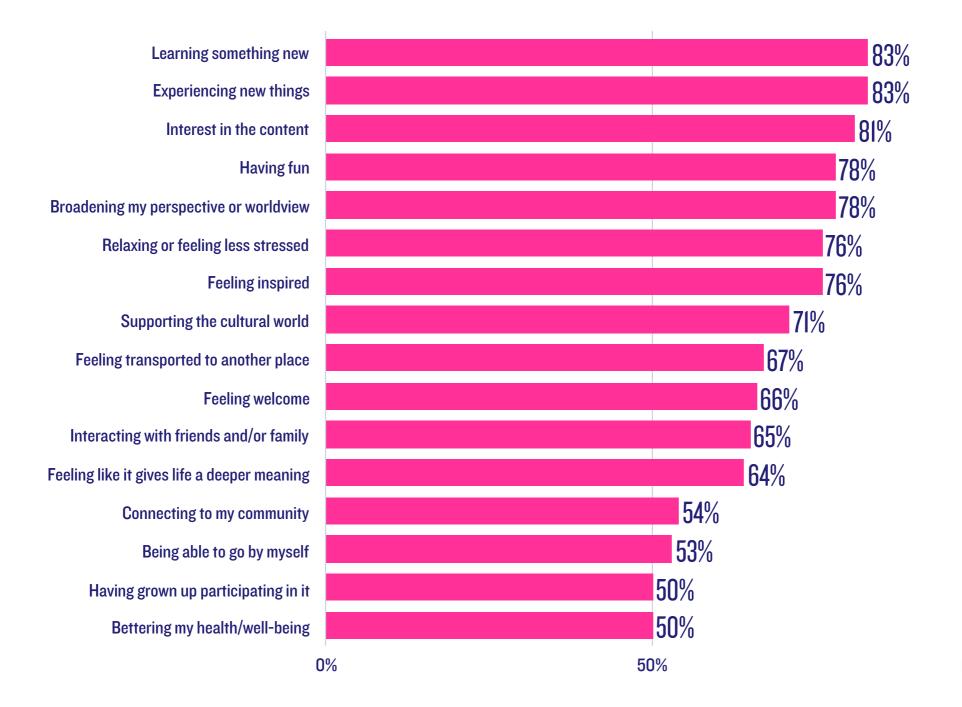


#### Plan for participating more in the next year continued



## **Motivators and Barriers to Participation**

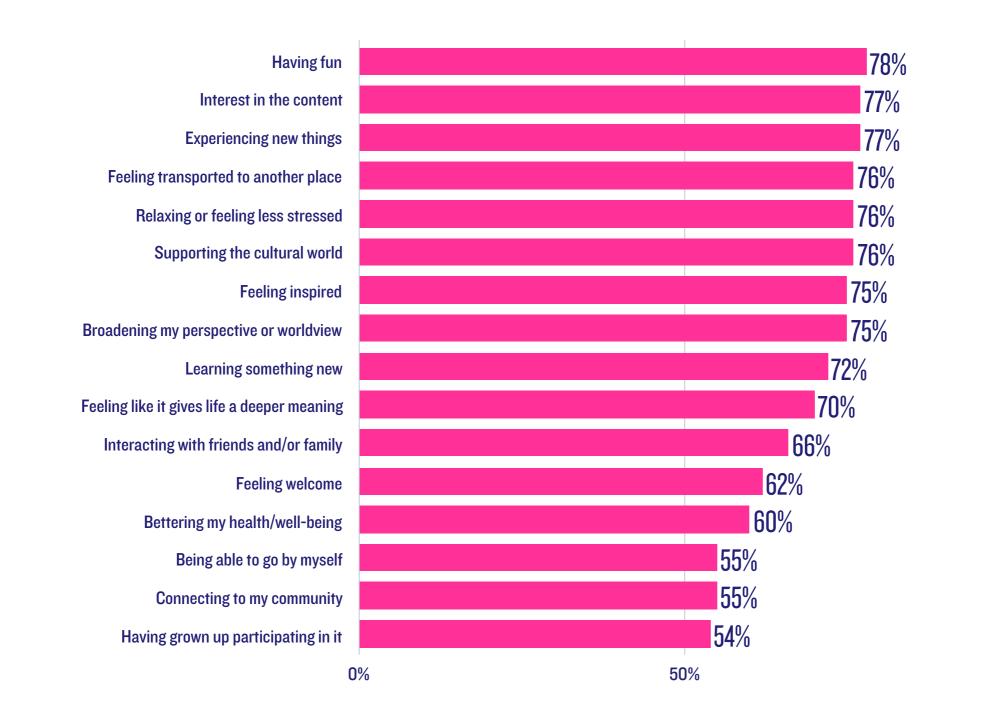
#### **Motivators to participation** Art/design museum



#### Notes:

- Percentages represent top-two box responses ("strongly agree" and "somewhat agree"). Percentages represent those who indicated they participated •
- in the activity at least once in the past year.

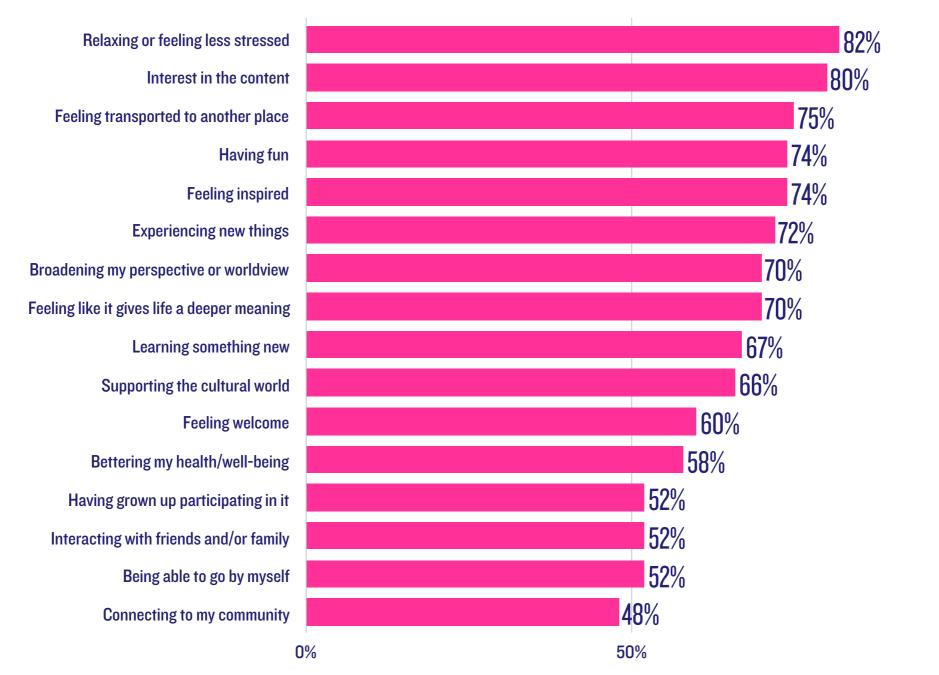
#### **Motivators to participation Opera**



#### Notes:

- Percentages represent top-two box responses ("strongly agree" and "somewhat agree"). Percentages represent those who indicated they participated in the activity of her to eract in •
- in the activity at least once in the past year.

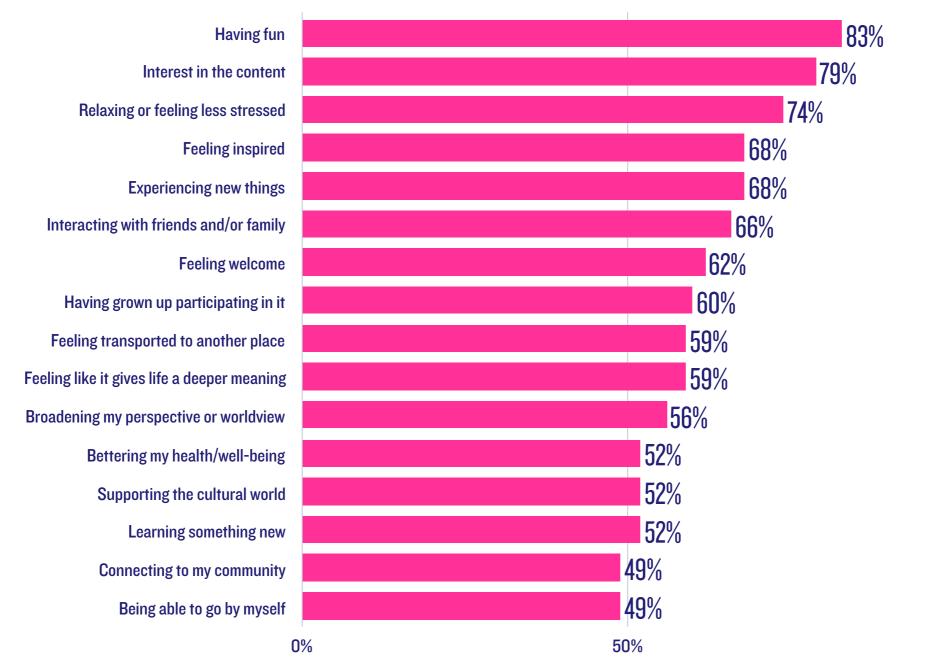
#### **Motivators to participation Classical music**



#### Notes:

- Percentages represent top-two box responses ("strongly agree" and "somewhat agree"). Percentages represent those who indicated they participated in the activity of her to eract in •
- in the activity at least once in the past year.

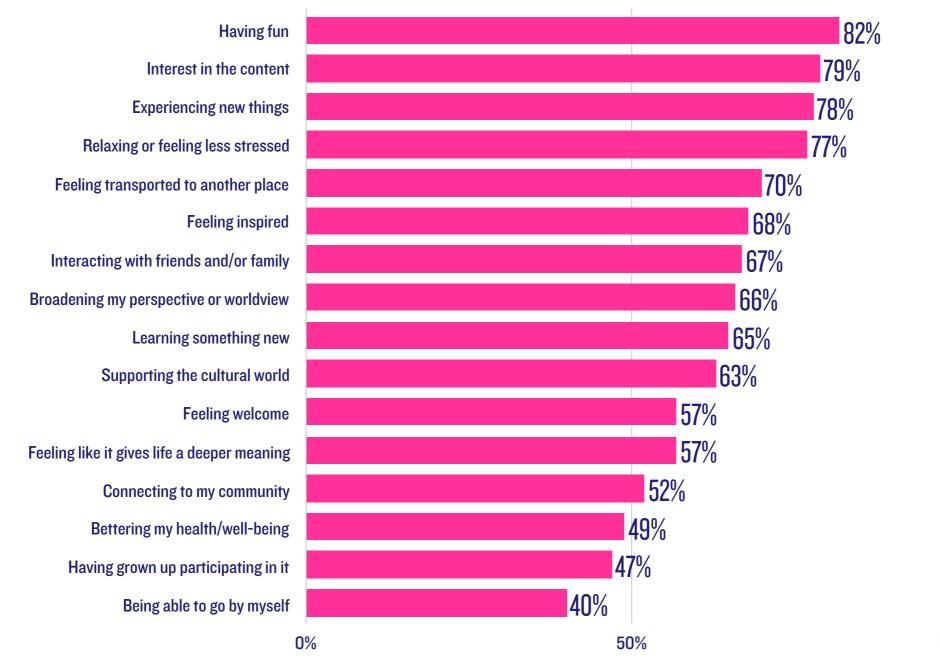
#### **Motivators to participation Popular music**



#### Notes:

- Percentages represent top-two box responses ("strongly agree" and "somewhat agree"). Percentages represent those who indicated they participated in the activity of her to eract in •
- in the activity at least once in the past year.

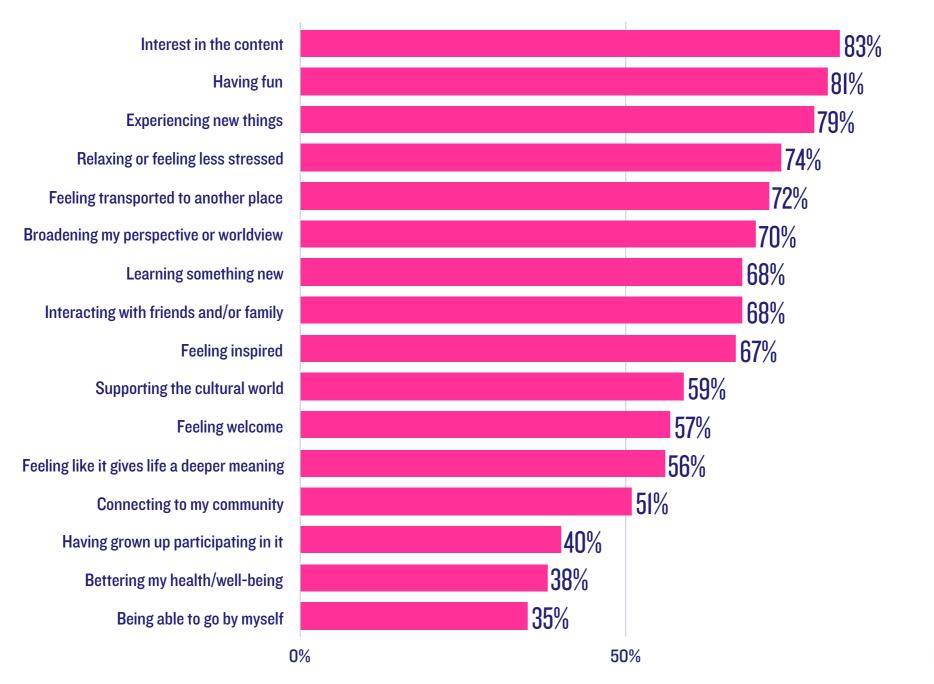
#### **Motivators to participation Musical**



#### Notes:

- Percentages represent top-two box responses ("strongly agree" and "somewhat agree"). Percentages represent those who indicated they participated in the activity of her to eract in •
- in the activity at least once in the past year.

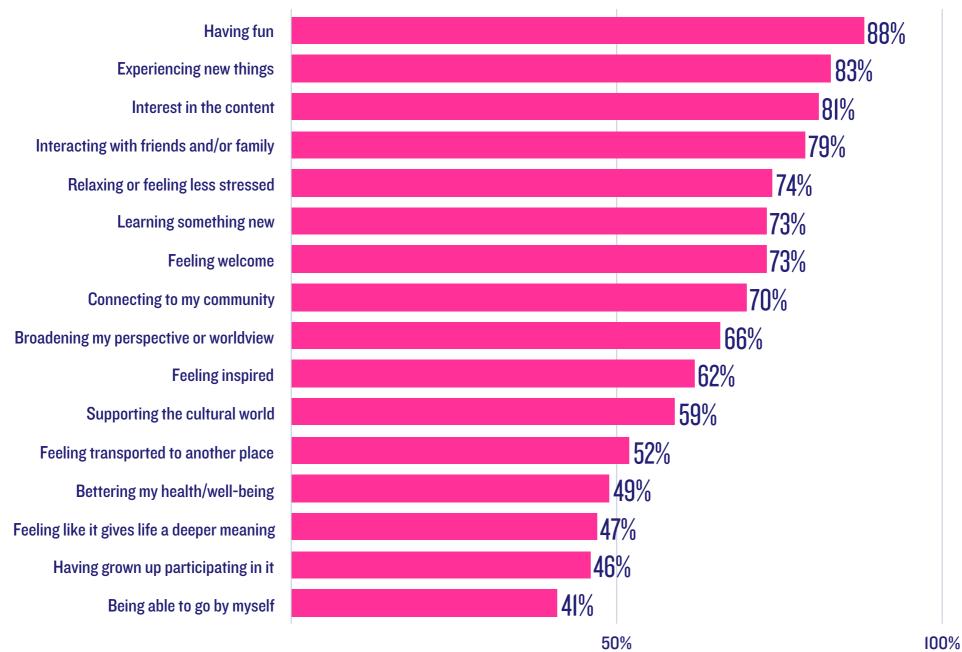
#### **Motivators to participation** Play (non-musical)



#### Notes:

- Percentages represent top-two box responses ("strongly agree" and "somewhat agree"). Percentages represent those who indicated they participated in the activity of her to eract in •
- in the activity at least once in the past year.

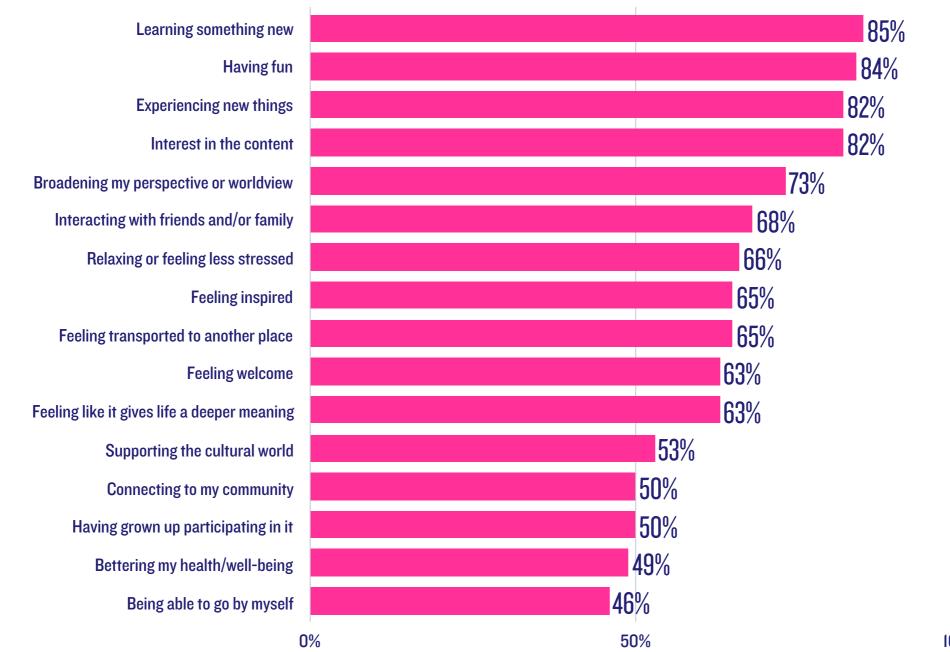
#### **Motivators to participation Community festival/street fair**



#### Notes:

- Percentages represent top-two box responses ("strongly agree" and "somewhat agree"). Percentages represent those who indicated they participated ٠
- in the activity at least once in the past year.

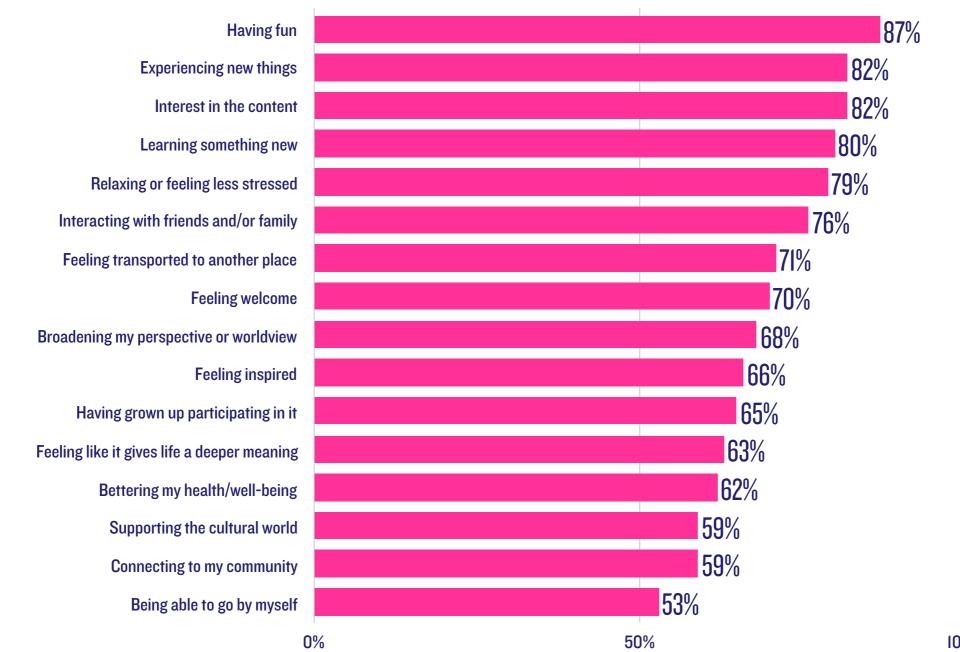
#### Motivators to participation Science or technology museum, natural history museum



#### Notes:

- Percentages represent top-two box responses ("strongly agree" and "somewhat agree").
- Percentages represent those who indicated they participated in the activity at least once in the past year.

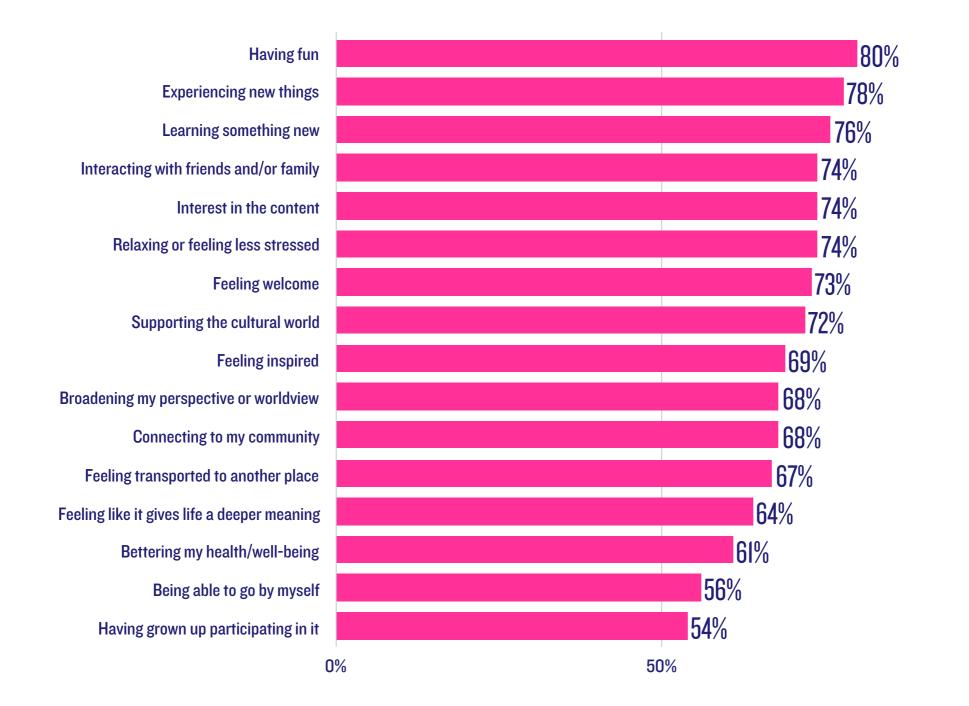
#### Motivators to participation Zoo, aquarium, botanical garden



#### Notes:

- Percentages represent top-two box responses ("strongly agree" and "somewhat agree")
- agree" and "somewhat agree").
  Percentages represent those who indicated they participated in the activity at least once in the past year.

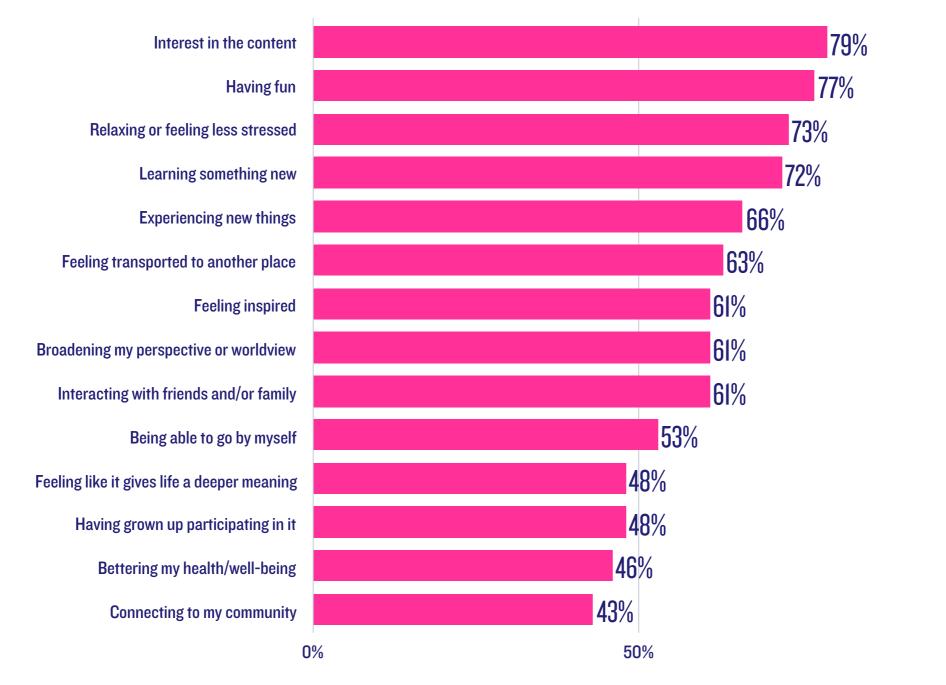
#### **Motivators to participation Regional dance, contemporary dance**



#### Notes:

- Percentages represent top-two box responses ("strongly agree" and "somewhat agree"). Percentages represent those who indicated they participated ٠
- in the activity at least once in the past year.

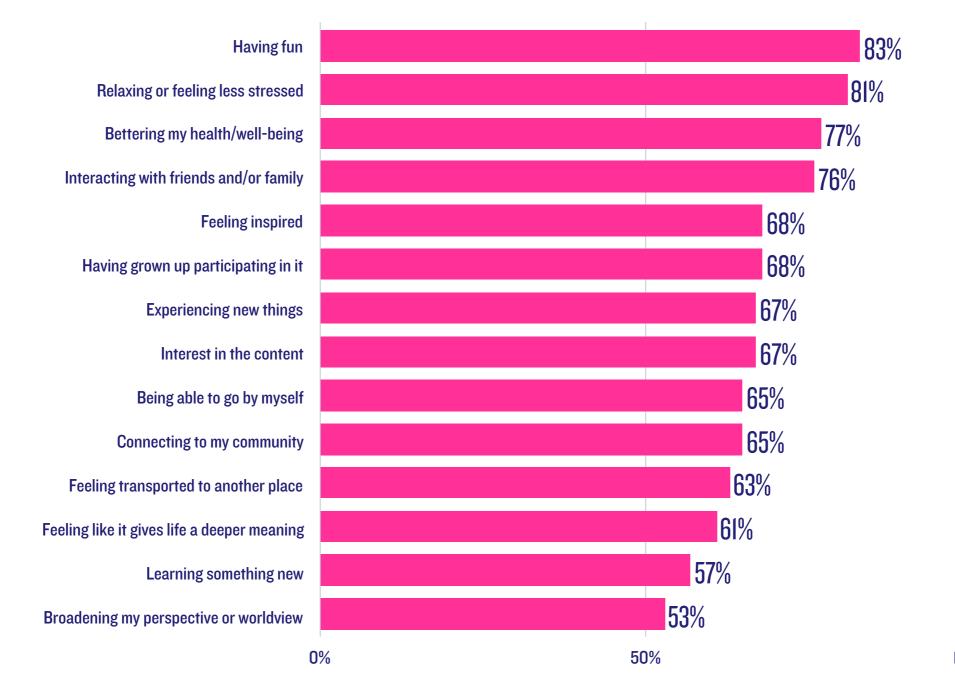
# Motivators to participation Television program, film



#### Notes:

- Percentages represent top-two box responses ("strongly agree" and "somewhat agree"). Percentages represent those who indicated they participated in the activity of her to eract in ٠
- in the activity at least once in the past year.

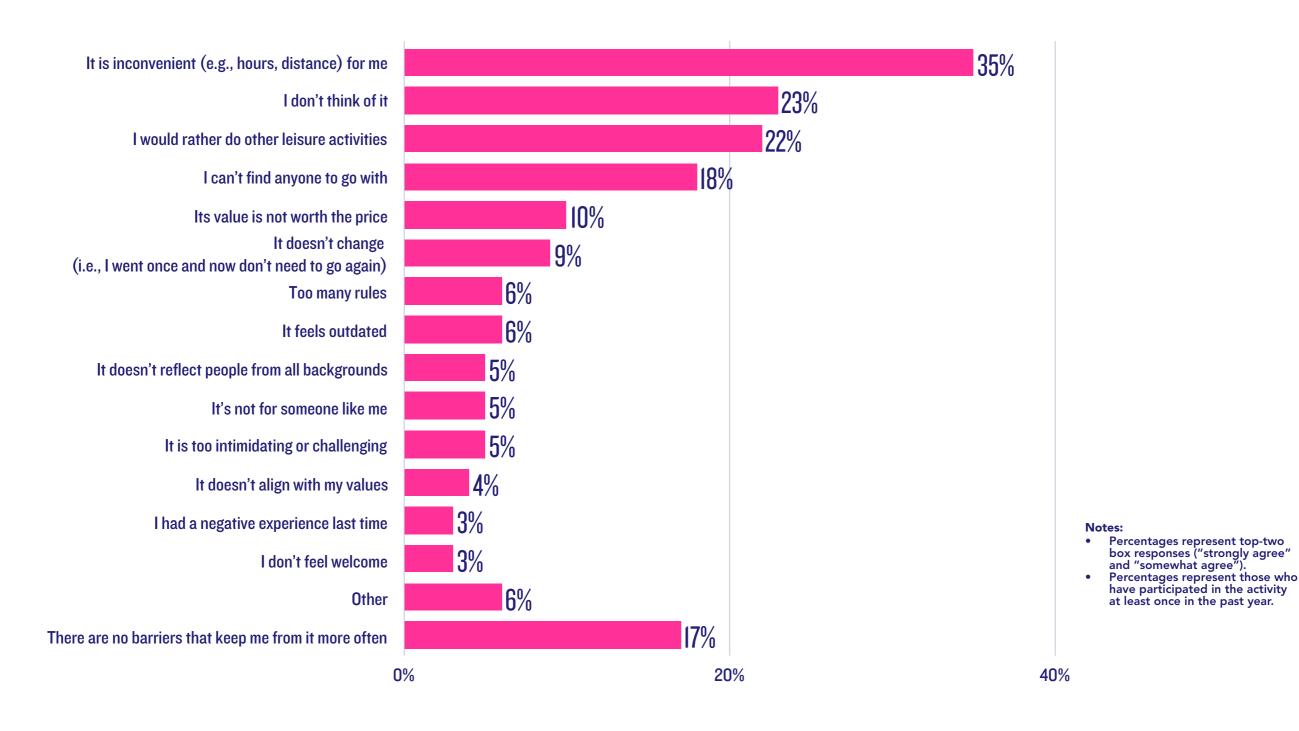
#### **Motivators to participation Public park**



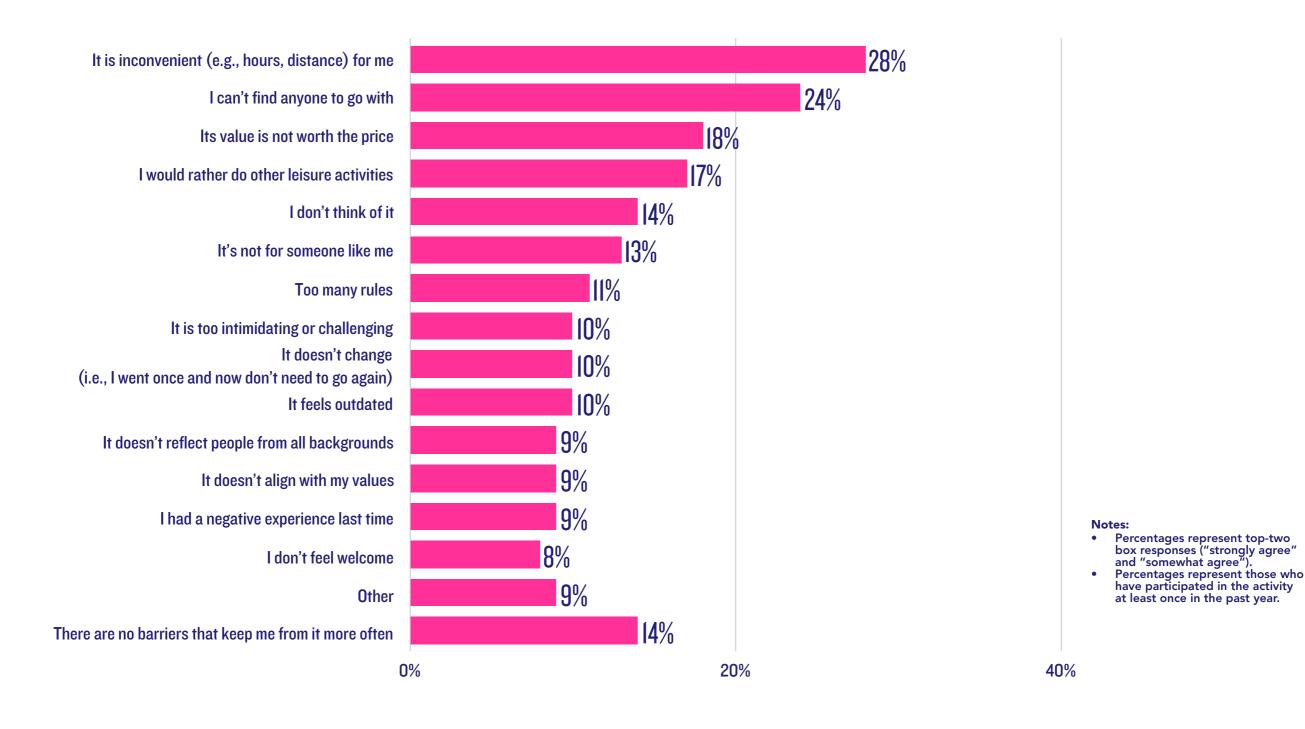
Notes:

- Percentages represent top-two box responses ("strongly agree" and "somewhat agree"). Percentages represent those who indicated they participated in the activity of her to eract in •
- in the activity at least once in the past year.

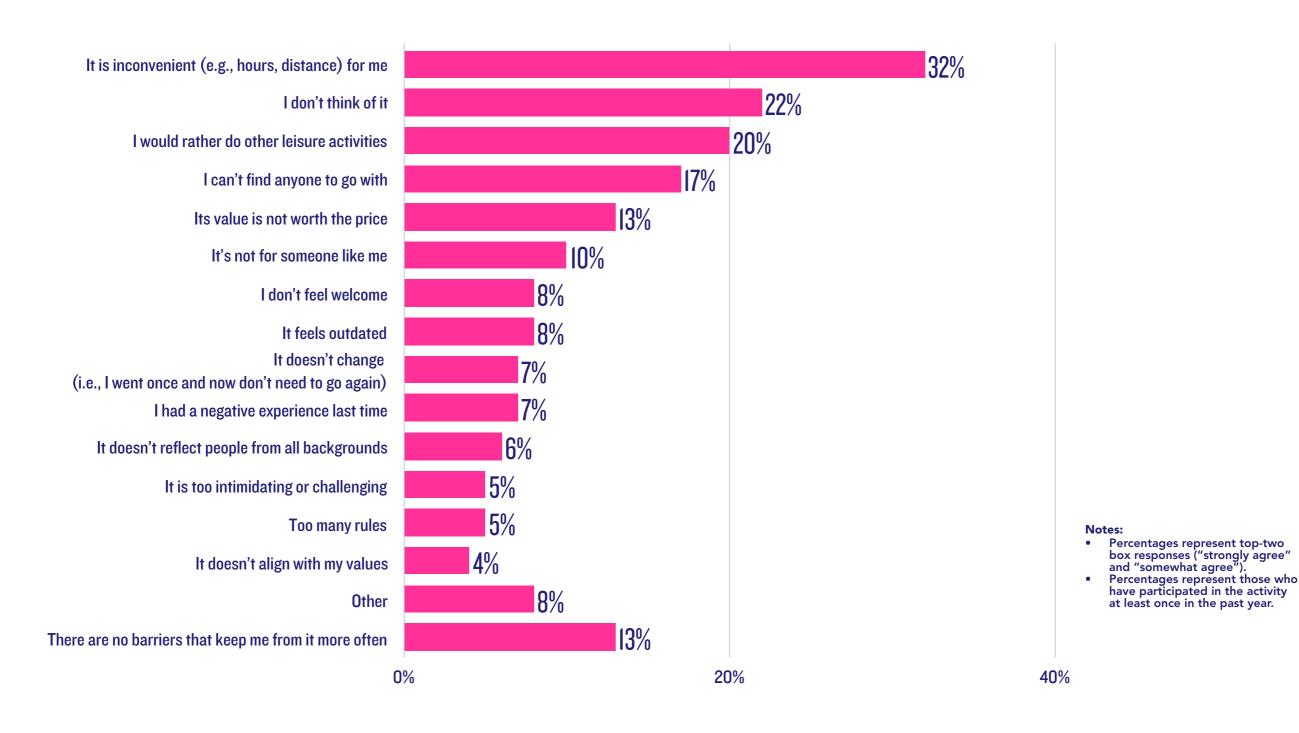
#### Barriers to participation (for those that do participate) Art/design museum



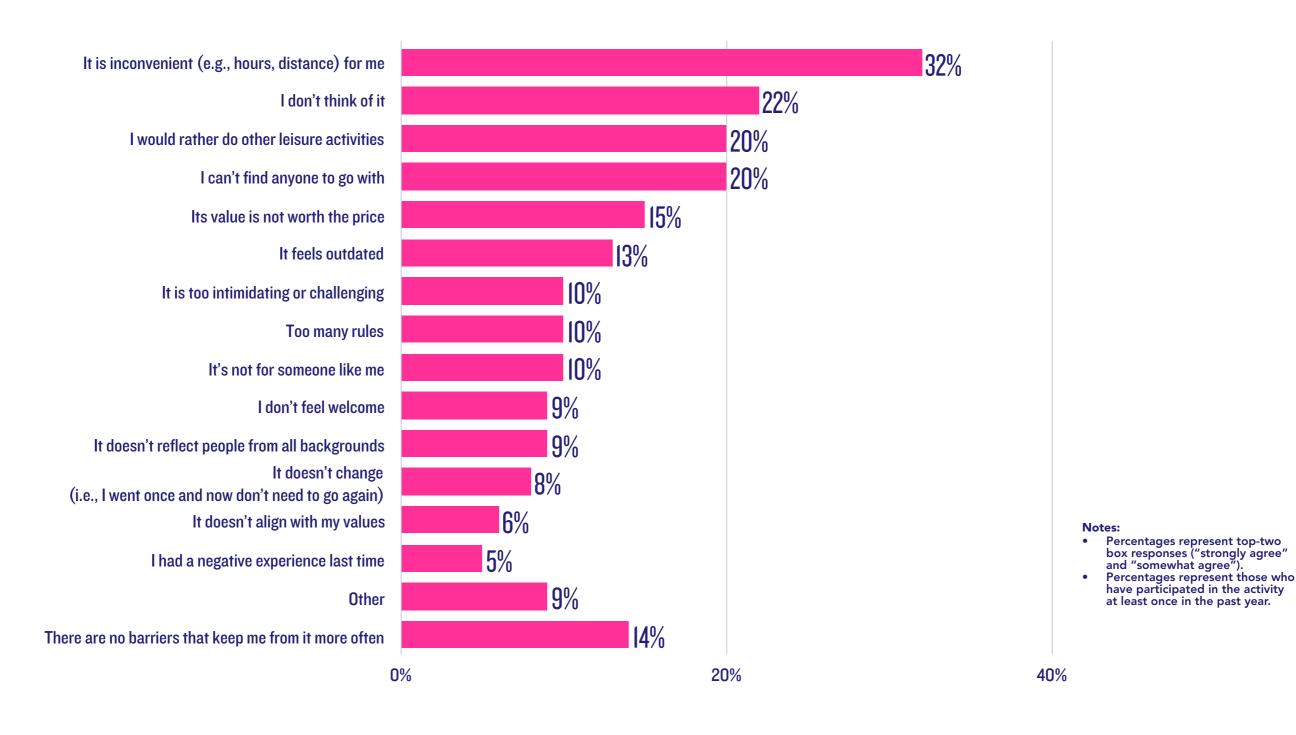
#### Barriers to participation (for those that do participate) Opera



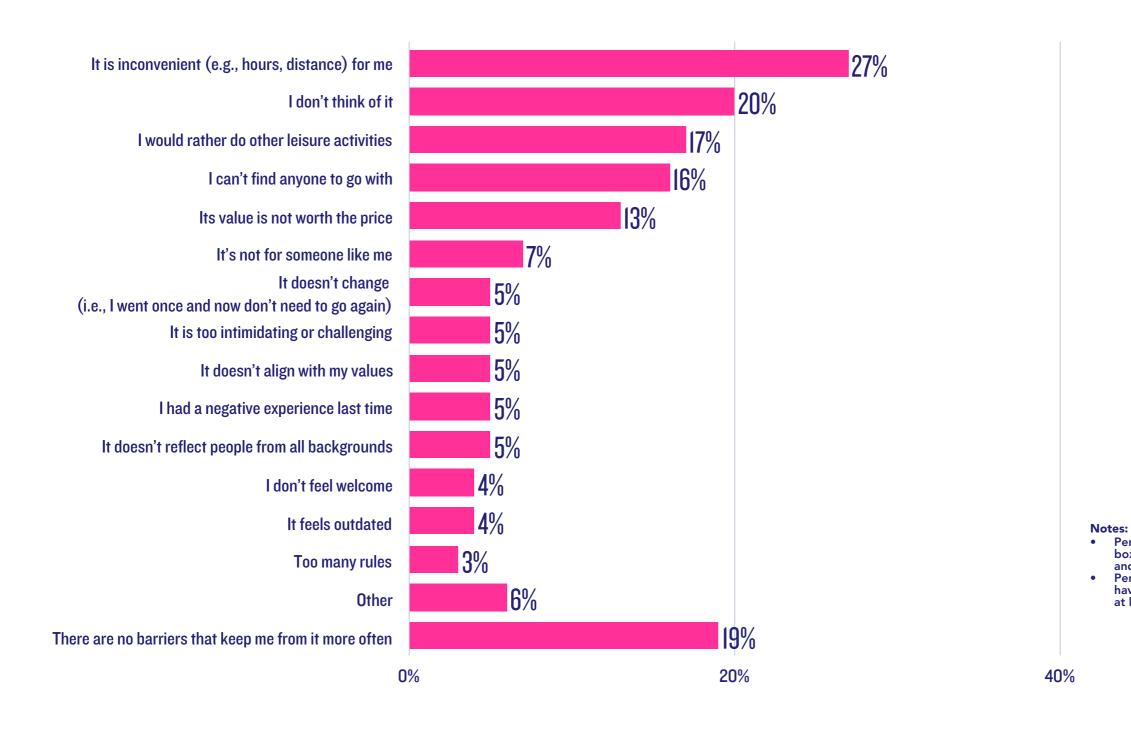
#### Barriers to participation (for those that do participate) Classical music



#### Barriers to participation (for those that do participate) Ballet



#### Barriers to participation (for those that do participate) Popular music

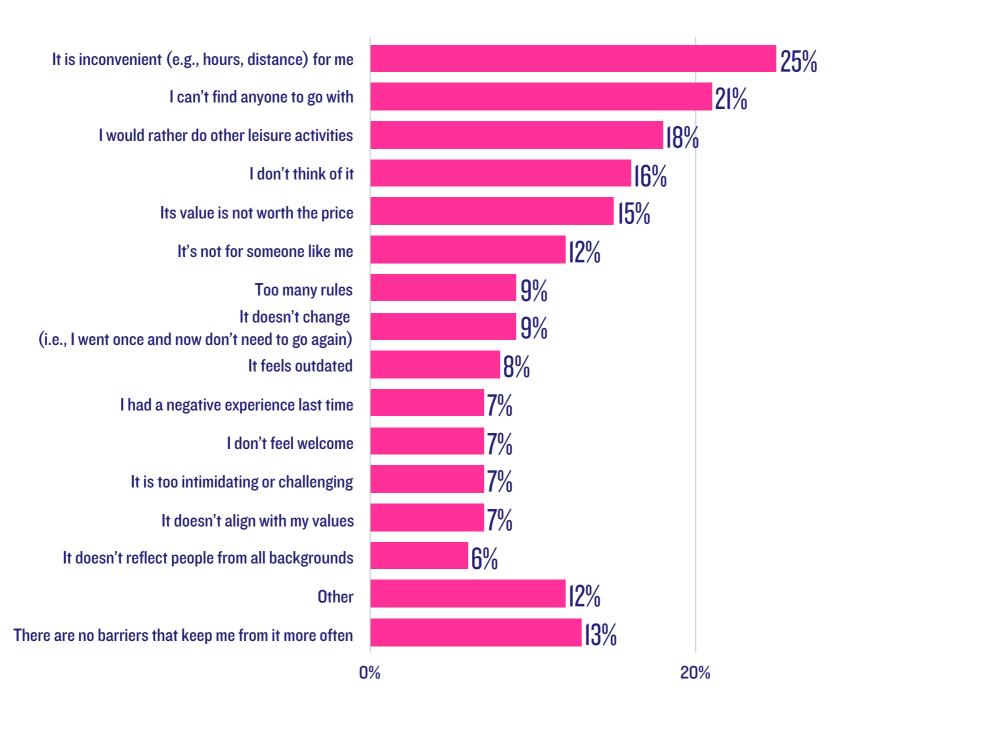


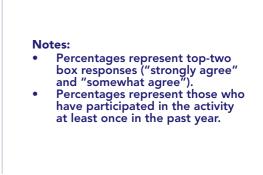
Percentages represent top-two box responses ("strongly agree" and "somewhat agree").

Percentages represent those who have participated in the activity

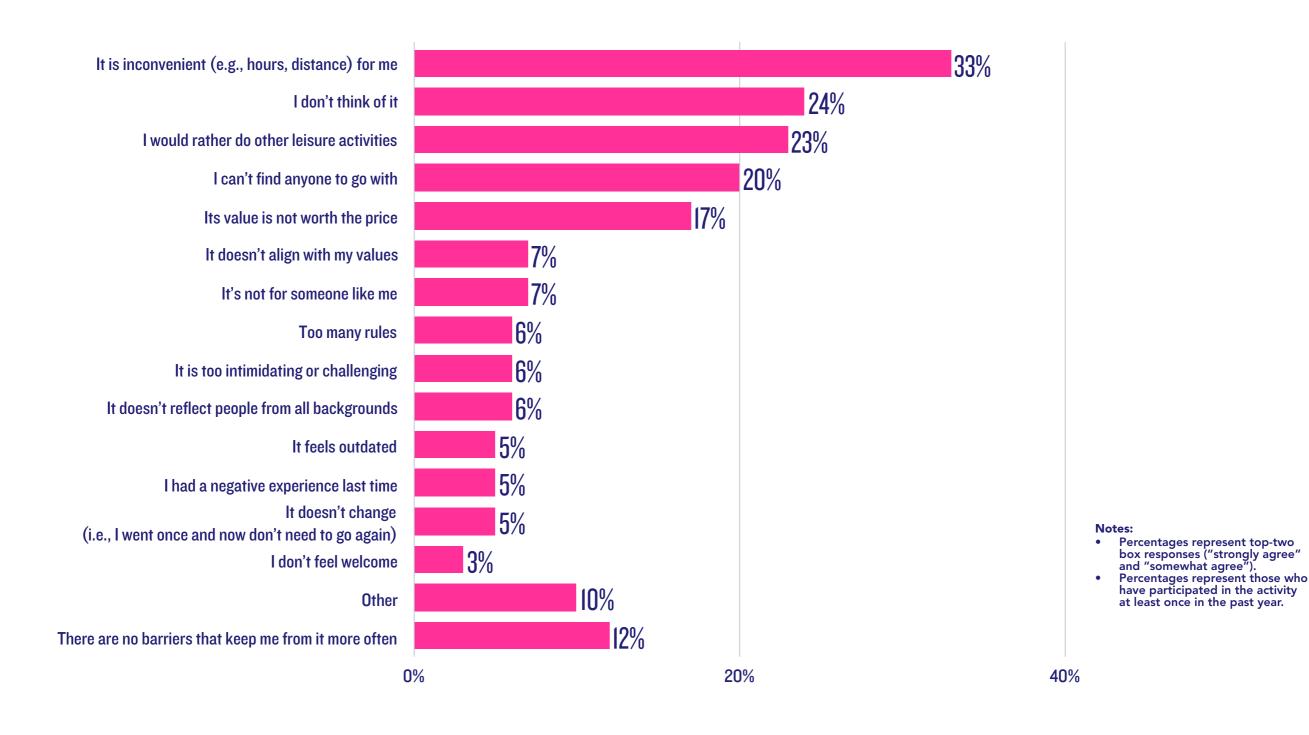
at least once in the past year.

#### Barriers to participation (for those that do participate) Musical

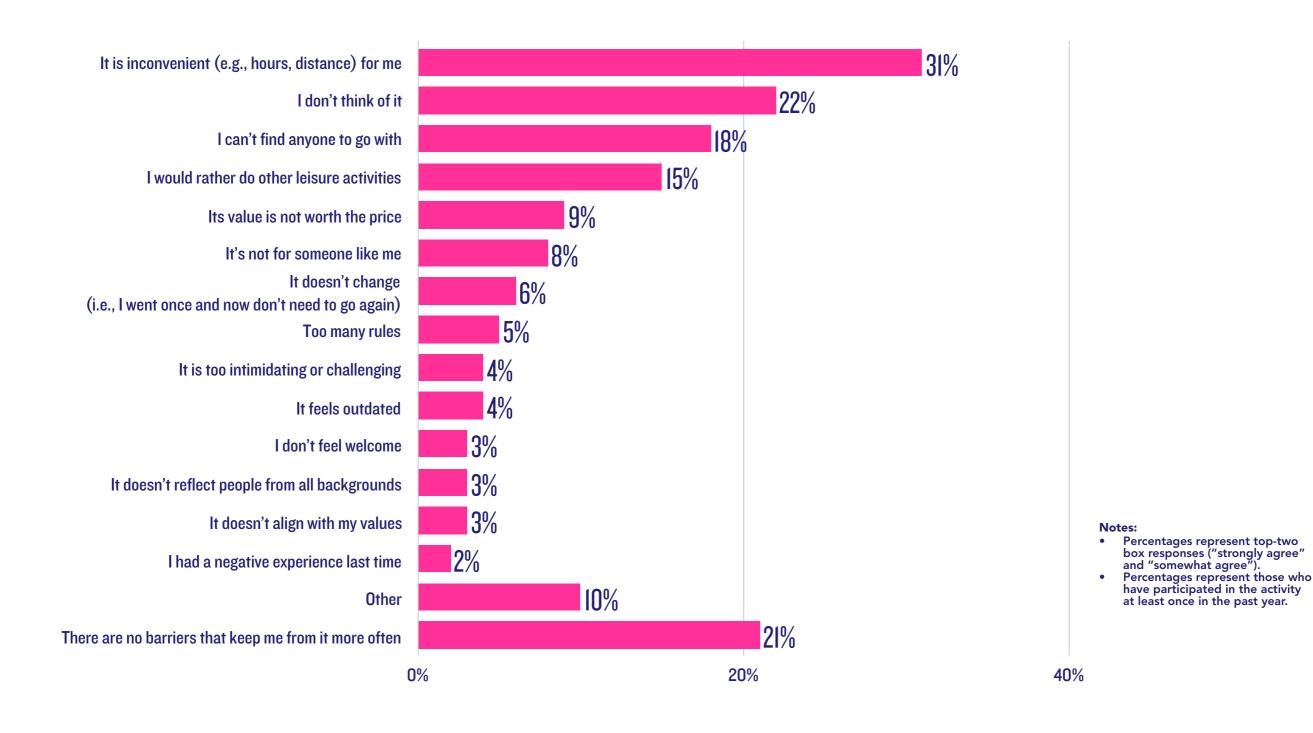




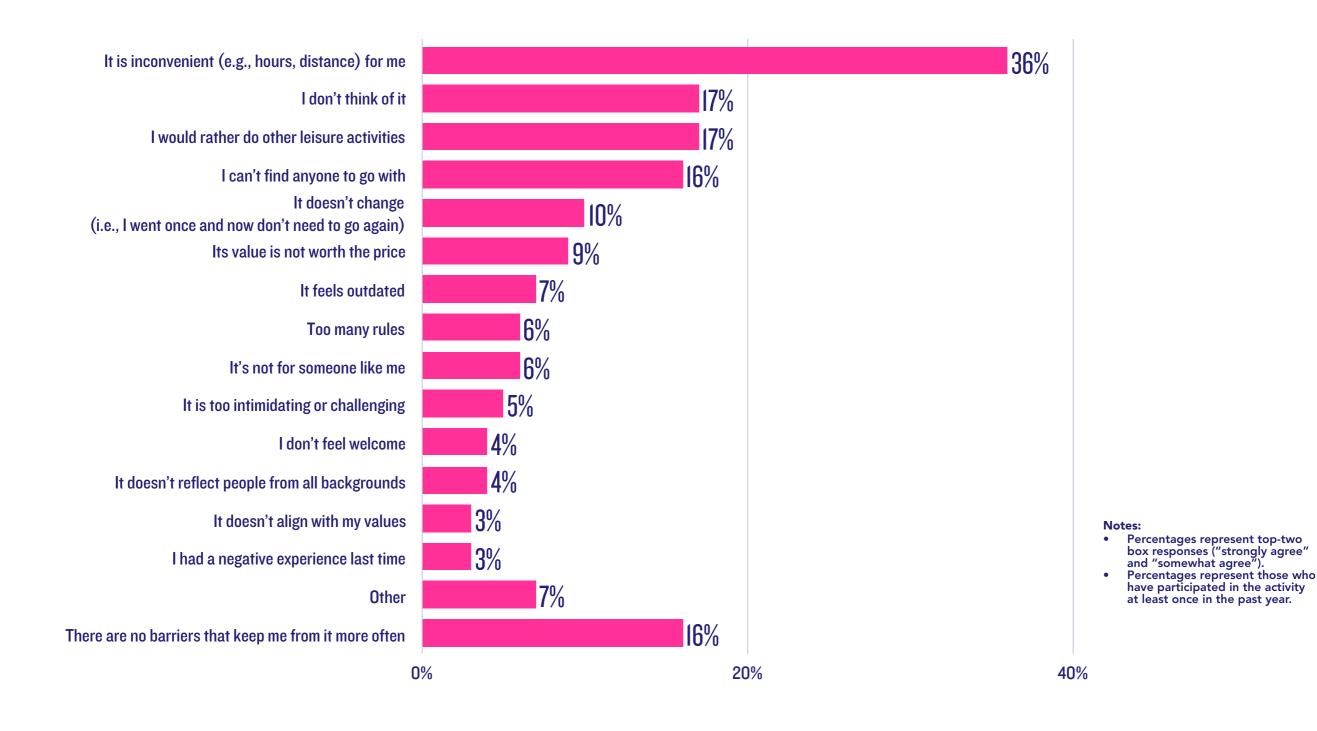
#### Barriers to participation (for those that do participate) Play (non-musical)



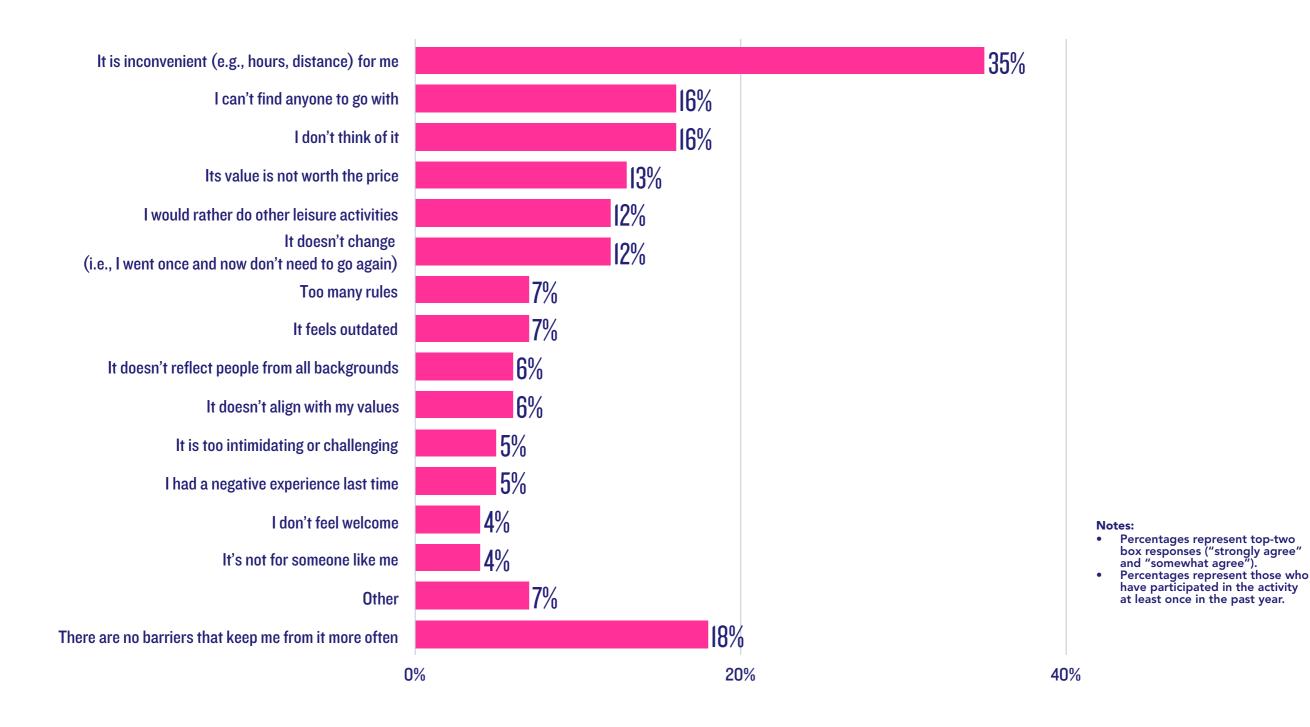
#### Barriers to participation (for those that do participate) Community festival/street fair



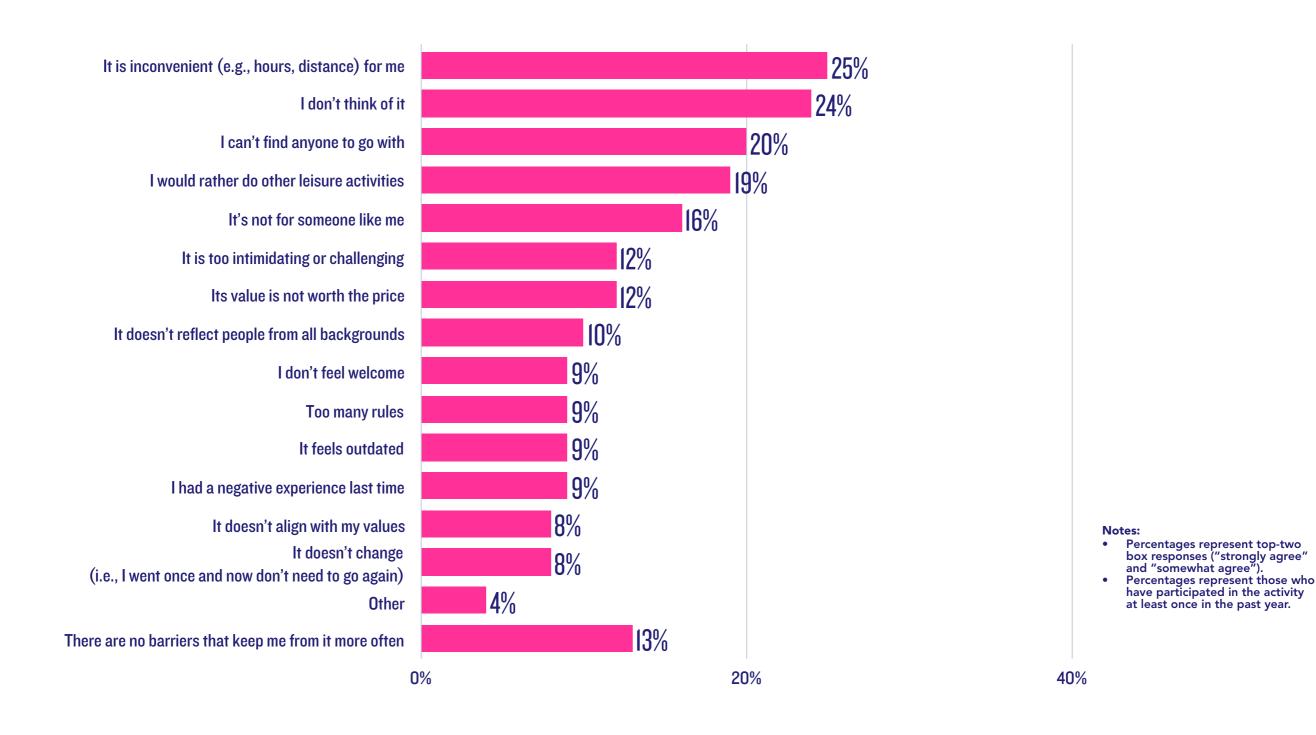
#### Barriers to participation (for those that do participate) Science or technology museum, natural history museum



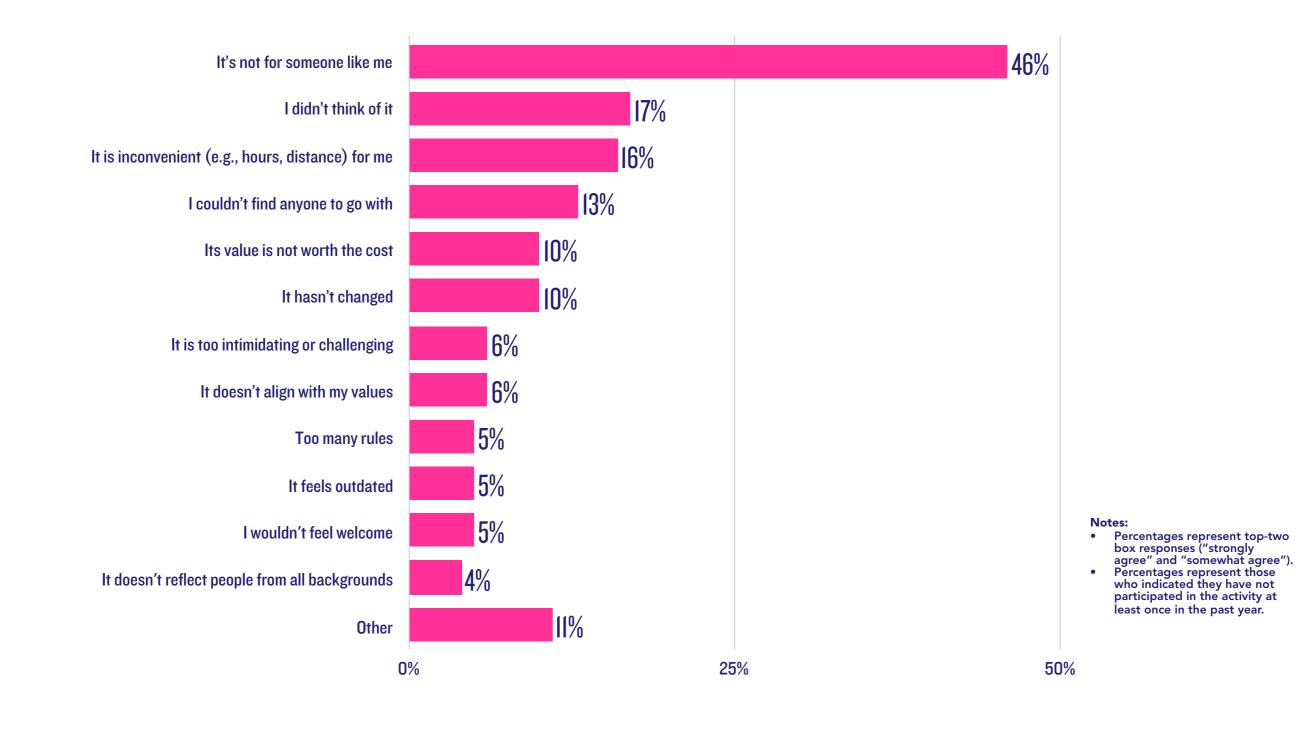
# Barriers to participation (for those that do participate) Zoo, aquarium, botanical garden



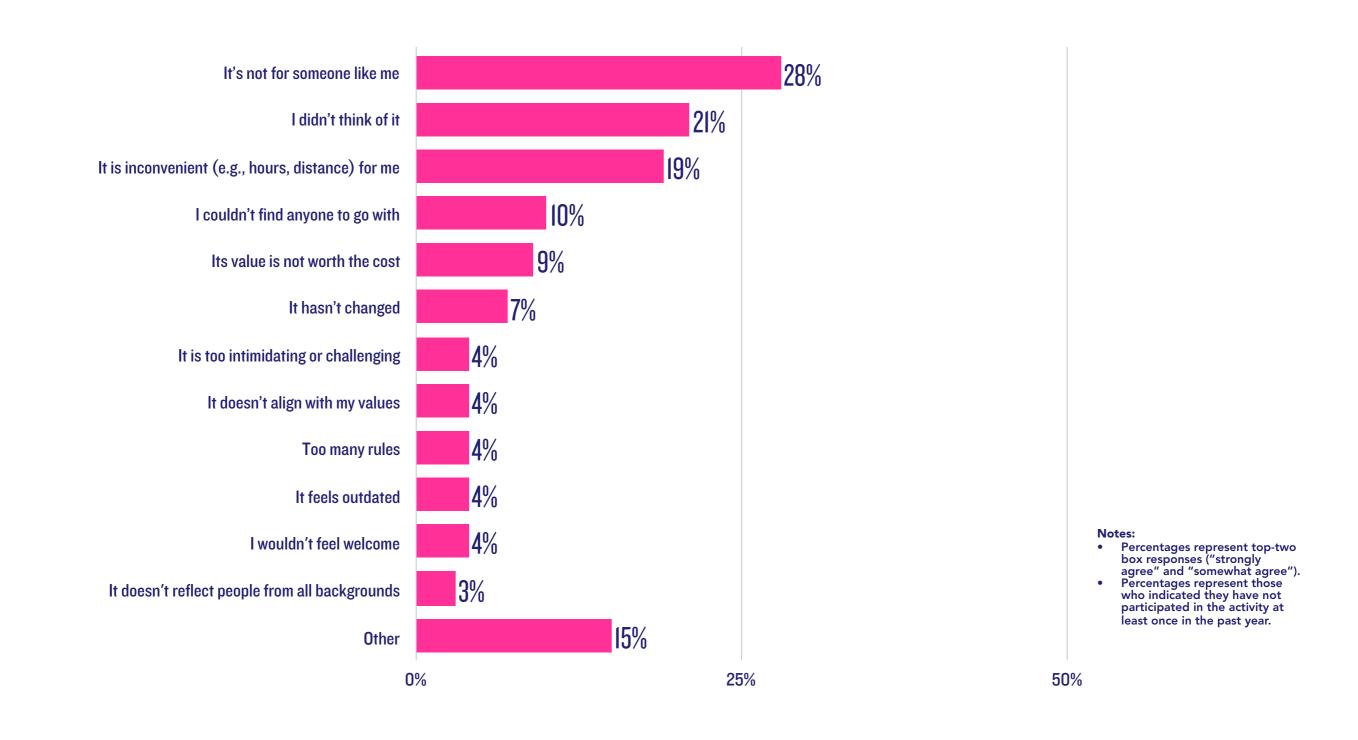
# Barriers to participation (for those that do participate) Regional dance, contemporary dance



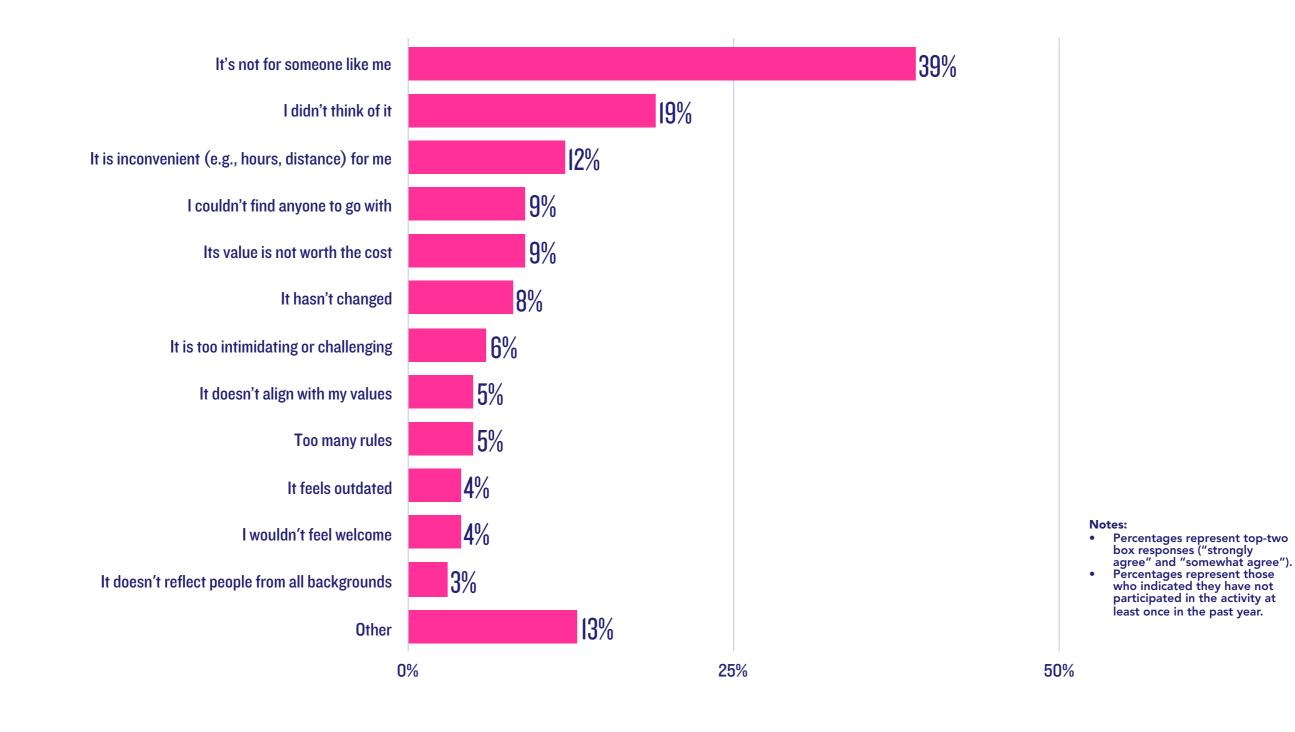
#### Barriers to participation (for those that don't participate) Art/design museum



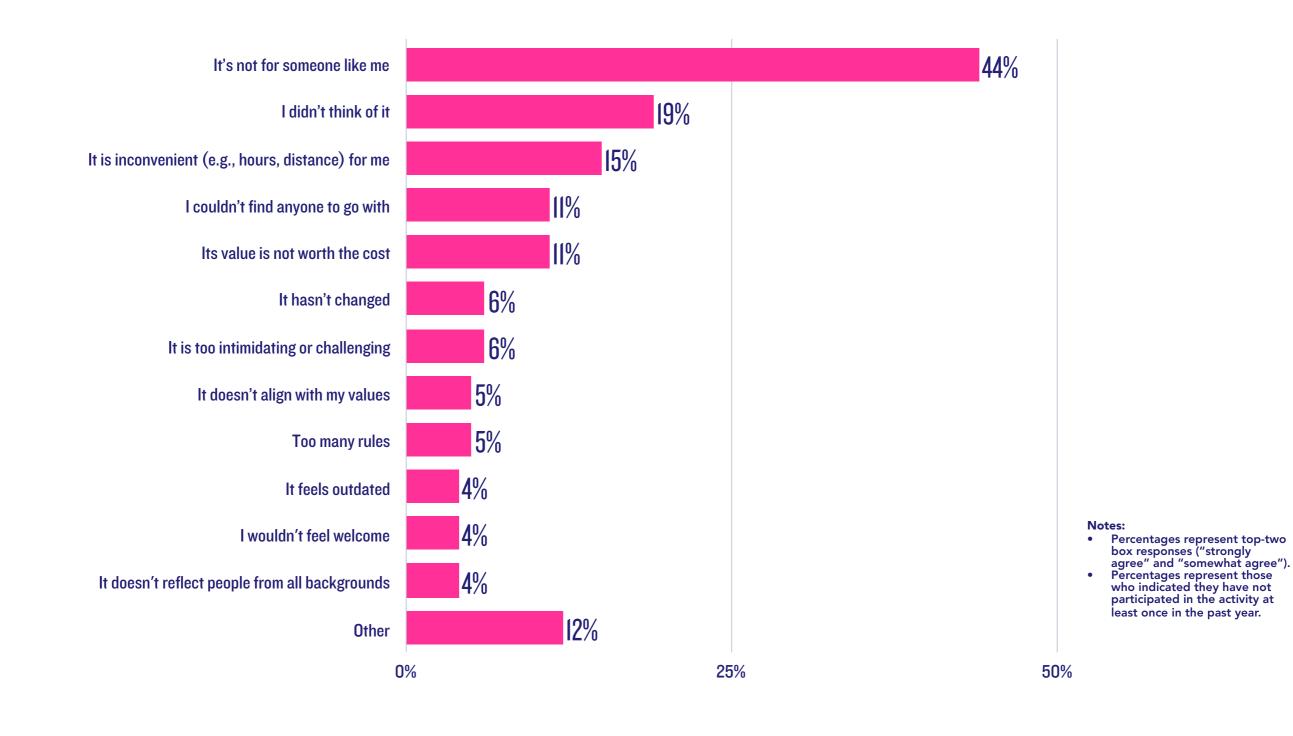
# Barriers to participation (for those that don't participate) Opera



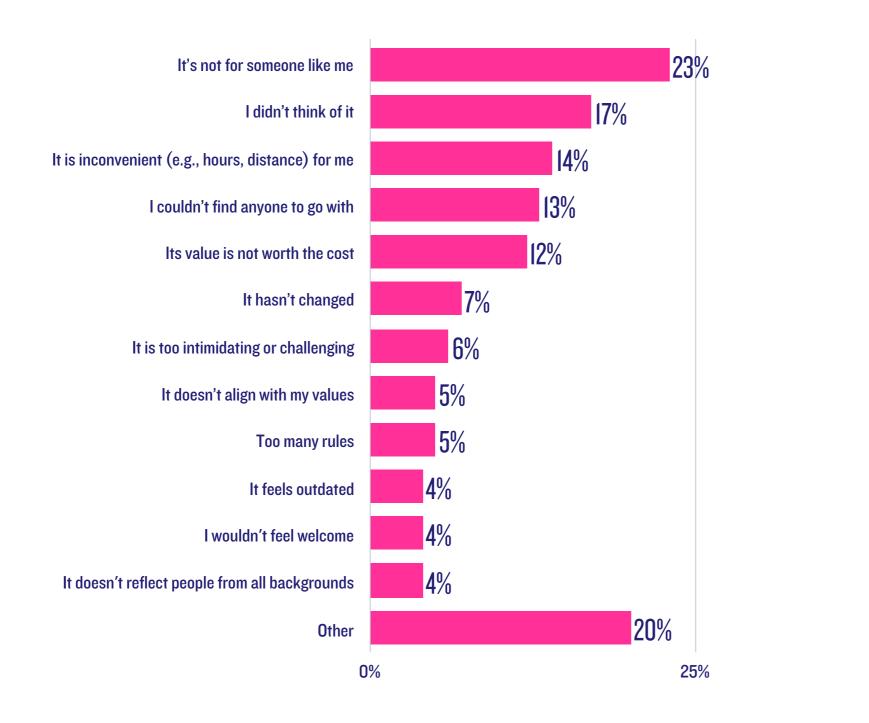
#### Barriers to participation (for those that don't participate) Classical music



#### Barriers to participation (for those that don't participate) Ballet



#### Barriers to participation (for those that don't participate) Popular music

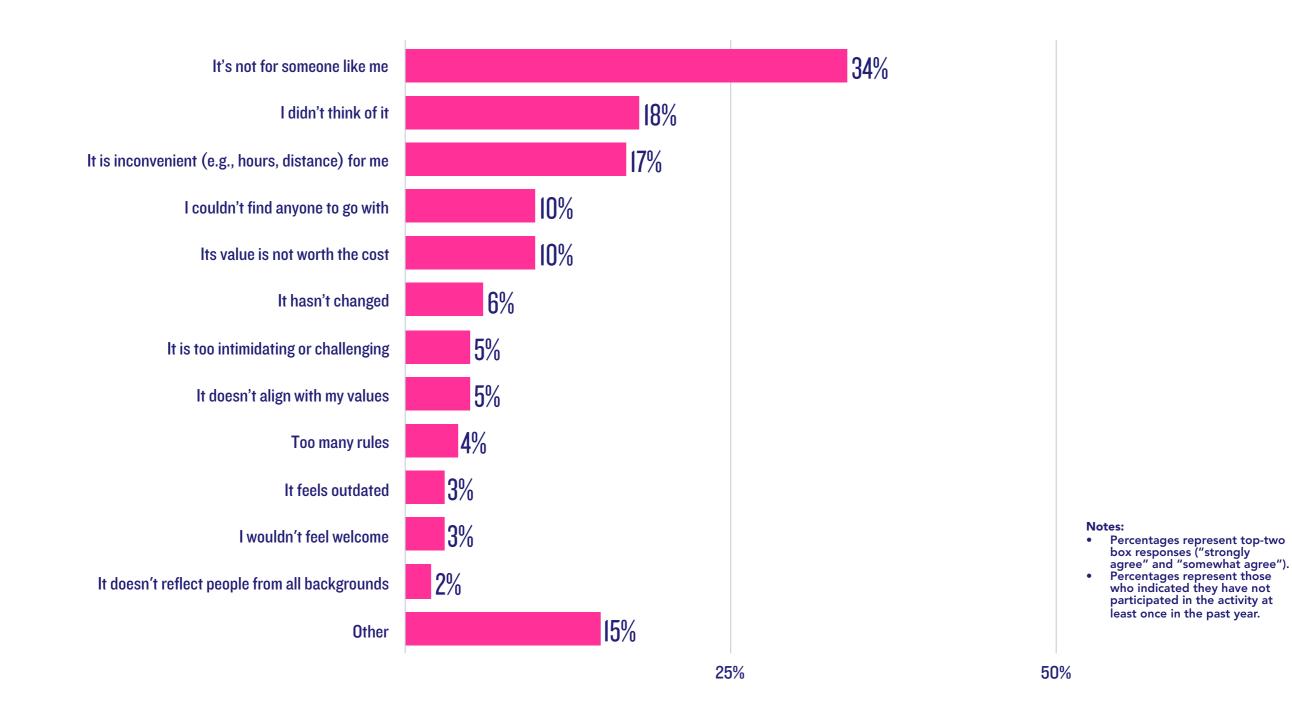




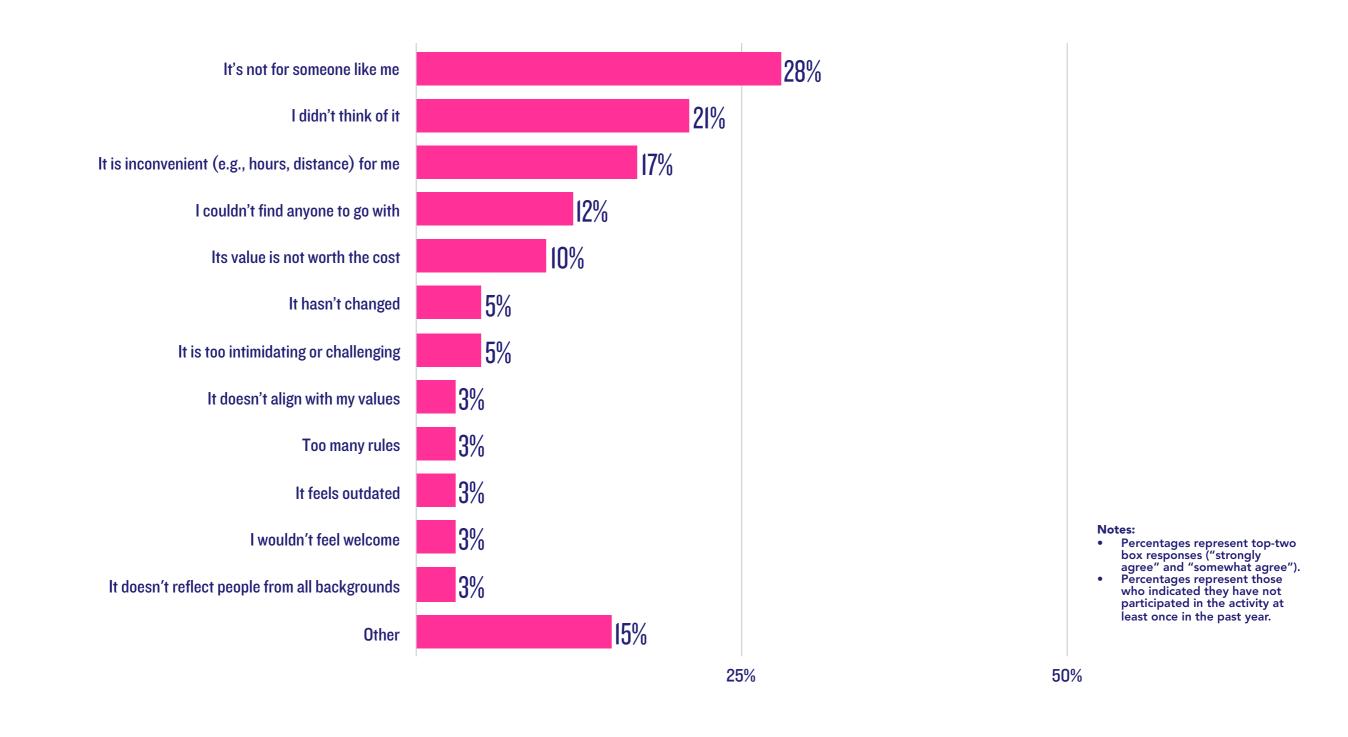
- Percentages represent top-two box responses ("strongly agree" and "somewhat agree").
   Percentages represent those
- Percentages represent those who indicated they have not participated in the activity at least once in the past year.

50%

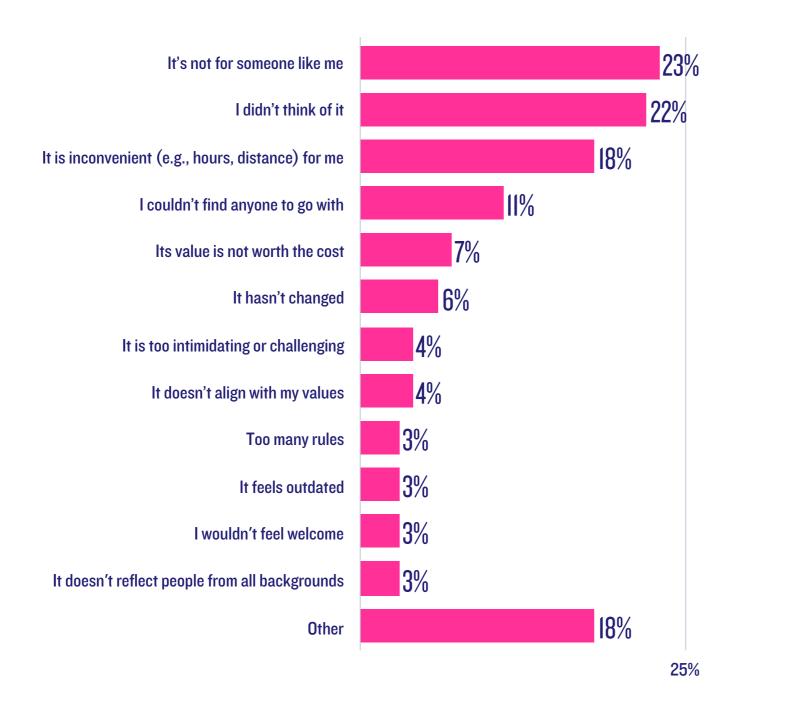
#### Barriers to participation (for those that don't participate) Musical

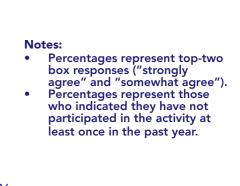


#### Barriers to participation (for those that don't participate) Play (non-musical)

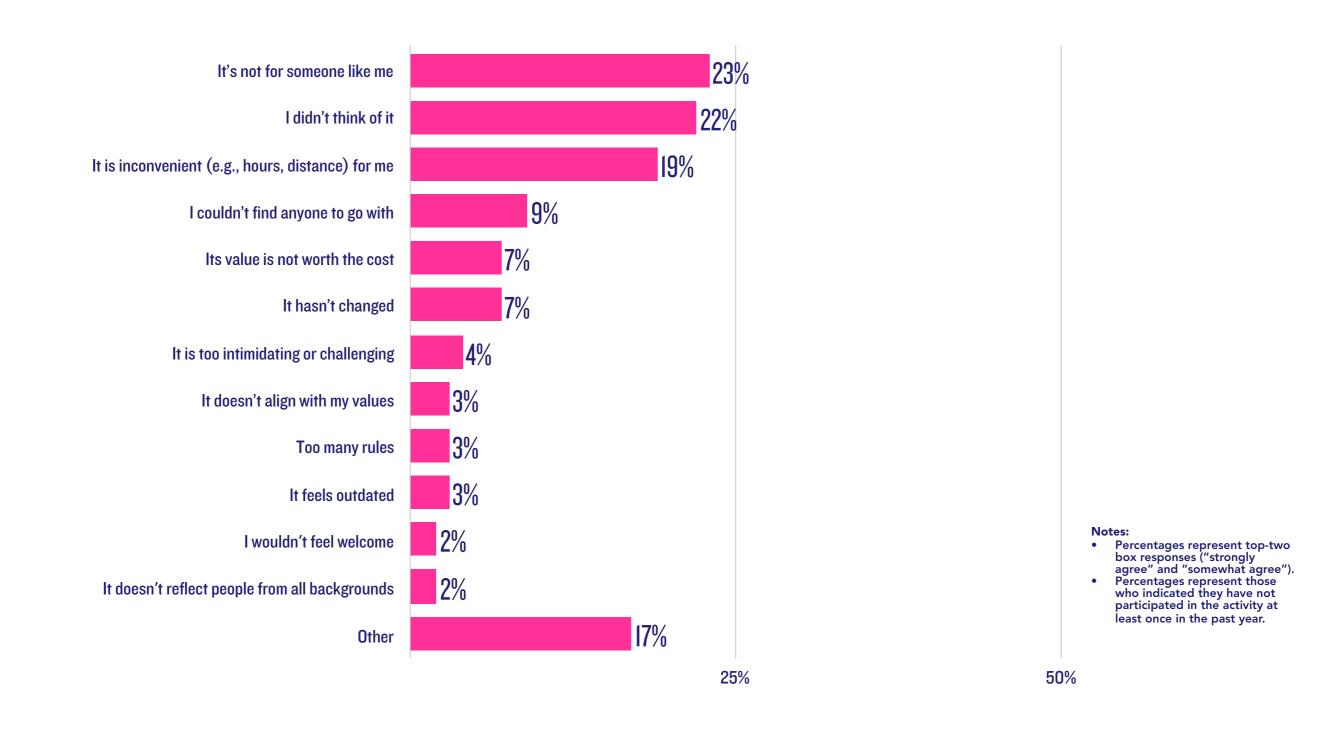


# Barriers to participation (for those that don't participate) Community festival/street fair

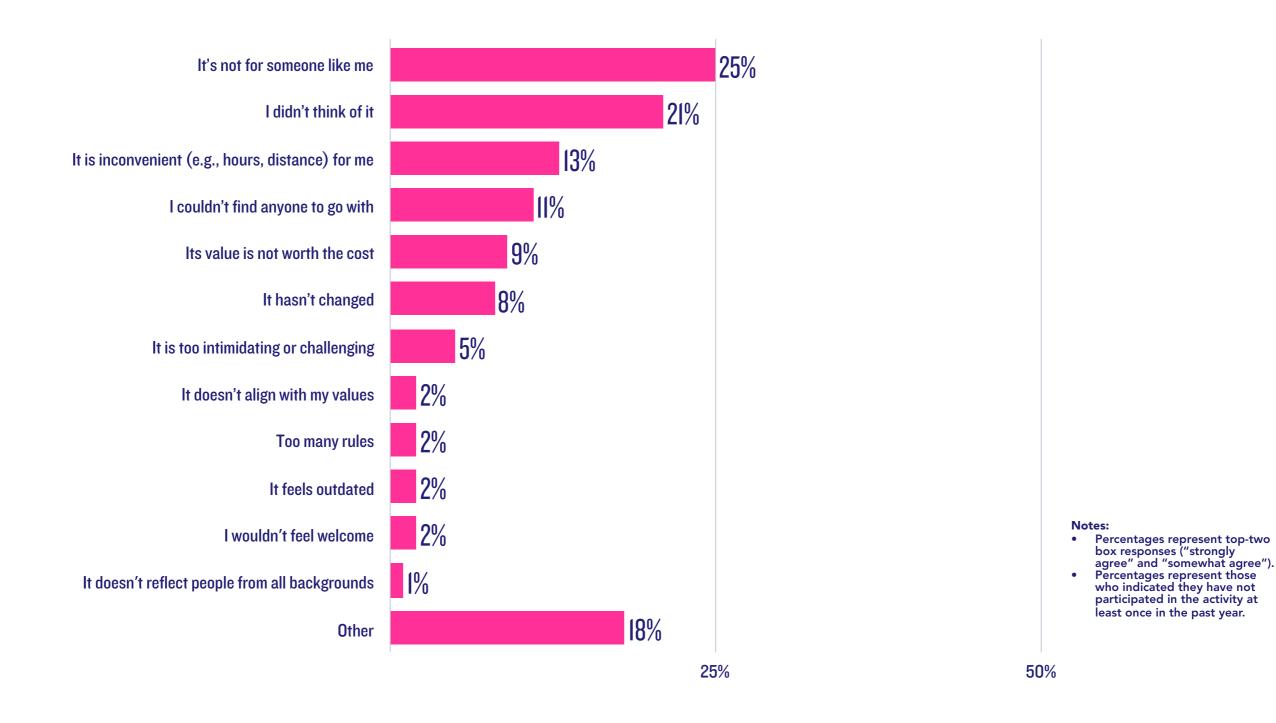




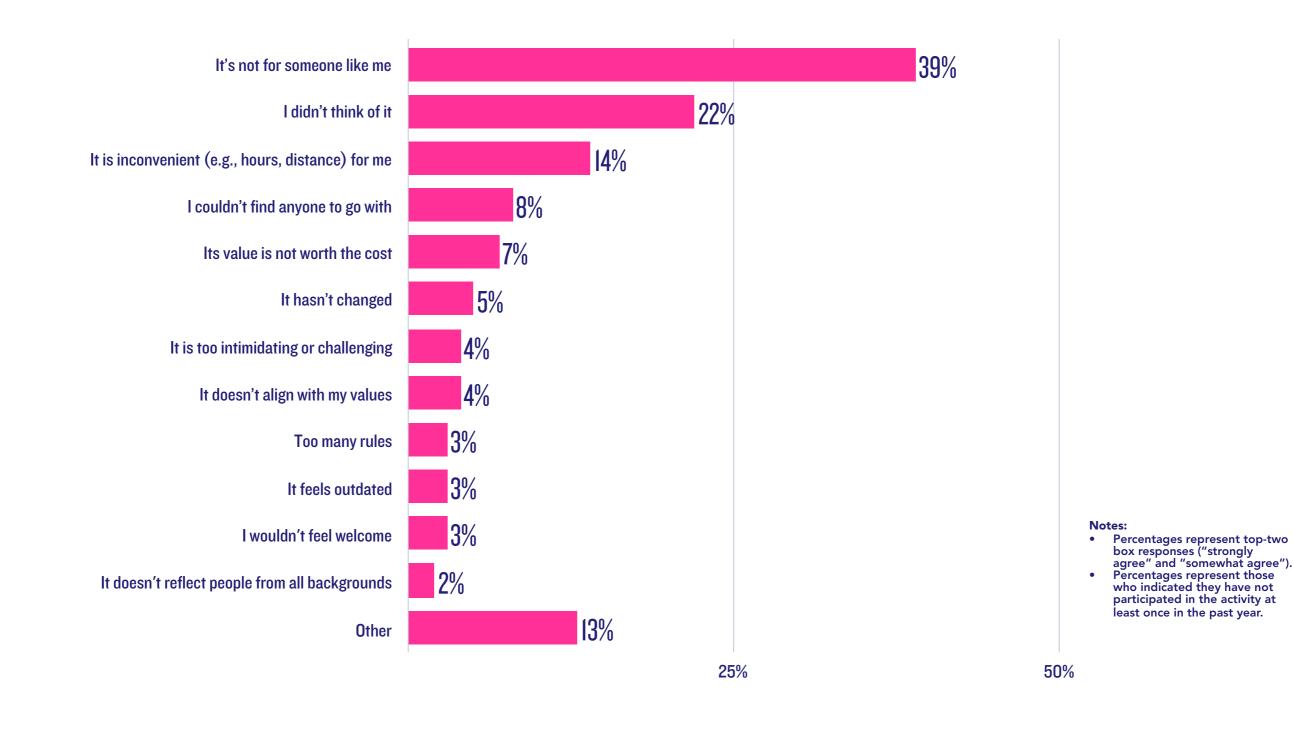
# Barriers to participation (for those that don't participate) Science or technology, natural history museum



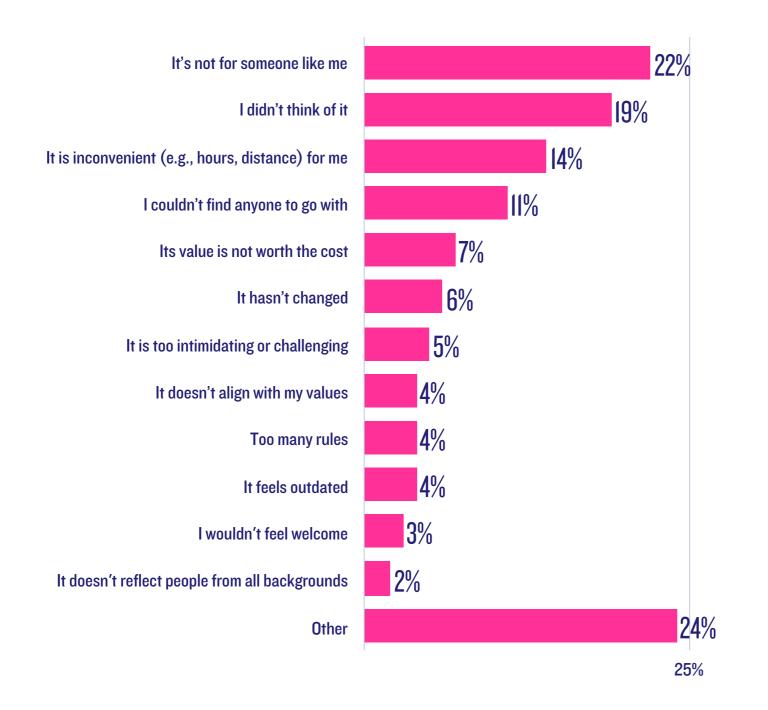
# Barriers to participation (for those that don't participate) Zoo, aquarium, botanical garden

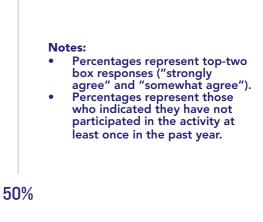


# Barriers to participation (for those that don't participate) Regional dance, contemporary dance



#### Barriers to participation (for those that don't participate) Public park





# Perception of Cultural Activities

# Activities considered "culture"

**Cultural center** Historic attraction/museum Performing arts festival 64% Art or design museum 63% Art gallery/fair 62% Community festival/street fair 62% Music festival 59% World music (e.g., Latin, Caribbean) 57% Natural history museum 57% Public/street art 54% Food and drink experience 52% **Film festival** 51% Musical 51% **Classical music** 51% **Regional dance** 50% Jazz music 49% 0% 50%



100%

69%

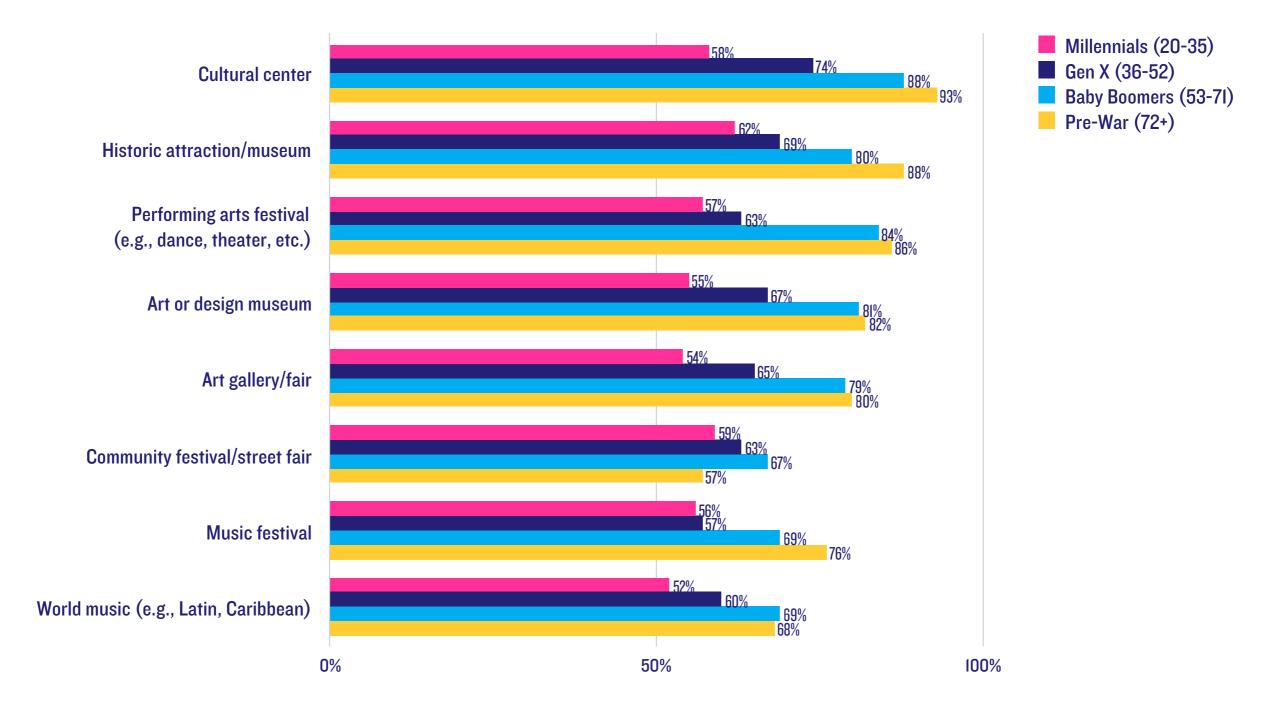
69%

# Activities considered "culture" continued

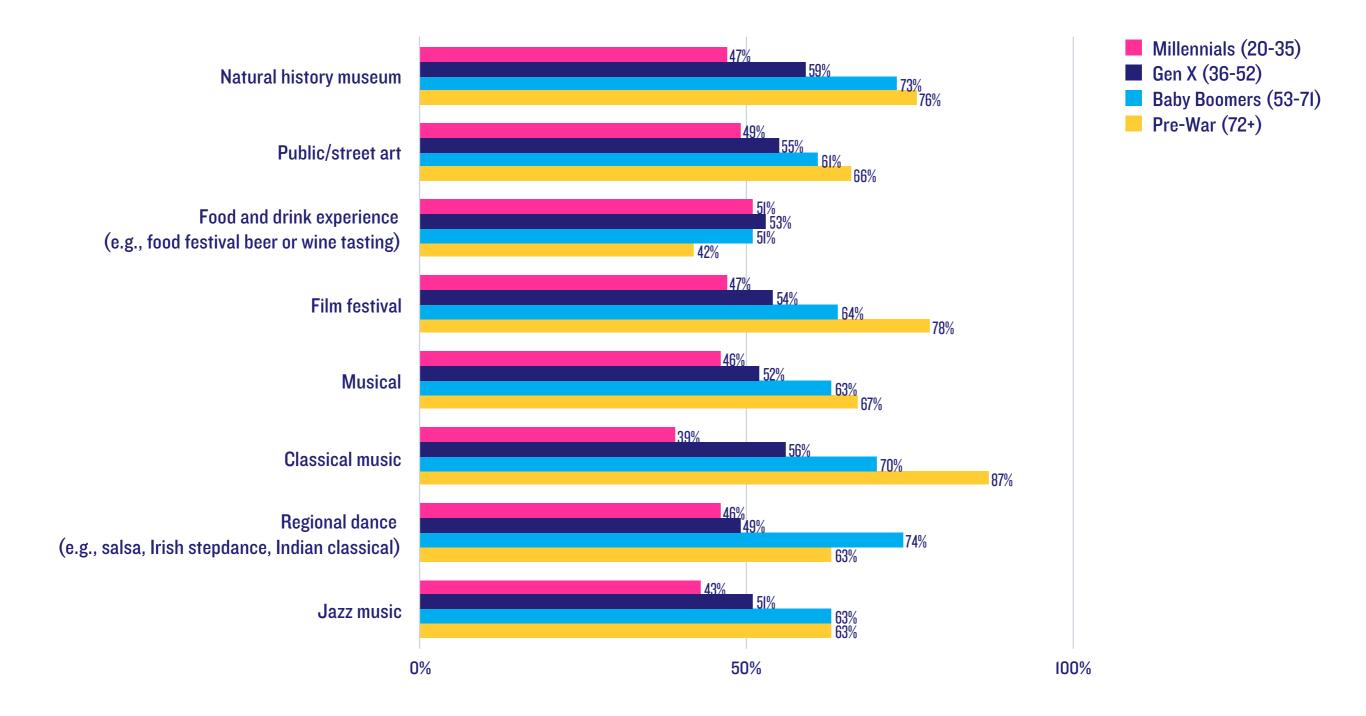
Play (non-musical) 48% **O**pera 48% **Books**/literature 47% Ballet 47% Architectural tour 46% Contemporary dance (e.g., jazz, hip-hop, modern) 45% Craft or design fair 44% Popular music (e.g., rock, country, hip-hop) 41% Movies/film 41% Science or technology museum 38% 36% Children's museum 36% **Botanical garden** 34% Library 30% Zoo or aquarium **Public park** 27% Variety or comedy show 26% 23% **Television program** 0% 50%



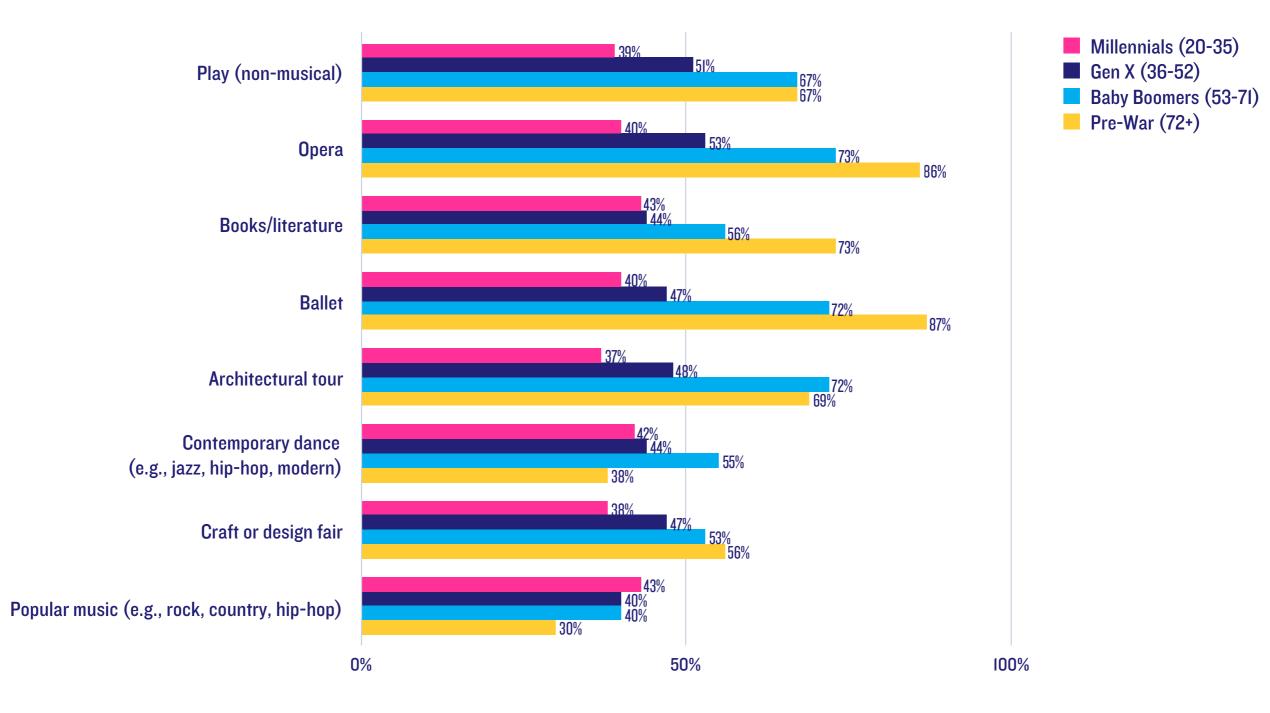
# Activities considered "culture" By generation



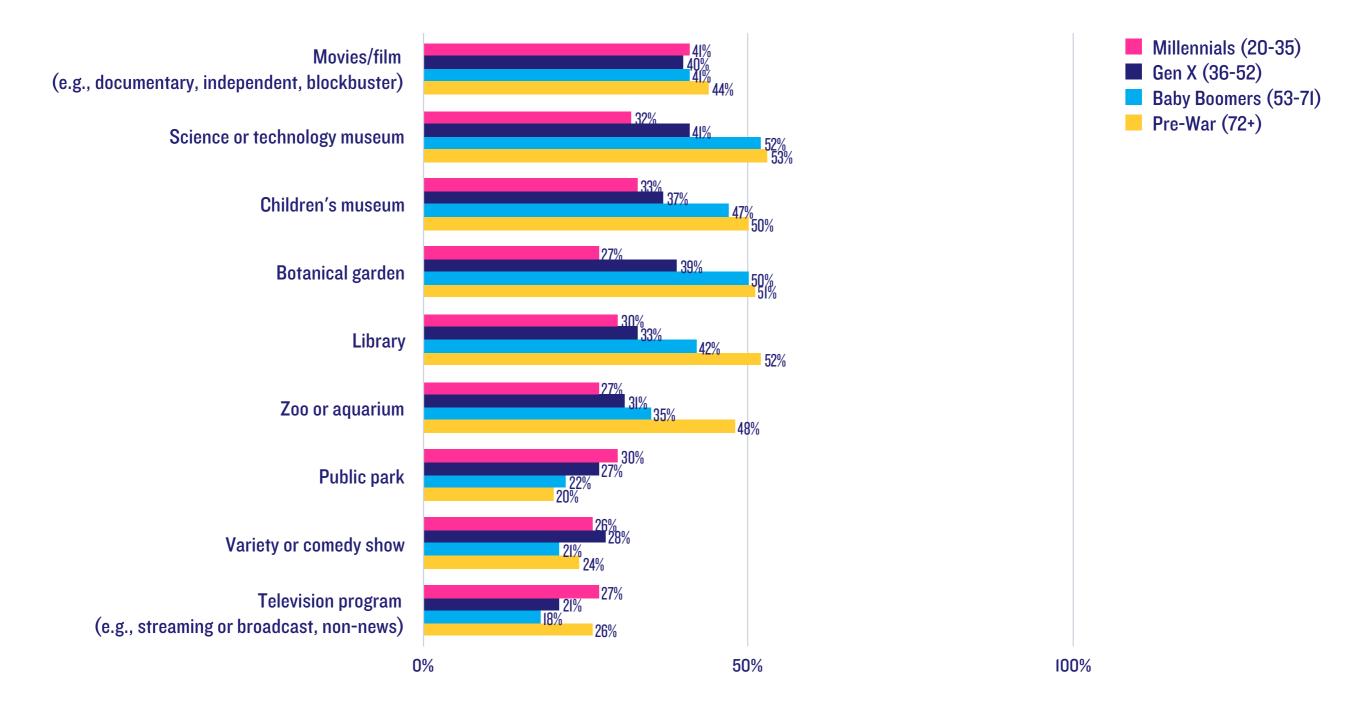
# Activities considered "culture" continued By generation



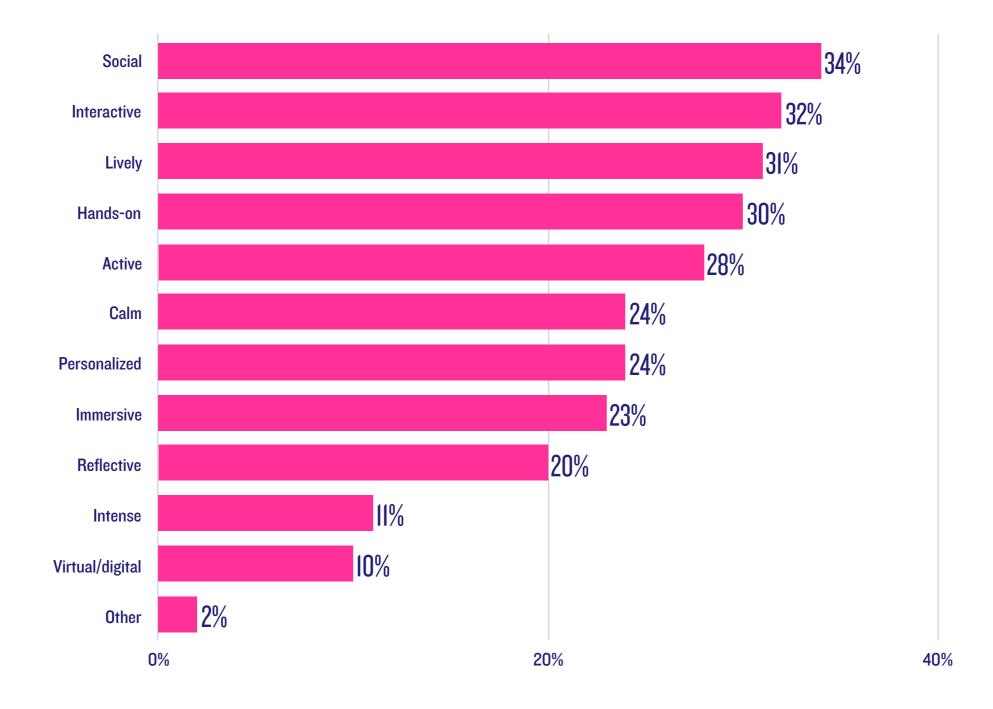
# Activities considered "culture" continued By generation



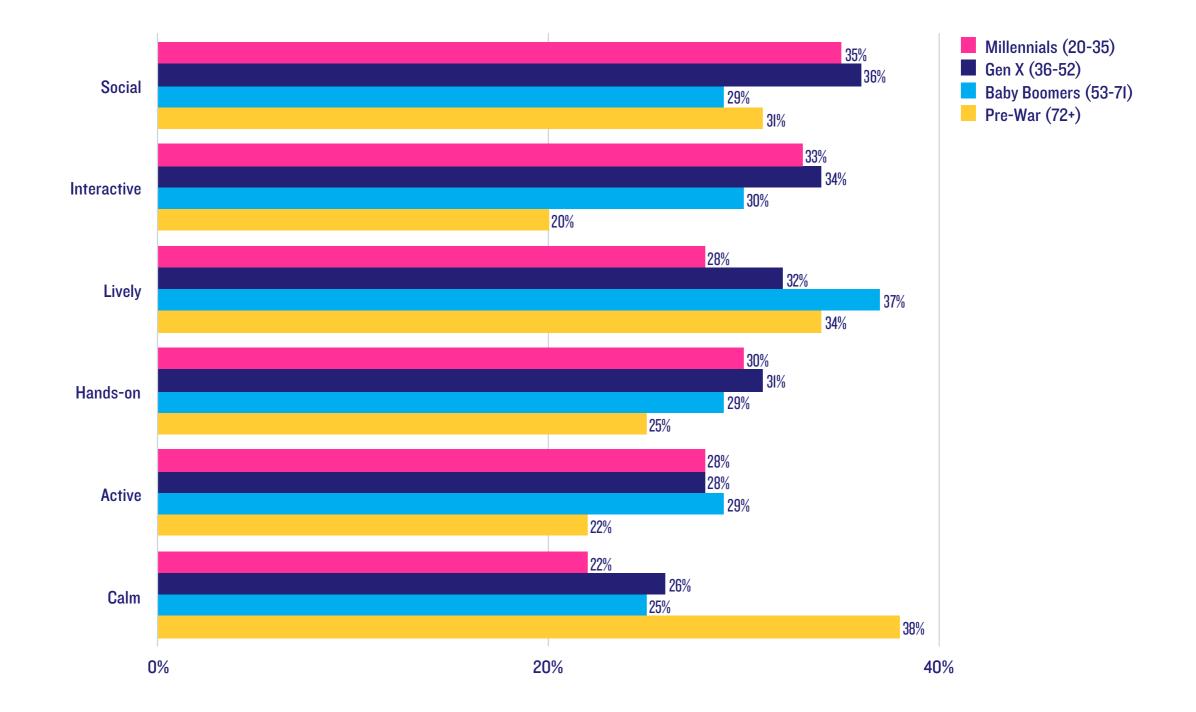
# Activities considered "culture" continued By generation



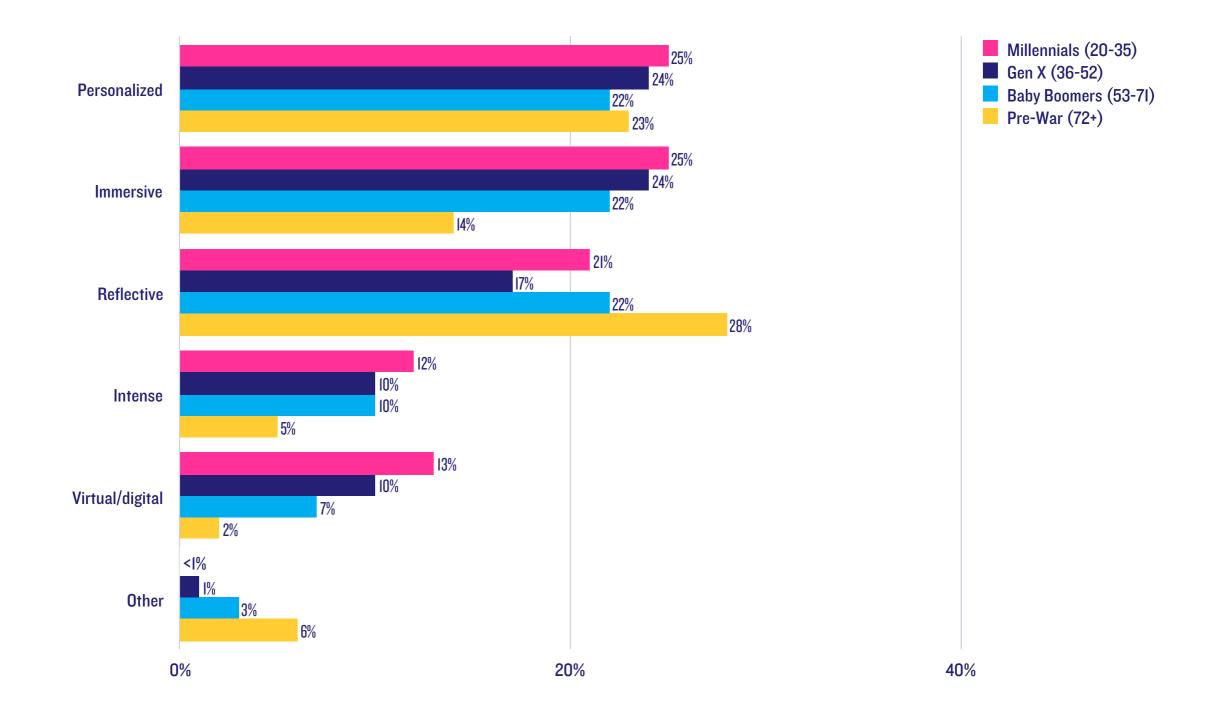
# Characteristics of an ideal cultural activity



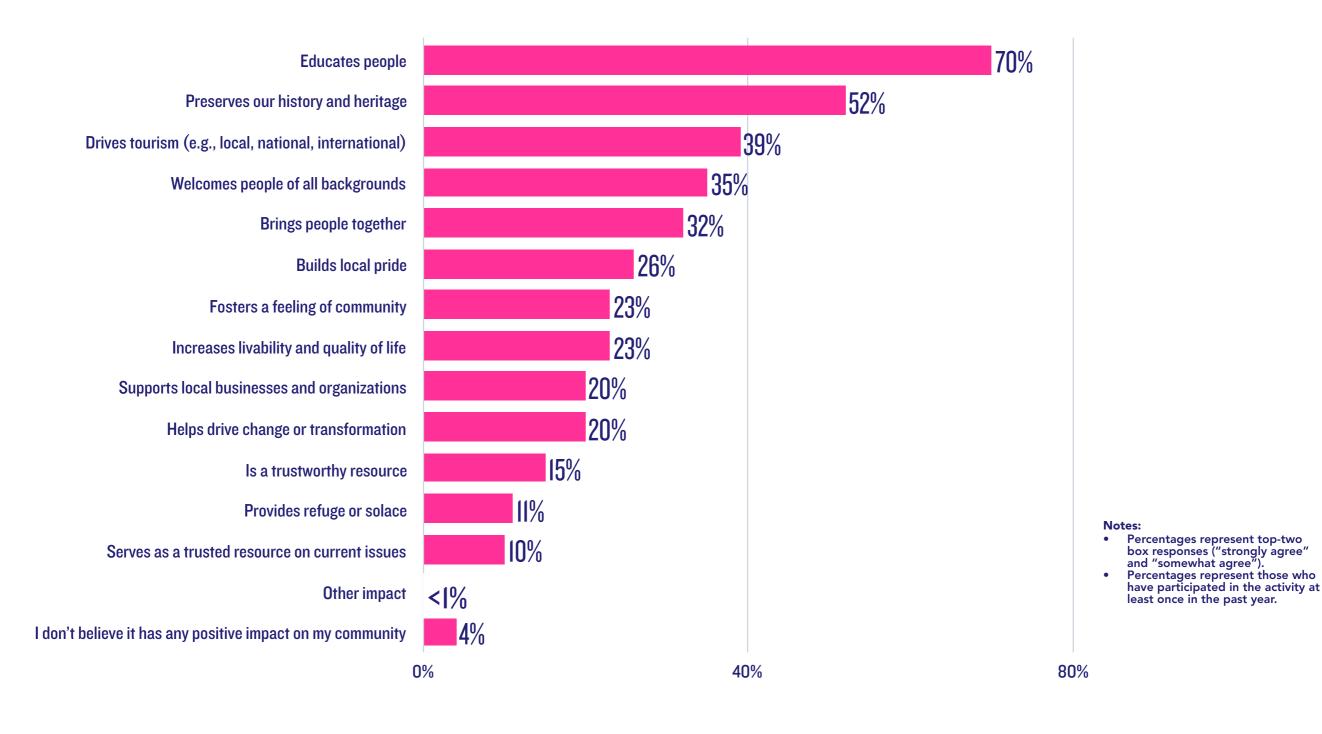
# Characteristics of an ideal cultural activity By generation



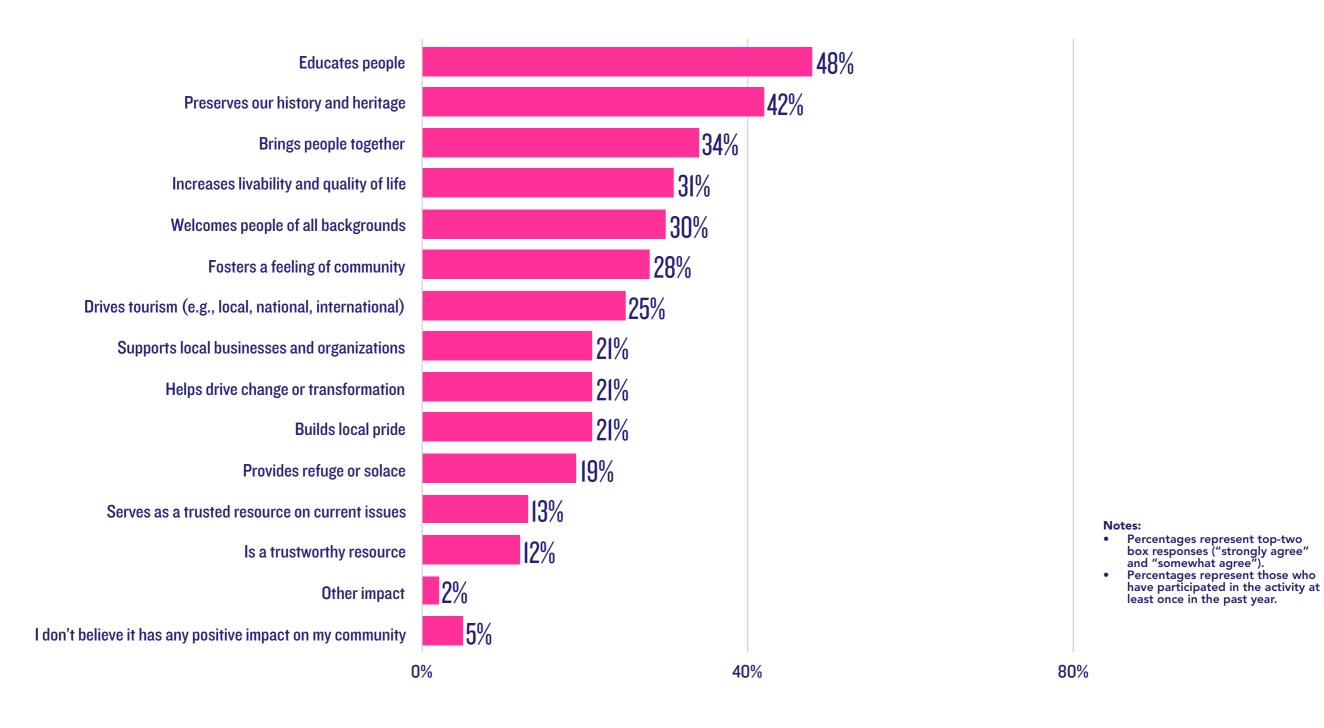
# Characteristics of an ideal cultural activity continued By generation



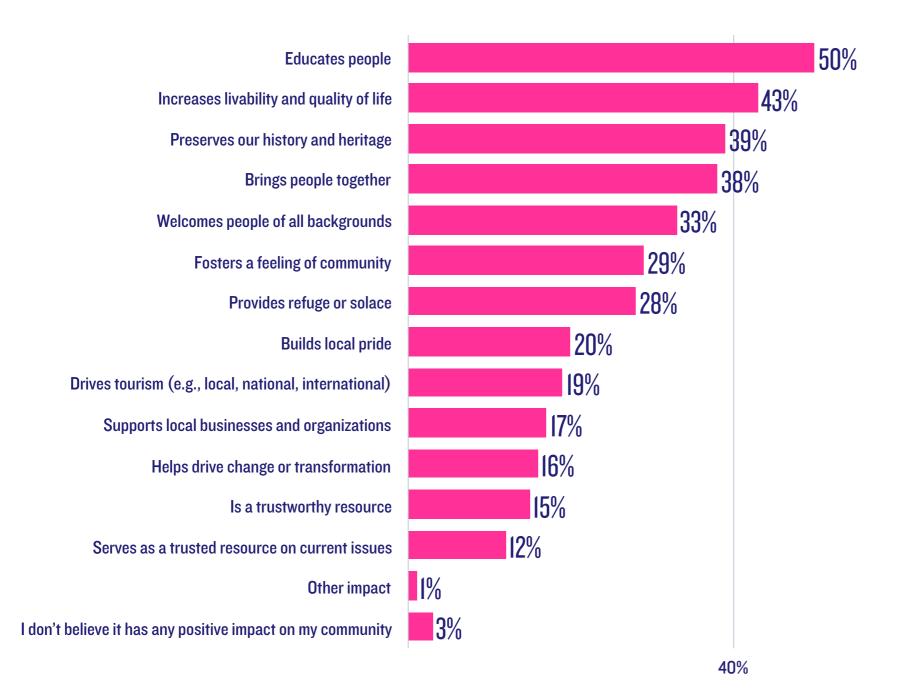
# Greatest impacts on community Art/design museum

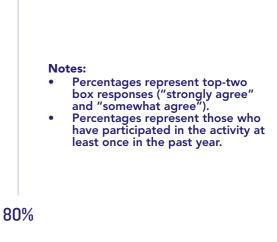


#### **Greatest impacts on community Opera**



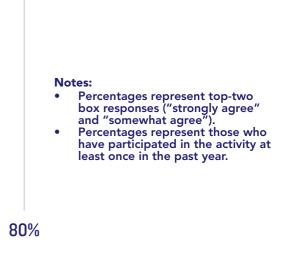
#### **Greatest impacts on community Classical music**



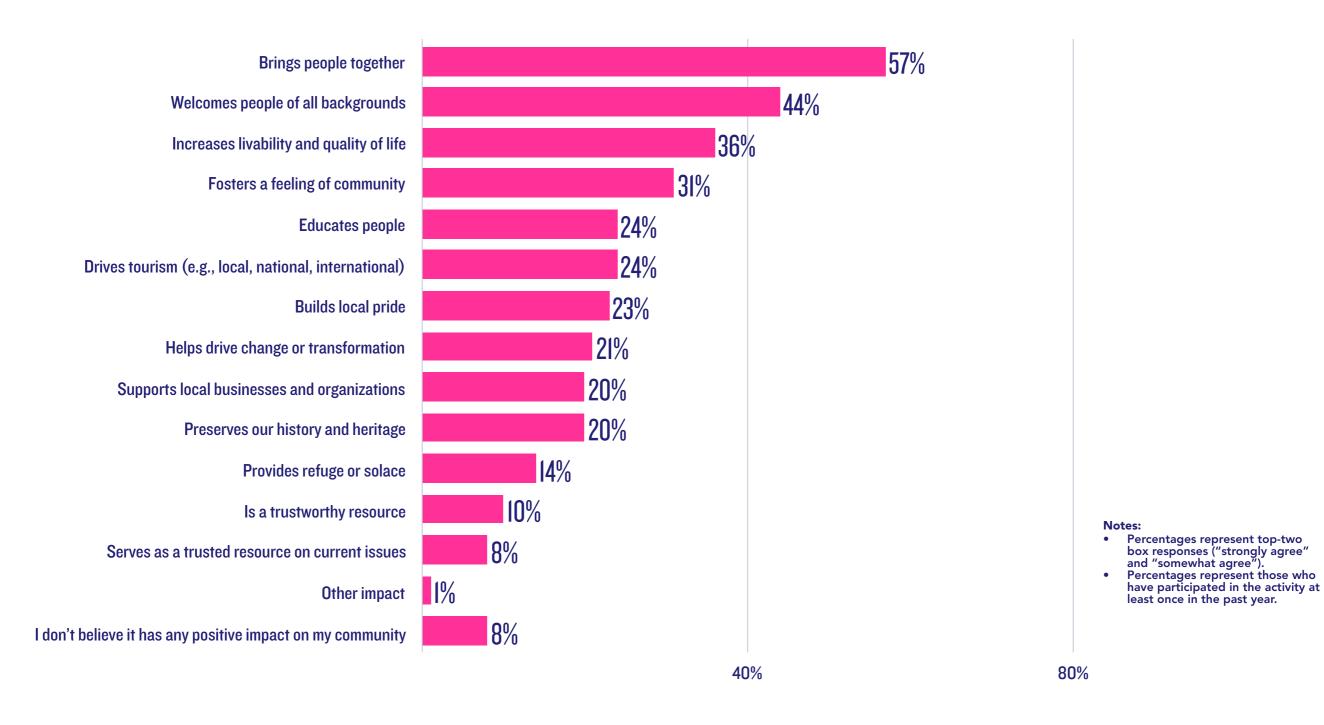


#### **Greatest impacts on community Ballet**

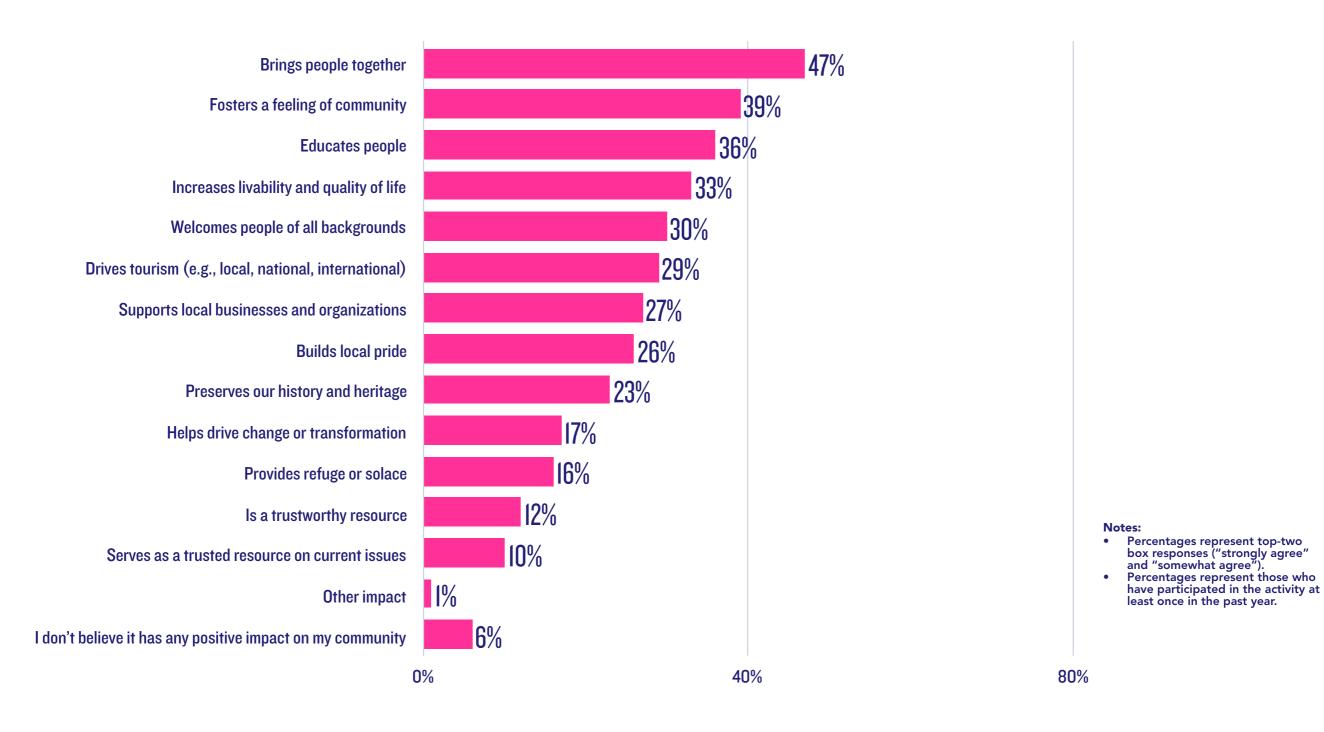
43% **Educates people** 39% **Brings people together** 36% Increases livability and quality of life 34% Welcomes people of all backgrounds 33% Fosters a feeling of community 33% Preserves our history and heritage 28% Drives tourism (e.g., local, national, international) 25% **Builds local pride** 23% Supports local businesses and organizations 22% Provides refuge or solace 20% Helps drive change or transformation 13% Is a trustworthy resource 13% Serves as a trusted resource on current issues 1% **Other impact** 4% I don't believe it has any positive impact on my community 0% 40%



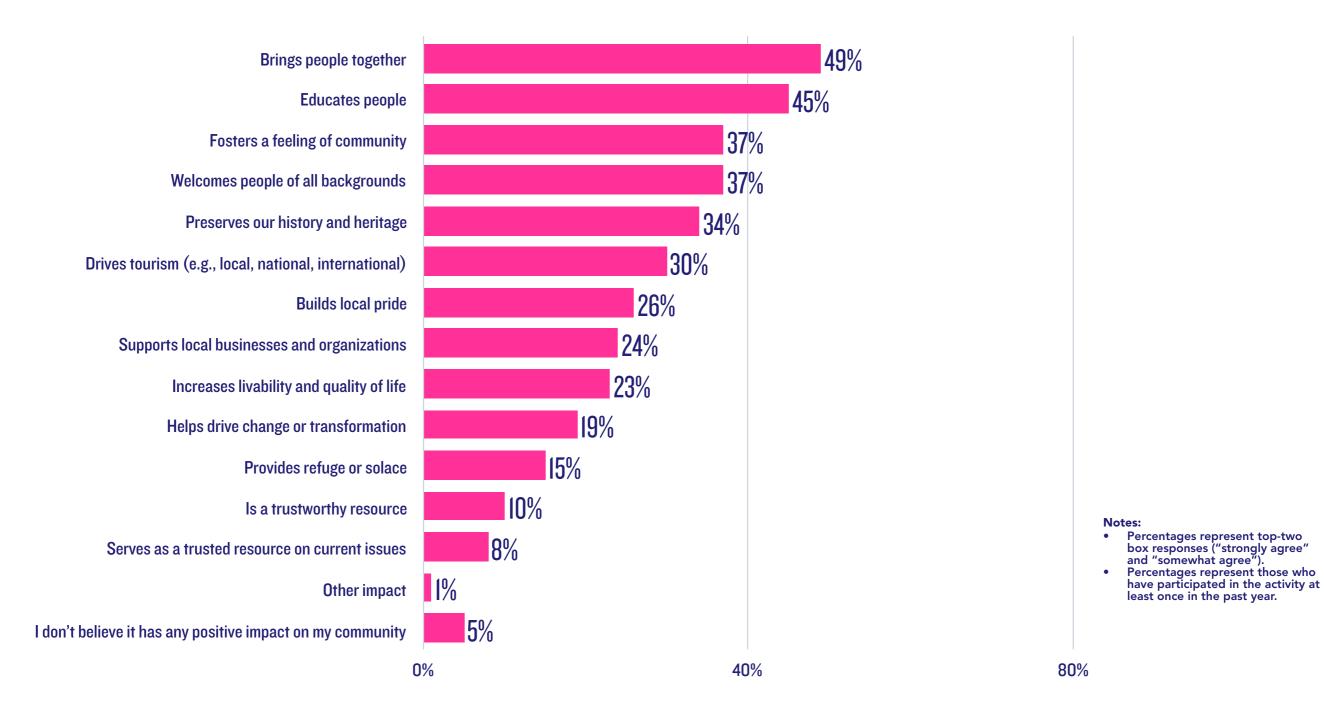
#### **Greatest impacts on community Popular music**



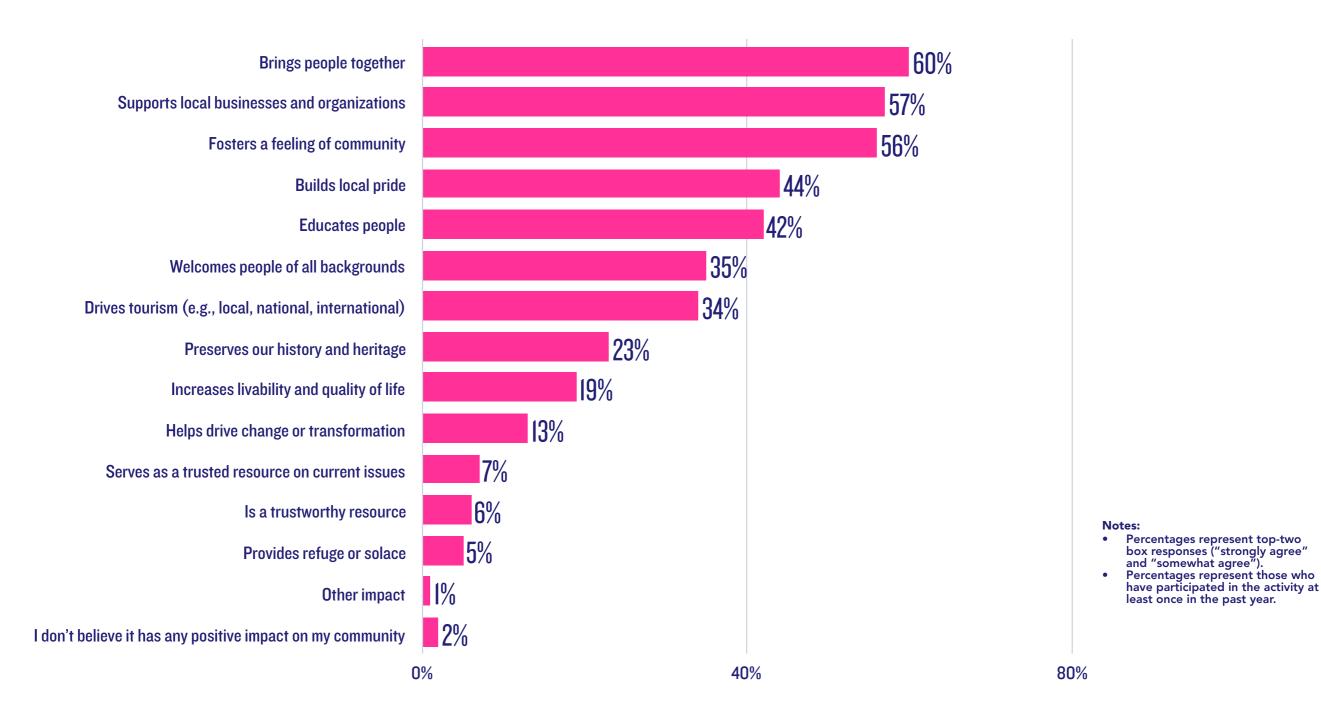
#### Greatest impacts on community Musical



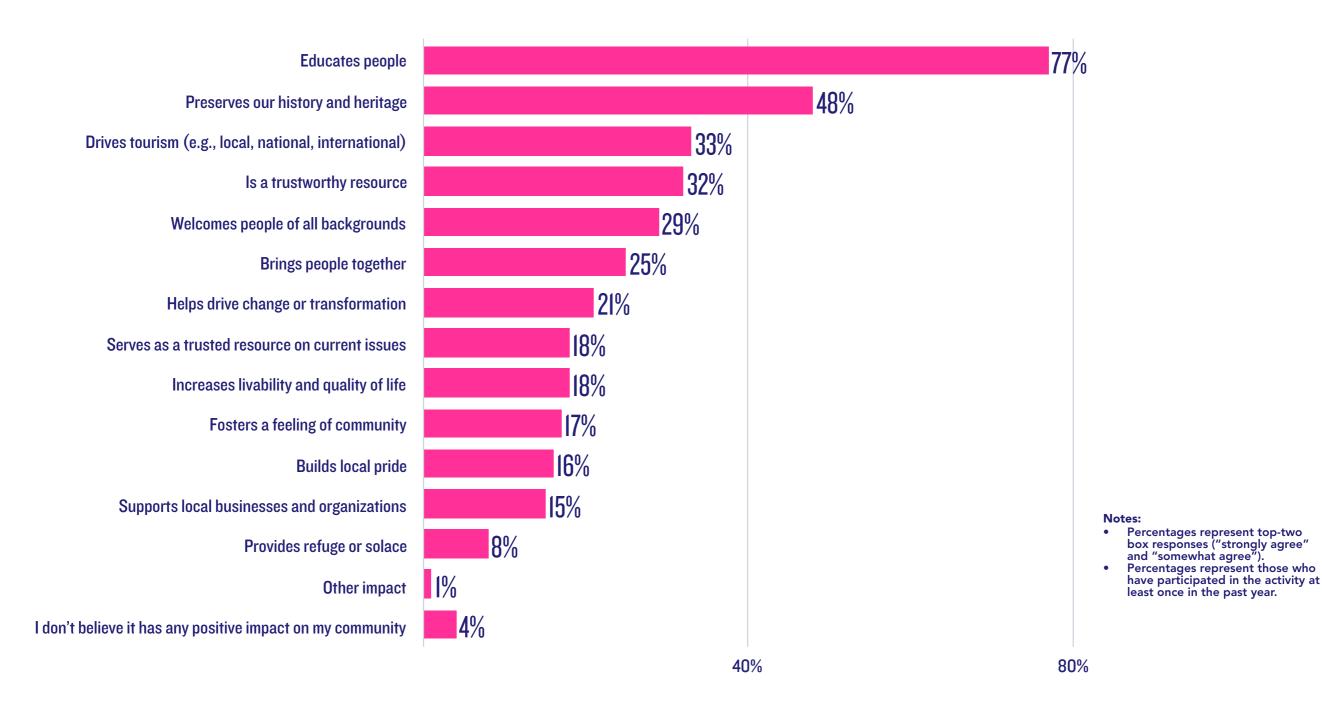
#### **Greatest impacts on community Play (non-musical)**



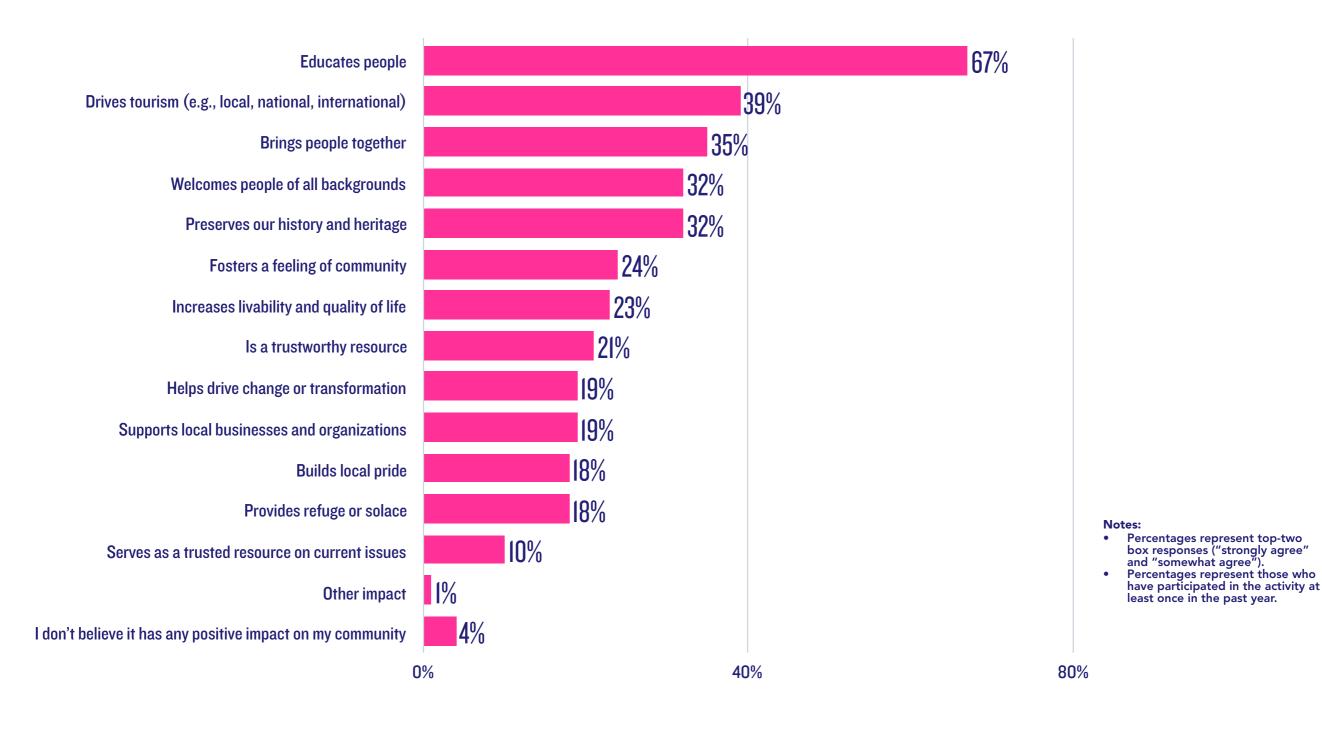
### **Greatest impacts on community Community festival/street fair**



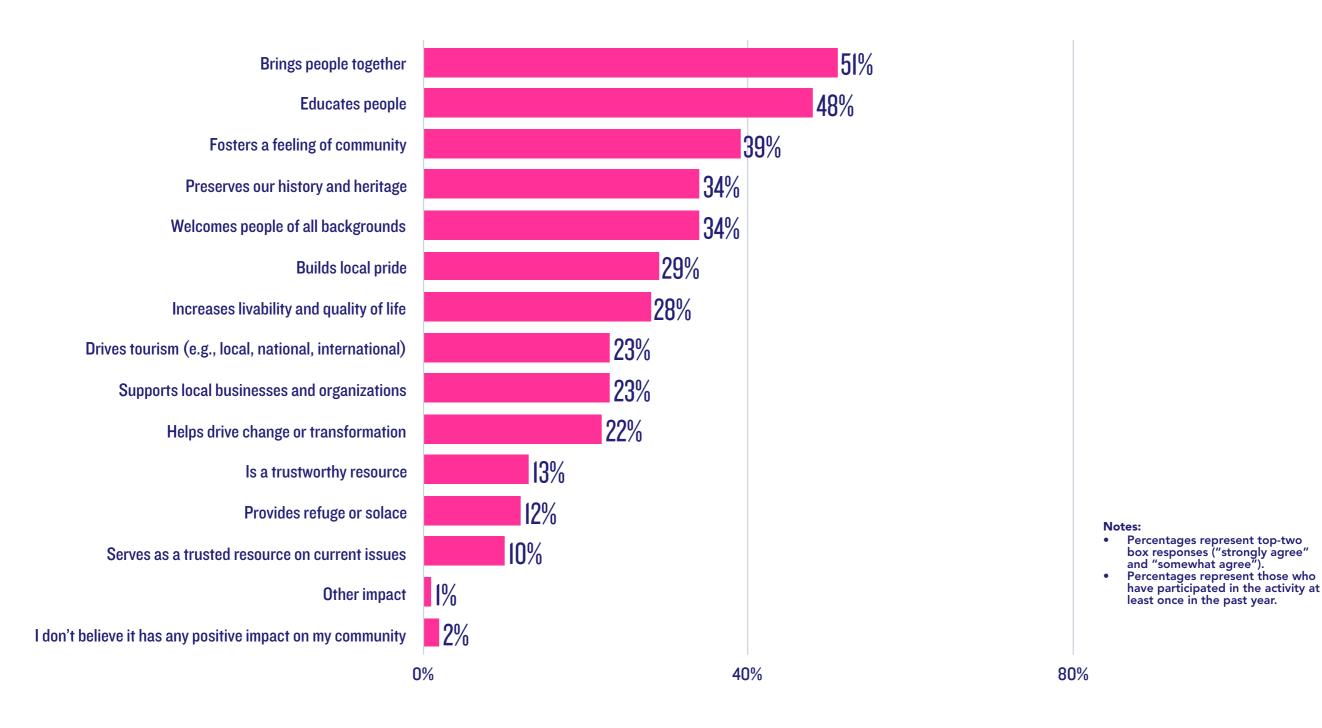
#### Greatest impacts on community Science or technology museum, natural history museum



### **Greatest impacts on community Zoo, aquarium, botanical garden**

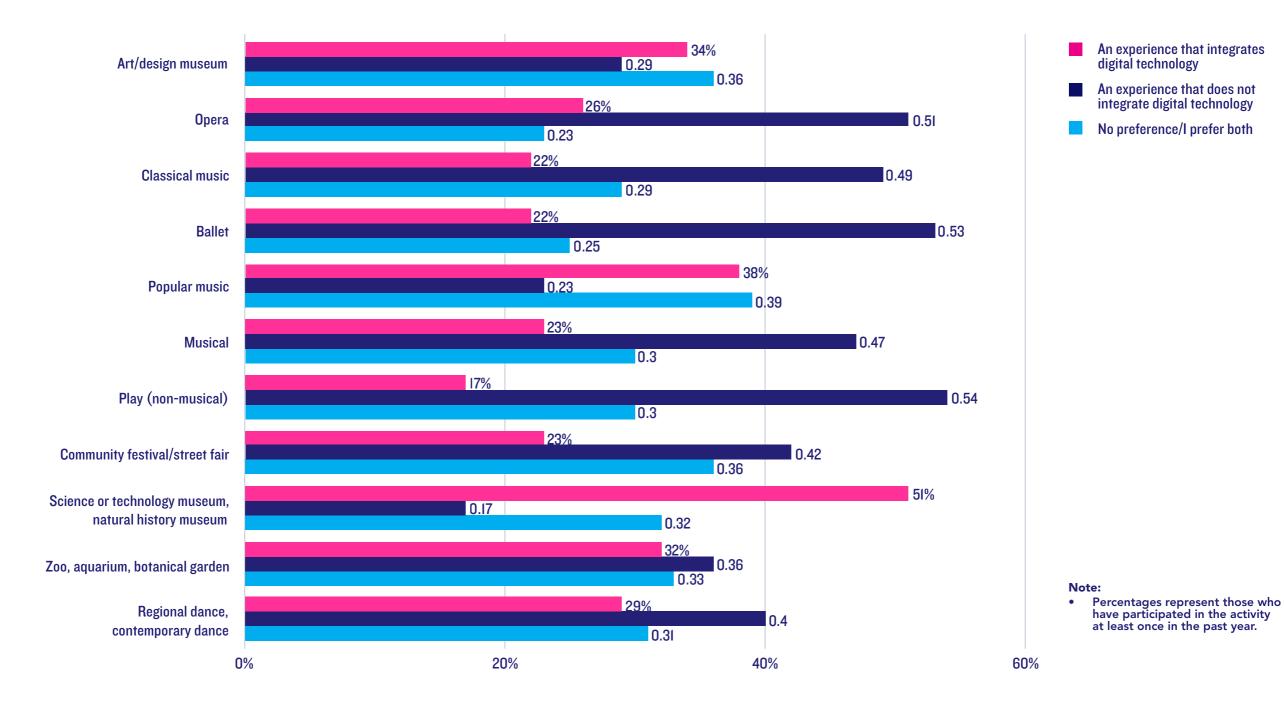


#### **Greatest impacts on community Regional dance, contemporary dance**



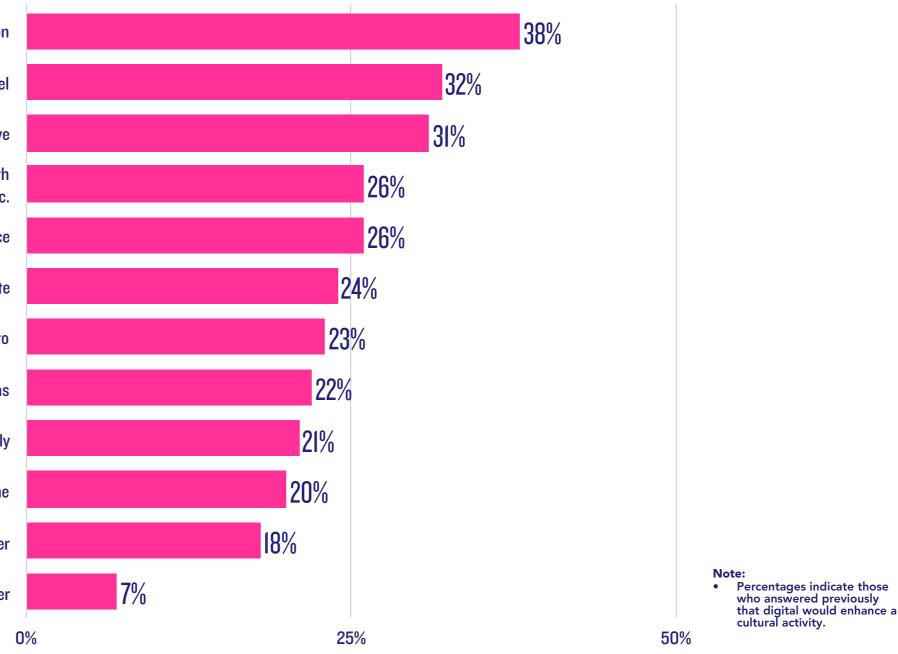
# **Digital Technology**

# Preferred digital/non-digital experience



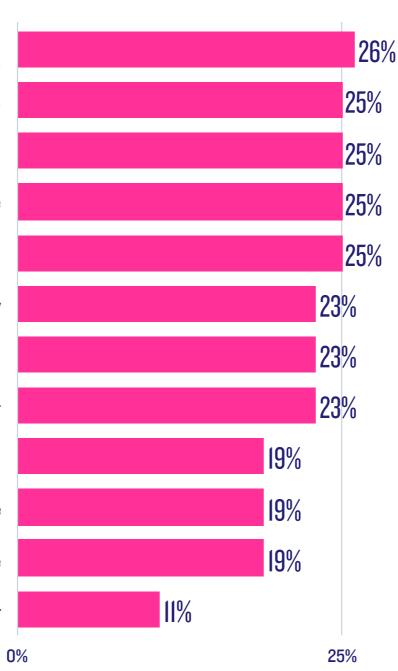
### Appeal of a digital experience Art/design museum

Gives me tools to access more detailed information Helps me understand the content on a deeper level Makes the activity feel new and innovative Allows me to share my experience with friends or family via email, social media, etc. Personalizes the experience Allows me to revisit the experience at a later date Lets me consume information how I like to Lets me view the content from other locations Lets me interact with others virtually Makes the activity more relatable to me Makes everything easier Other



# Appeal of a digital experience Opera

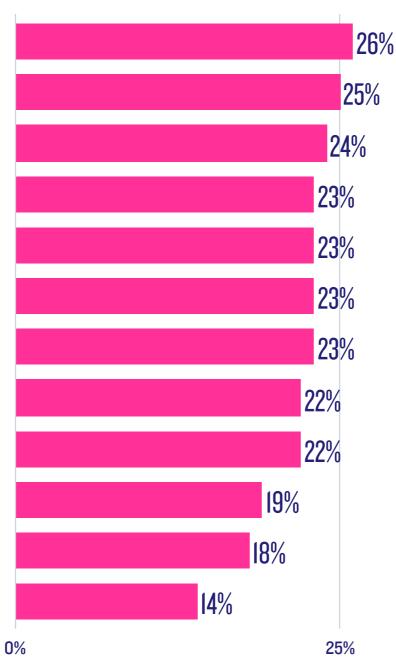
Allows me to share my experience with friends or family via email, social media, etc. Lets me view the content from other locations Gives me tools to access more detailed information Makes the activity feel new and innovative Helps me understand the content on a deeper level Lets me interact with others virtually Lets me consume information how I like to Makes everything easier Makes the activity more relatable to me Allows me to revisit the experience at a later date Personalizes the experience Other





#### Appeal of a digital experience Classical music

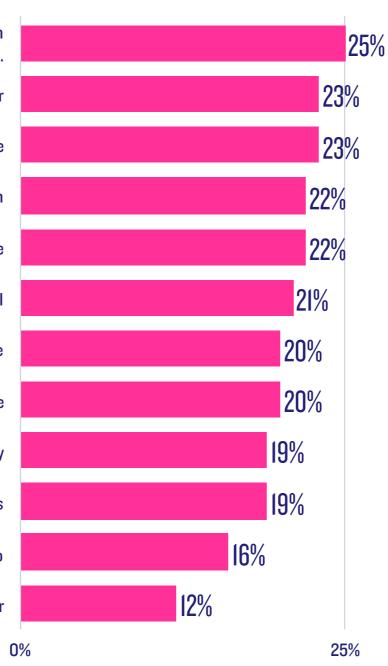


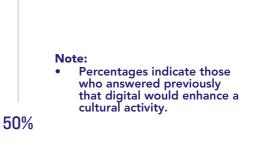




#### Appeal of a digital experience Ballet

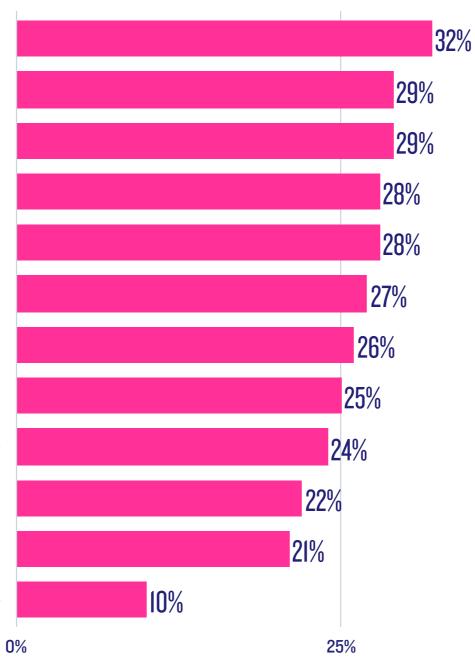
Allows me to share my experience with friends or family via email, social media, etc. Makes everything easier Personalizes the experience Gives me tools to access more detailed information Makes the activity feel new and innovative Helps me understand the content on a deeper level Makes the activity more relatable to me Allows me to revisit the experience at a later date Lets me interact with others virtually Lets me view the content from other locations Lets me consume information how I like to Other





#### Appeal of a digital experience Popular music

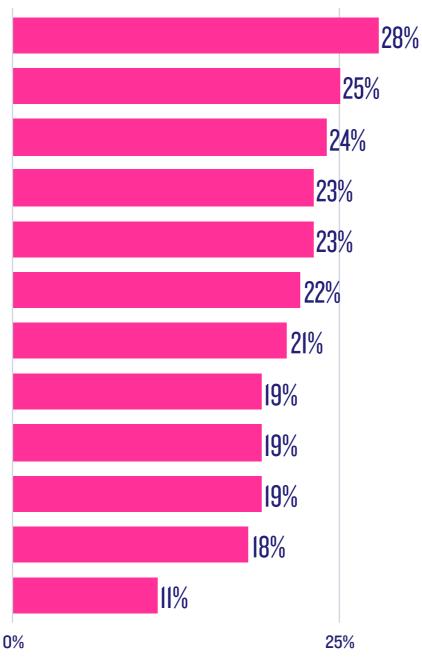
Allows me to share my experience with friends or family via email, social media, etc. Gives me tools to access more detailed information Makes the activity feel new and innovative Allows me to revisit the experience at a later date Lets me view the content from other locations Personalizes the experience Makes everything easier Lets me consume information how I like to Lets me interact with others virtually Makes the activity more relatable to me Helps me understand the content on a deeper level Other

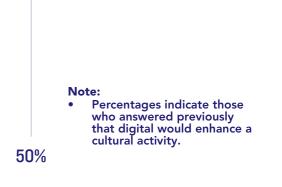


Note: • Percentages indicate those who answered previously that digital would enhance a cultural activity. 50%

#### Appeal of a digital experience Musical

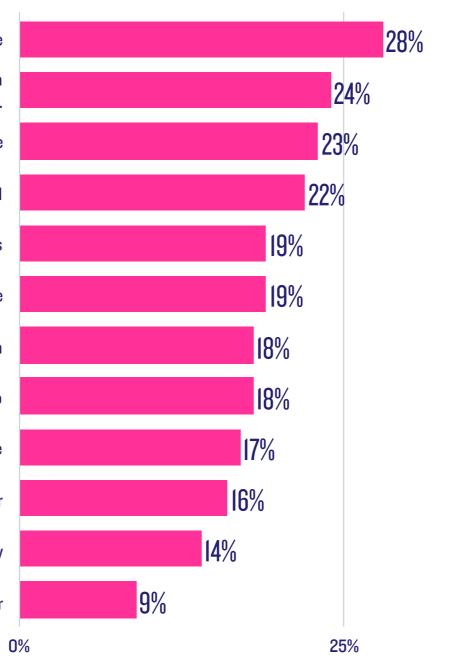


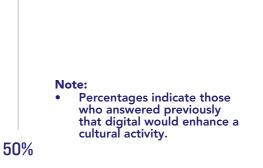




## Appeal of a digital experience Play (non-musical)

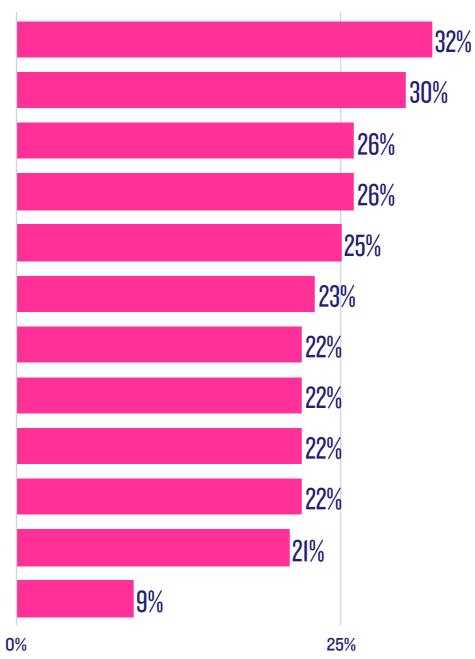
Makes the activity feel new and innovative Allows me to share my experience with friends or family via email, social media, etc. Allows me to revisit the experience at a later date Helps me understand the content on a deeper level Lets me view the content from other locations Personalizes the experience Gives me tools to access more detailed information Lets me consume information how I like to Makes the activity more relatable to me Makes everything easier Lets me interact with others virtually Other





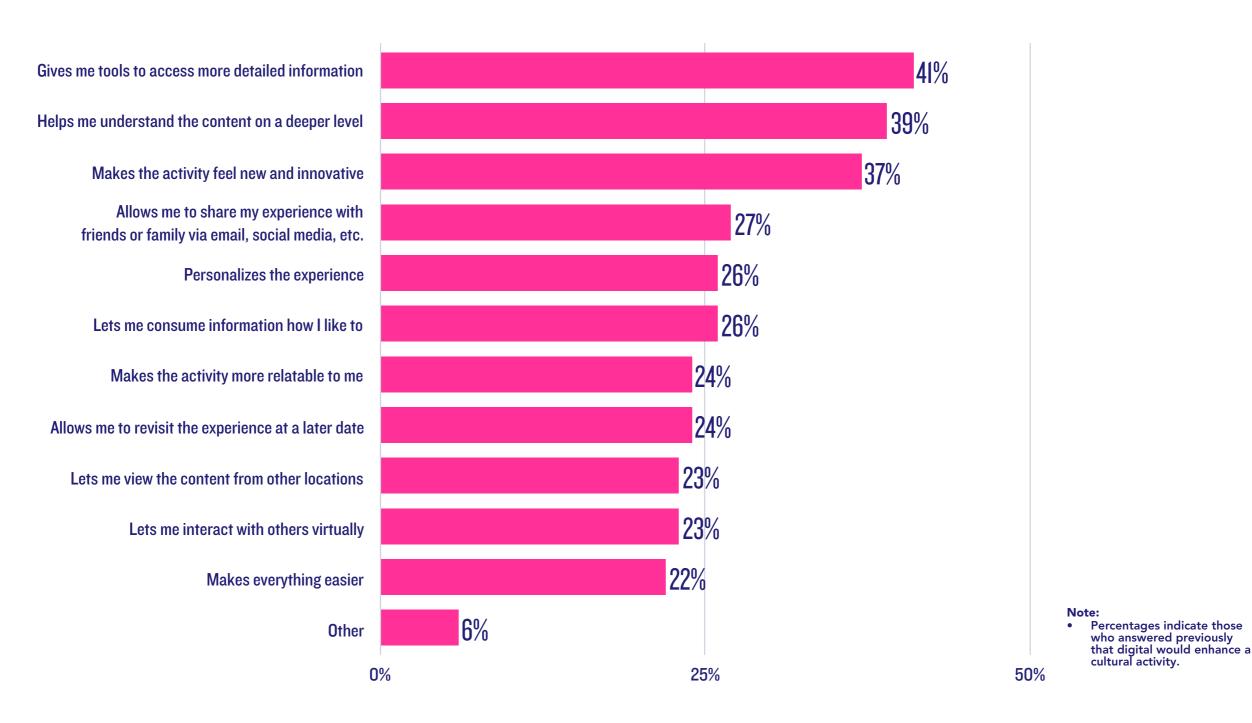
### Appeal of a digital experience Community festival/street fair

Allows me to share my experience with friends or family via email, social media, etc. Gives me tools to access more detailed information Makes the activity feel new and innovative Allows me to revisit the experience at a later date Personalizes the experience Lets me consume information how I like to Helps me understand the content on a deeper level Lets me view the content from other locations Makes the activity more relatable to me Makes everything easier Lets me interact with others virtually Other



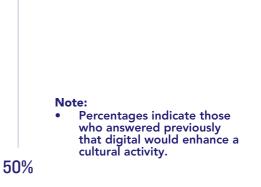
Note: • Percentages indicate those who answered previously that digital would enhance a cultural activity. 50%

#### Appeal of a digital experience Science or technology museum, natural history museum



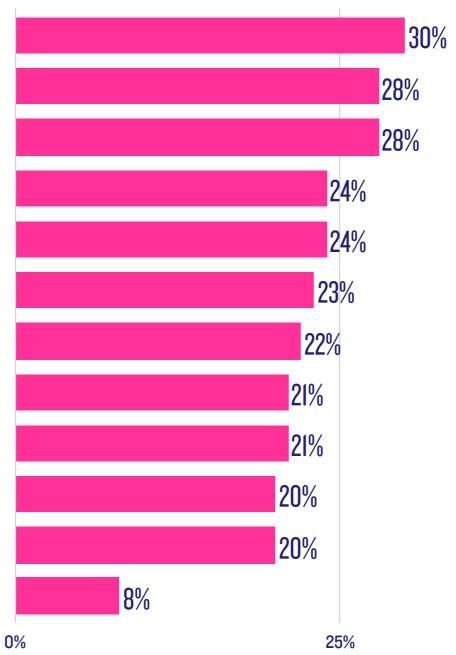
### Appeal of a digital experience Zoo, aquarium, botanical garden

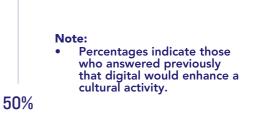
34% Gives me tools to access more detailed information Allows me to share my experience with 33% friends or family via email, social media, etc. 33% Helps me understand the content on a deeper level 31% Makes the activity feel new and innovative 28% Personalizes the experience 26% Lets me consume information how I like to 24% Allows me to revisit the experience at a later date 23% Makes the activity more relatable to me 22% Lets me view the content from other locations 22% Makes everything easier 21% Lets me interact with others virtually 9% Other 0% 25%



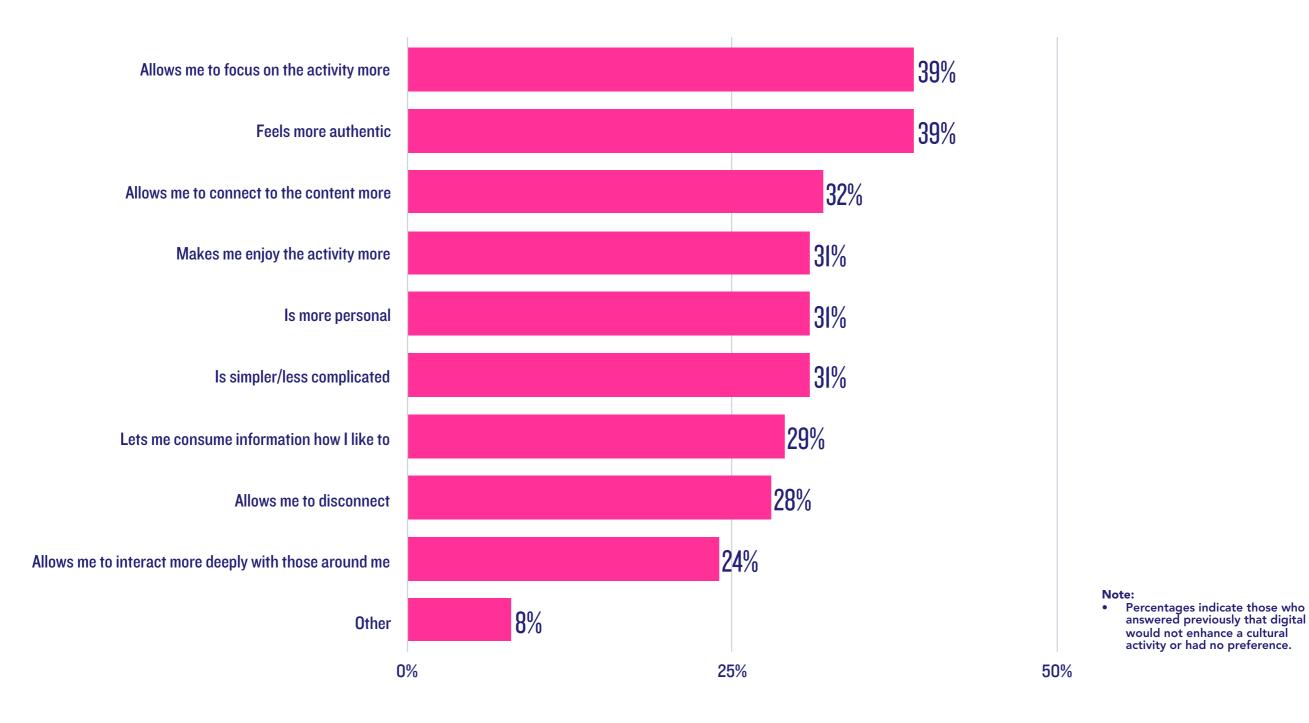
# Appeal of a digital experience Regional dance, contemporary dance

Allows me to share my experience with friends or family via email, social media, etc. Helps me understand the content on a deeper level Allows me to revisit the experience at a later date Lets me view the content from other locations Makes the activity feel new and innovative Lets me interact with others virtually Gives me tools to access more detailed information Lets me consume information how I like to Makes everything easier Makes the activity more relatable to me Personalizes the experience Other

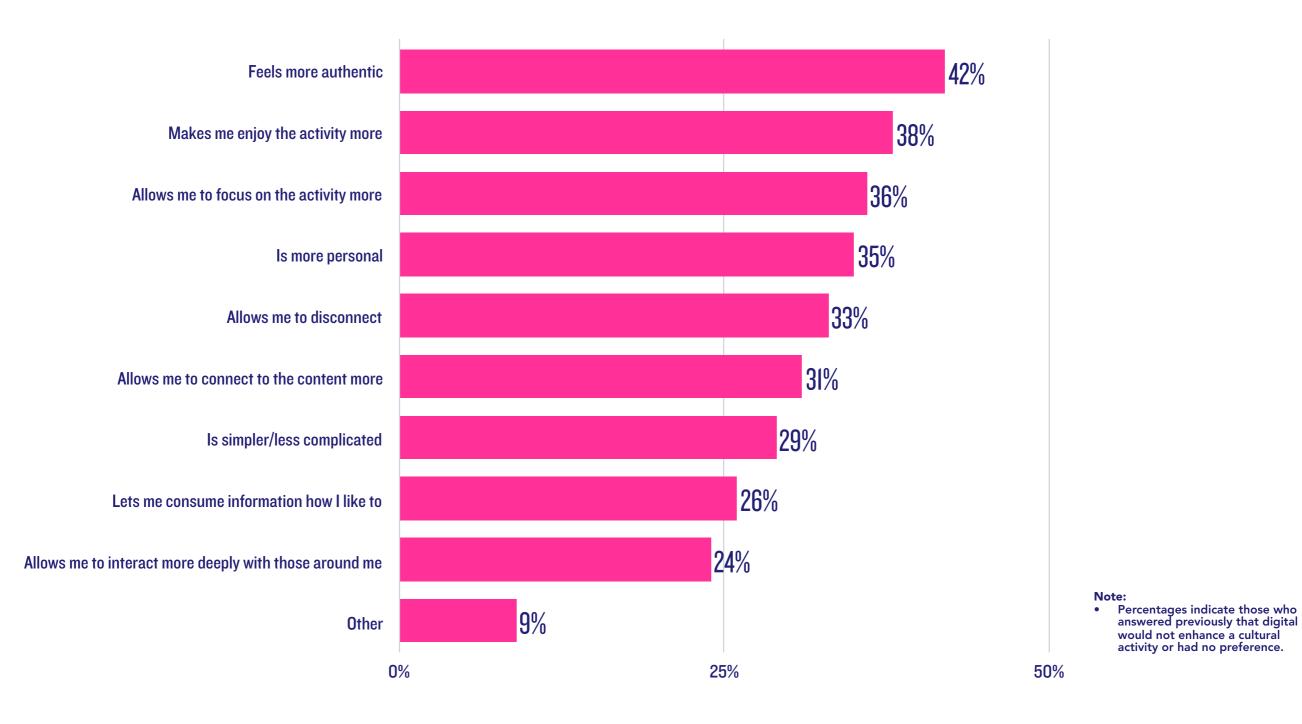




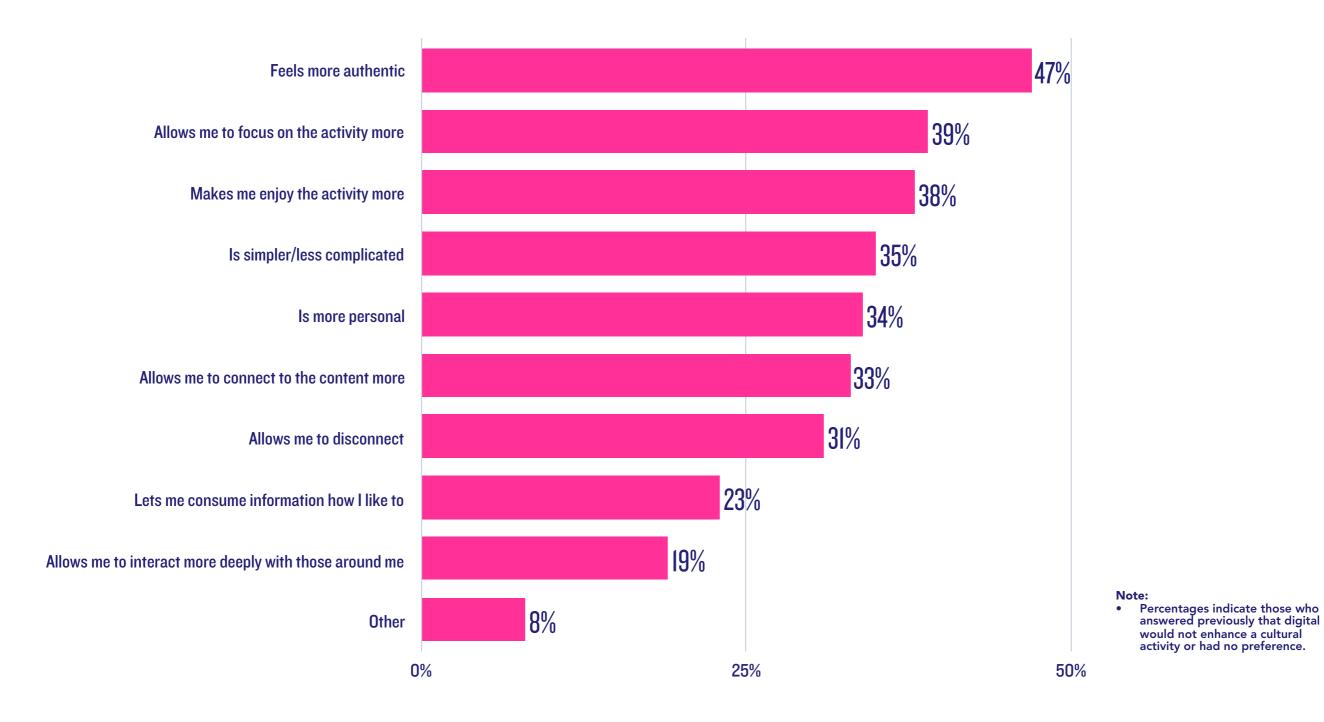
## Appeal of a non-digital experience Art/design museum



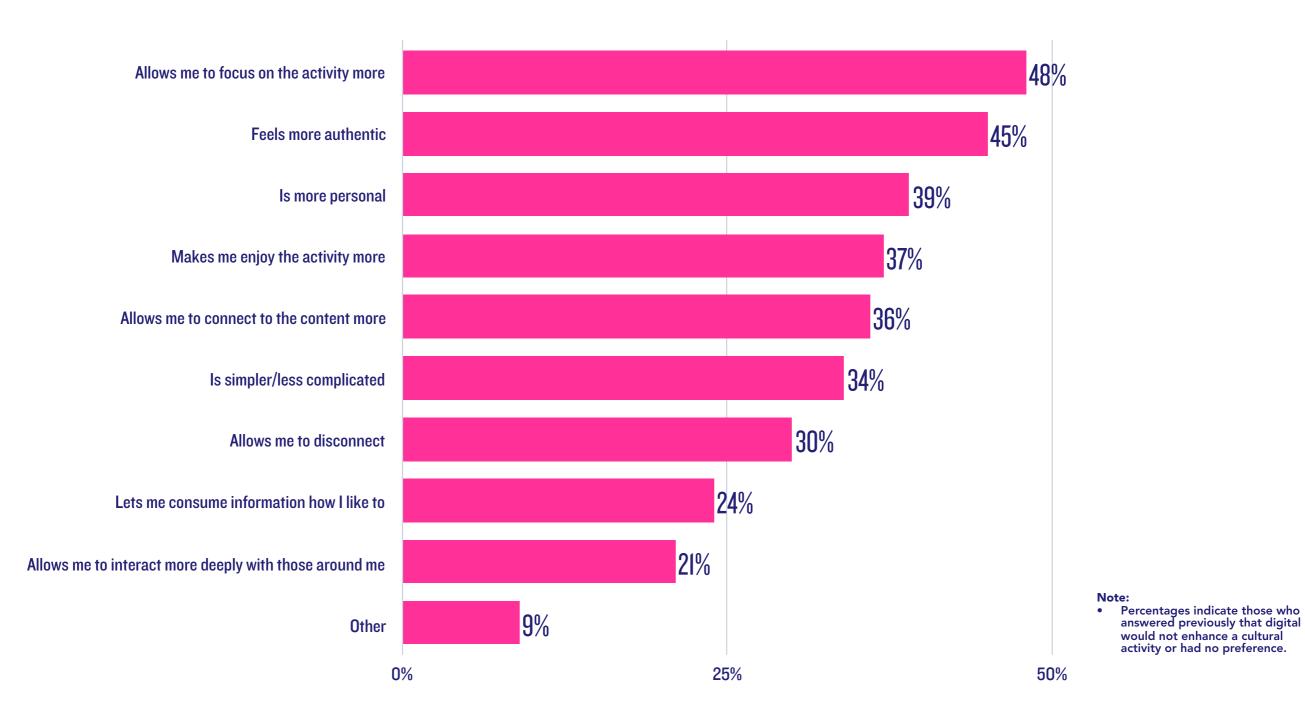
# Appeal of a non-digital experience Opera



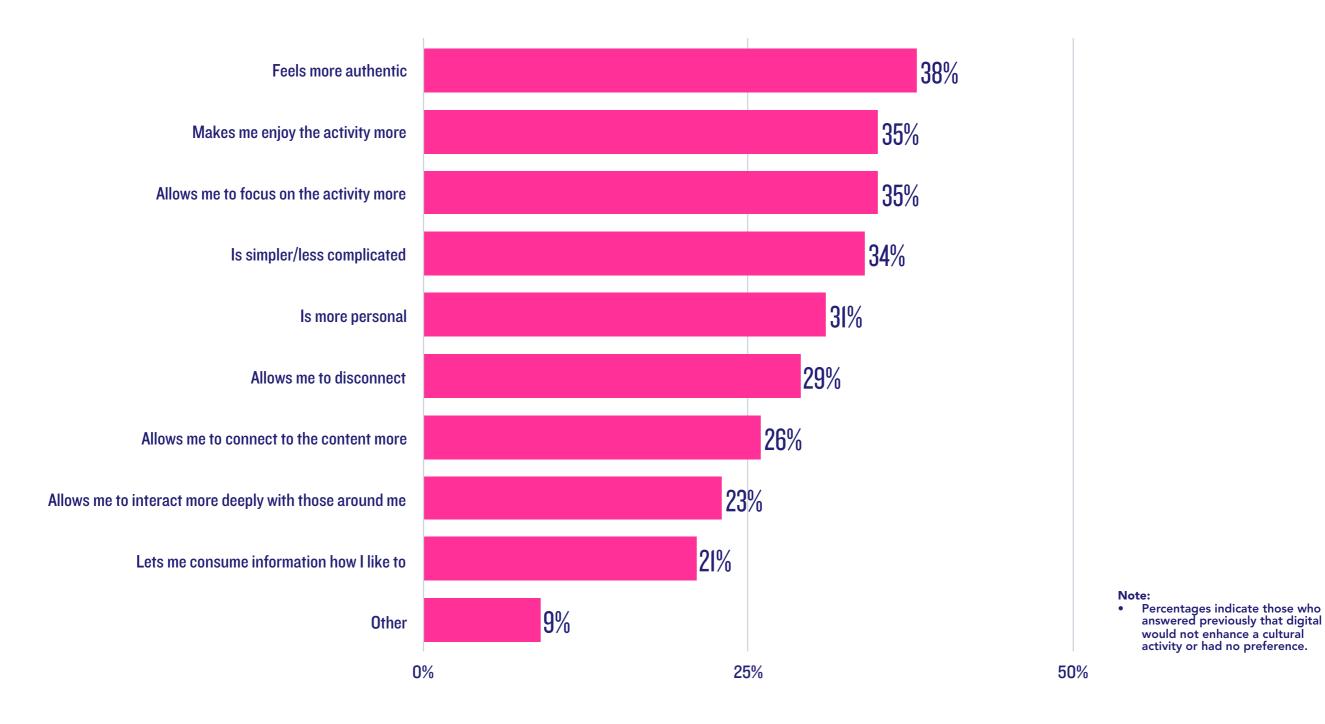
#### Appeal of a non-digital experience Classical music



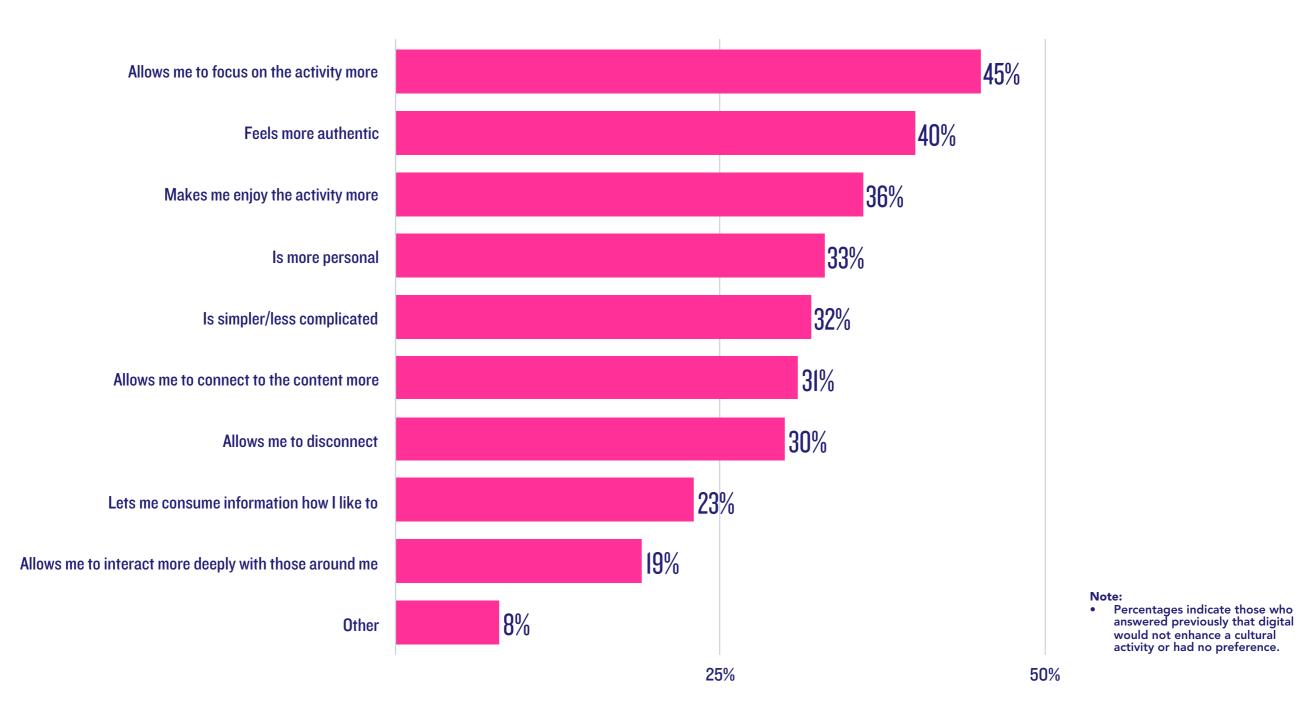
# Appeal of a non-digital experience Ballet



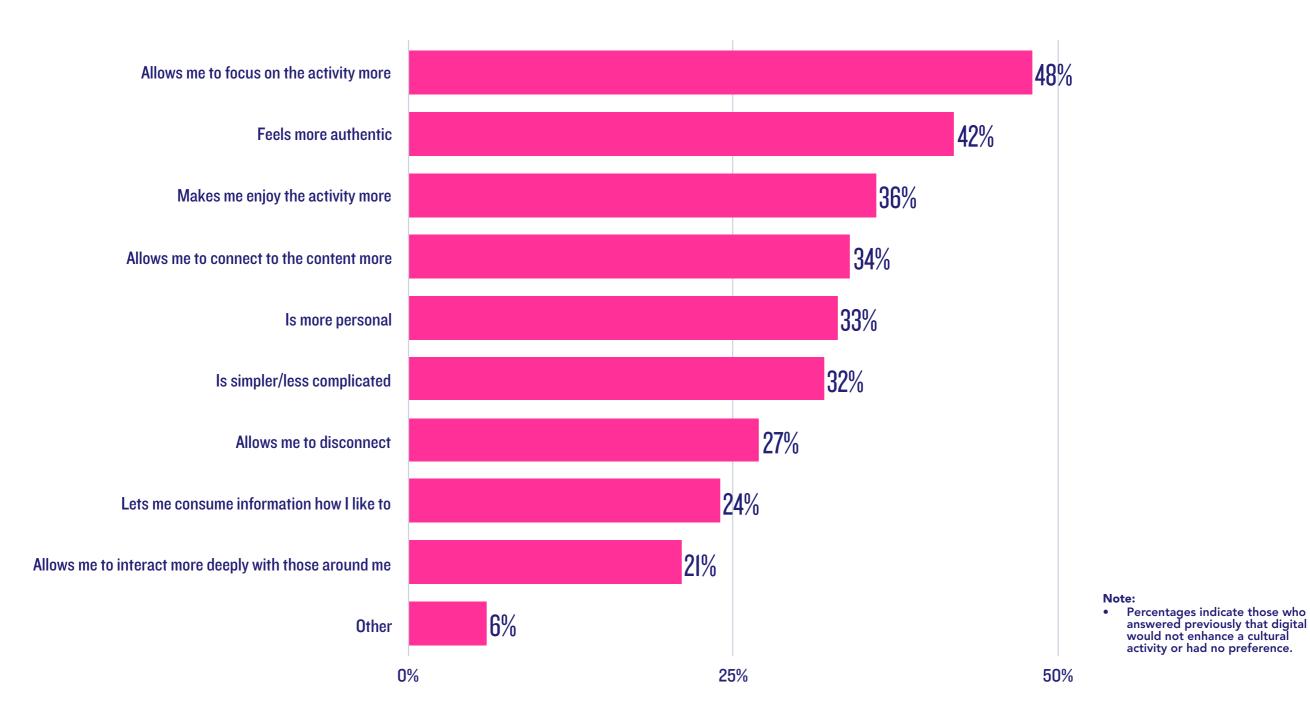
## Appeal of a non-digital experience Popular music



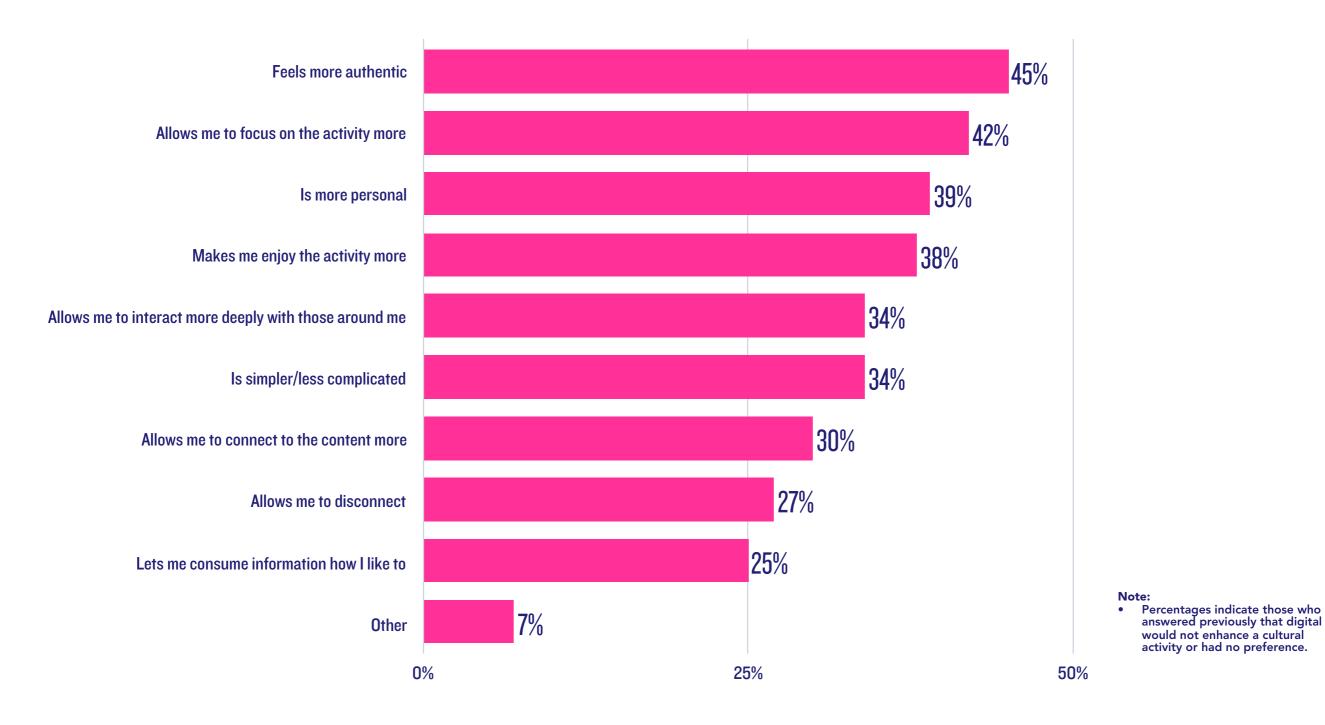
# Appeal of a non-digital experience Musical



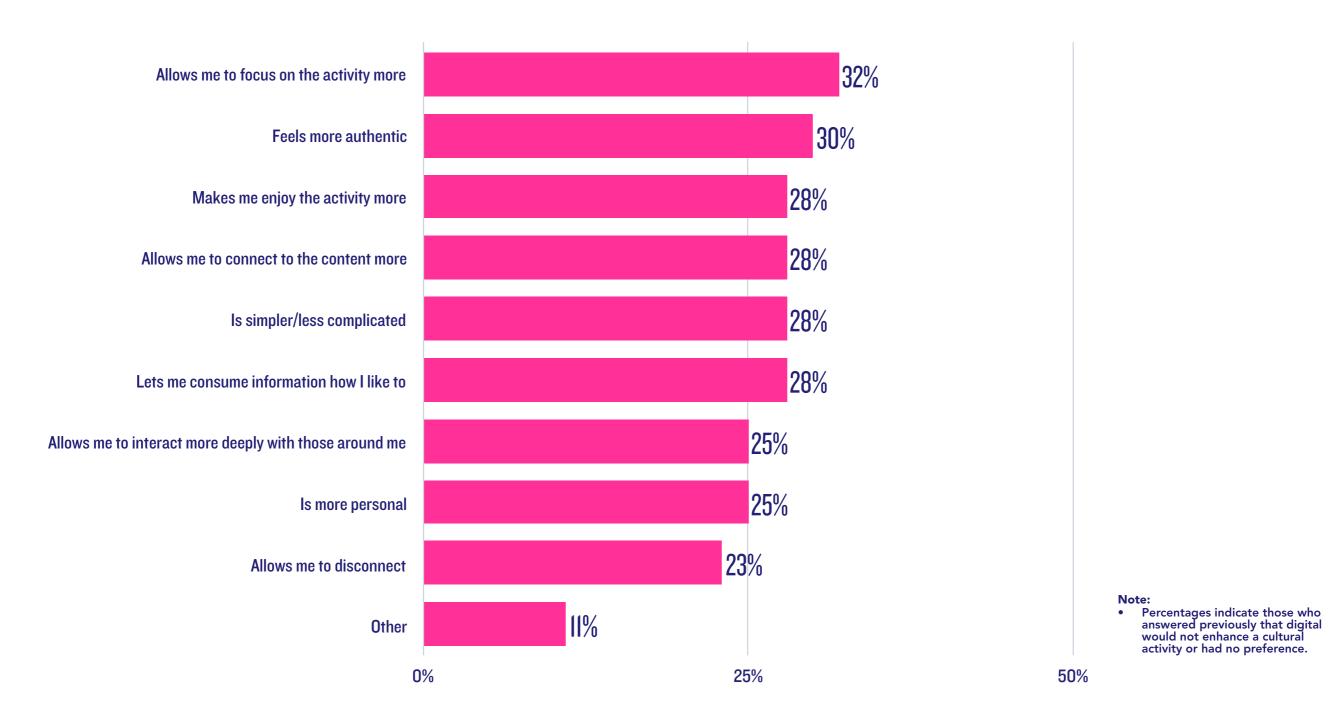
## Appeal of a non-digital experience Play (non-musical)



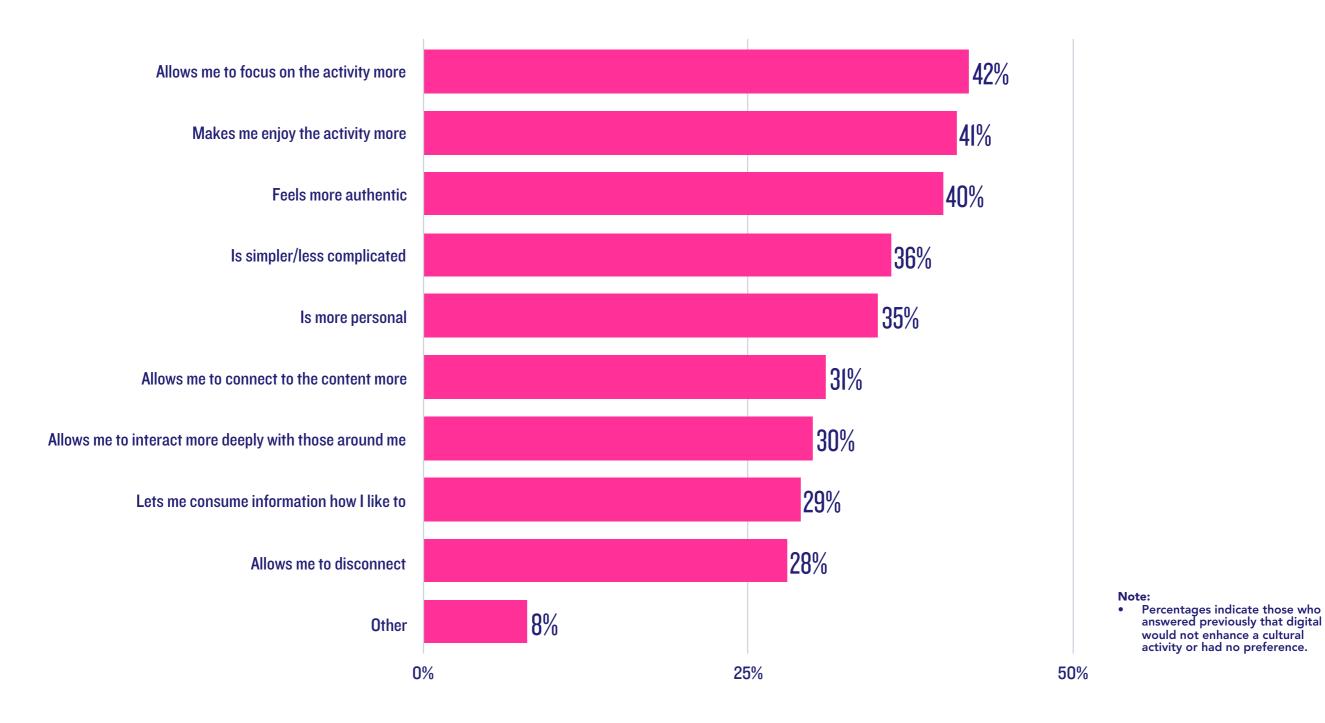
## Appeal of a non-digital experience Community festival/street fair



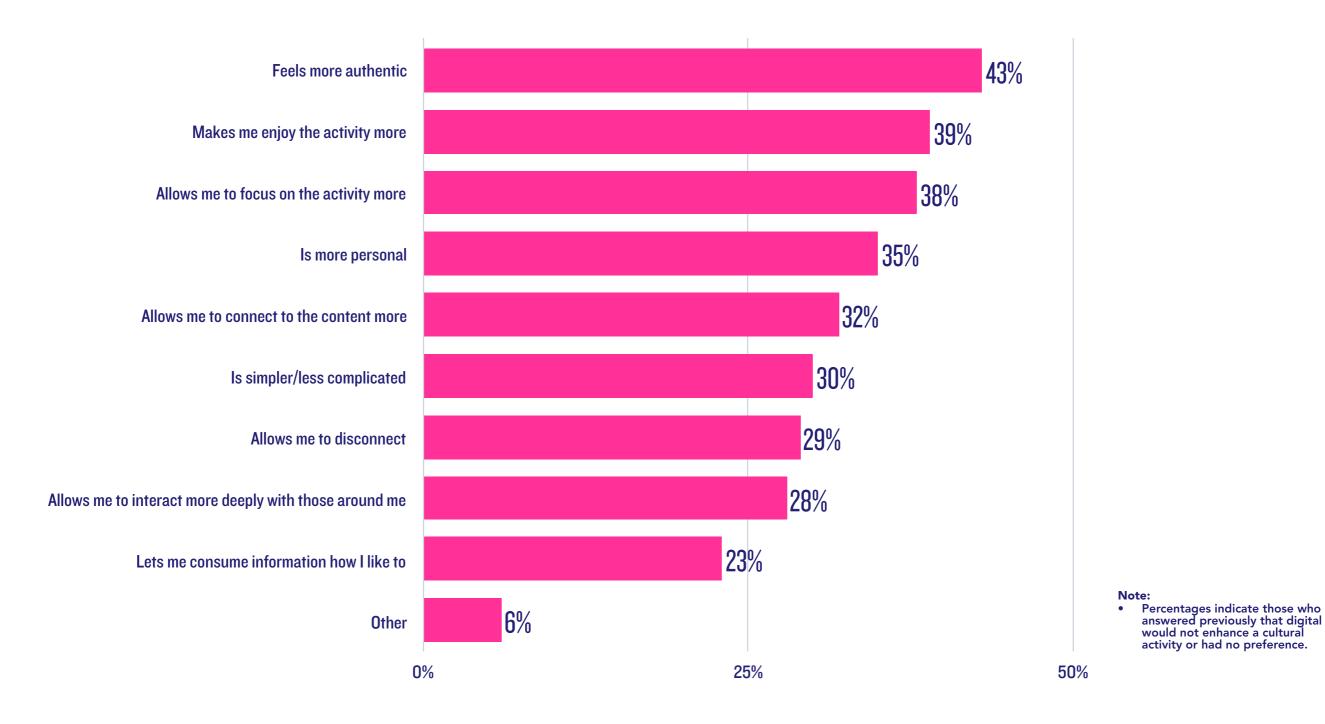
## Appeal of a non-digital experience Science or technology museum, natural history museum



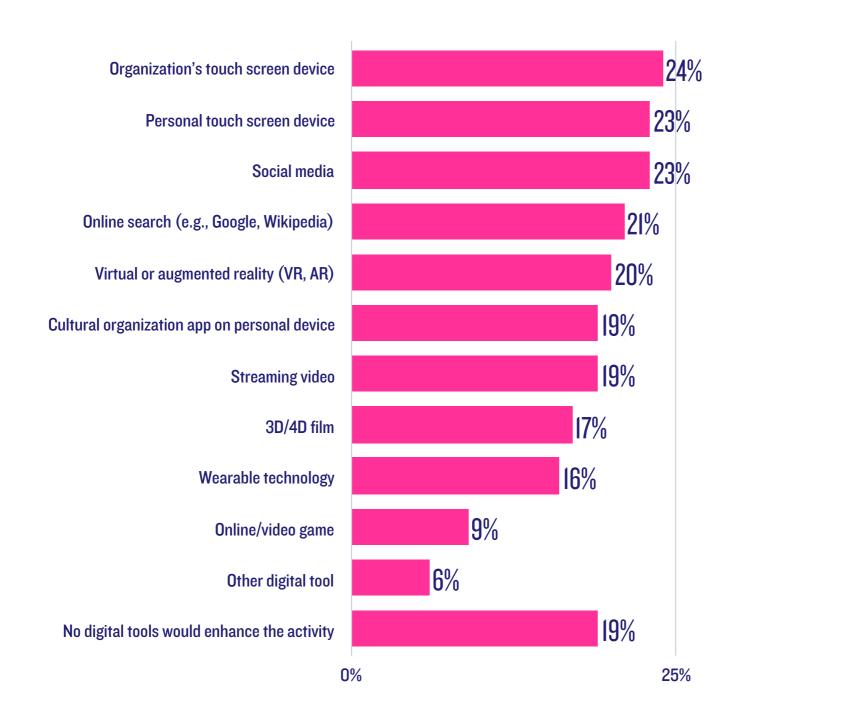
## Appeal of a non-digital experience Zoo, aquarium, botanical garden



# Appeal of a non-digital experience Regional dance, contemporary dance

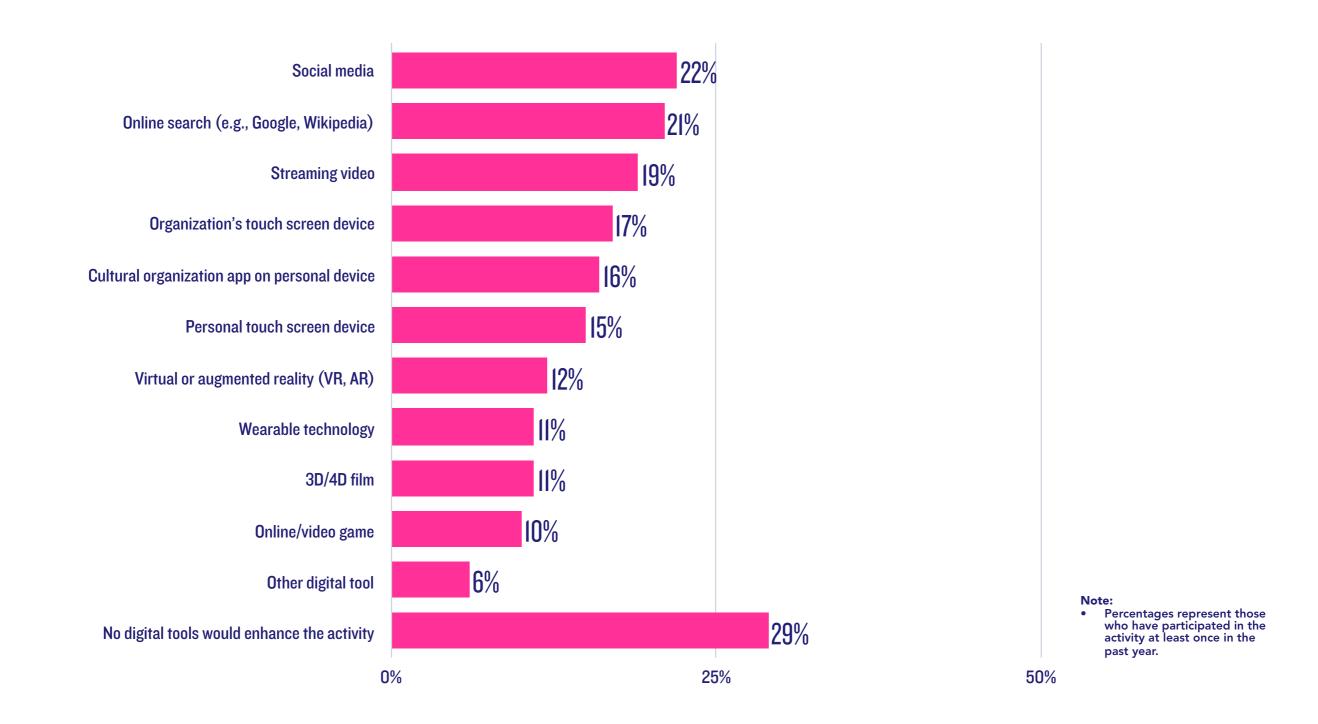


# Preferred digital tools Art/design museum

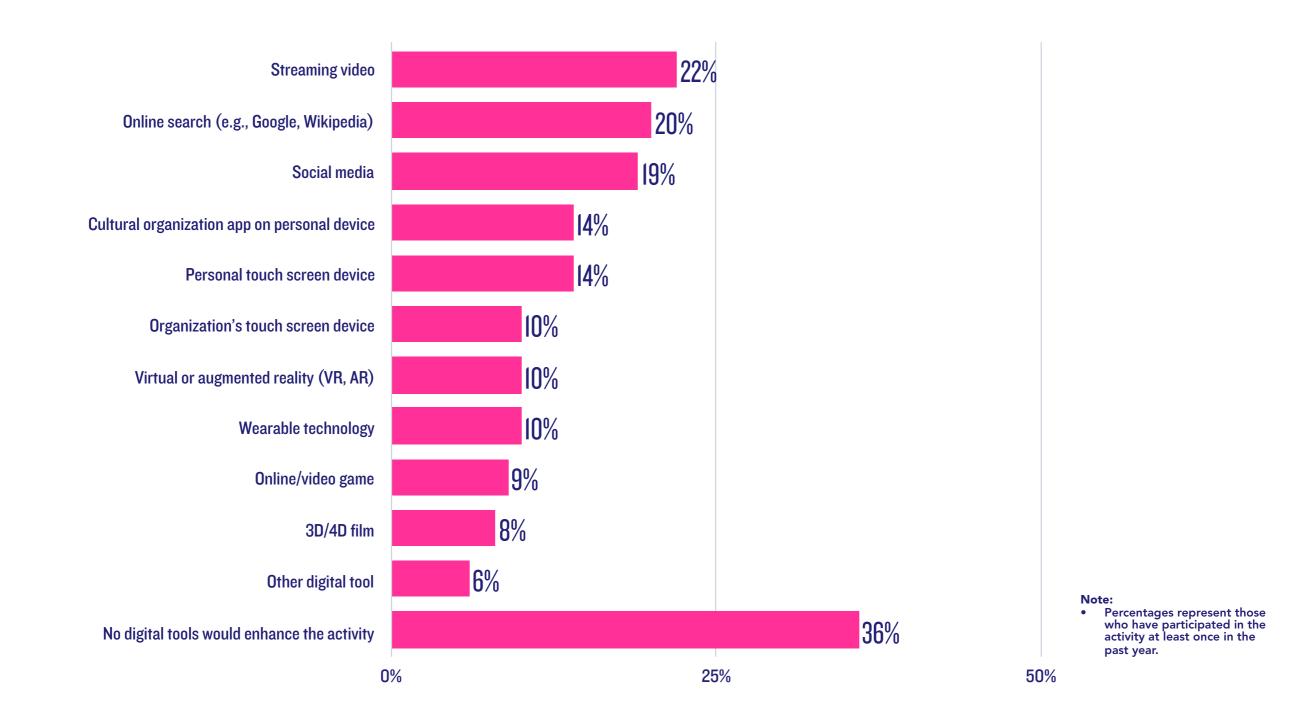




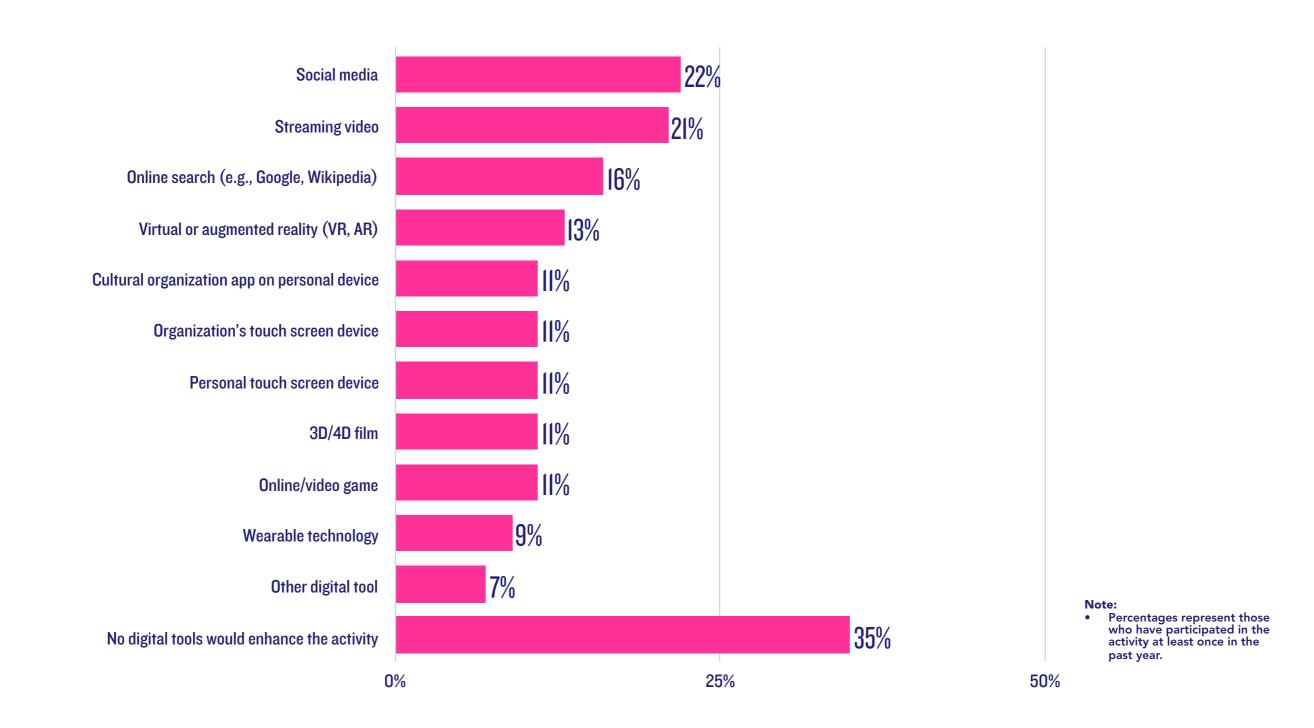
# Preferred digital tools Opera



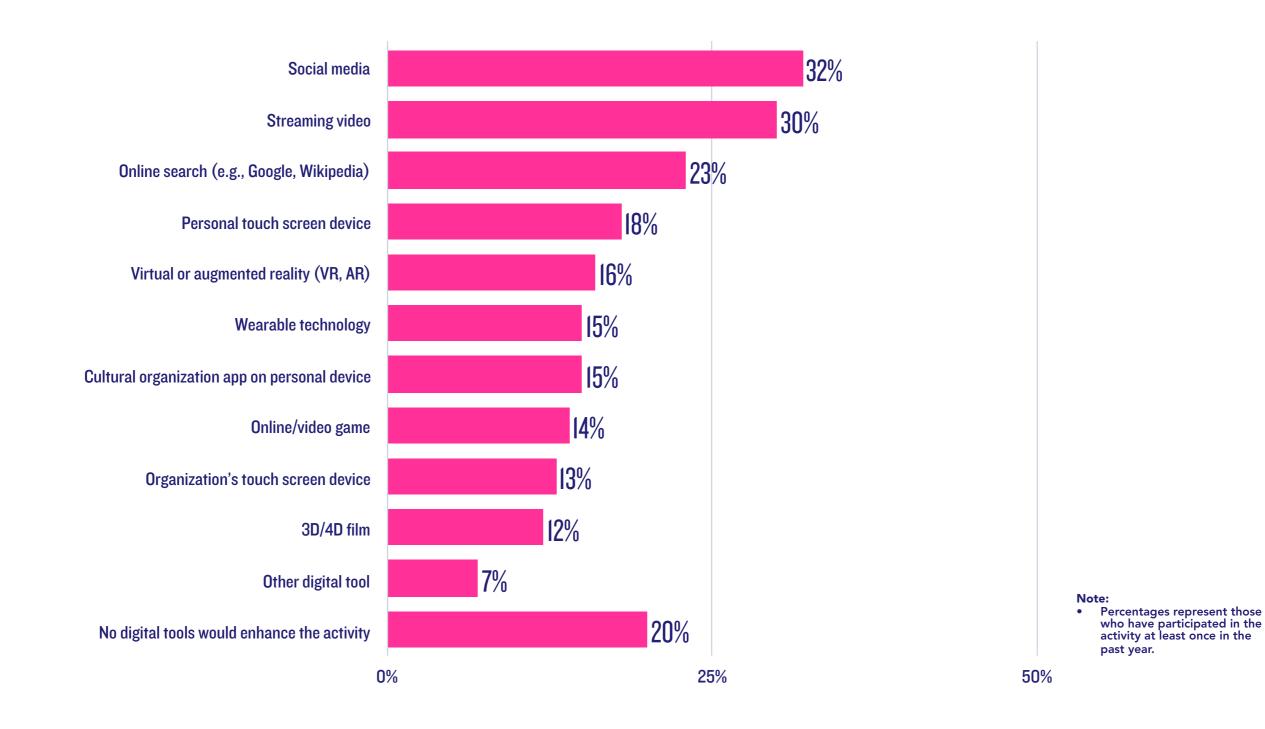
# Preferred digital tools Classical music



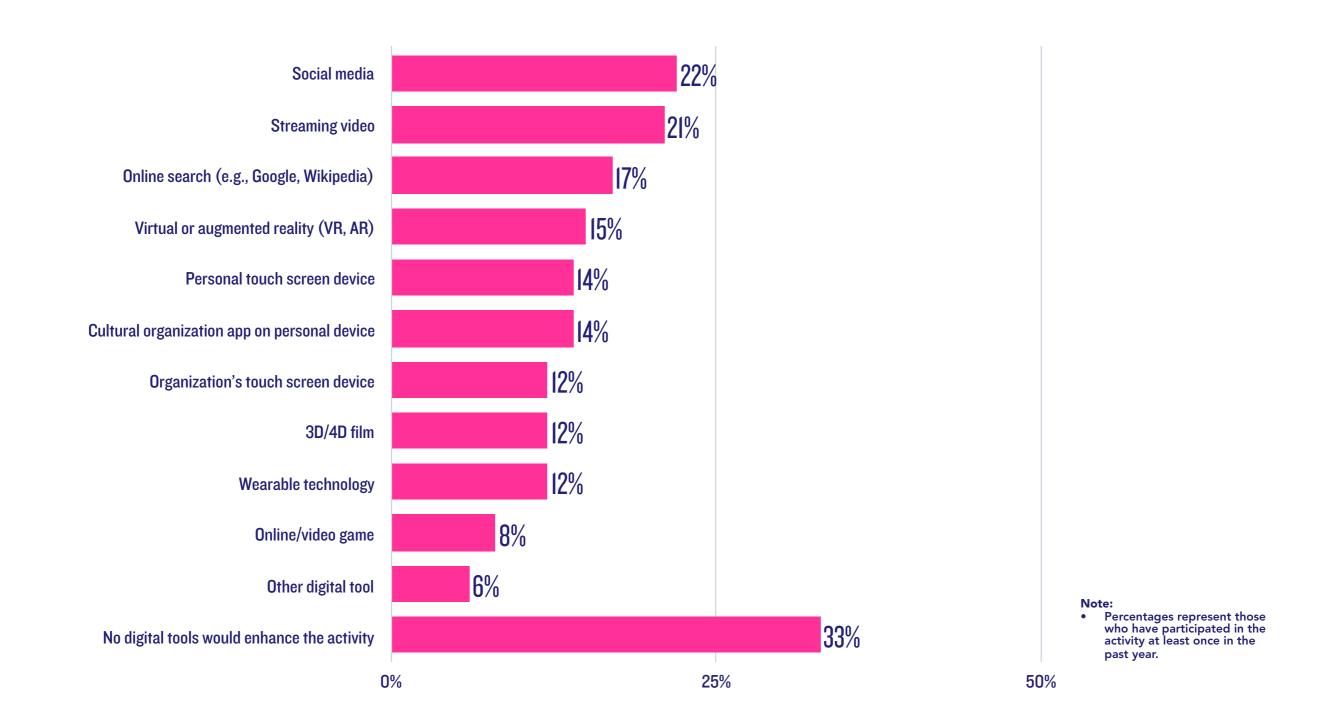
## Preferred digital tools Ballet



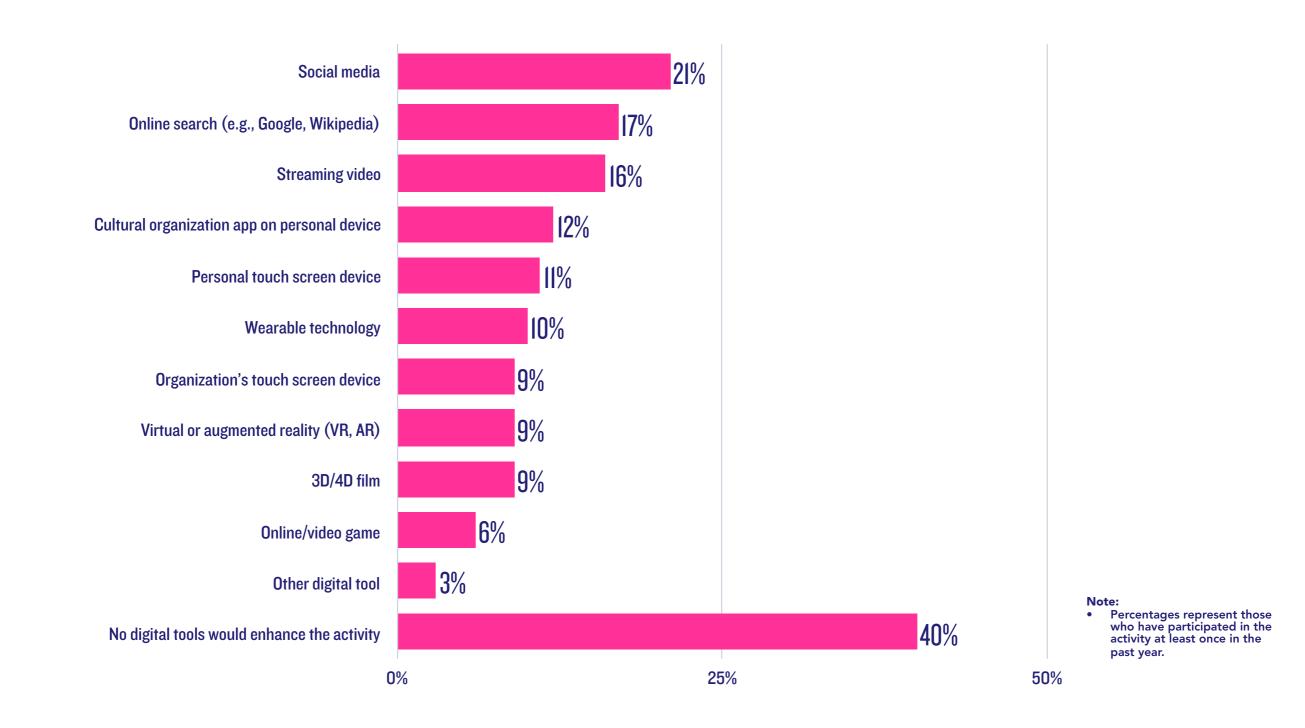
# Preferred digital tools Popular music



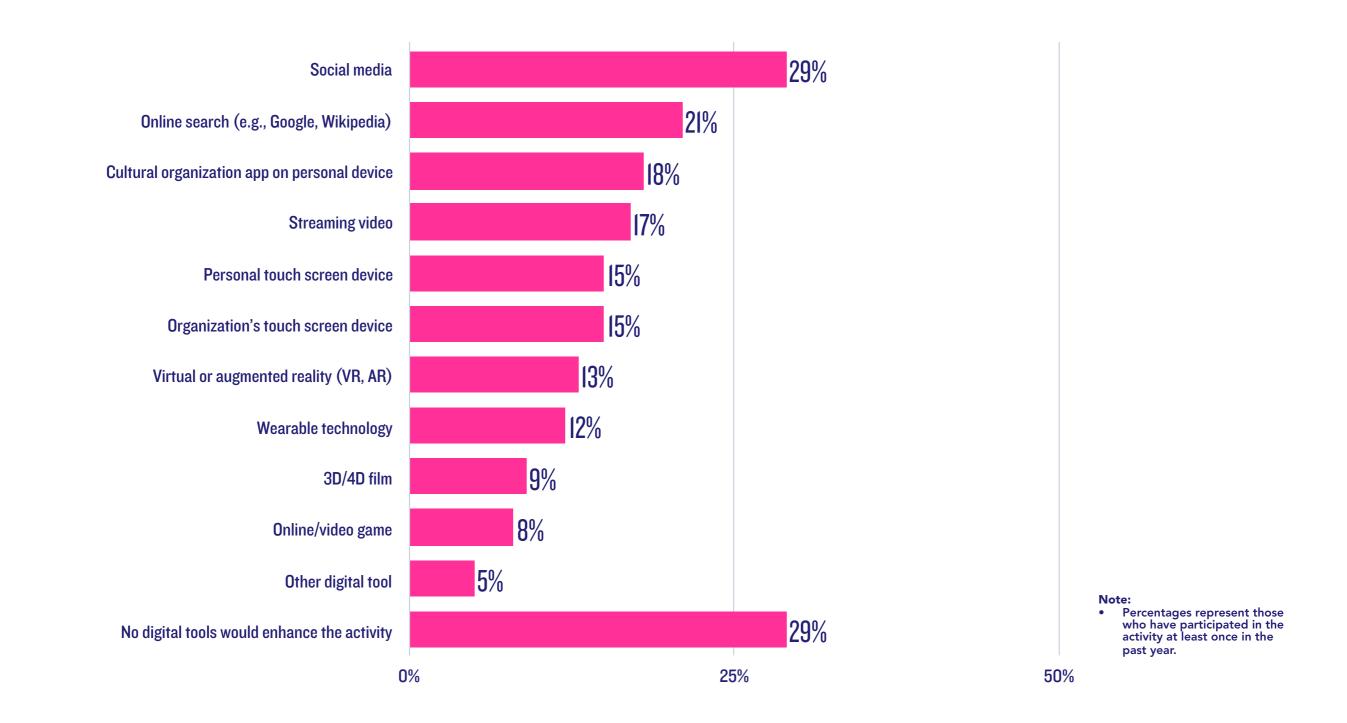
## Preferred digital tools Musical



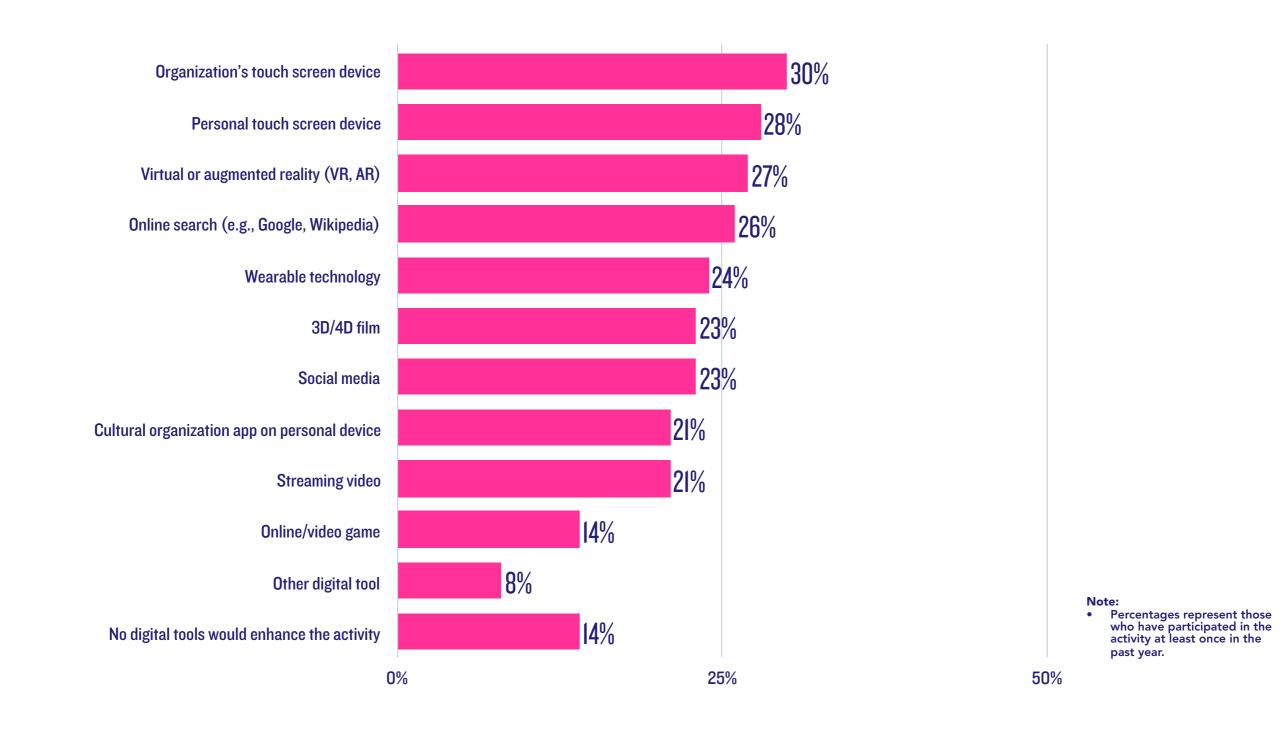
# Preferred digital tools Play (non-musical)



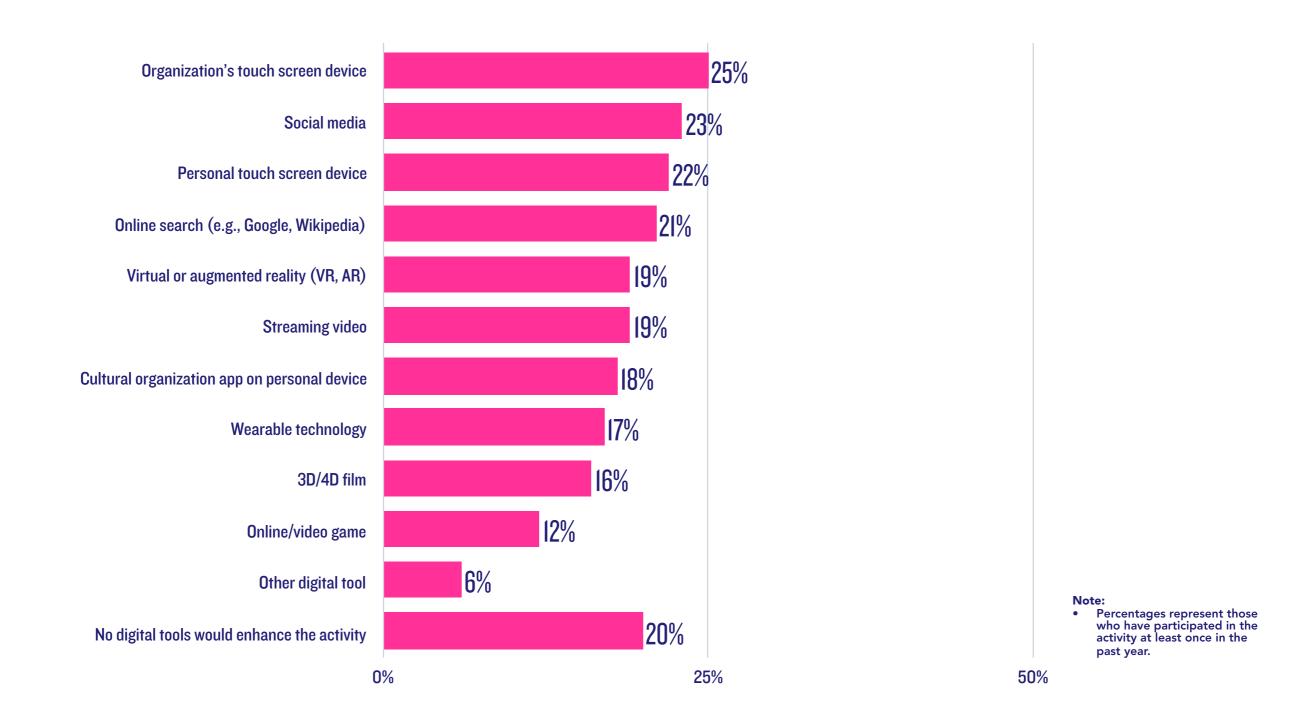
# Preferred digital tools Community festival/street fair



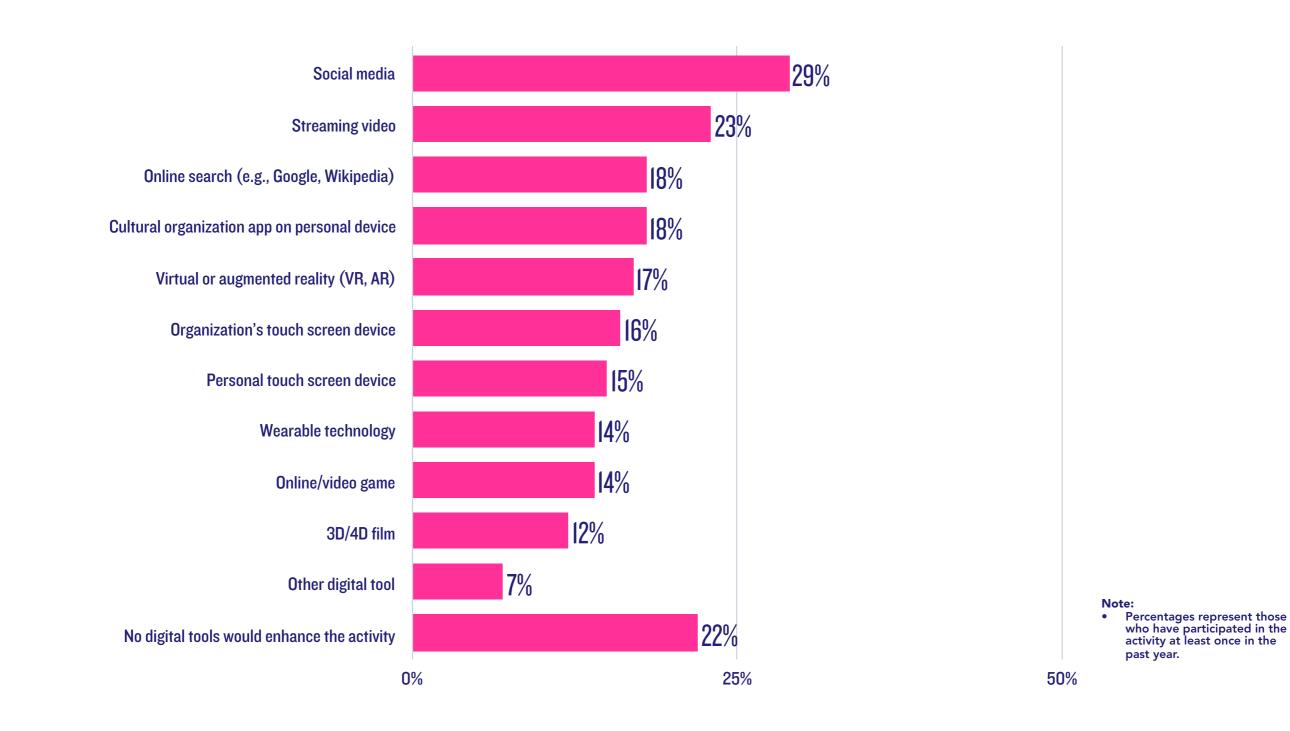
#### Preferred digital tools Science or technology museum, natural history museum



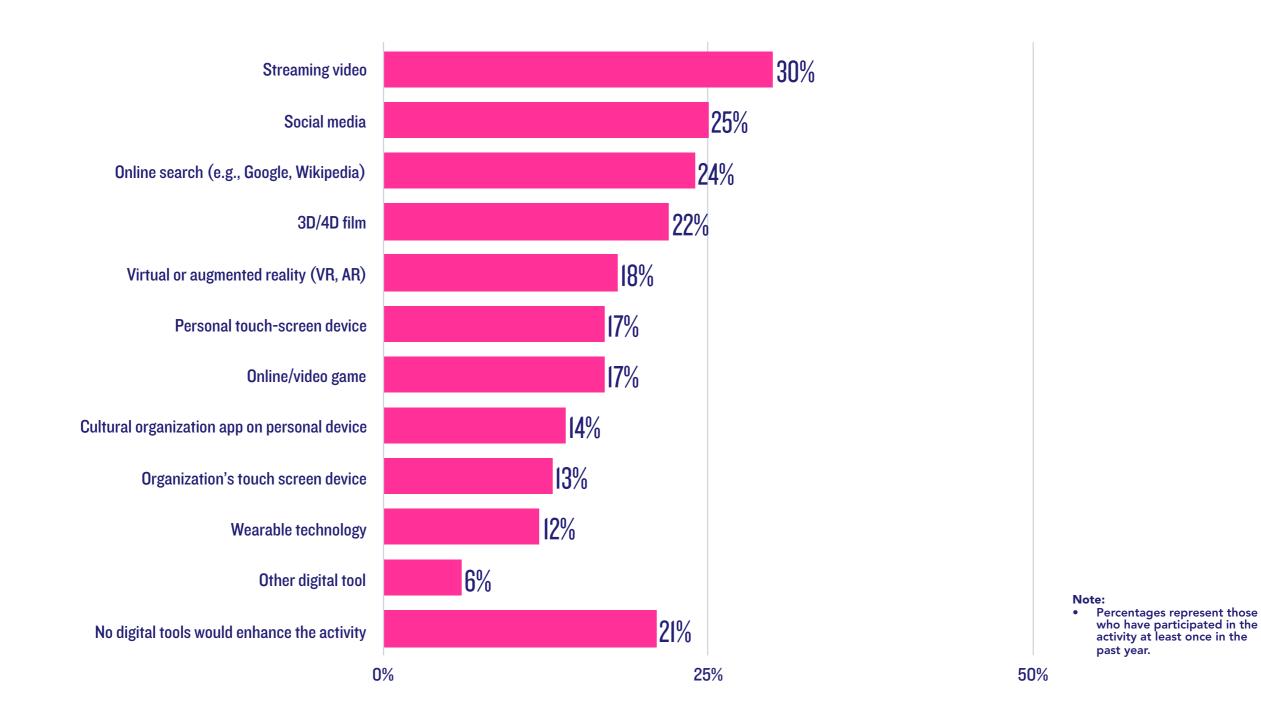
## Preferred digital tools Zoo, aquarium, botanical garden



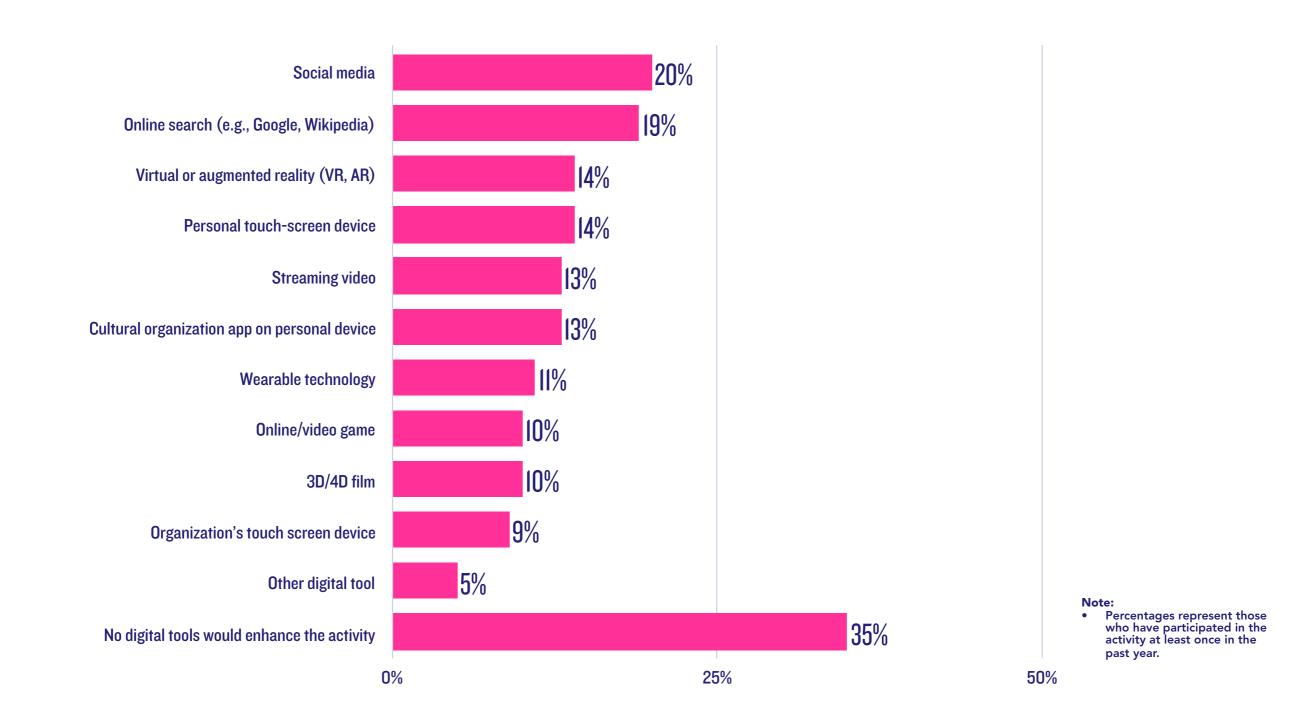
## Preferred digital tools Regional dance, contemporary dance



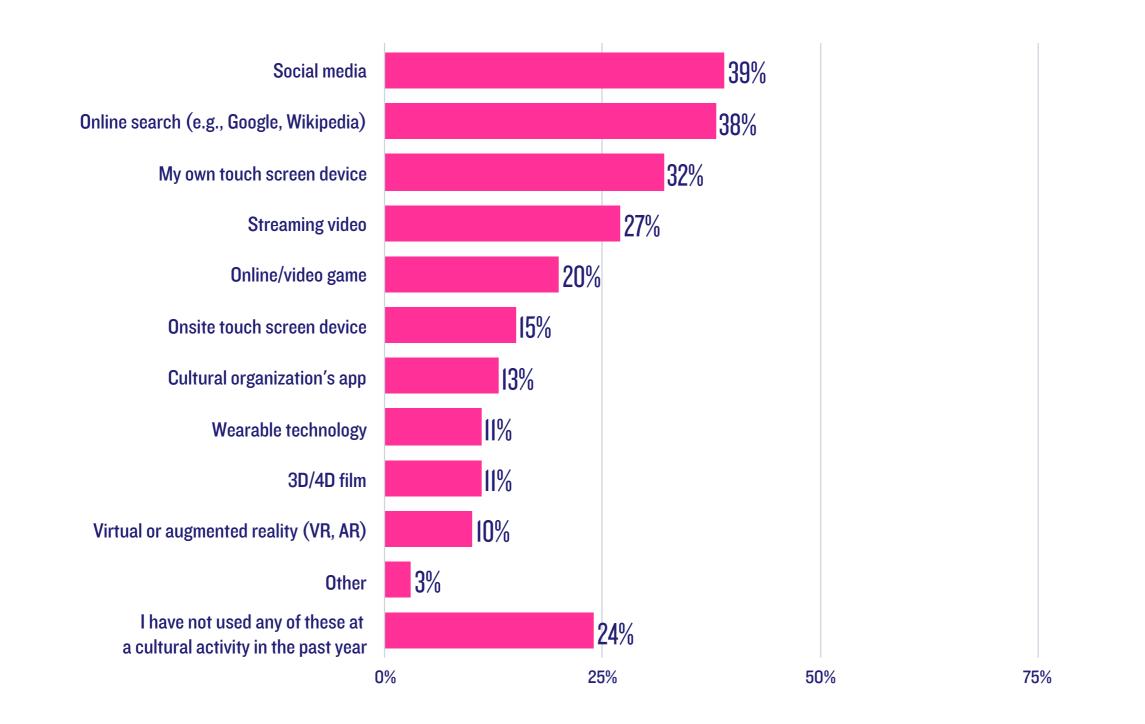
# Preferred digital tools Television program, film



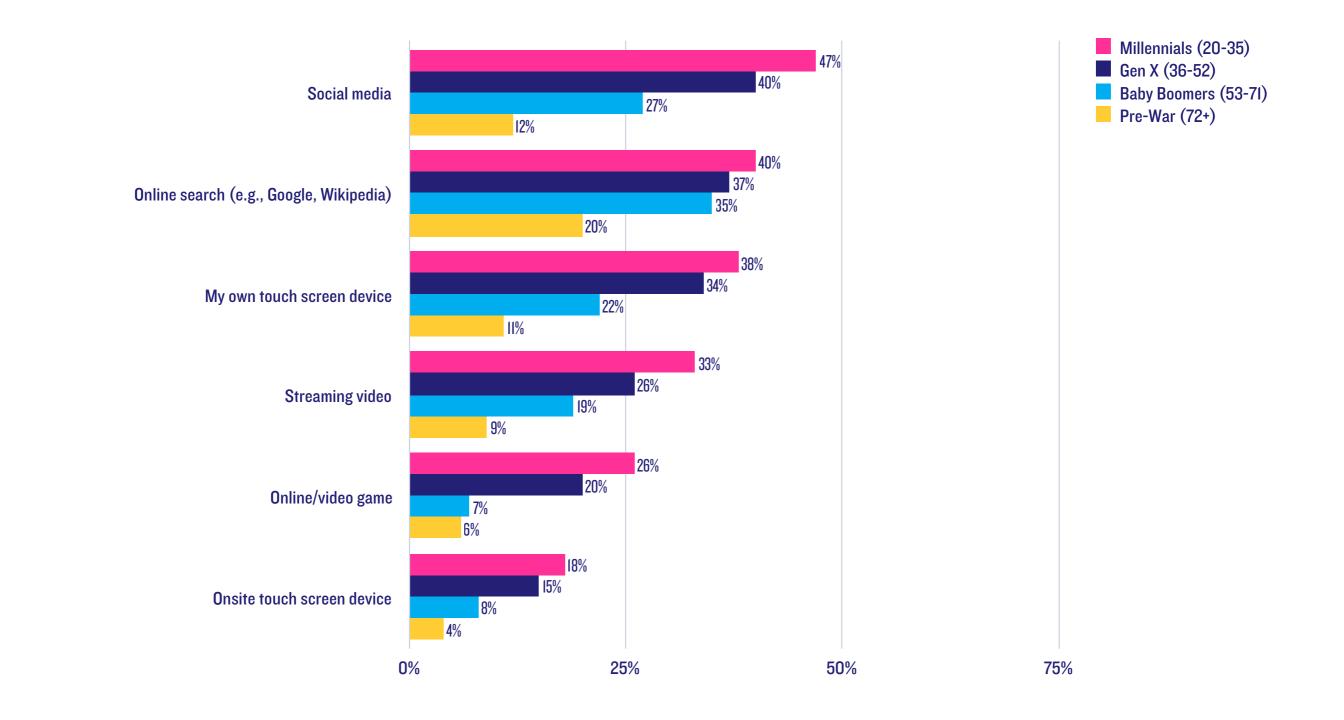
# Preferred digital tools Public park



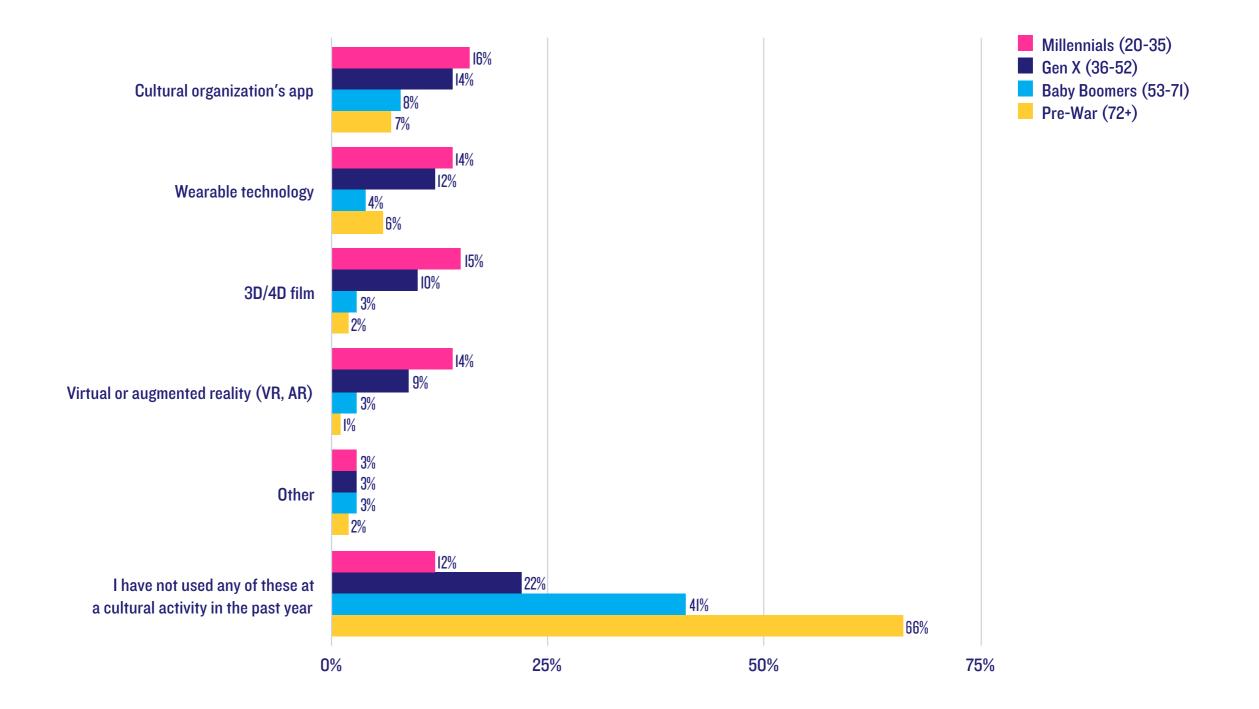
### Digital tools used in the past year as part of a cultural activity



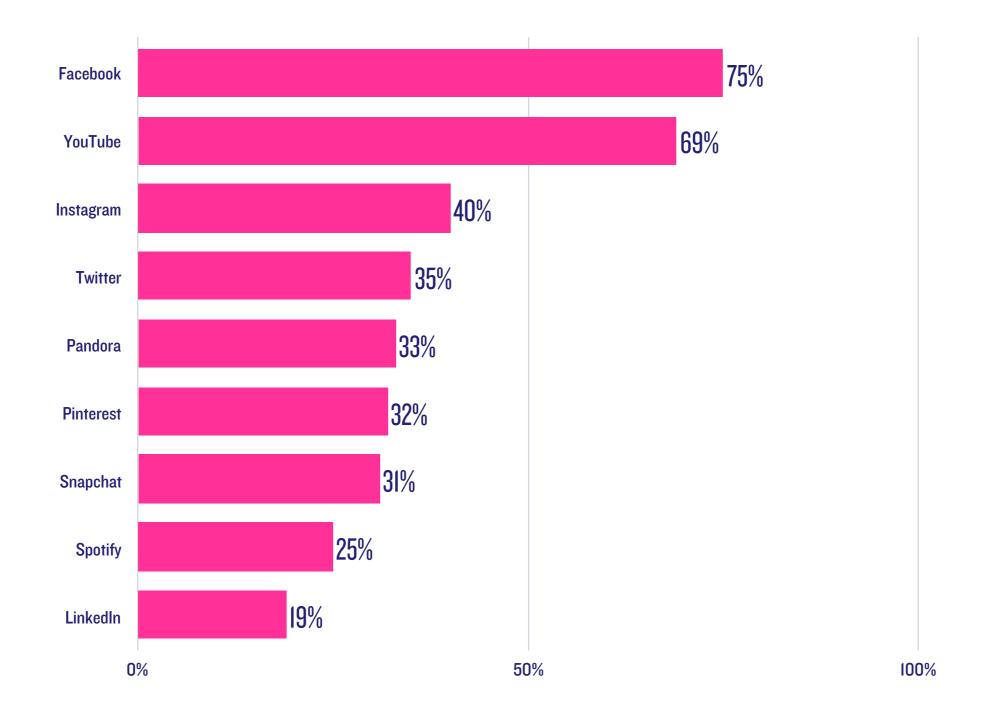
### Digital tools used in the past year as part of a cultural activity By generation



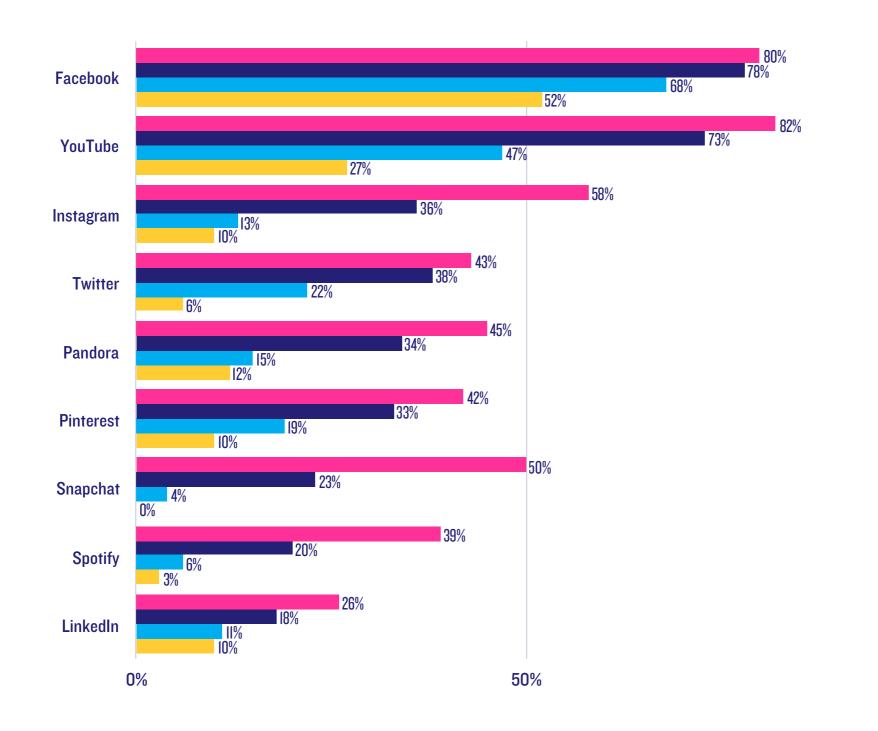
### Digital tools used in the past year as part of a cultural activity continued By generation



### Use of program at least once a week



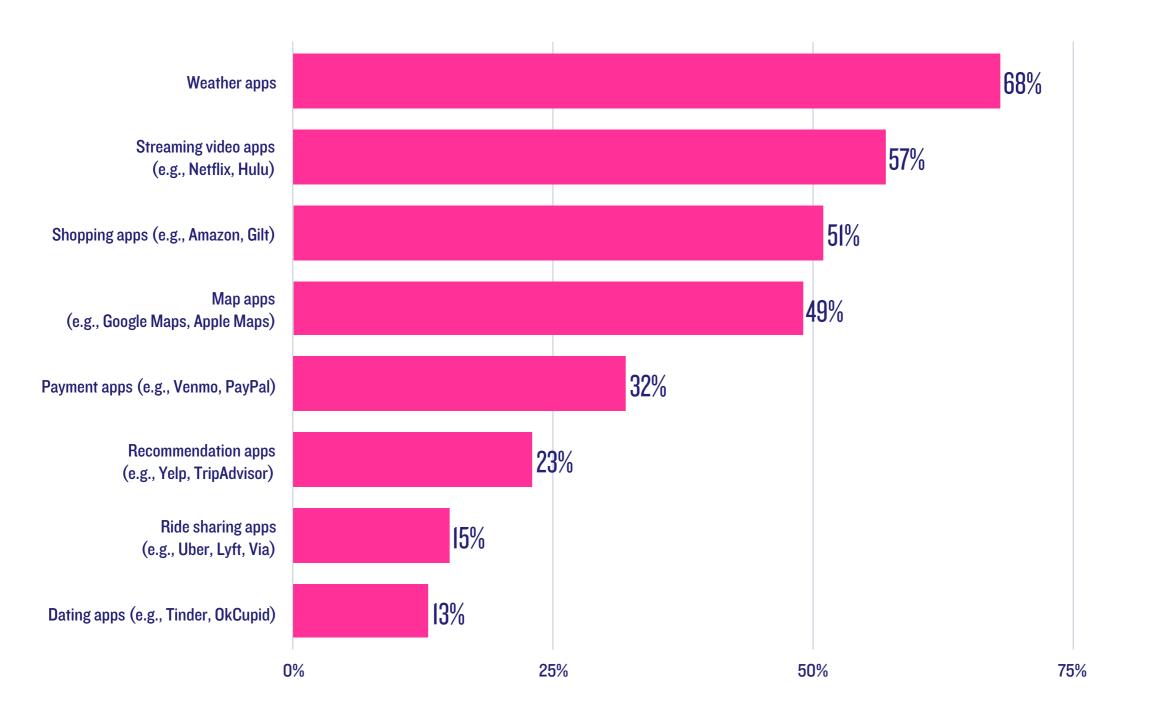
#### Use of program at least once a week By generation



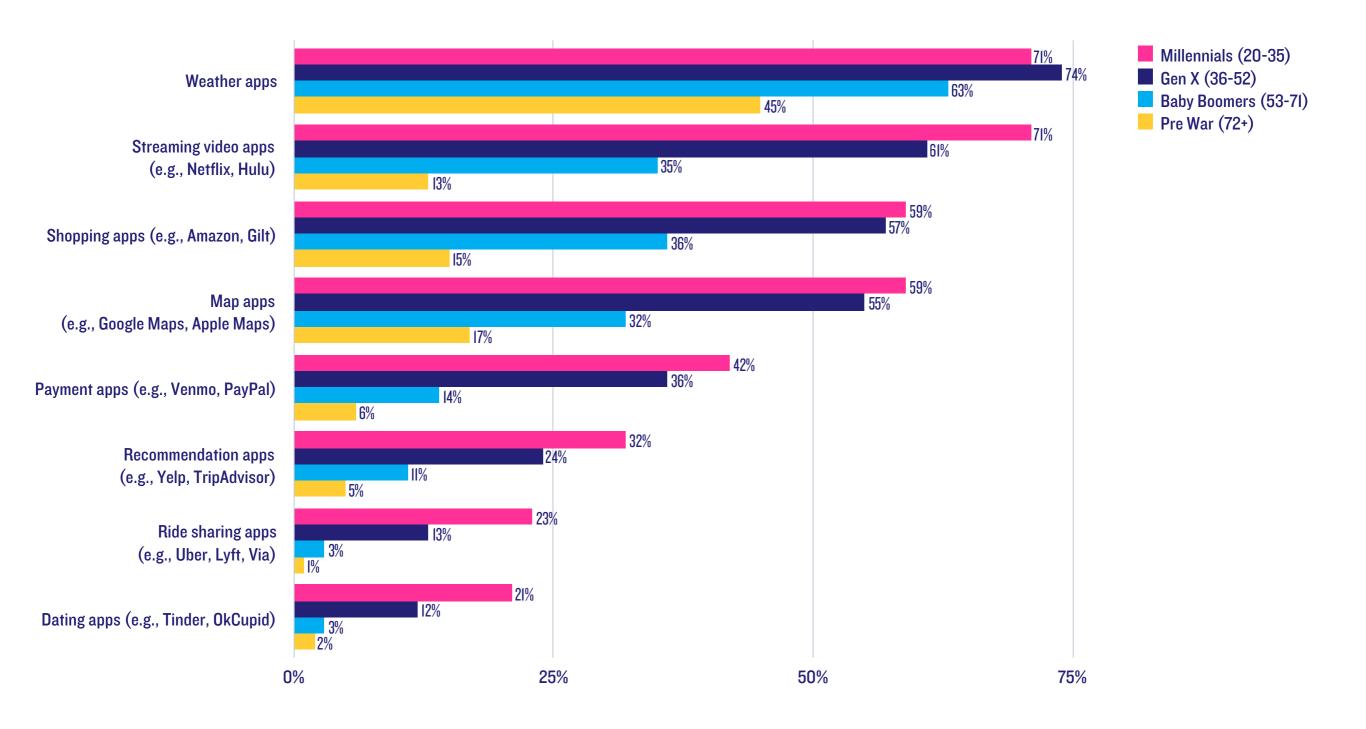
Millennials (20-35)
 Gen X (36-52)
 Baby Boomers (53-71)
 Pre War (72+)

100%

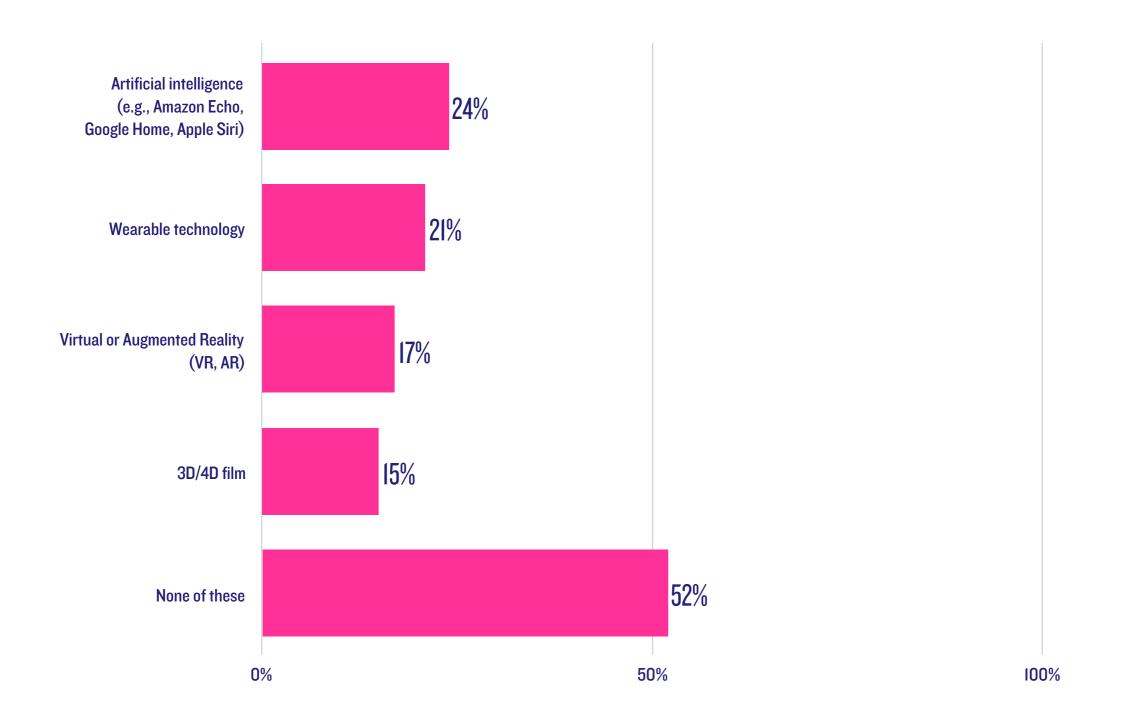
### Use of other programs at least once a week



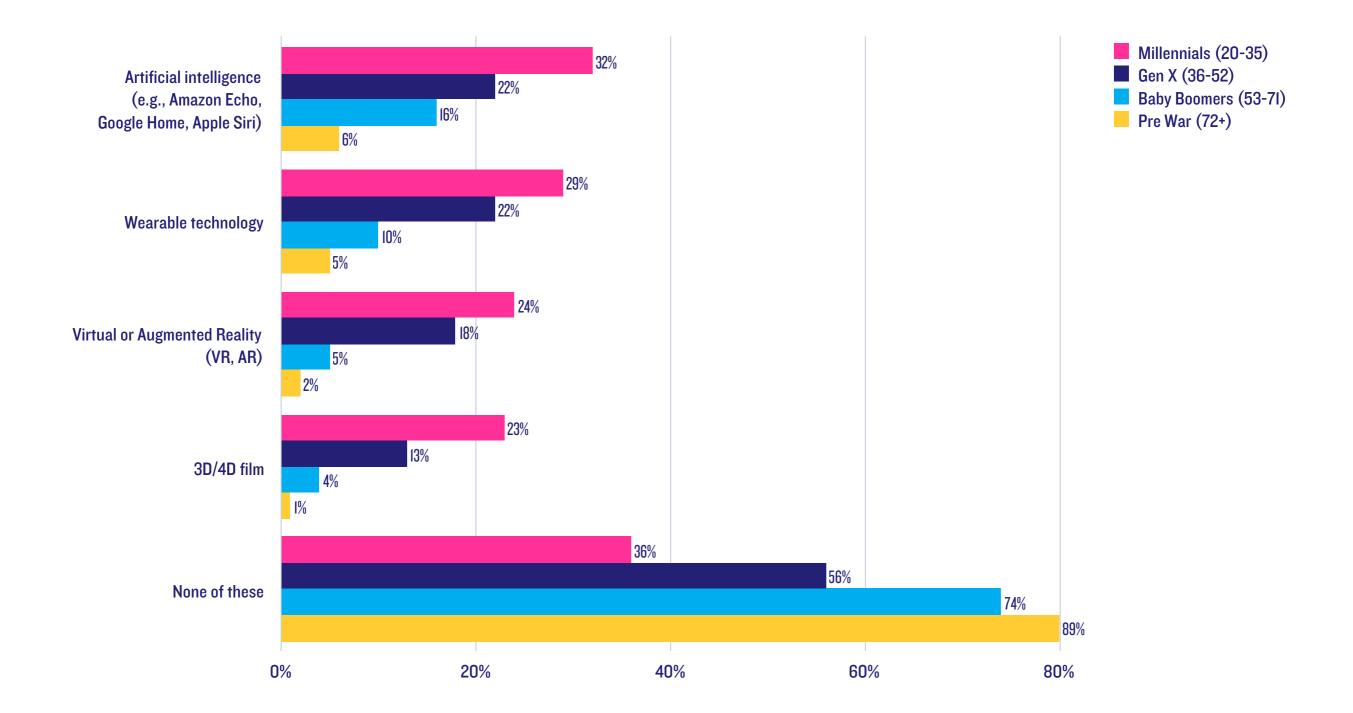
#### Use of other programs at least once a week By generation



### Use of VR, AI, and other technology in the past year

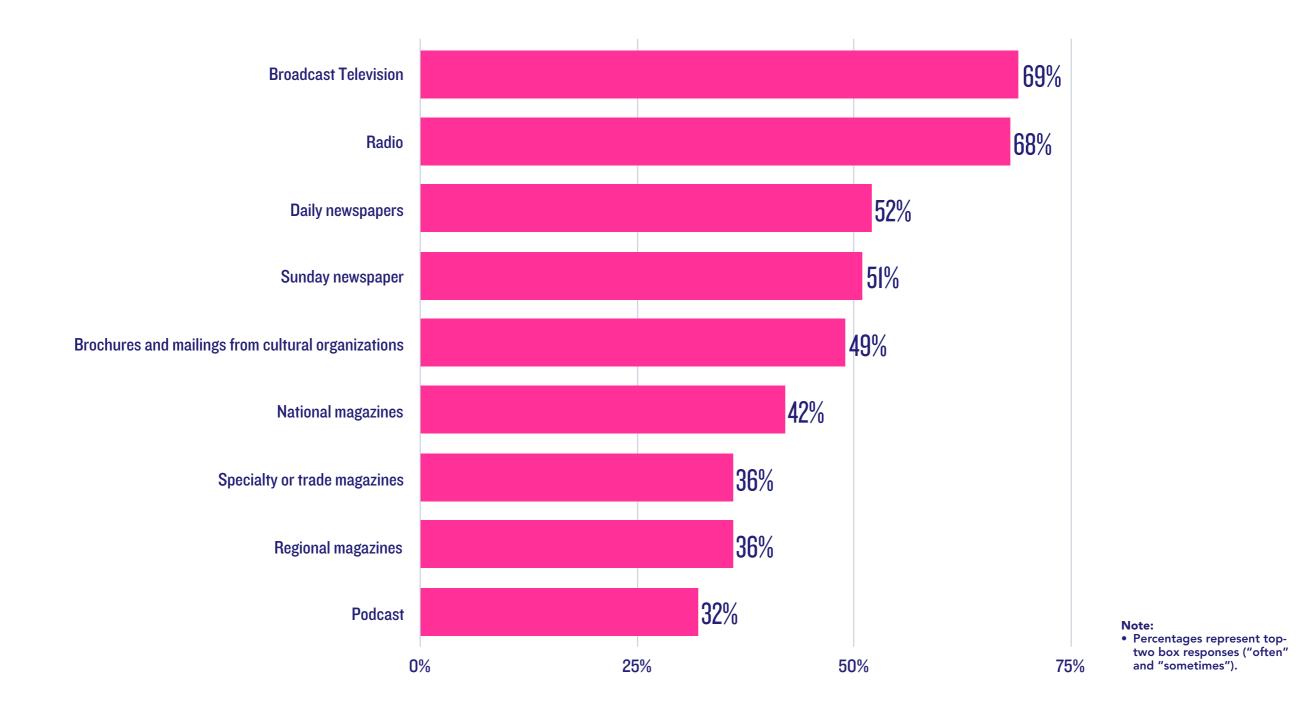


## Use of VR, AI, and other technology in the past year By generation

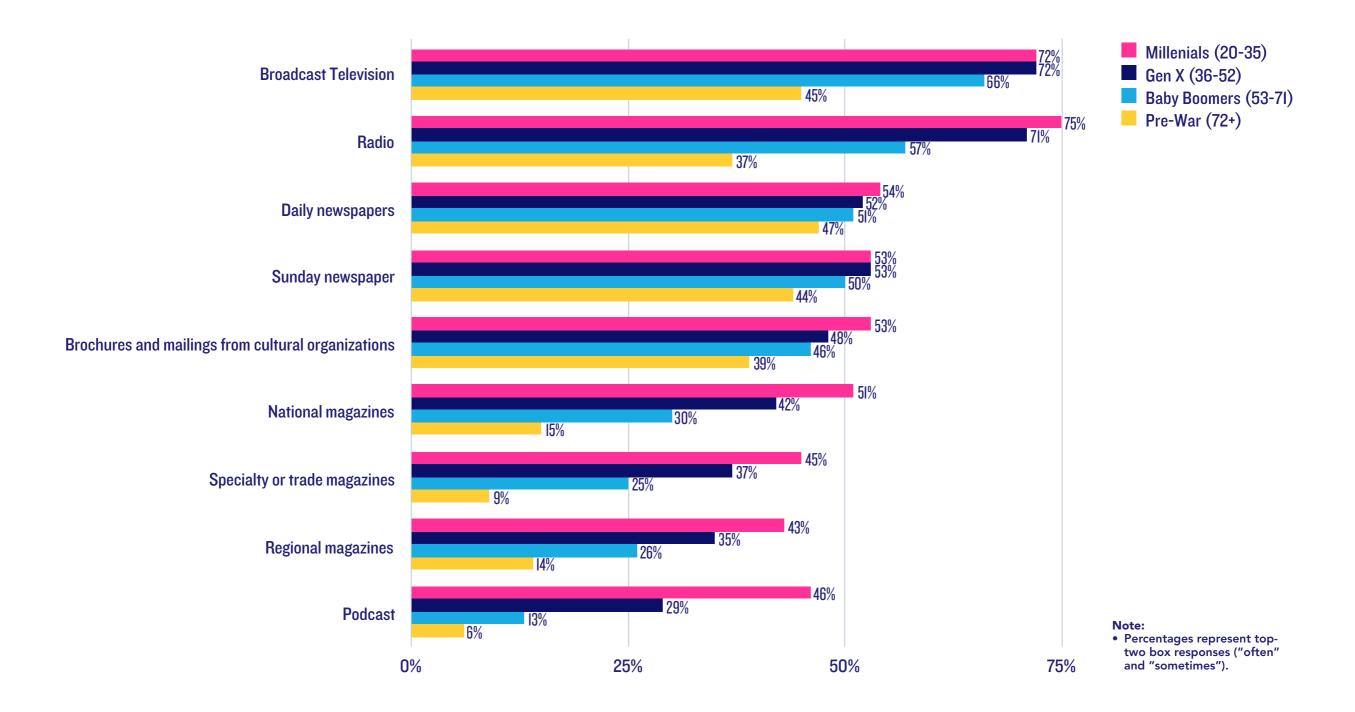


### **Information Sources**

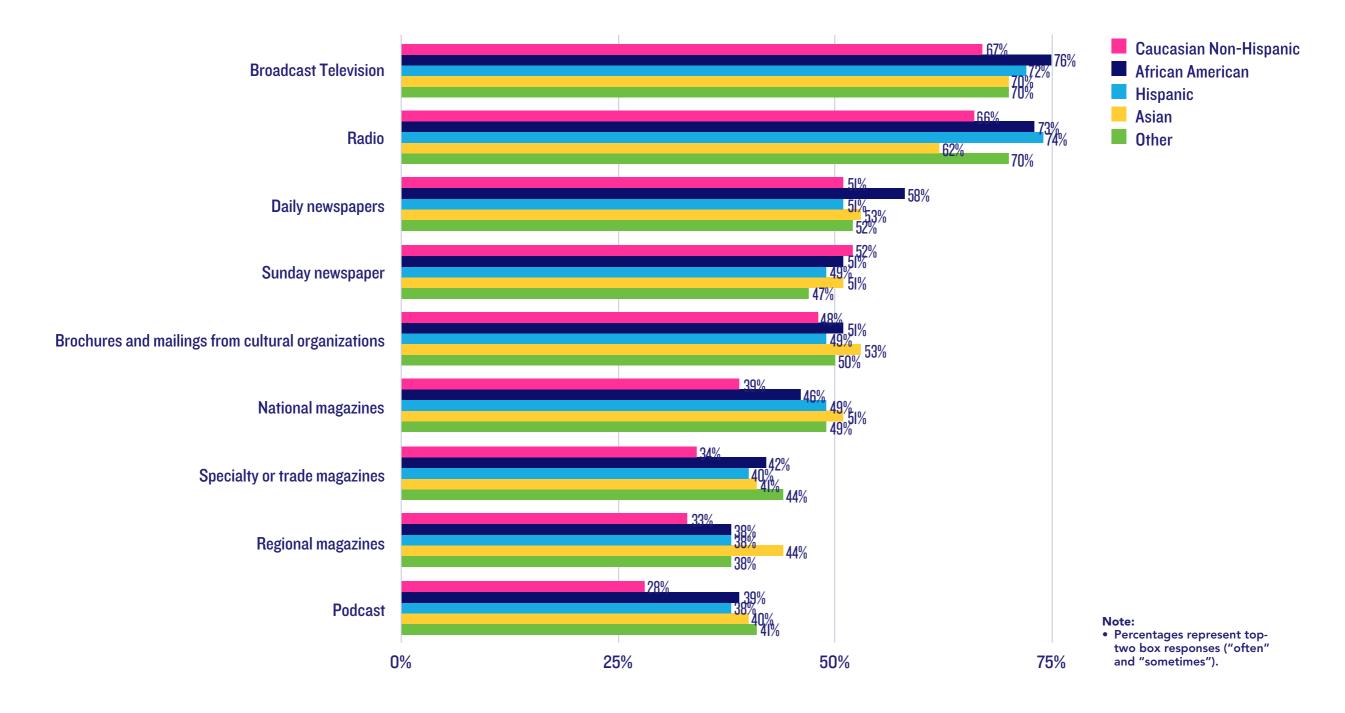
## Information sources for cultural activities (non-advertisements)



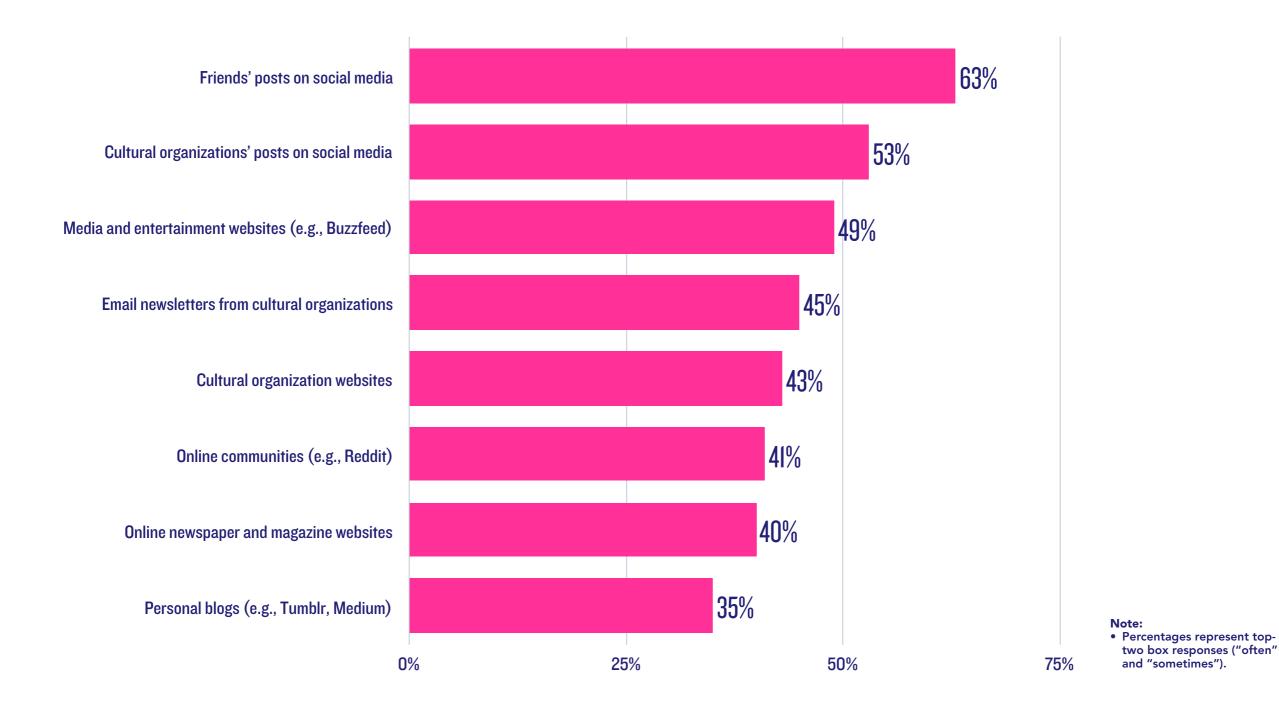
### Information sources for cultural activities (non-advertisements) By generation



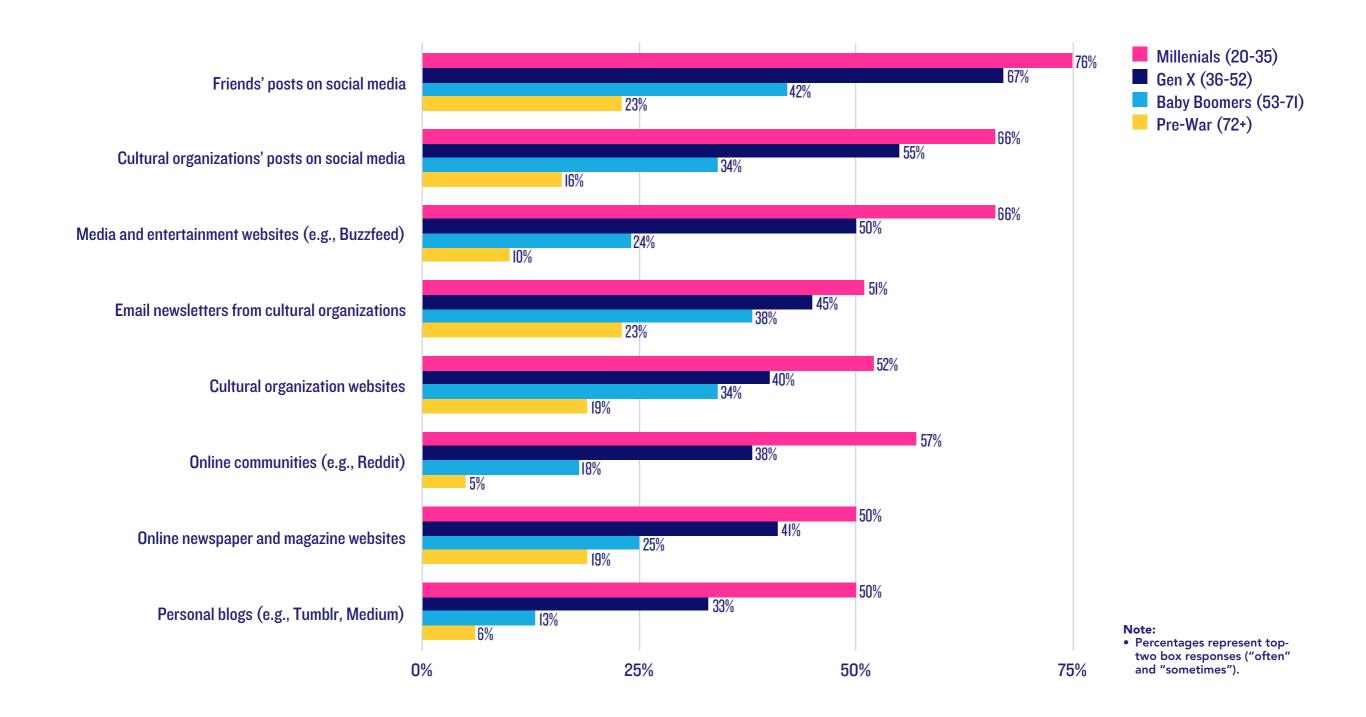
### Information sources for cultural activities (non-advertisements) By race/ethnicity



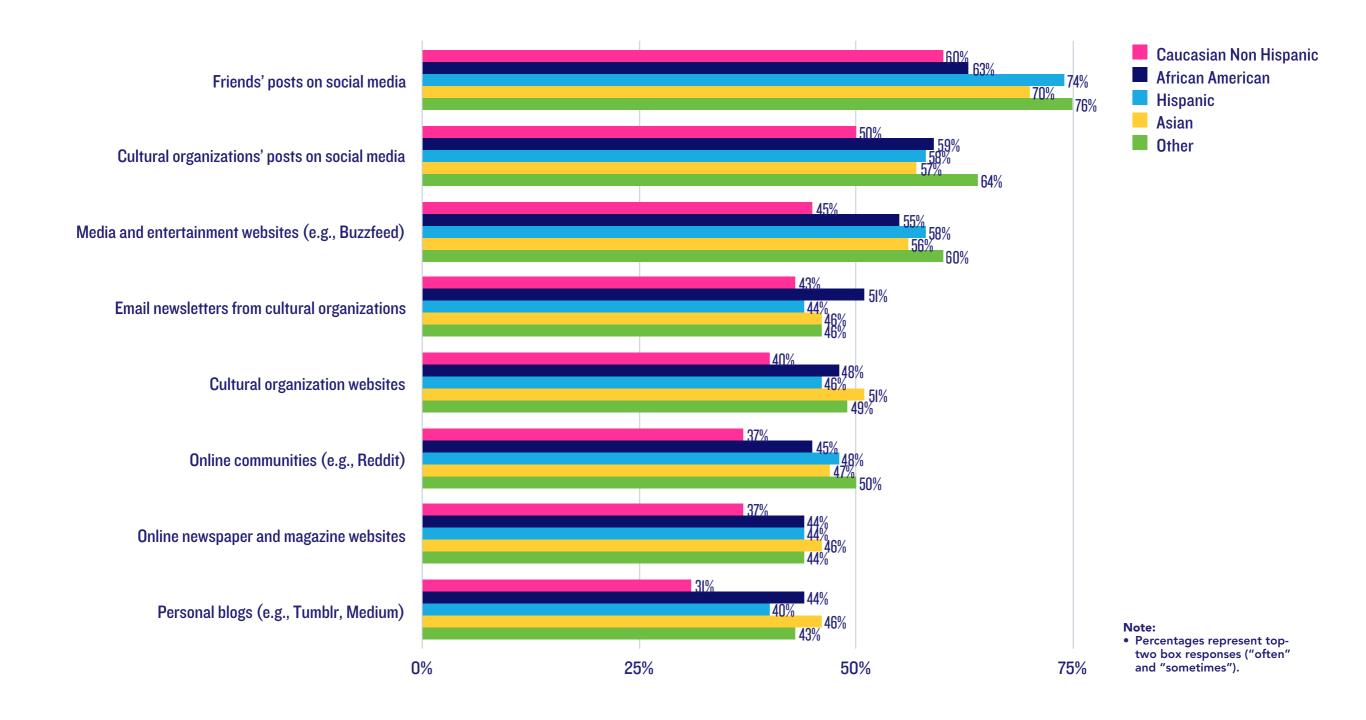
### **Online information sources for cultural activities (non-advertisements)**



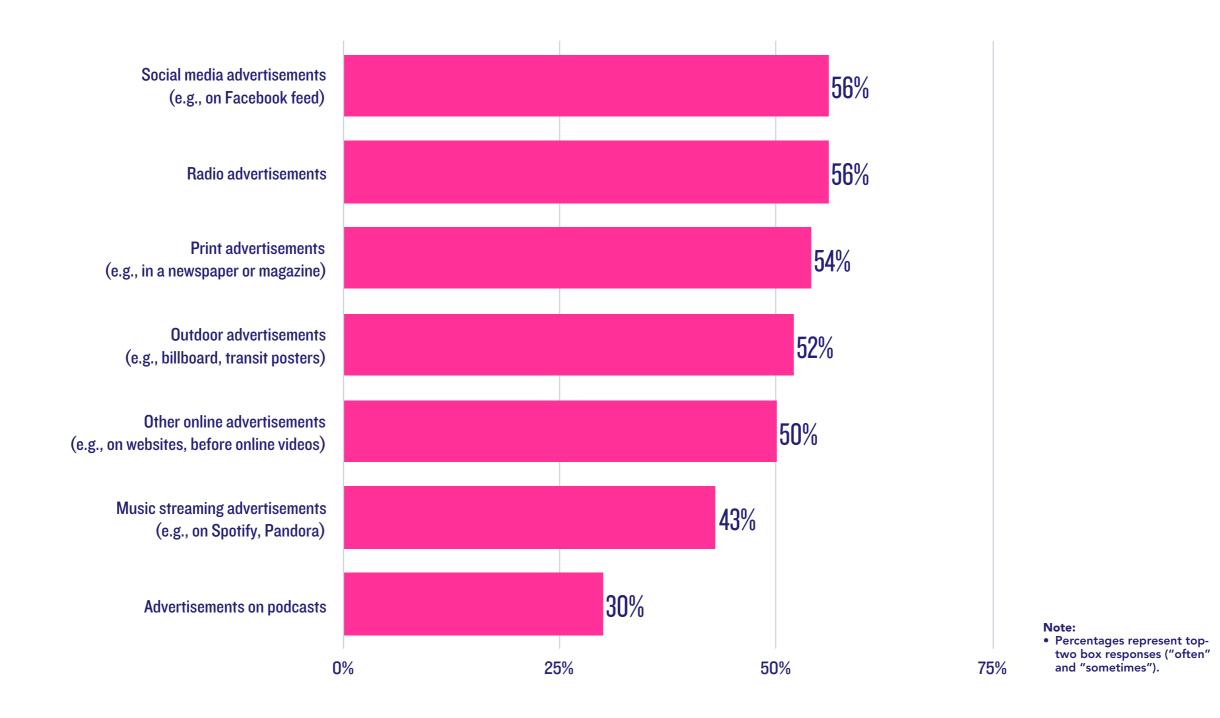
### Online information sources for cultural activities (non-advertisements) By generation



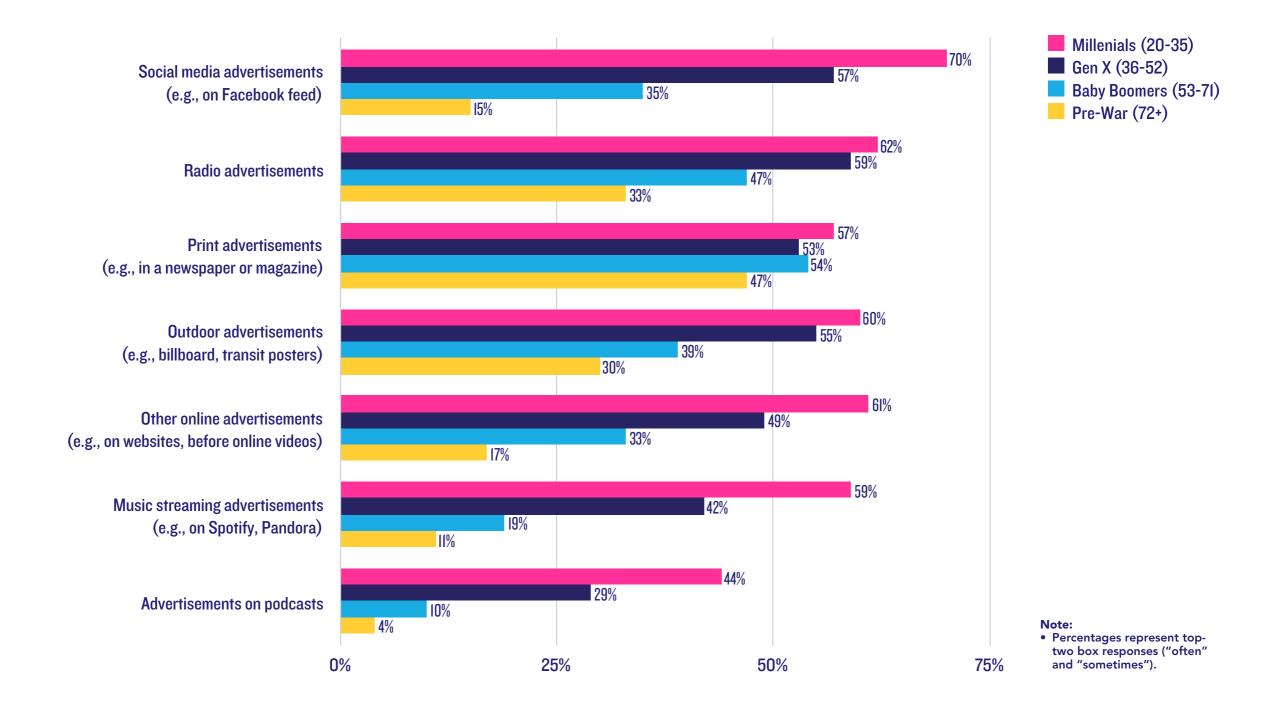
### Online information sources for cultural activities (non-advertisements) By race/ethnicity



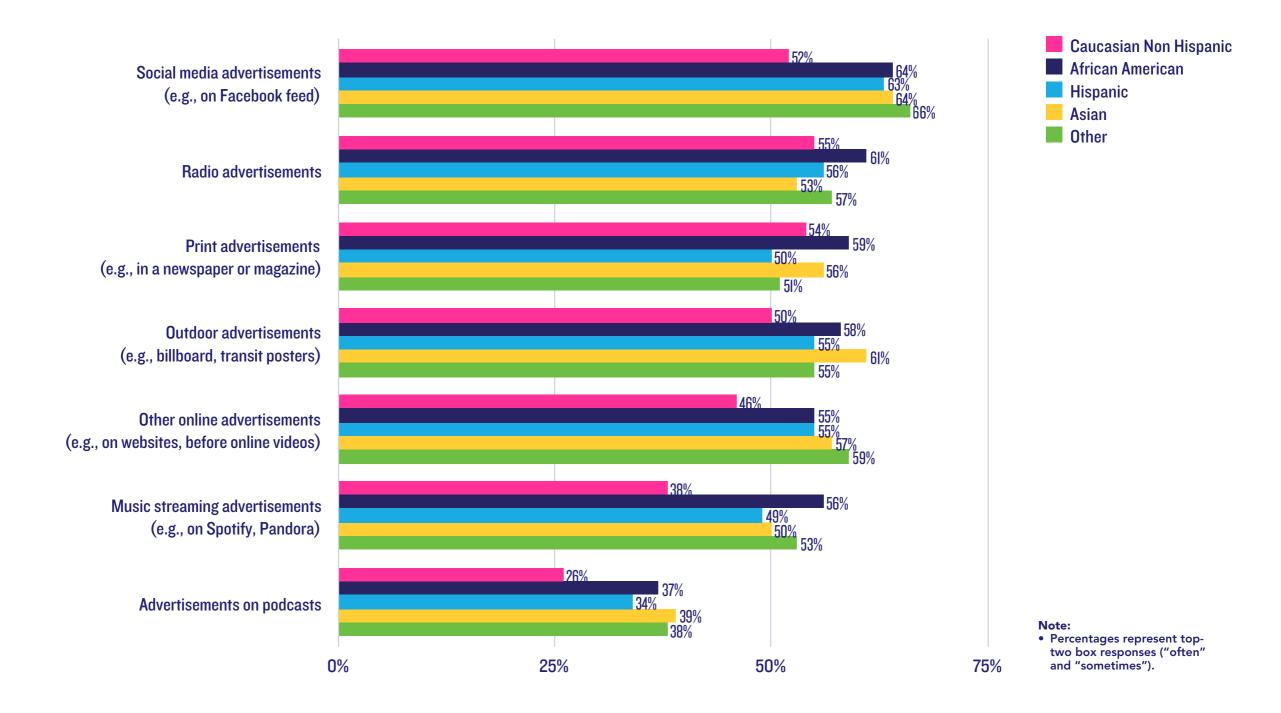
### Information sources for cultural activities (advertisements)



### Information sources for cultural activities (advertisements) By generation

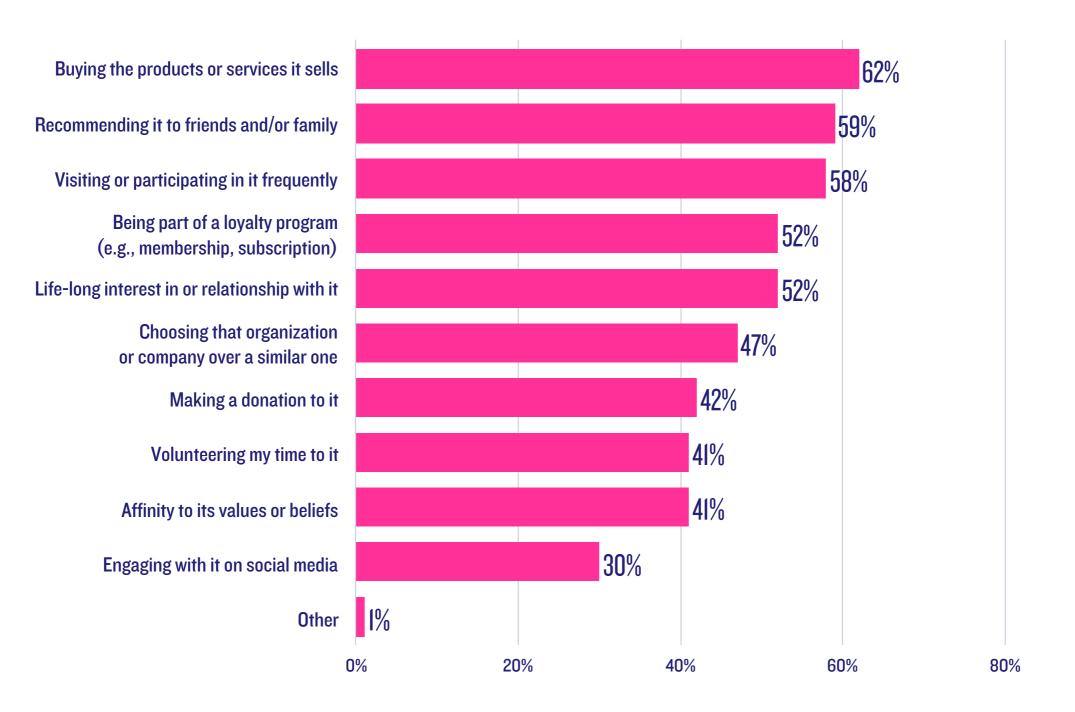


### Information sources for cultural activities (advertisements) By race/ethnicity



# Loyalty

### Definition of loyalty to an organization or company



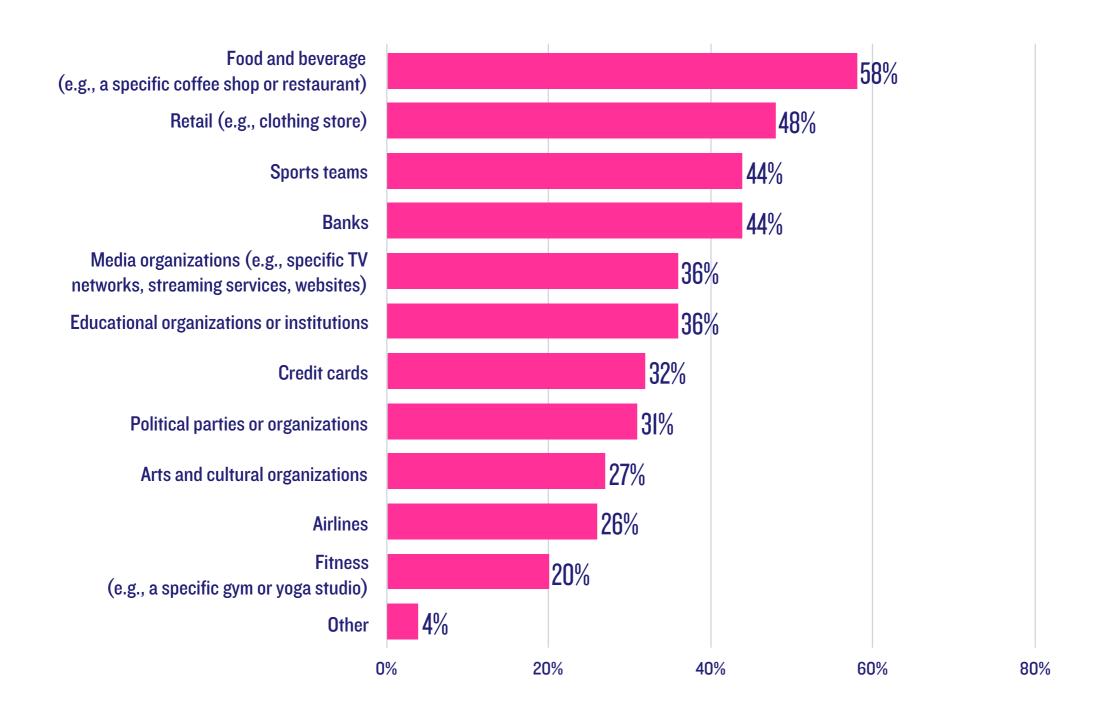
# Definition of loyalty or an organization or company

51% Buying the products or services it sells 73% 68% 55% Recommending it to friends and/or family 65% Visiting or participating in it frequently 64% 60% Being part of a loyalty program 58% (e.g., membership, subscription) 49% 53% Life-long interest in or relationship with it 57% 50% 44% Choosing that organization **52%** 56% or company over a similar one 36% Making a donation to it <mark>/51%</mark> 53% 300 Volunteering my time to it 46% 37% Affinity to its values or beliefs 52% 36% 31% Engaging with it on social media 22% 8% Other 0% 20% 40% 60%

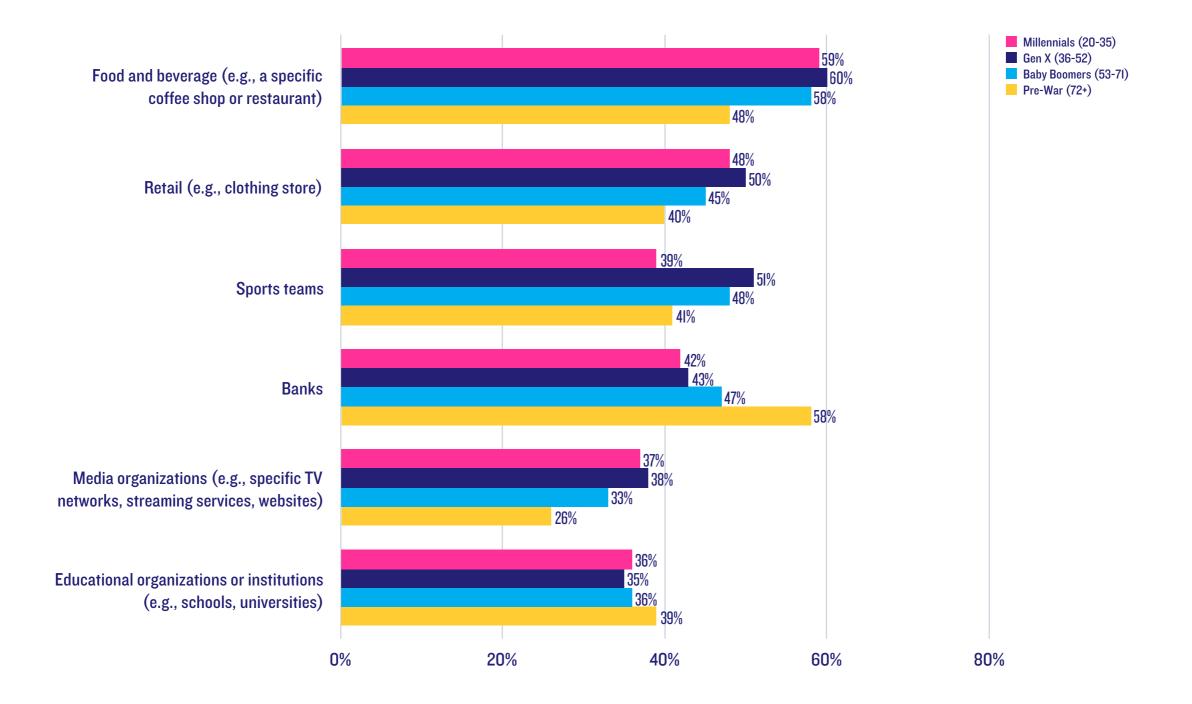


80%

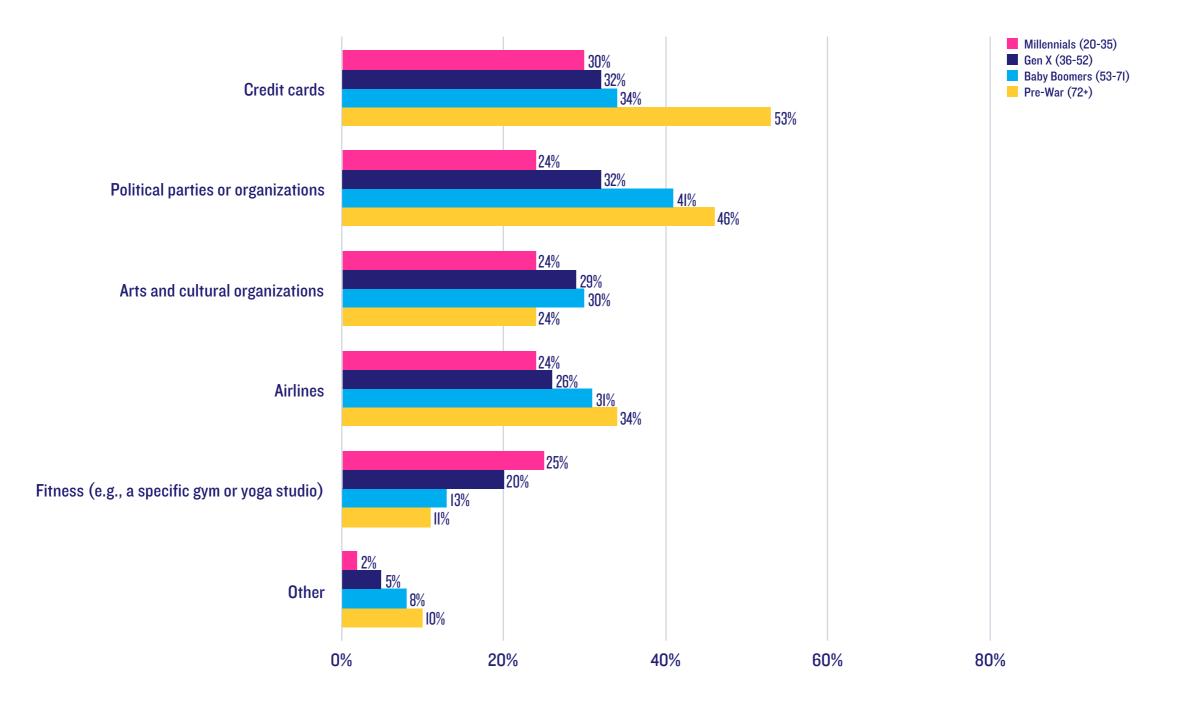
### Organizations or companies most loyal to



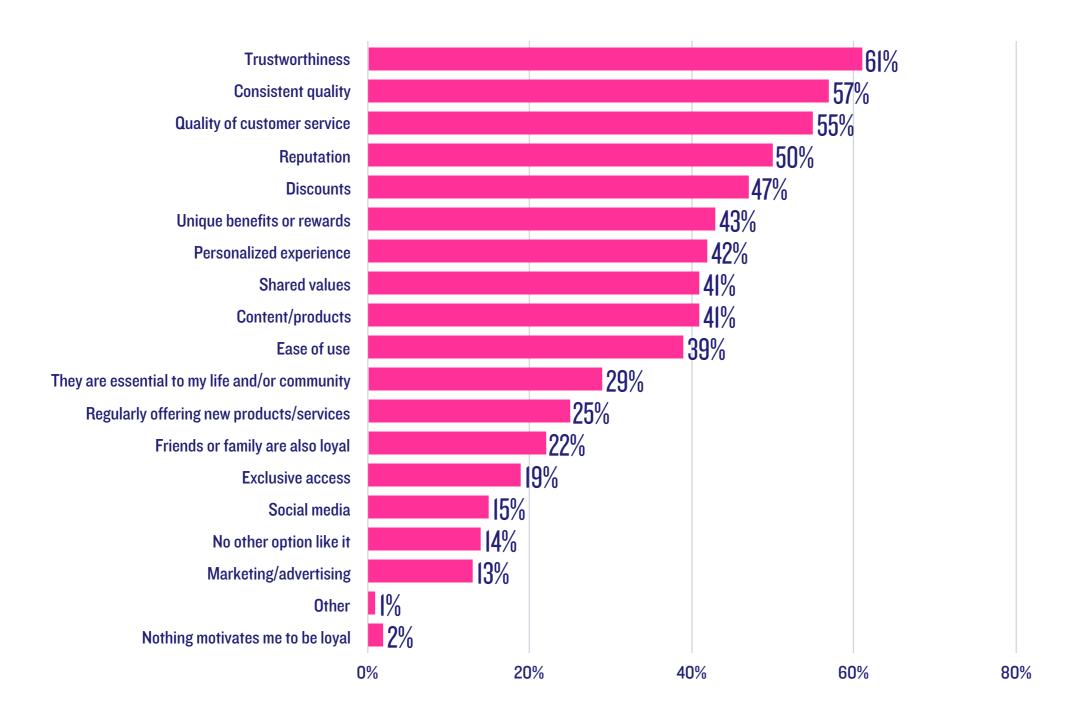
### Organizations or companies most loyal to



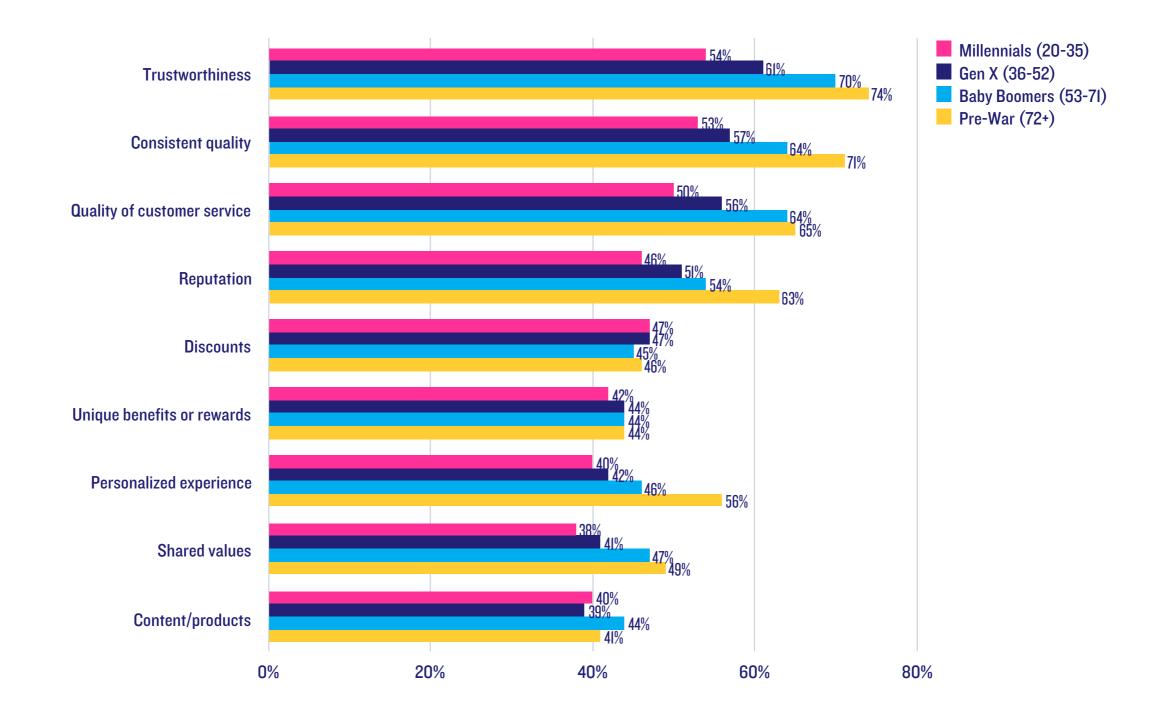
### Organizations or companies most loyal to



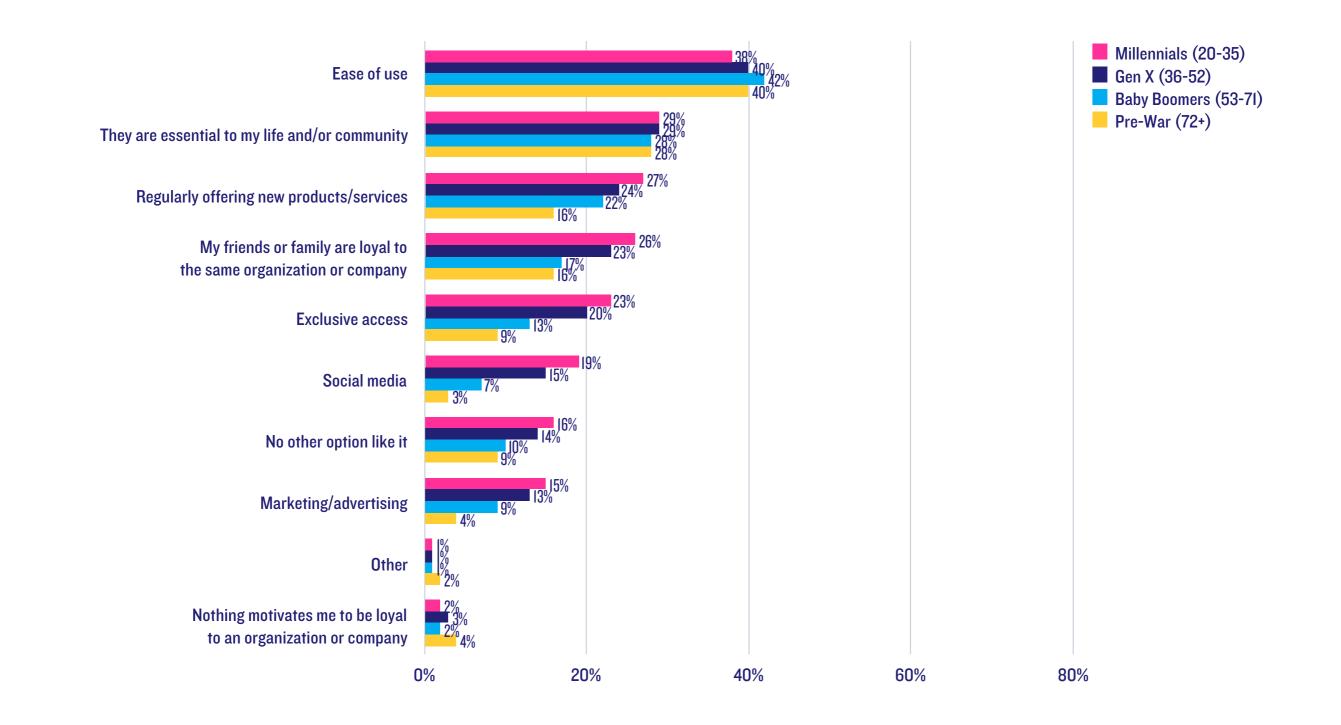
### Motivators for loyalty to an organization or company



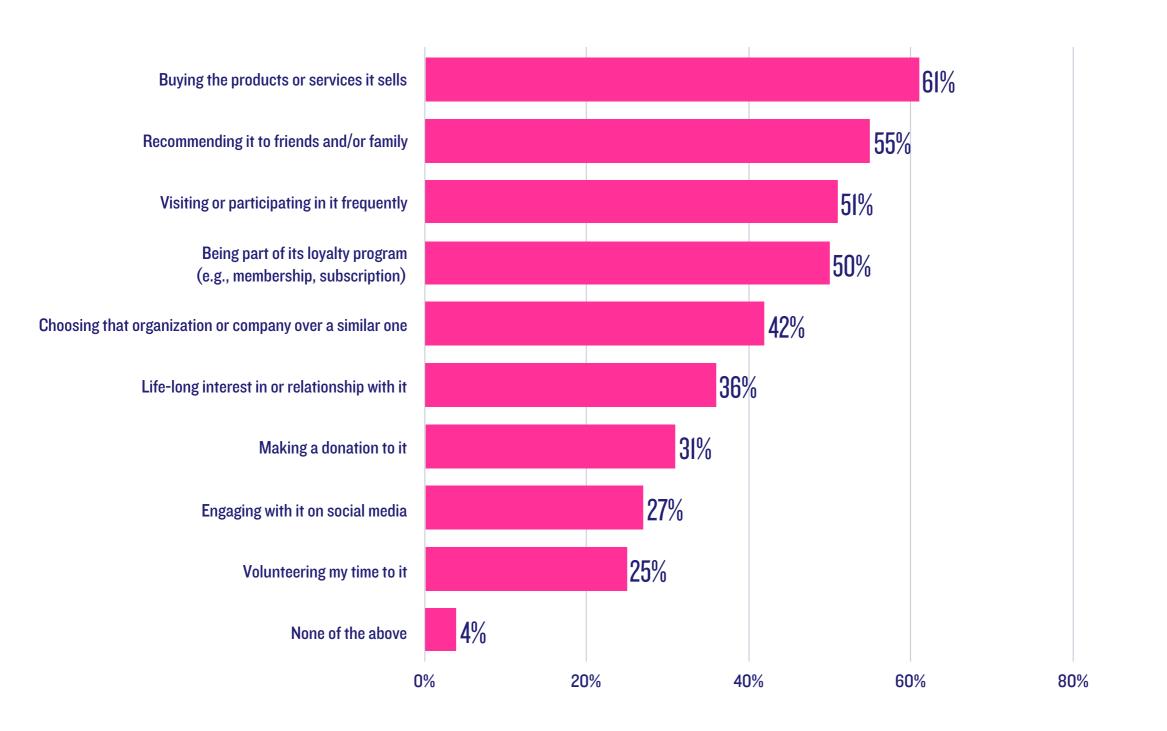
### Organizations or companies most loyal to By generation



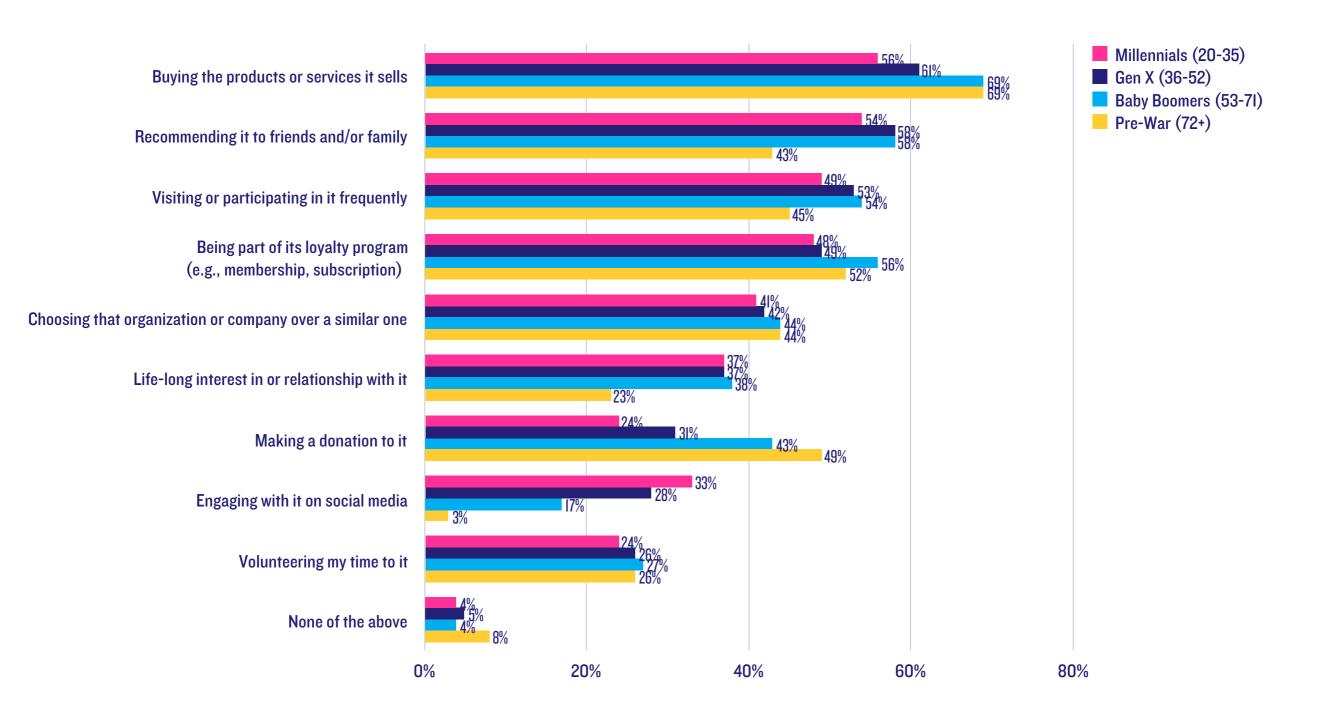
### Organizations or companies most loyal to continued By generation



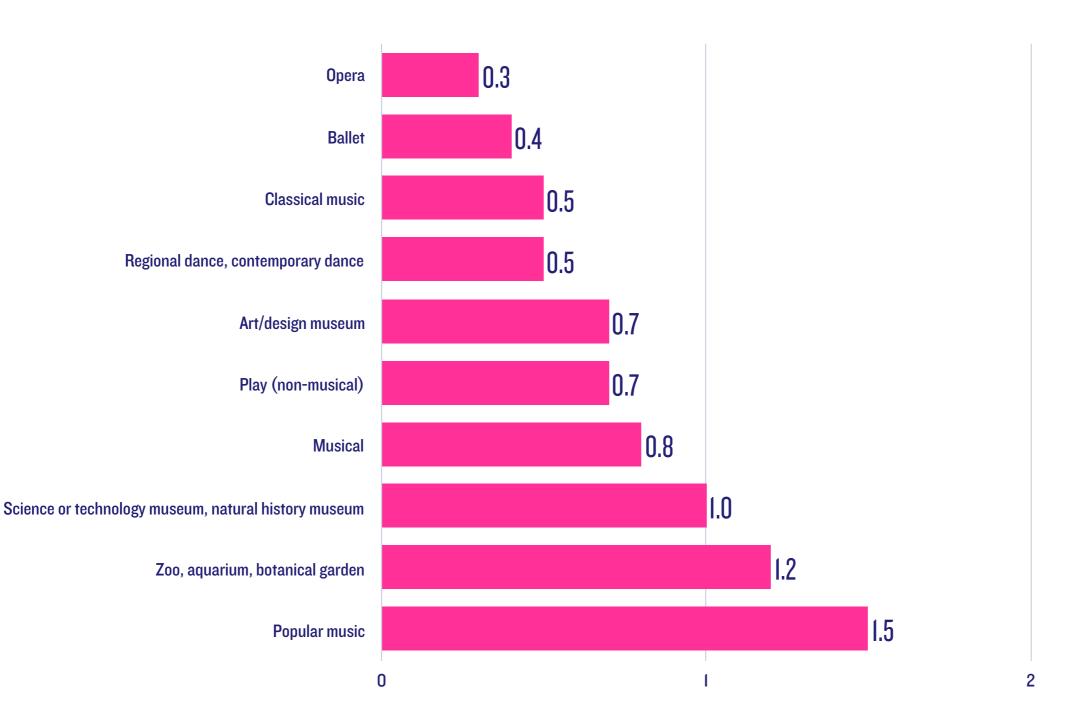
### Acts of loyalty to an organization or company in the past year



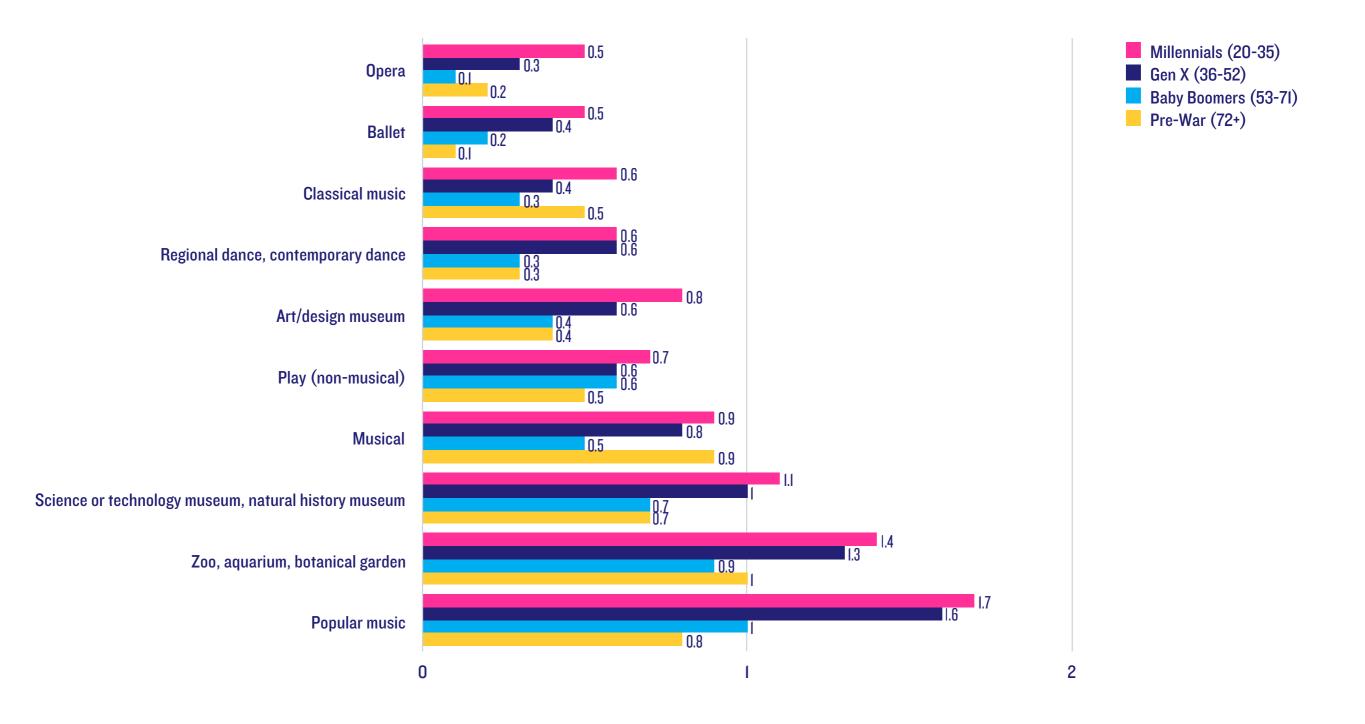
### Acts of loyalty to an organization or company in the past year By generation



### Number of cultural organizations loyal to

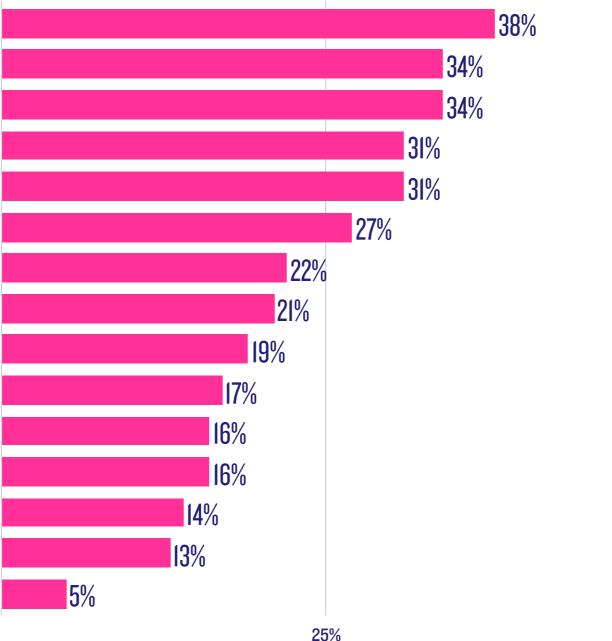


### Number of cultural organizations loyal to By generation



### Benefits of a cultural loyalty program

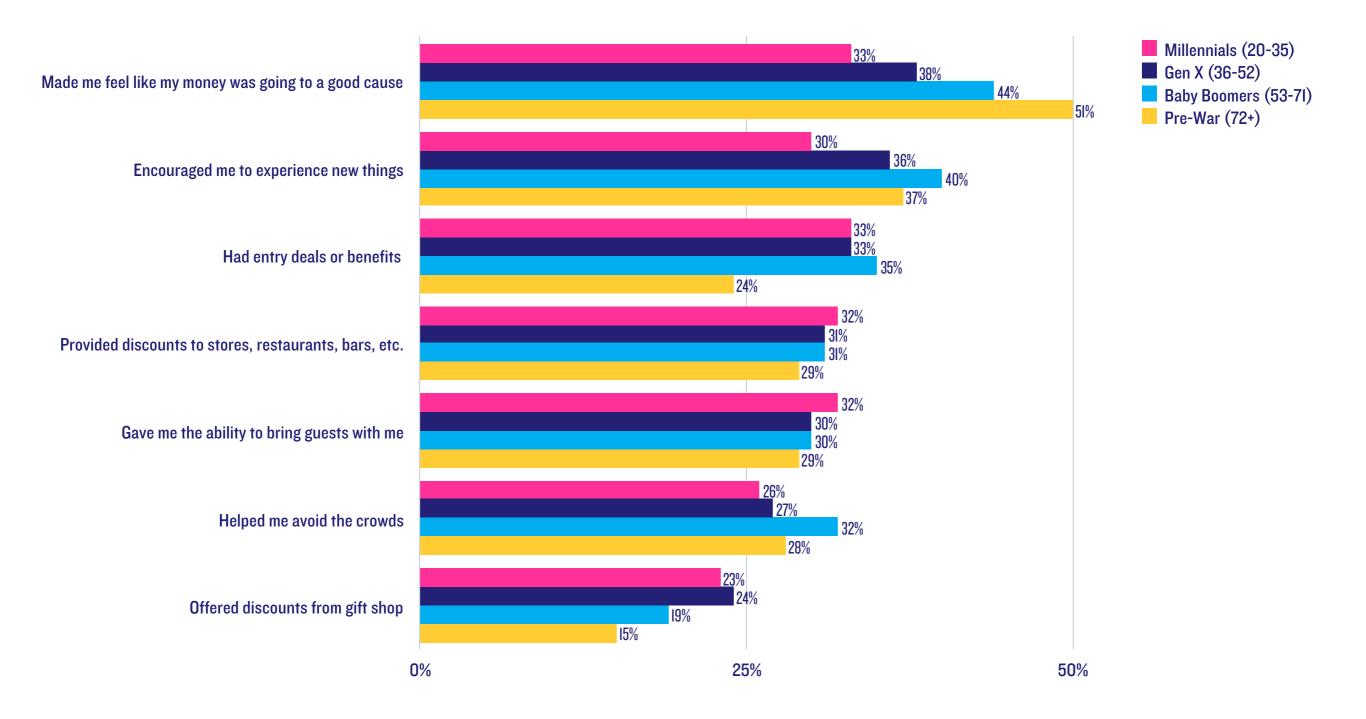
Made me feel like my money was going to a good cause Encouraged me to experience new things Had entry deals or benefits Provided discounts to stores, restaurants, bars, etc. Gave me the ability to bring guests with me Helped me avoid the crowds Offered discounts from gift shop Provided exclusive members-only activities Gave me opportunities to socialize with others Also gave me access to other organizations Offered a tailored/personalized experience Provided behind-the-scenes information Simplified my planning Provided follow up information Other



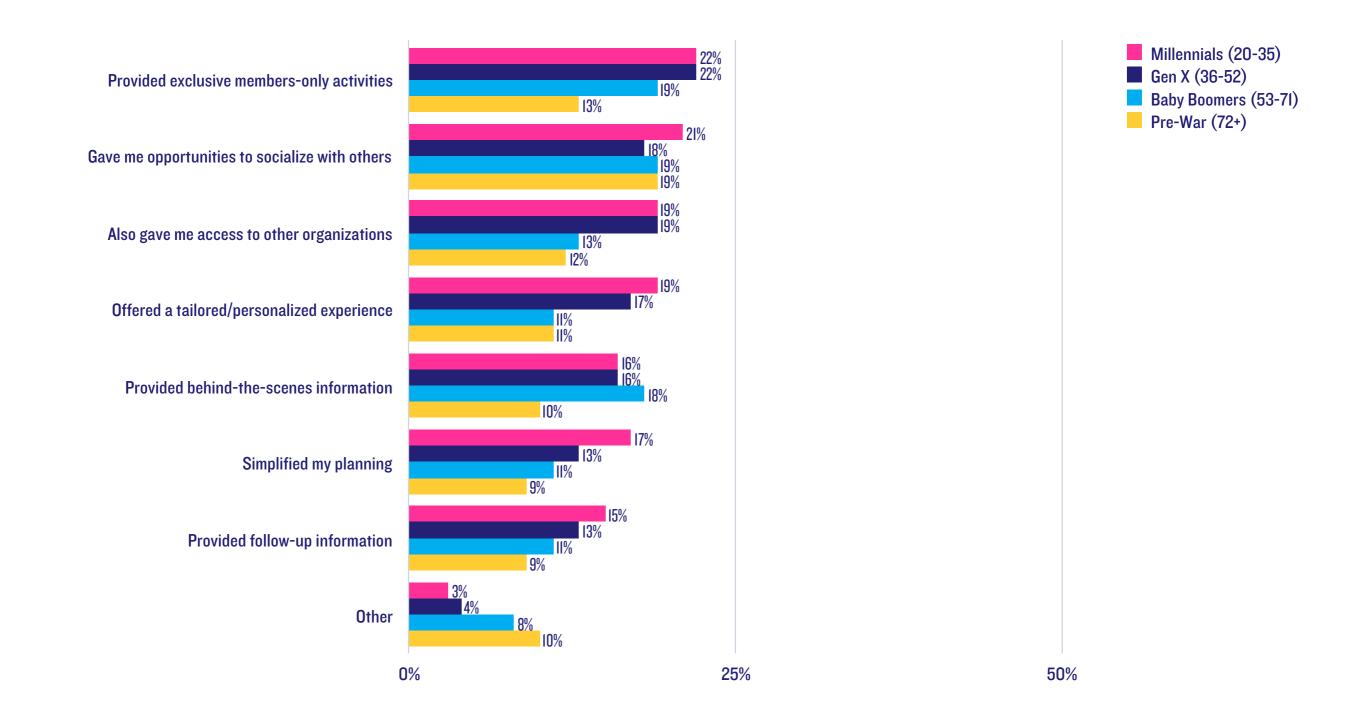
LaPlaca Cohen | Kelton 2017

50%

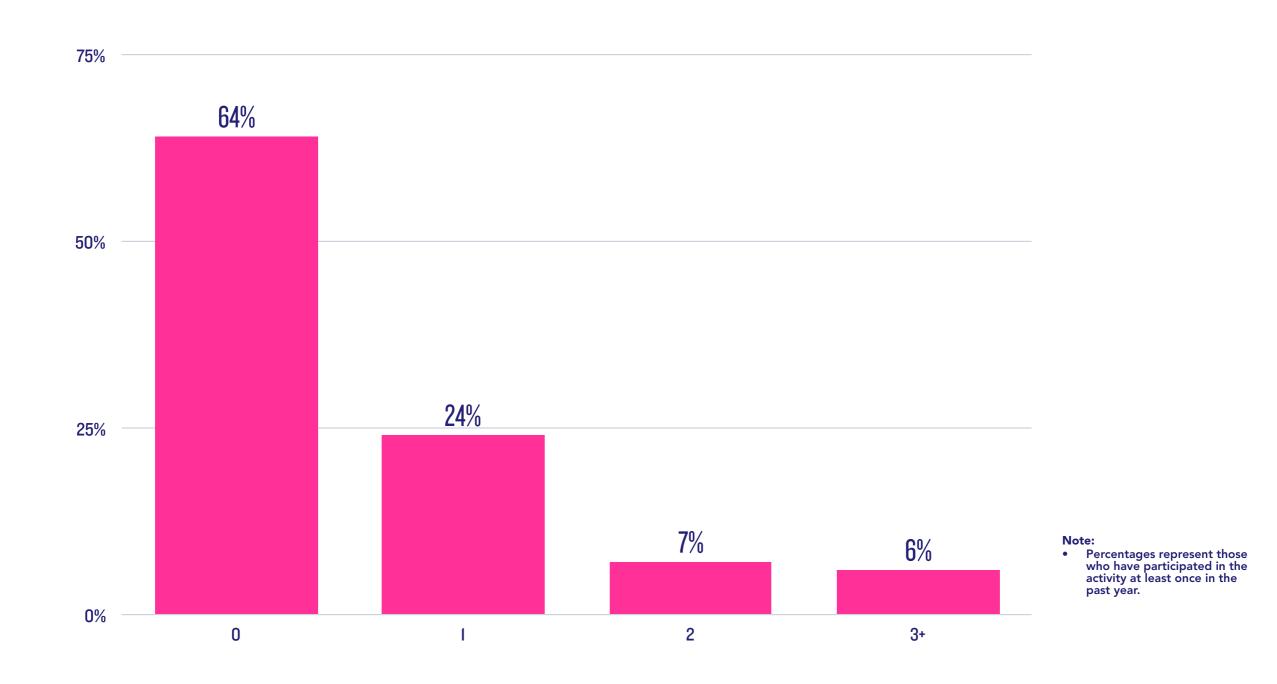
### Benefits of a cultural loyalty program By generation



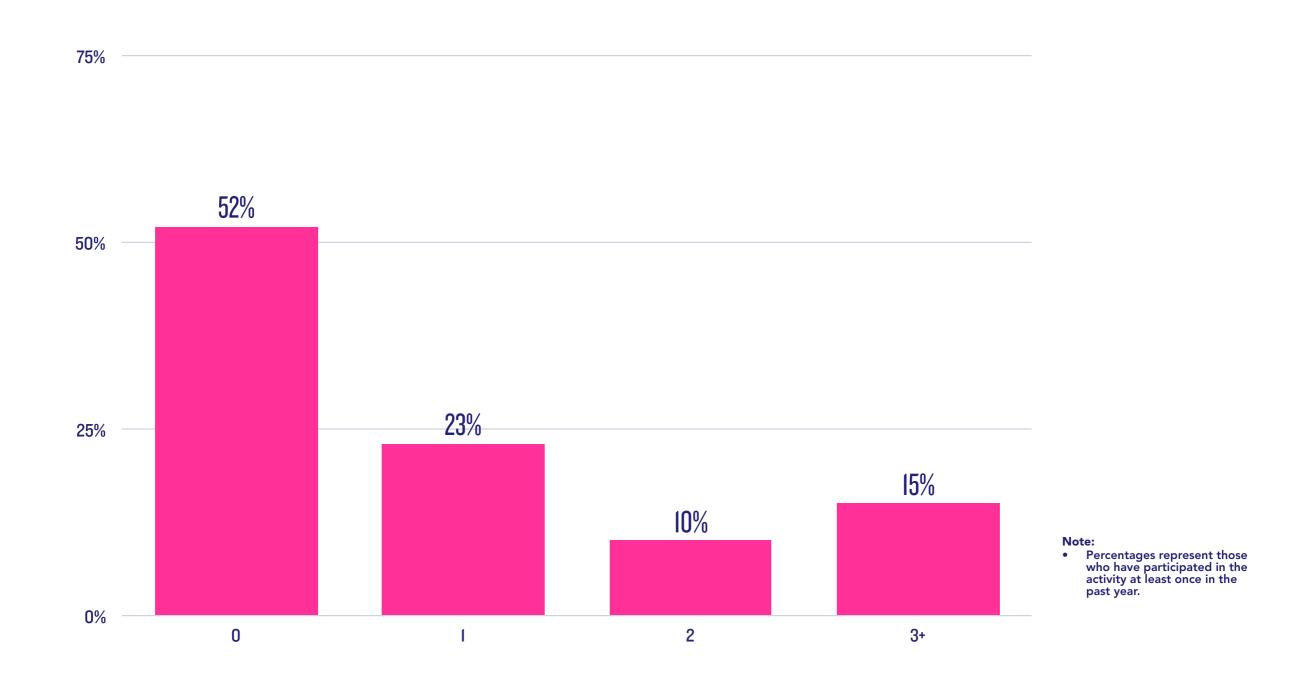
### Benefits of a cultural loyalty program continued By generation



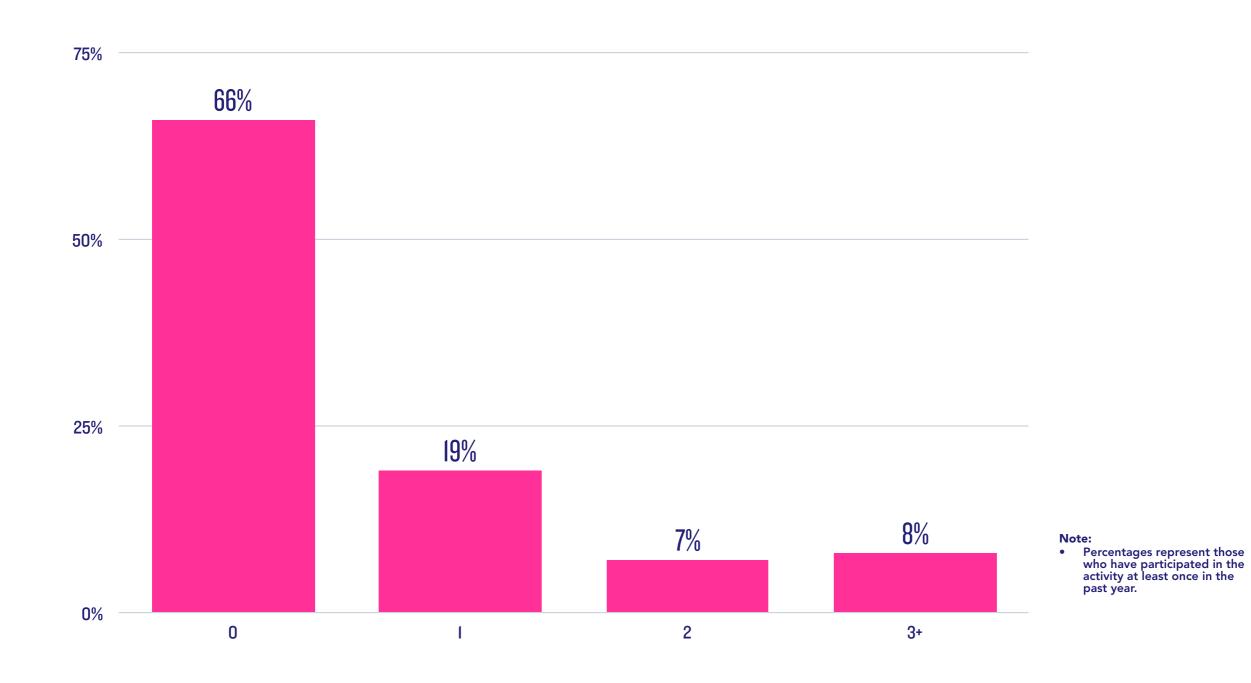
# Number of loyalty programs a part of Art/design museum



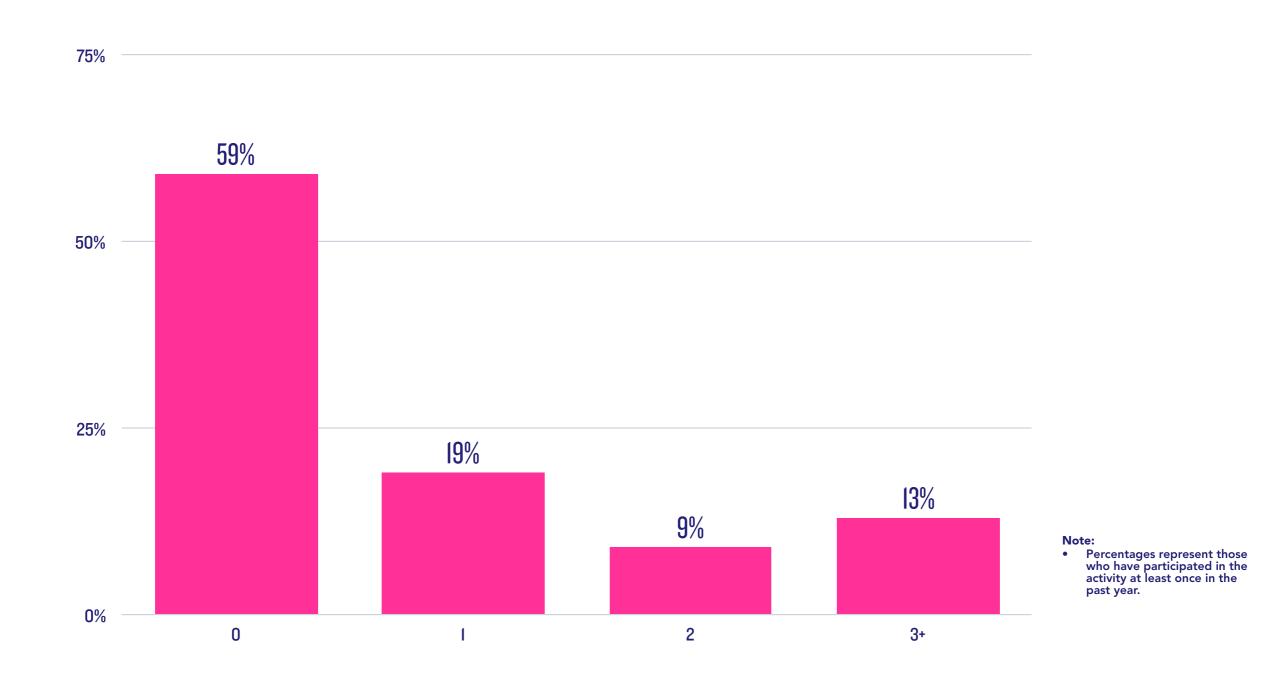
# Number of loyalty programs a part of Opera



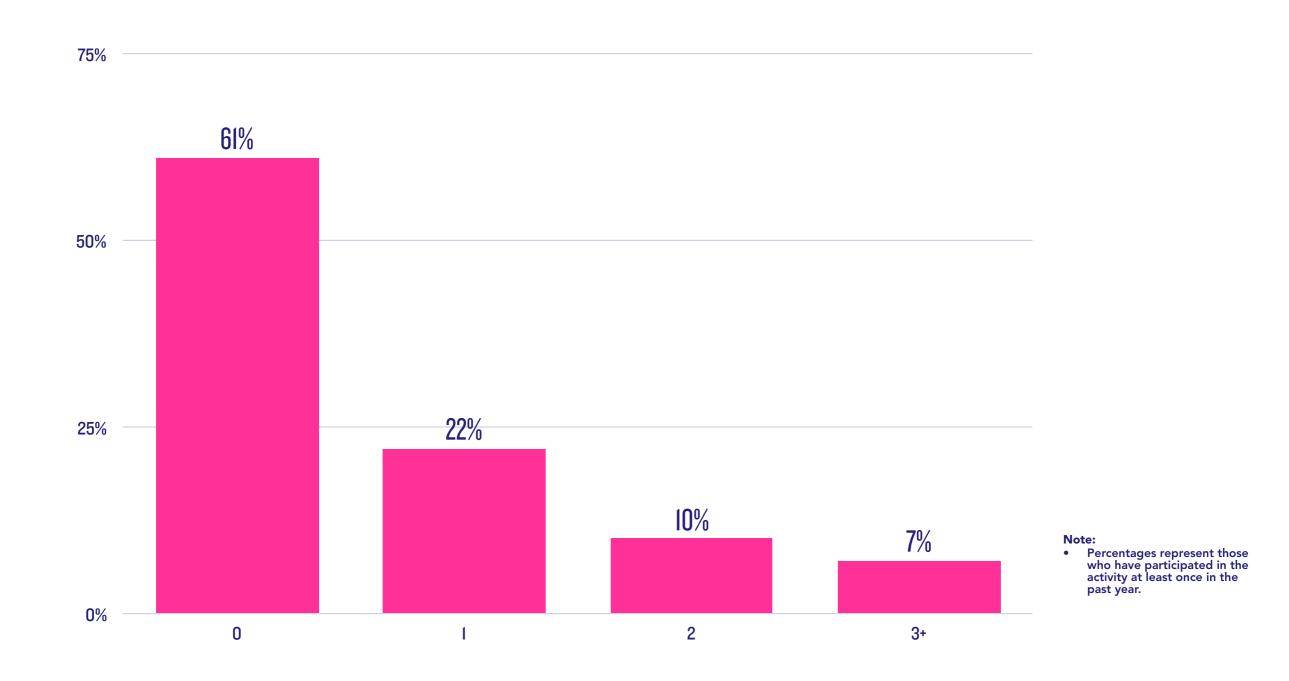
### Number of loyalty programs a part of Classical music



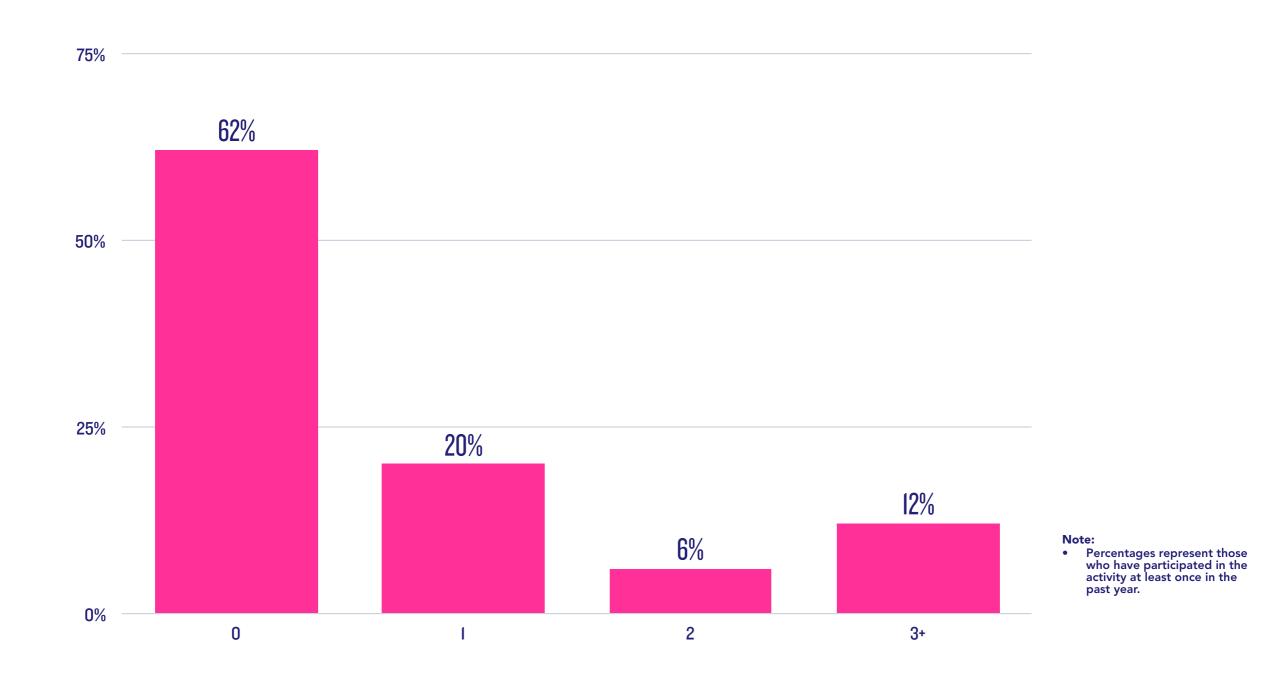
### Number of loyalty programs a part of Ballet



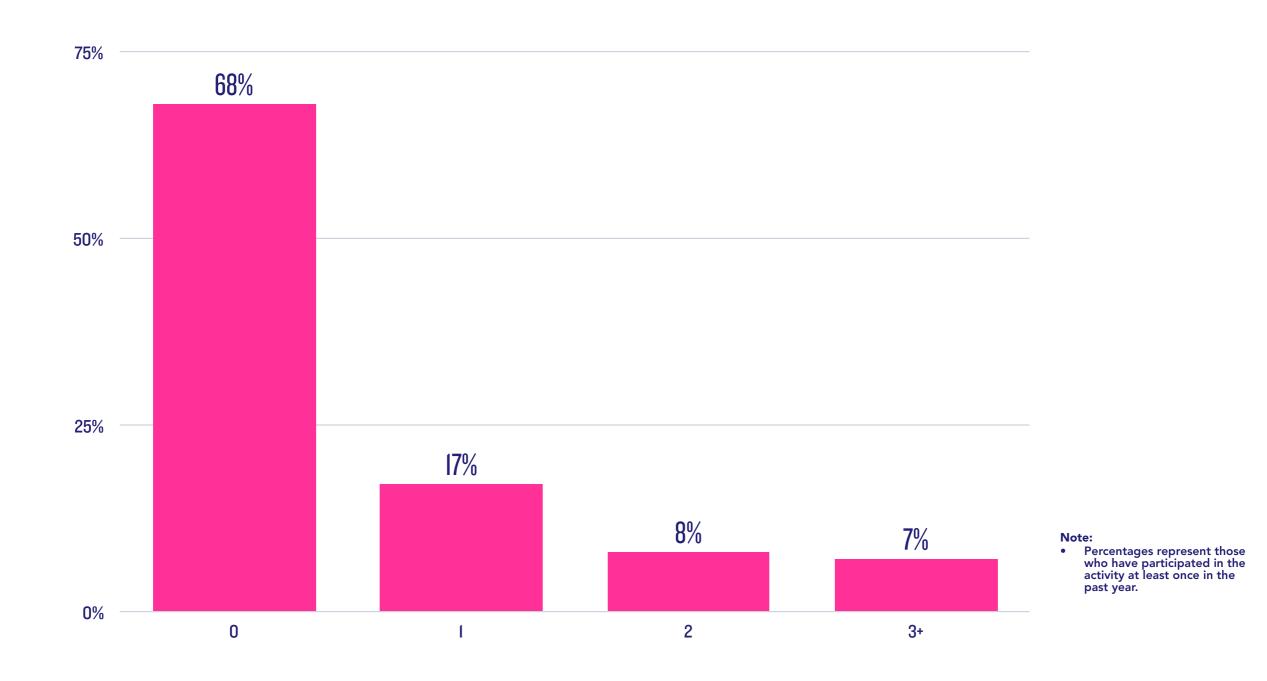
# Number of loyalty programs a part of Popular music



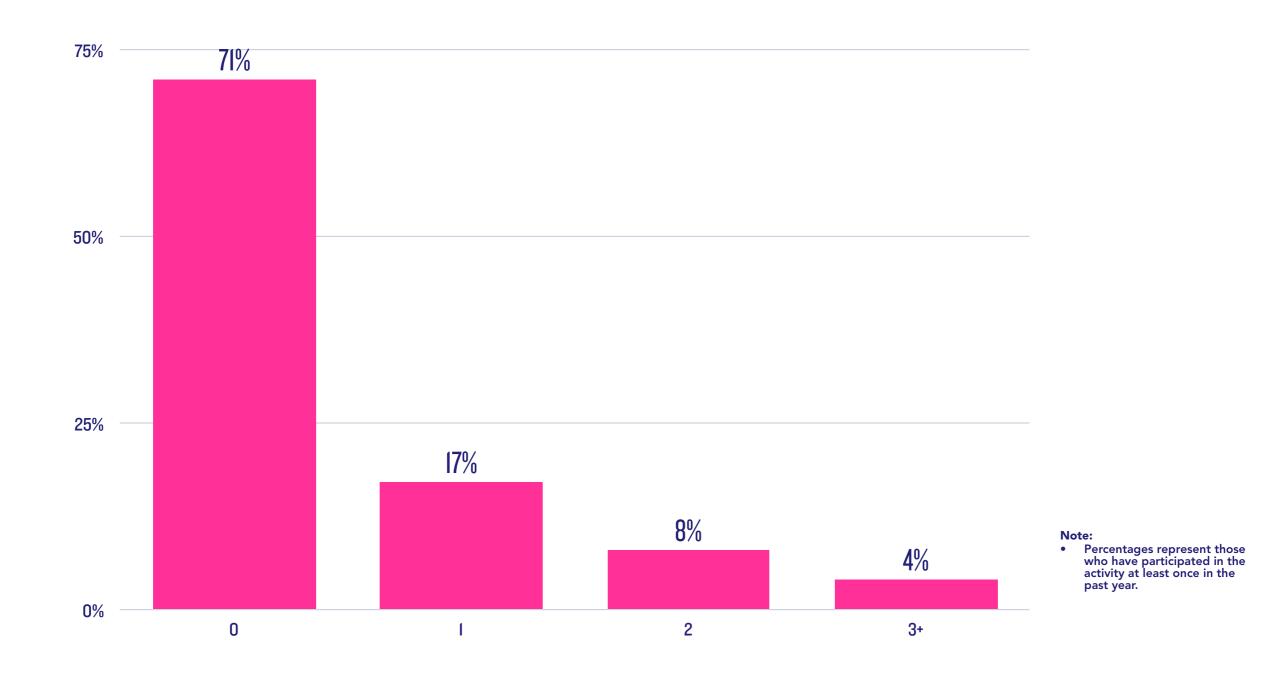
### Number of loyalty programs a part of Musicals



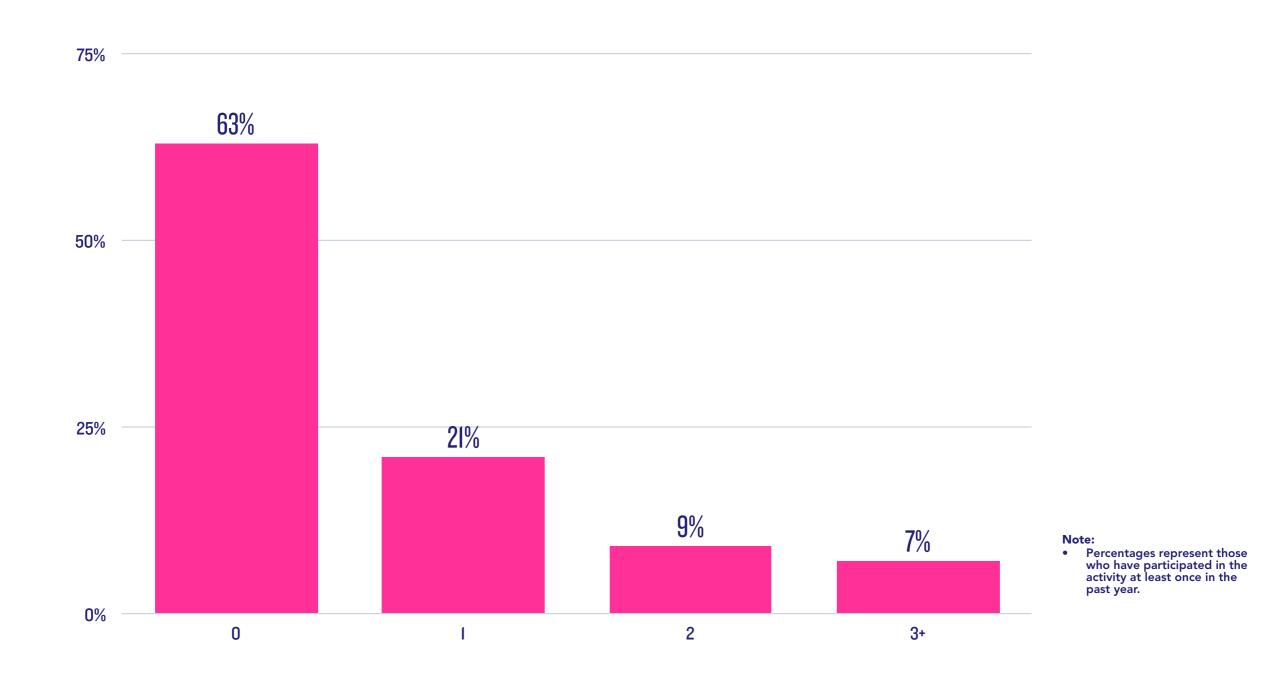
# Number of loyalty programs a part of Plays (non-musical)



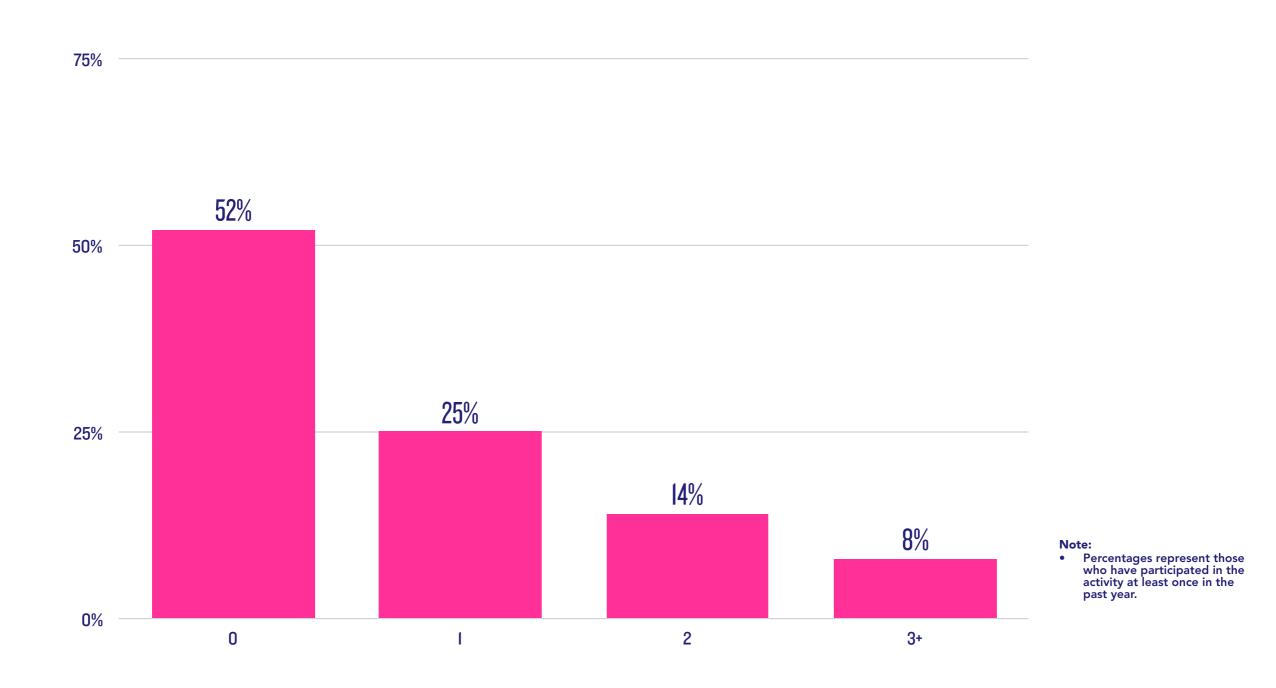
#### Number of loyalty programs a part of Community festivals/street fairs



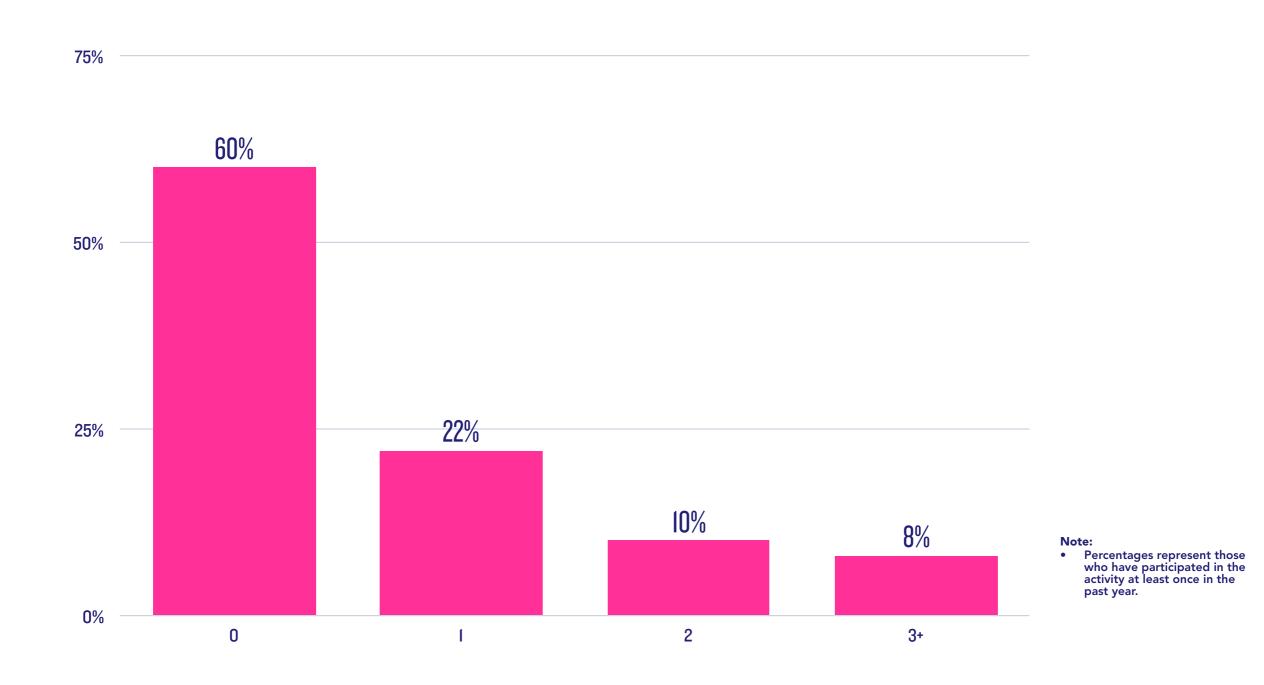
#### Number of loyalty programs a part of Science or technology museums, natural history museums



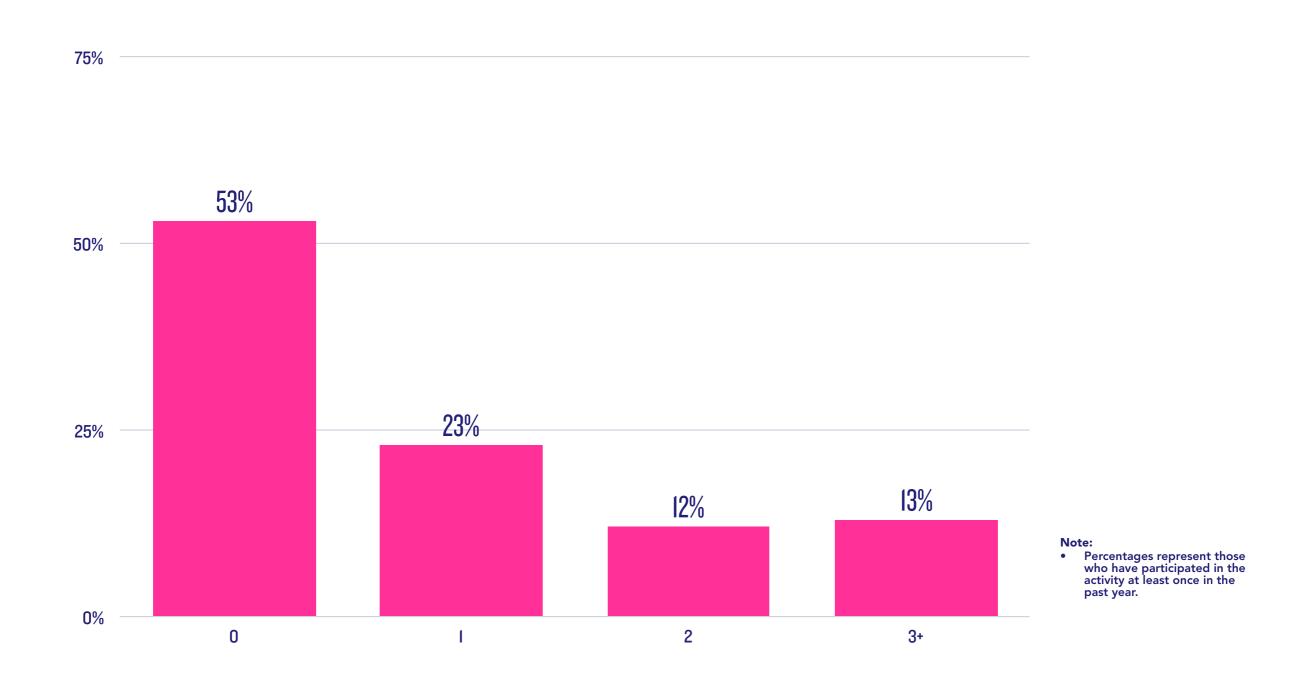
### Number of loyalty programs a part of Zoo, aquarium, botanical garden



### Number of loyalty programs a part of Regional dance, contemporary dance



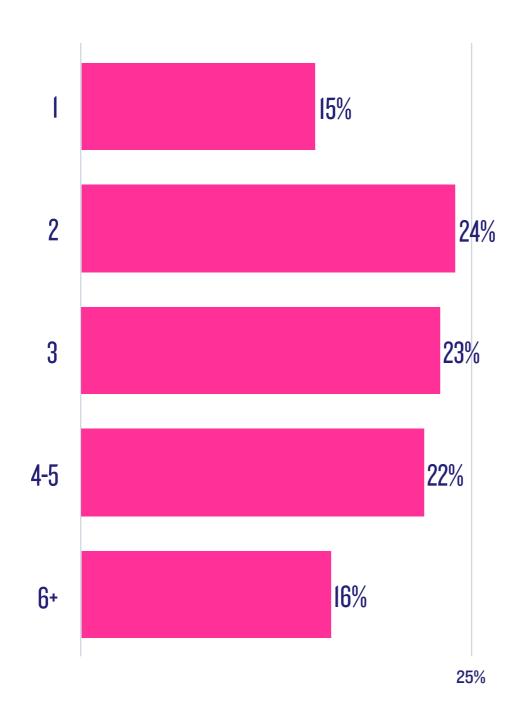
### Number of loyalty programs a part of Television program, film

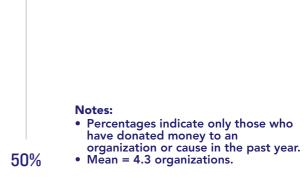


### **Charitable Giving**

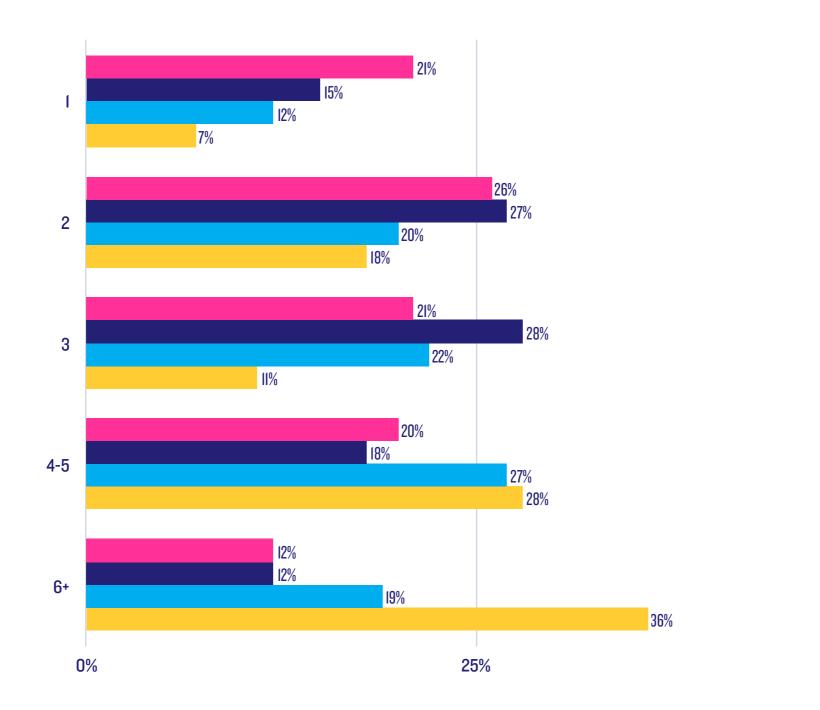
**192** 

#### Number of organizations or causes donated to per year





#### Number of organizations or causes donated to per year By generation

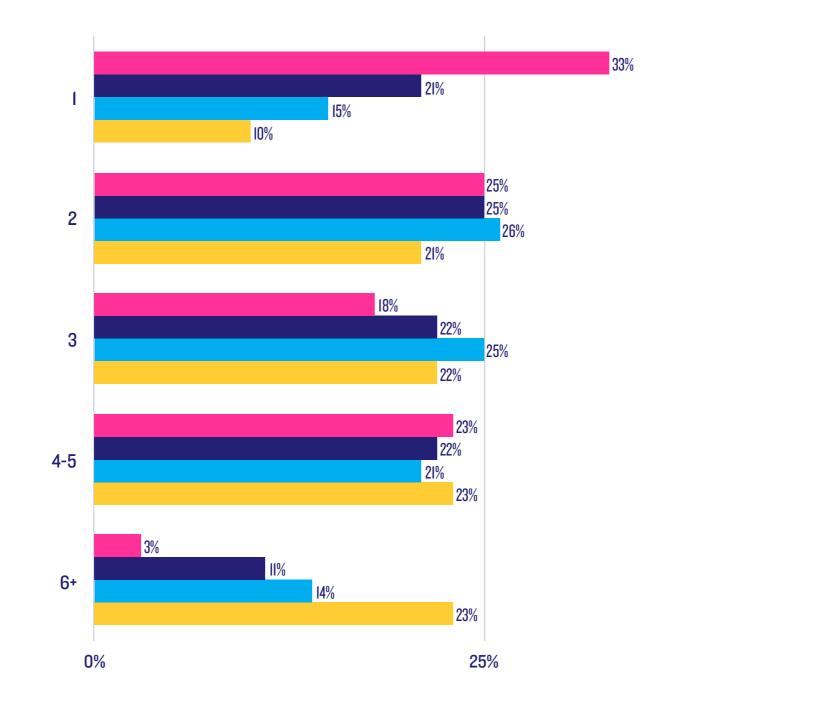


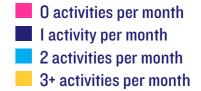
Millennials (20-35)
 Gen X (36-52)
 Baby Boomers (53-71)
 Pre-War (72+)



50%

#### Number of organizations or causes donated to per year continued By frequency of participation



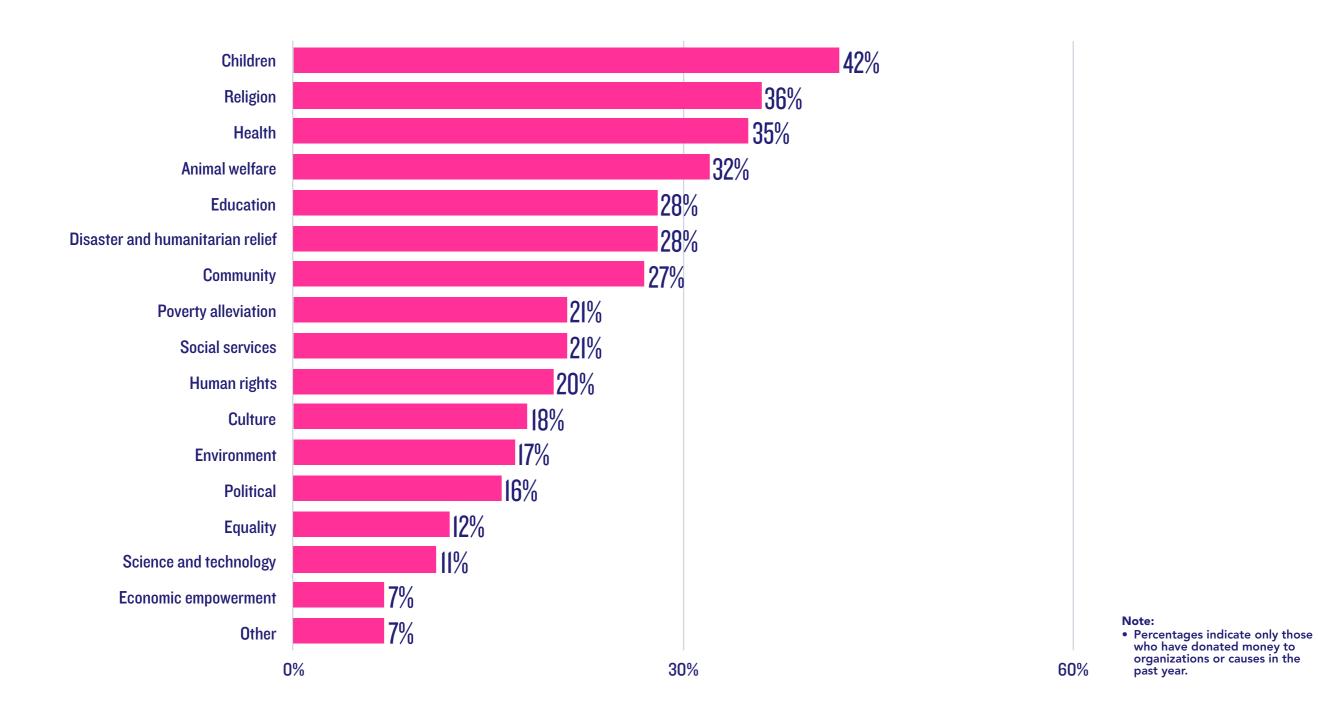


 Note:
 Percentages indicate only those who have donated money to organizations or causes in the past year.

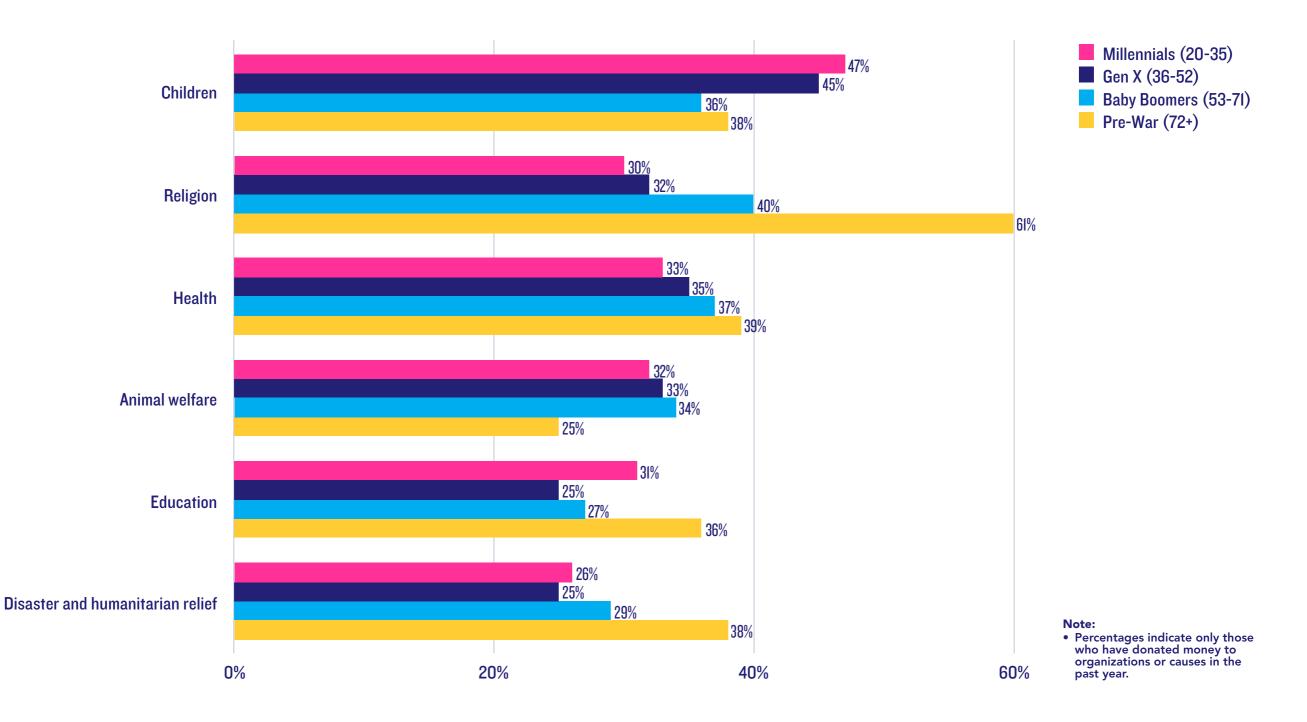
50%

#### 8. Charitable Giving

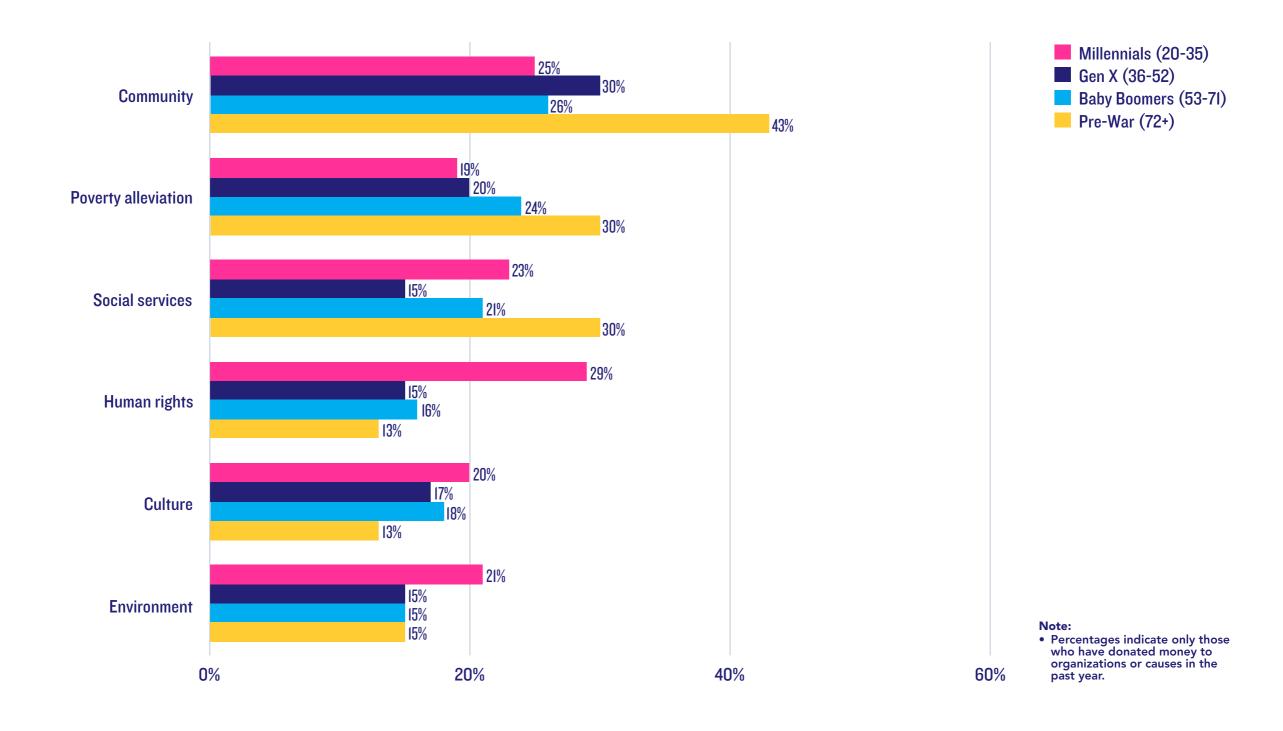
#### Causes or types of organizations donated to



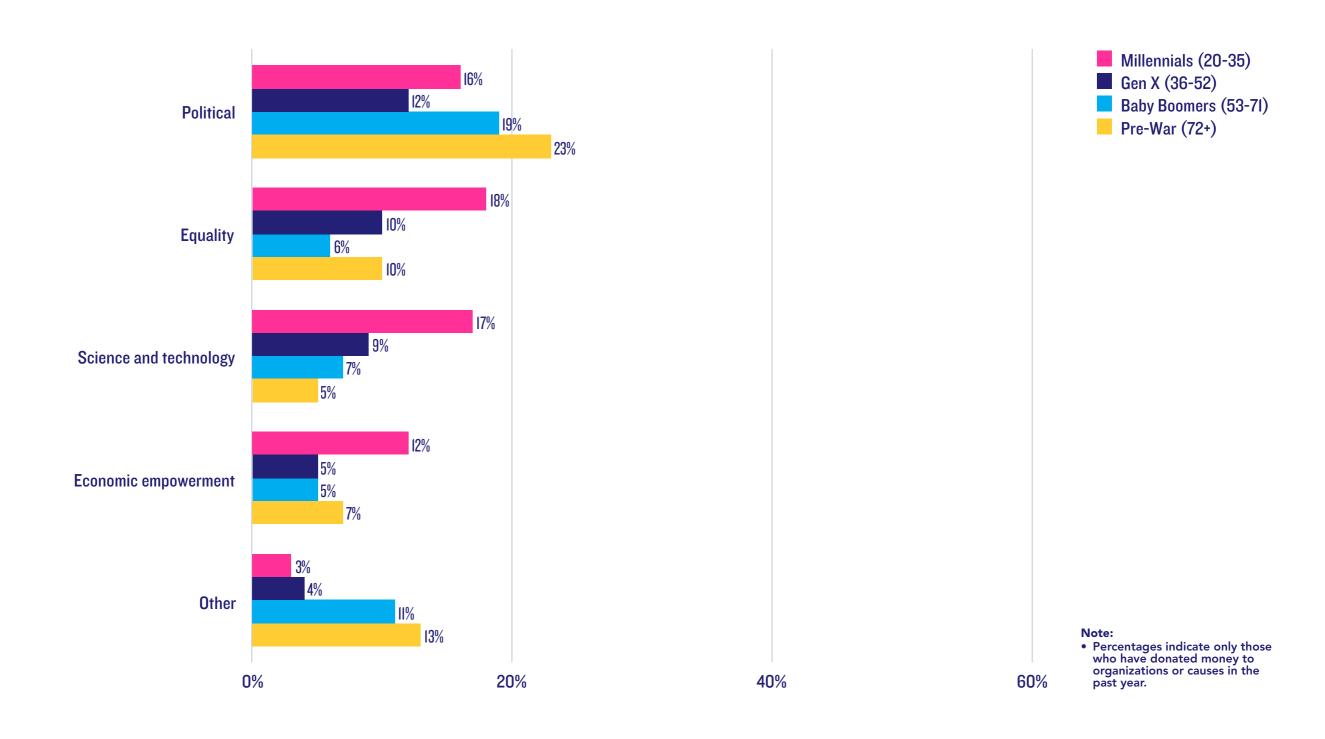
#### Causes or types of organizations donated to By generation



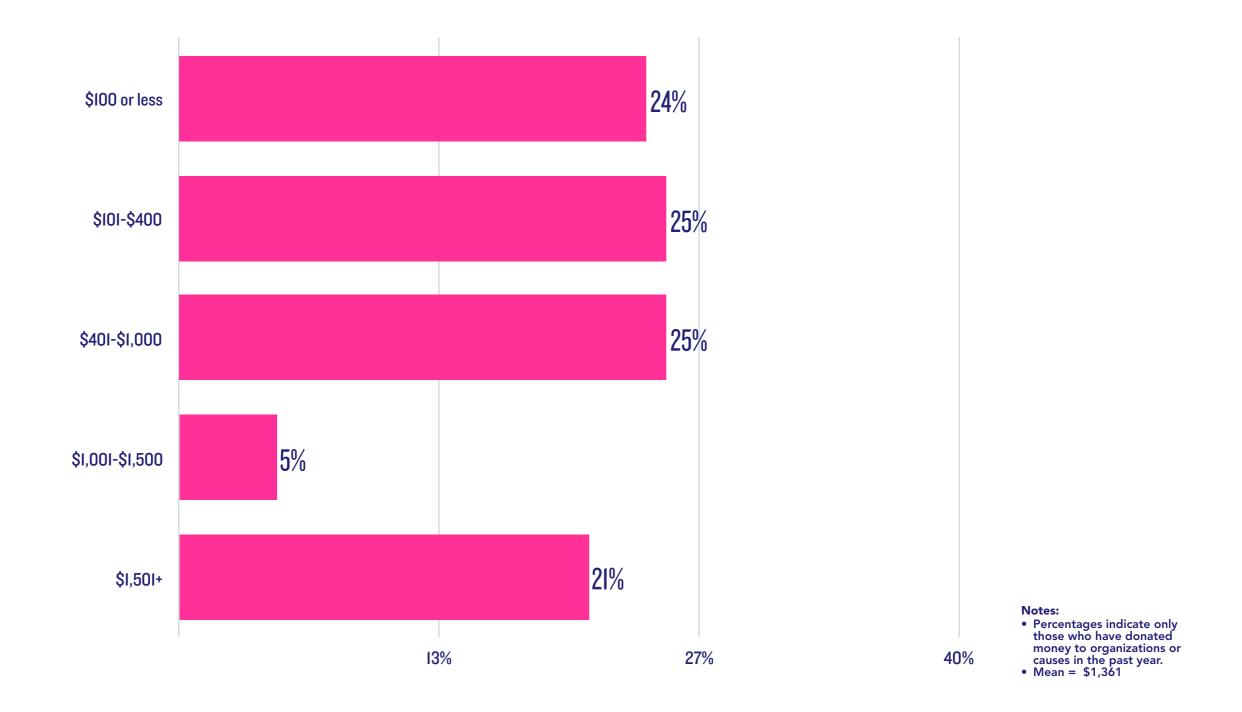
#### Causes or types of organizations donated to continued By generation



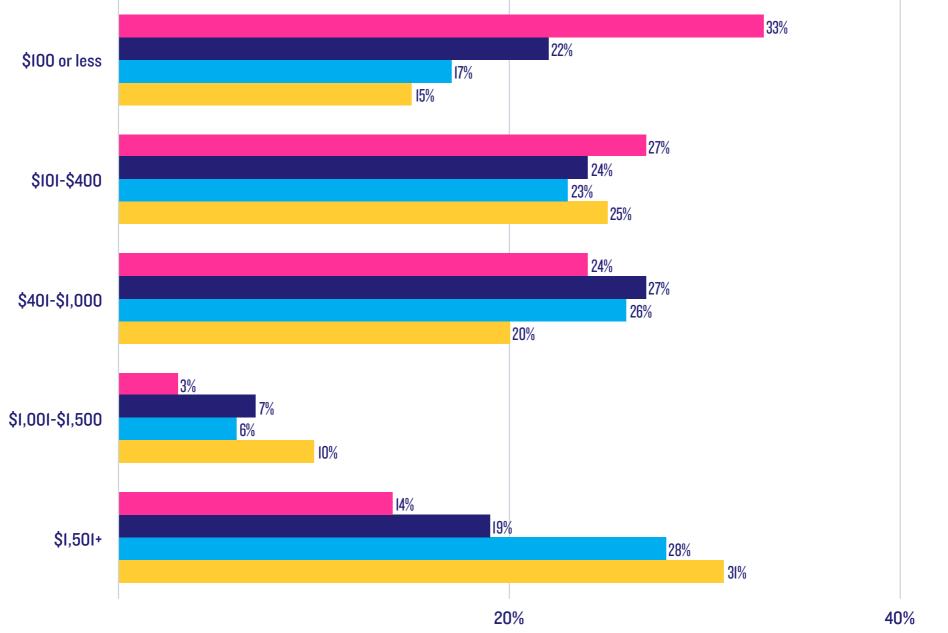
#### Causes or types of organizations donated to continued By generation

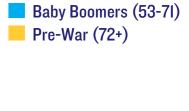


#### Amount of money donated to organizations or causes



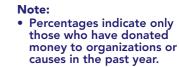
#### Amount of money donated to organizations or causes By generation



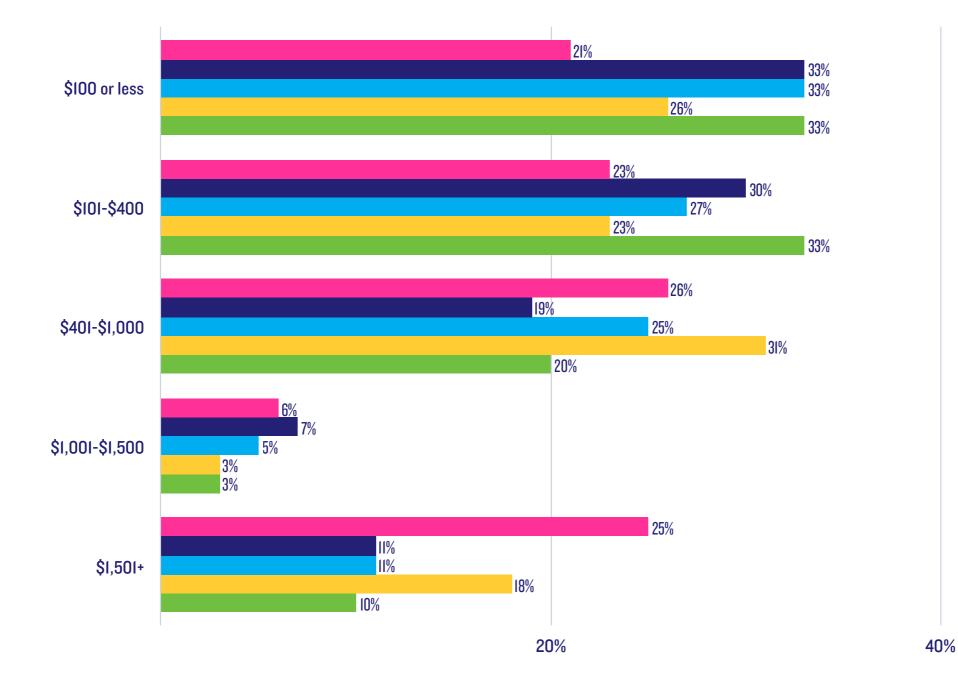


Millennials (20-35)

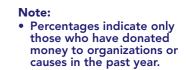
Gen X (36-52)



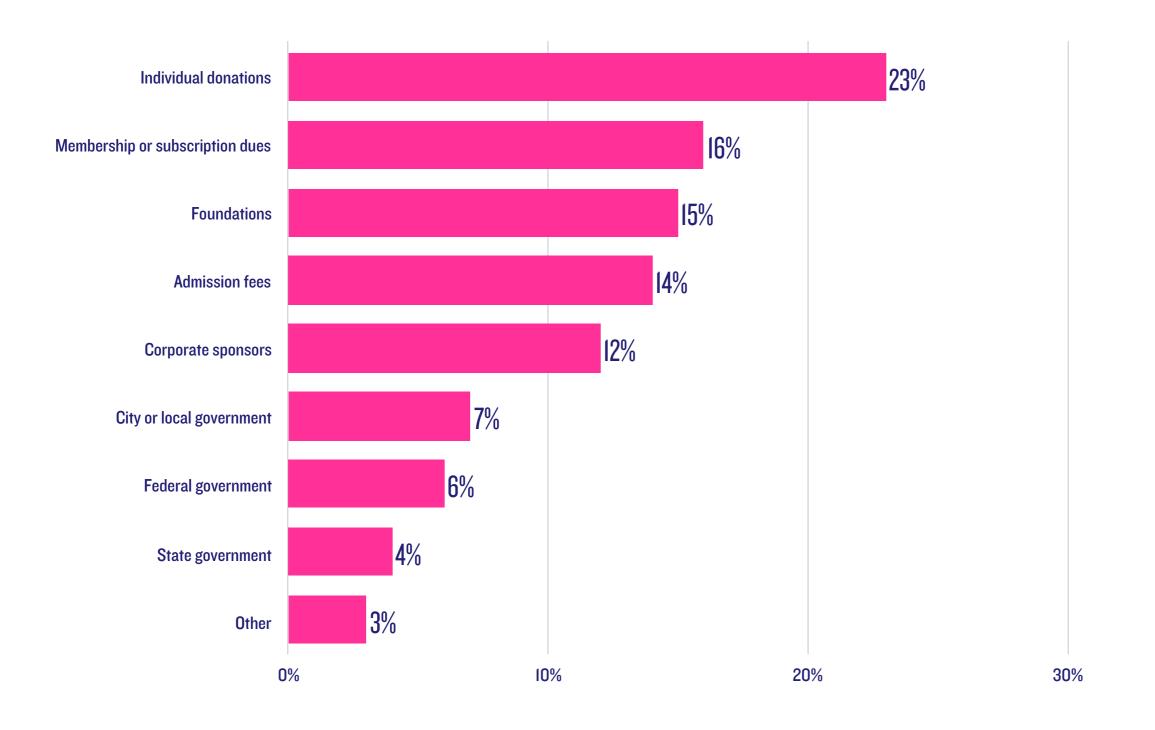
#### Amount of money donated to organizations By race/ethnicity



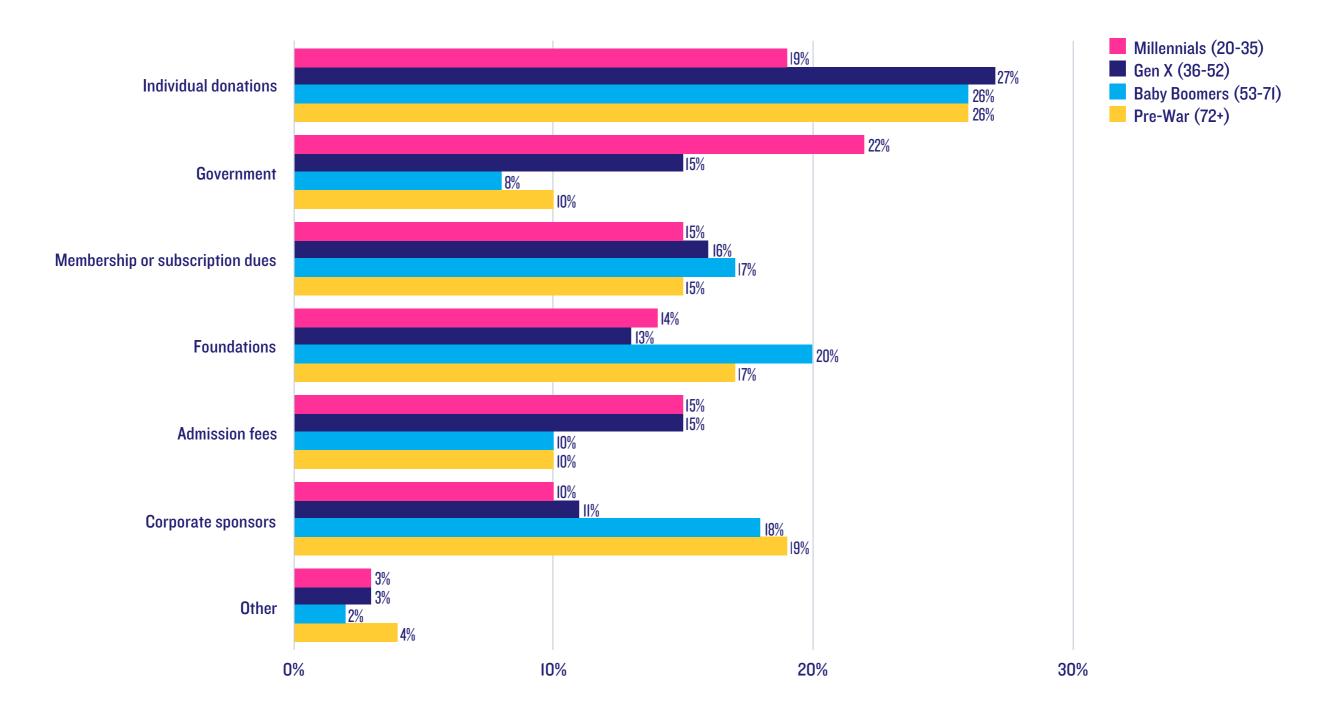




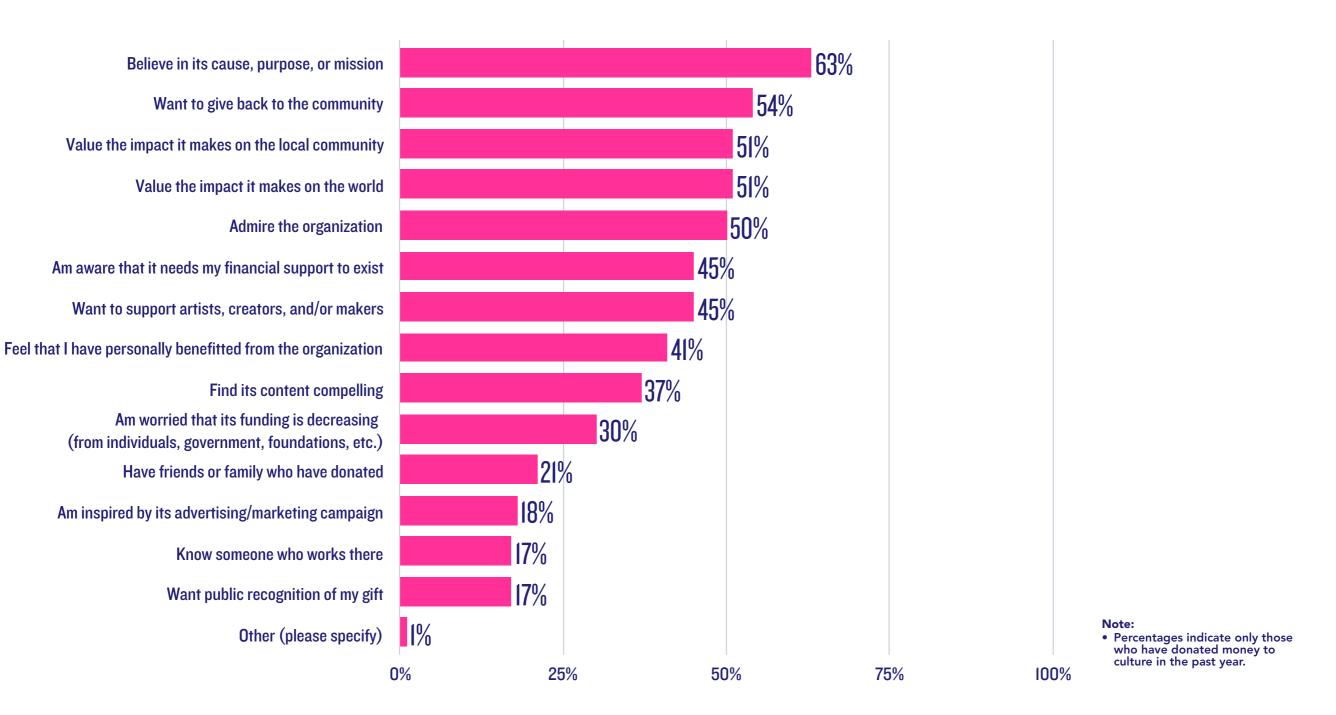
### Perception of greatest source of financial support for cultural organizations



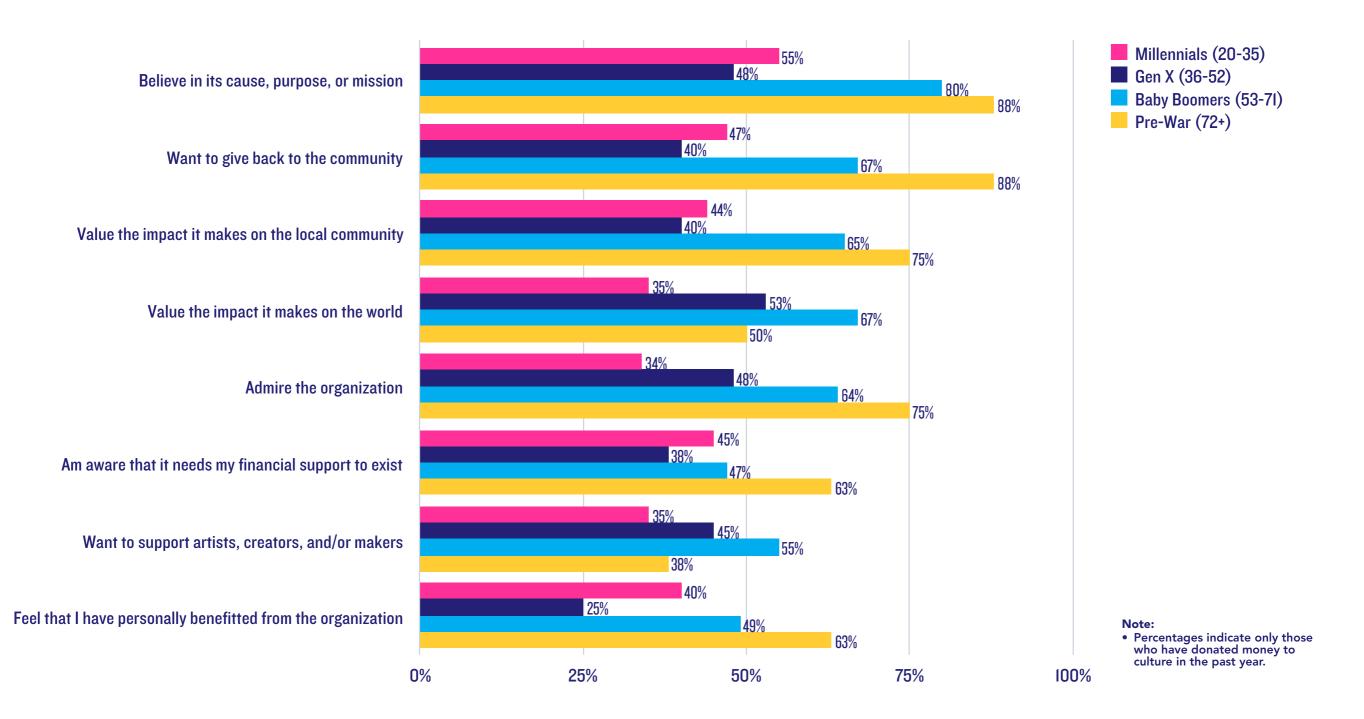
### Perception of greatest source of financial support for cultural organizations By generation



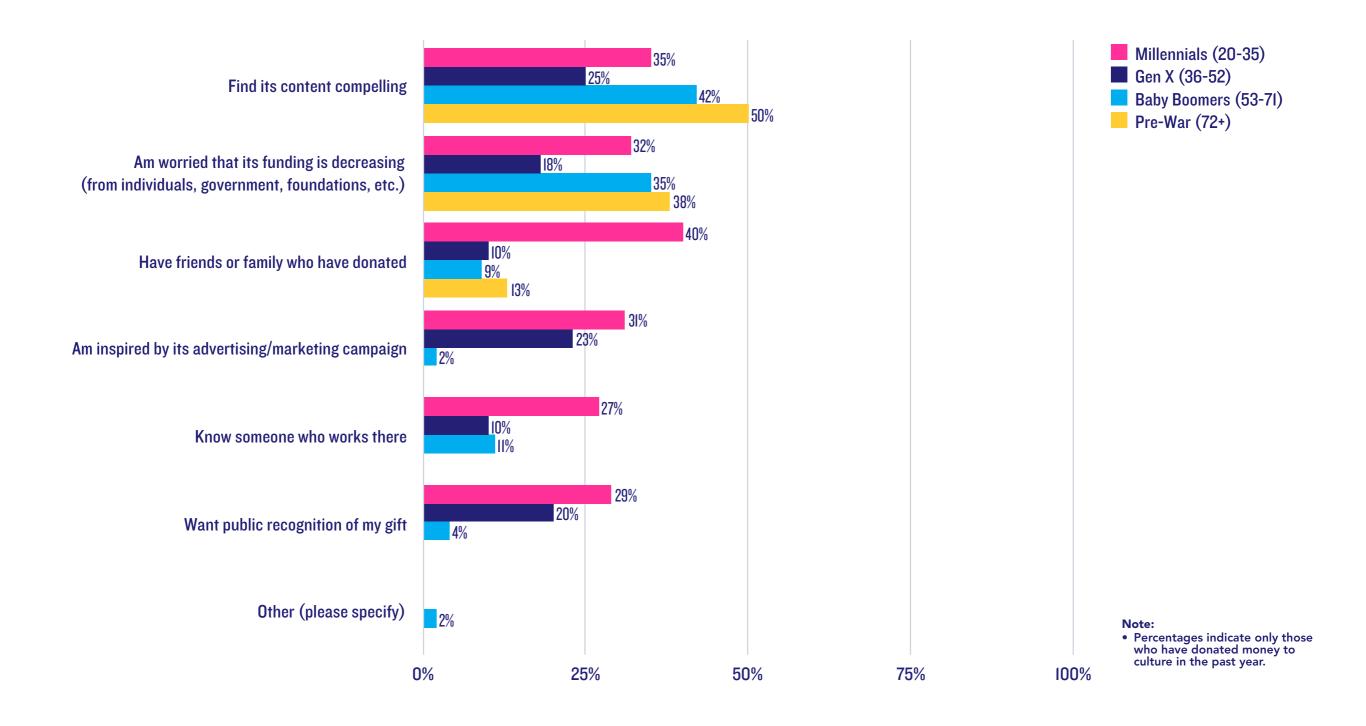
#### Motivators for donating to a cultural organization



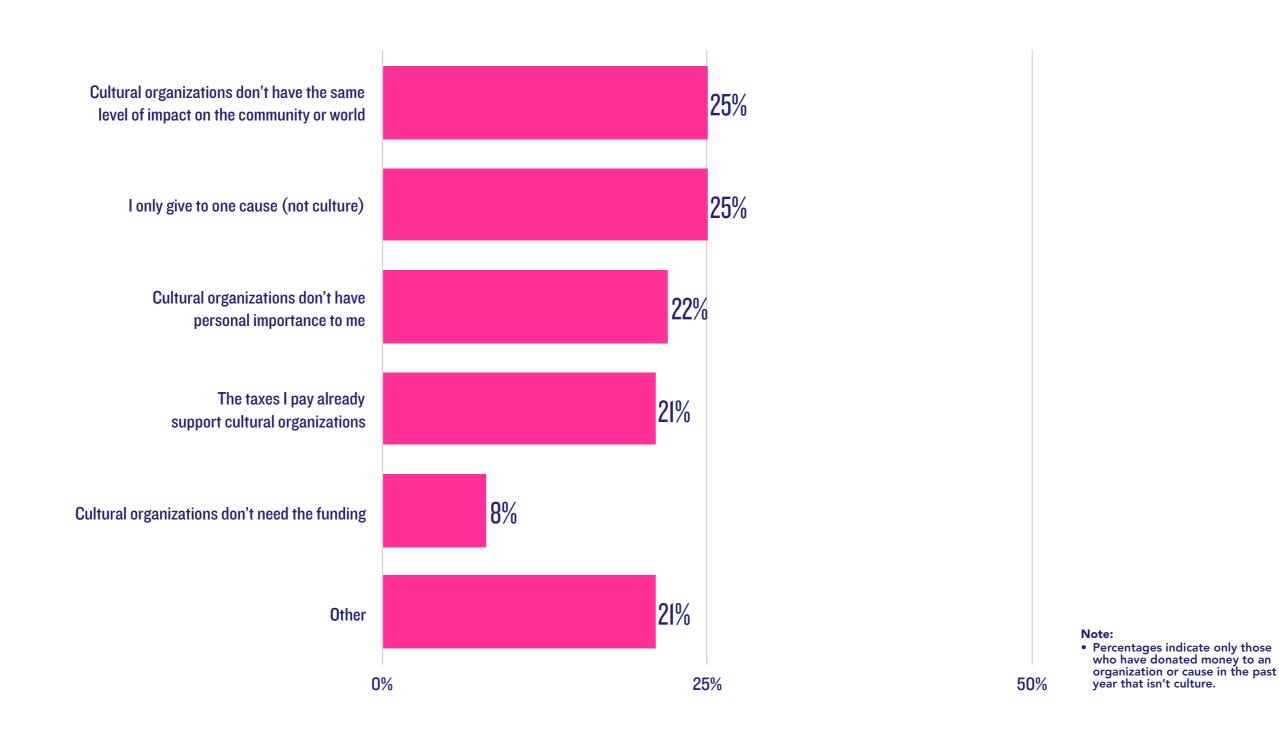
#### Motivators for donating to a cultural organization By generation



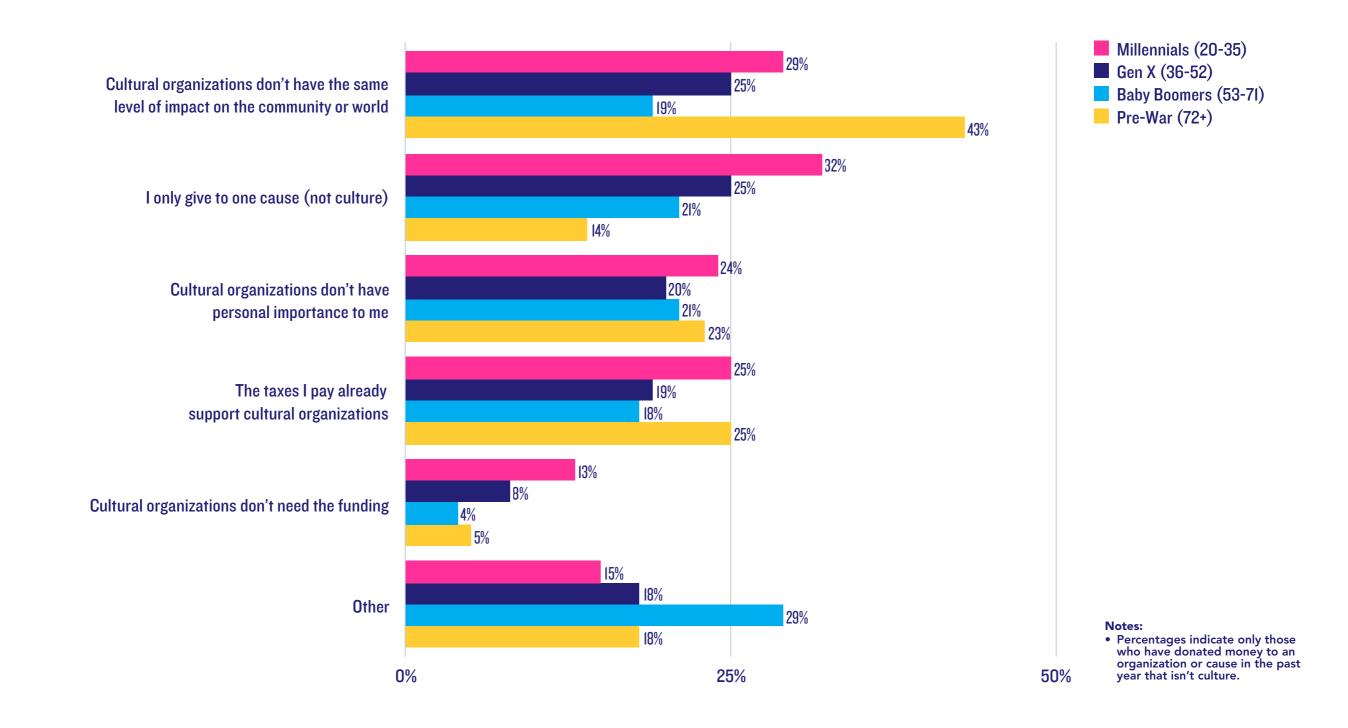
#### Motivators for donating to a cultural organization continued By generation



#### Reasons for donating to causes other than culture

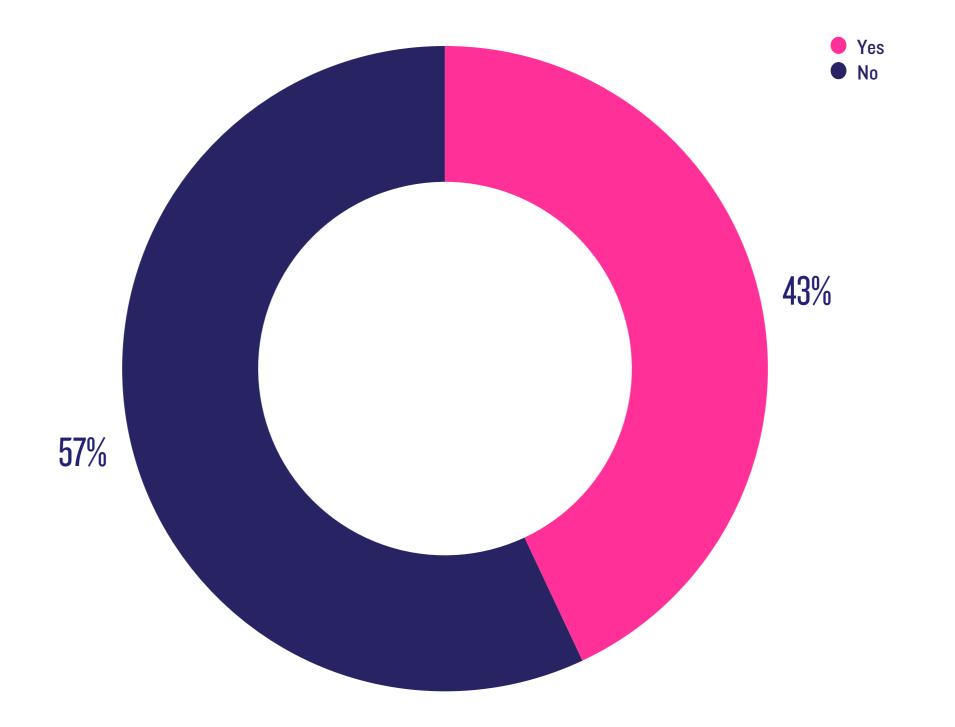


#### Reasons for donating to causes other than culture By generation

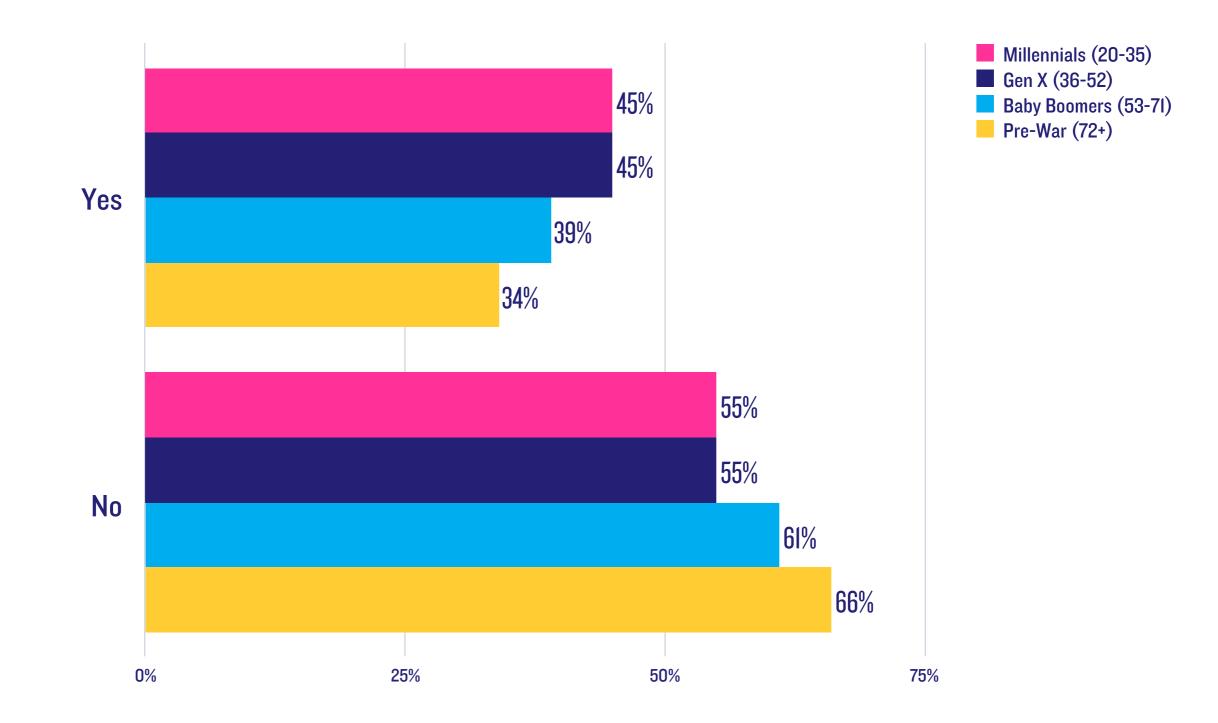


### **Corporate Sponsorship**

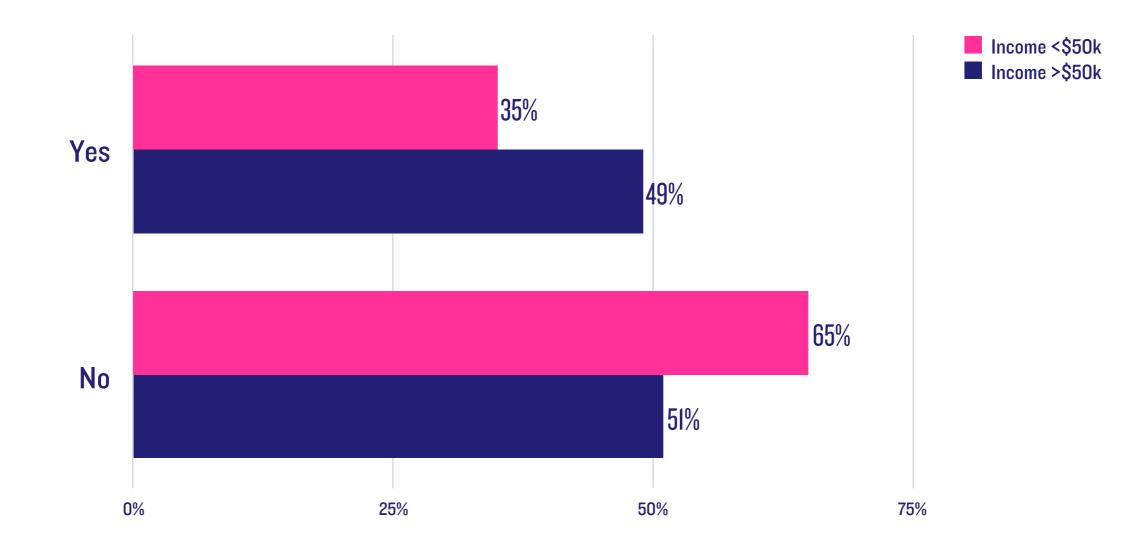
#### Awareness of corporate sponsorships in cultural activities



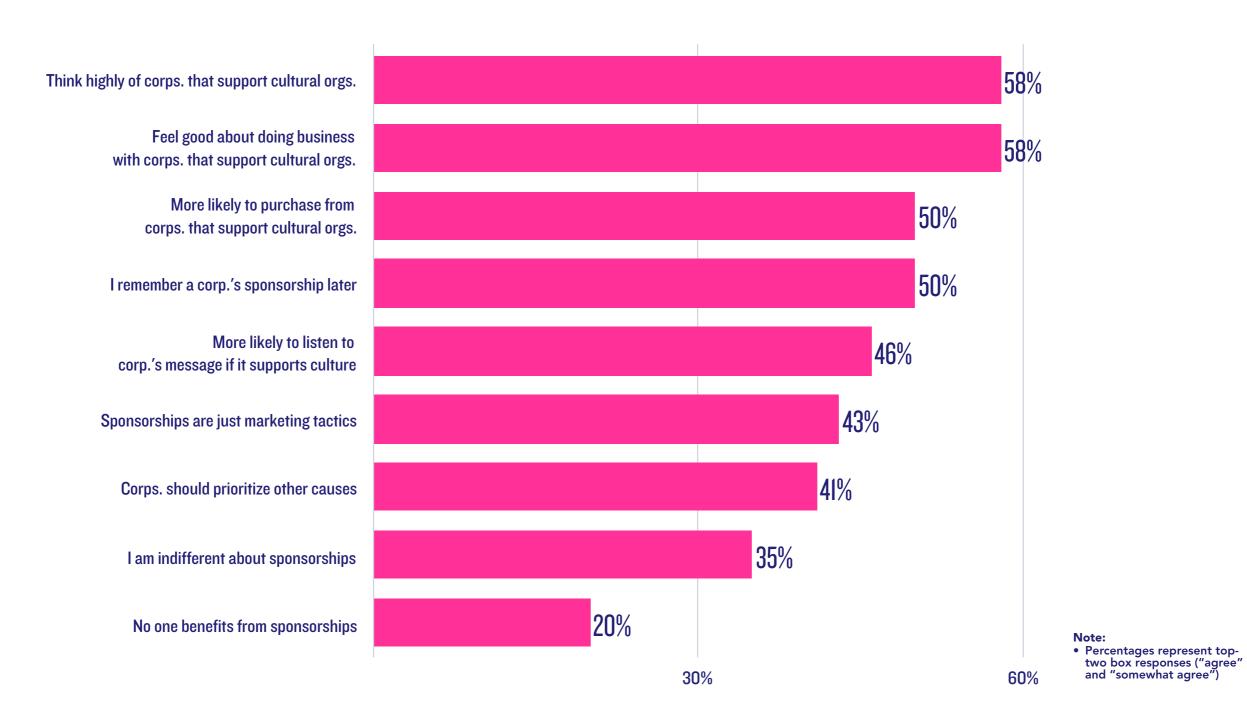
#### Awareness of corporate sponsorships in cultural activities By generation



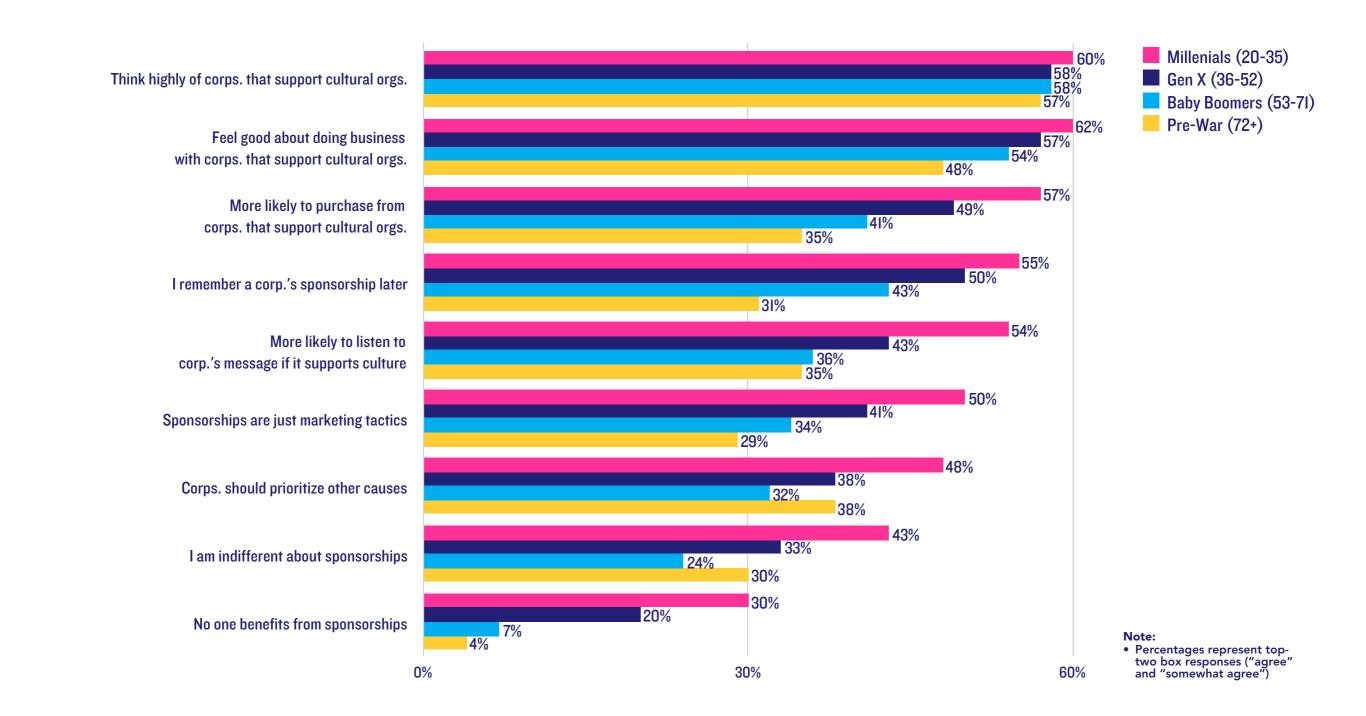
#### Awareness of corporate sponsorships in cultural activities By income level



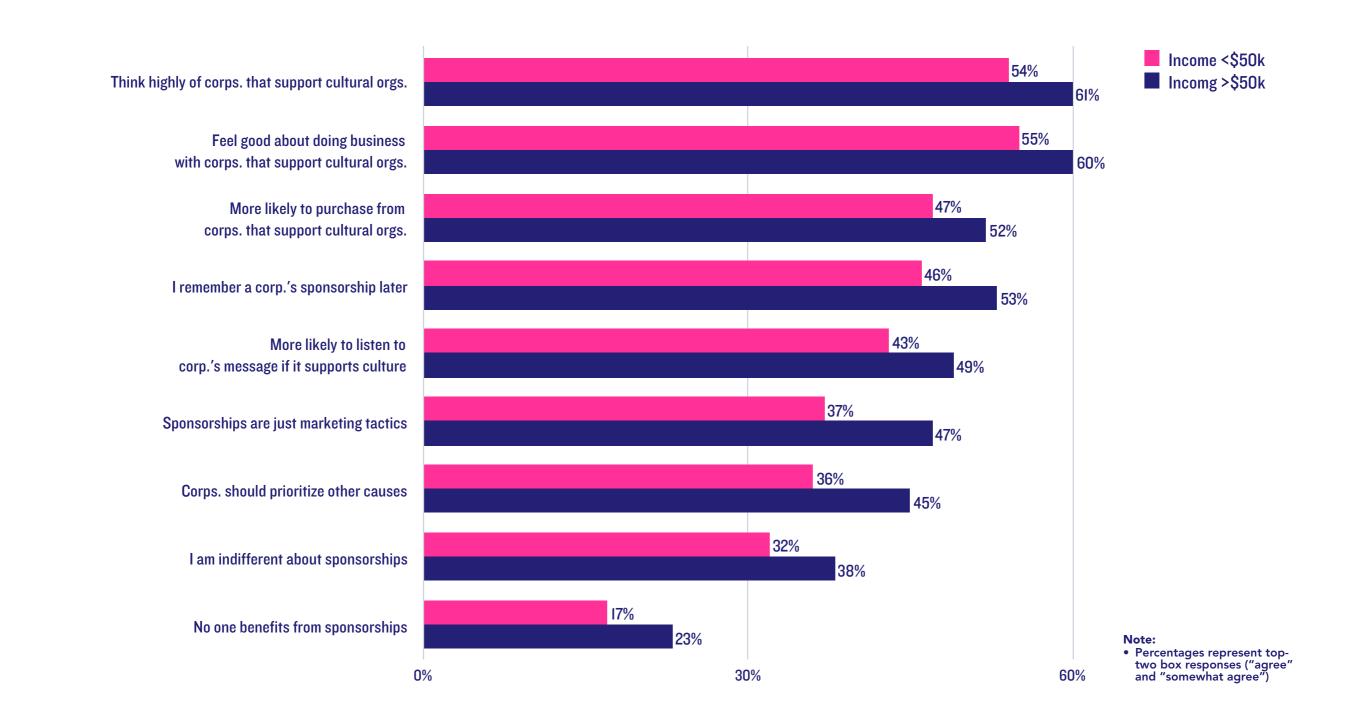
#### Perceptions of corporate sponsorships of cultural activities



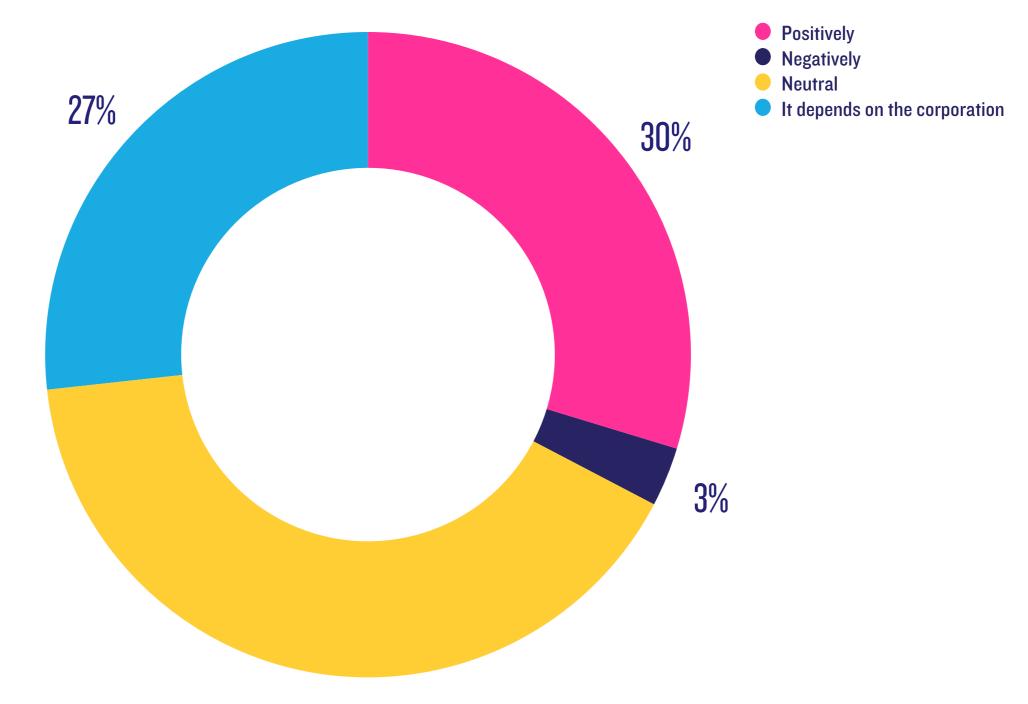
#### Perceptions of corporate sponsorships of cultural activities By generation



#### Perceptions of corporate sponsorships of cultural activities By income level

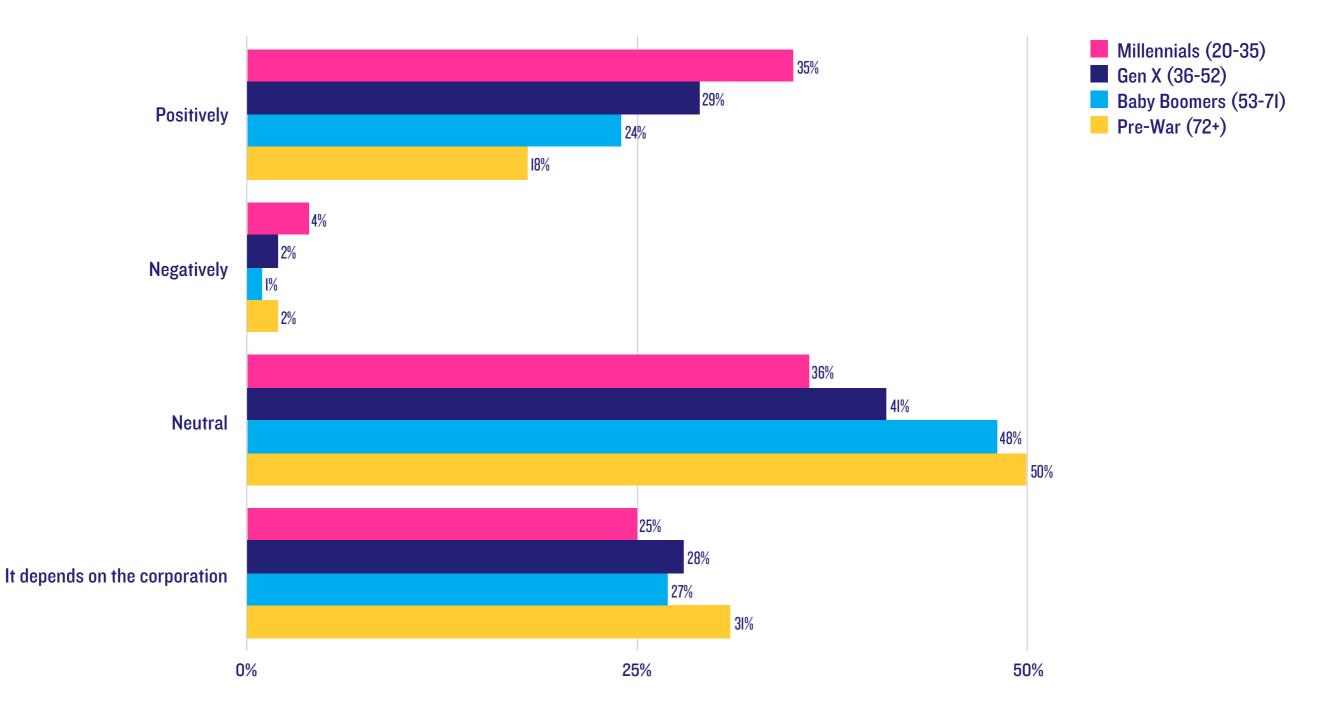


# Effect of corporate sponsorships or partnerships on decision to participate in cultural activities



217

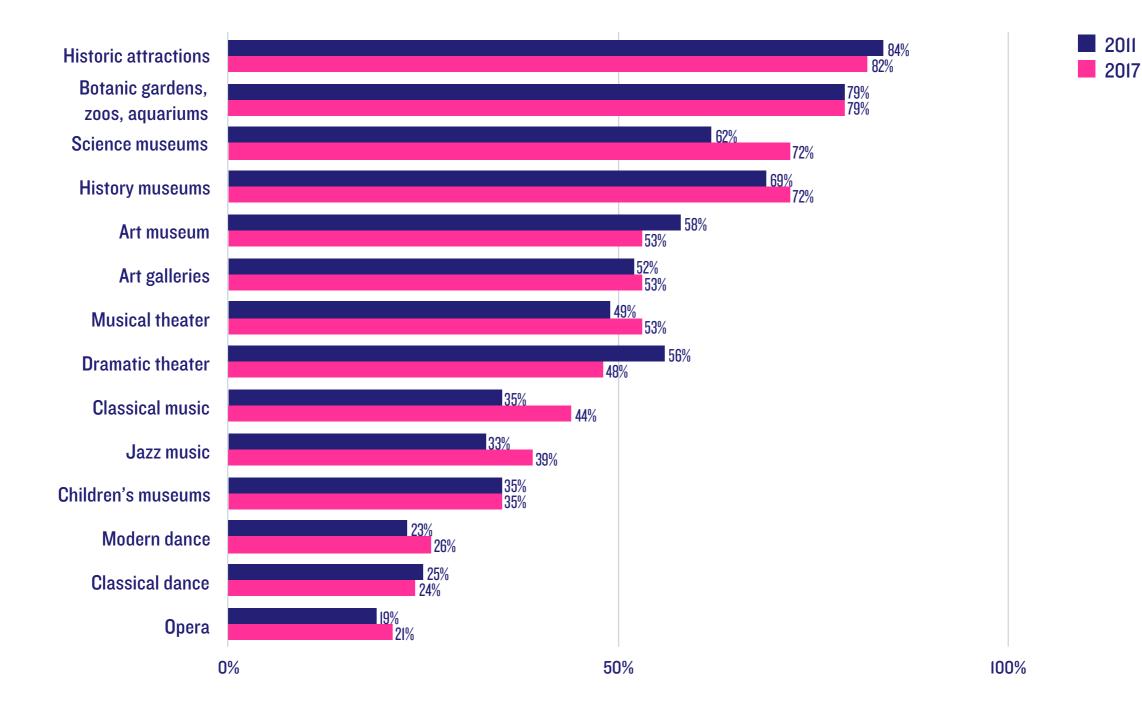
# Effect of corporate sponsorships or partnerships on decision to participate in cultural activities



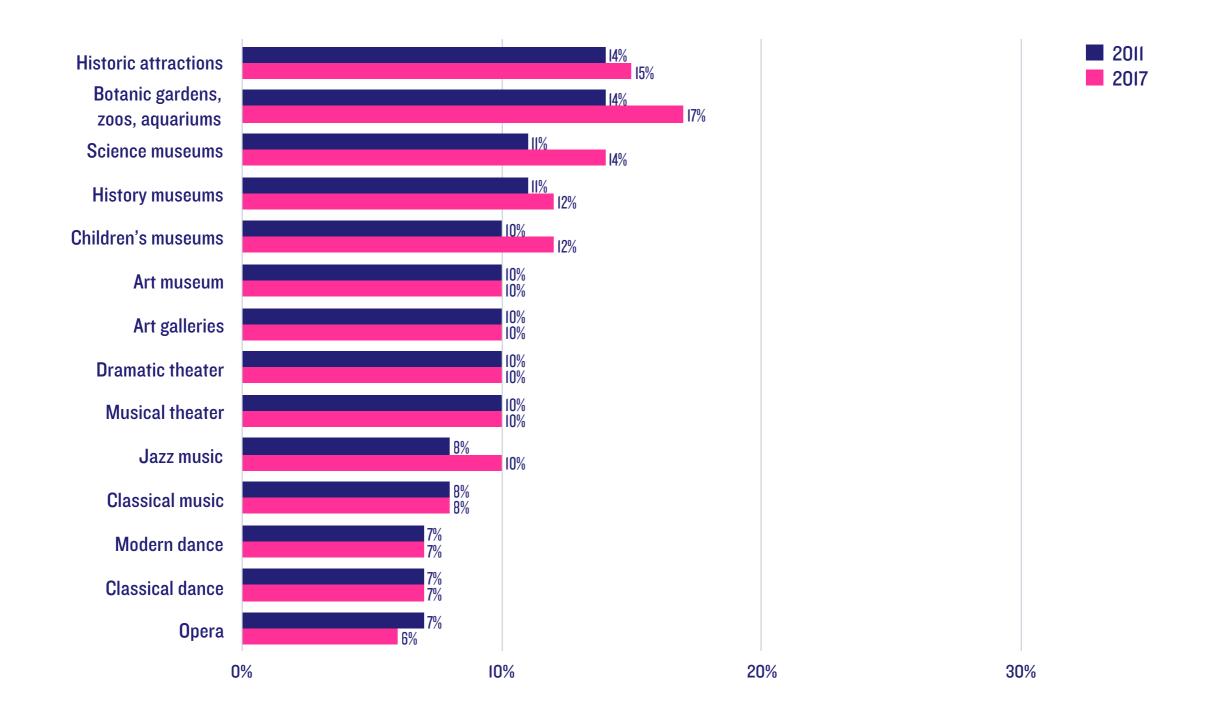
218

## **Tracking Questions**

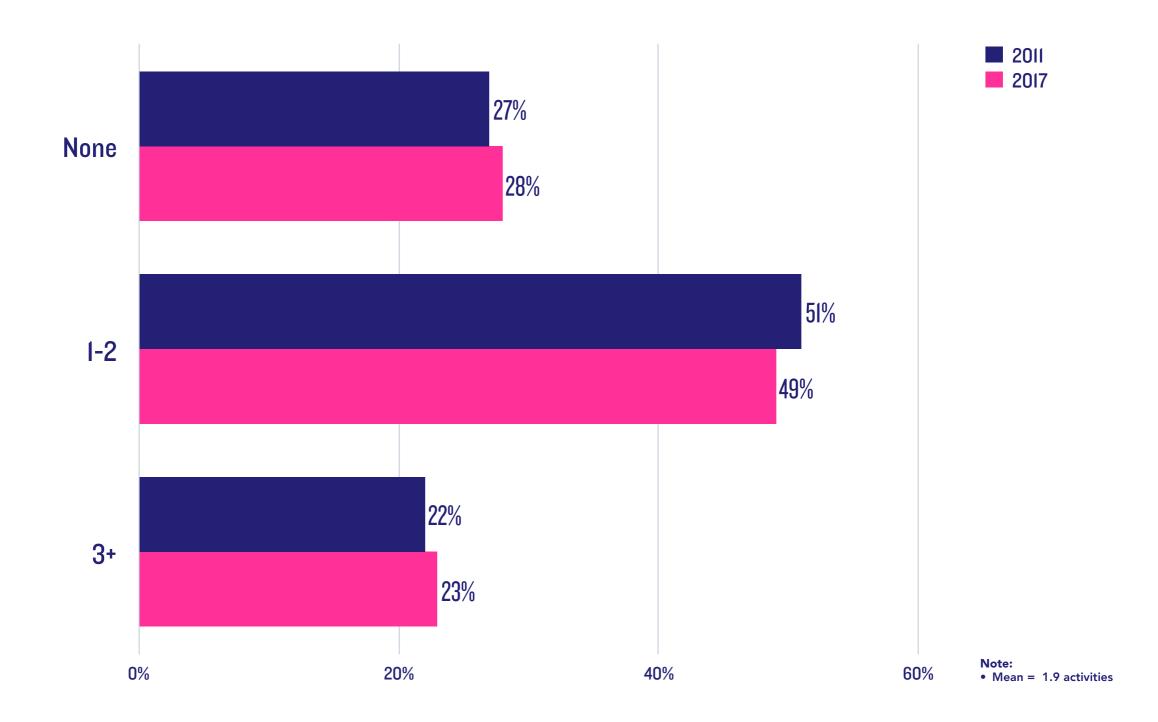
#### Participation at least once in past year



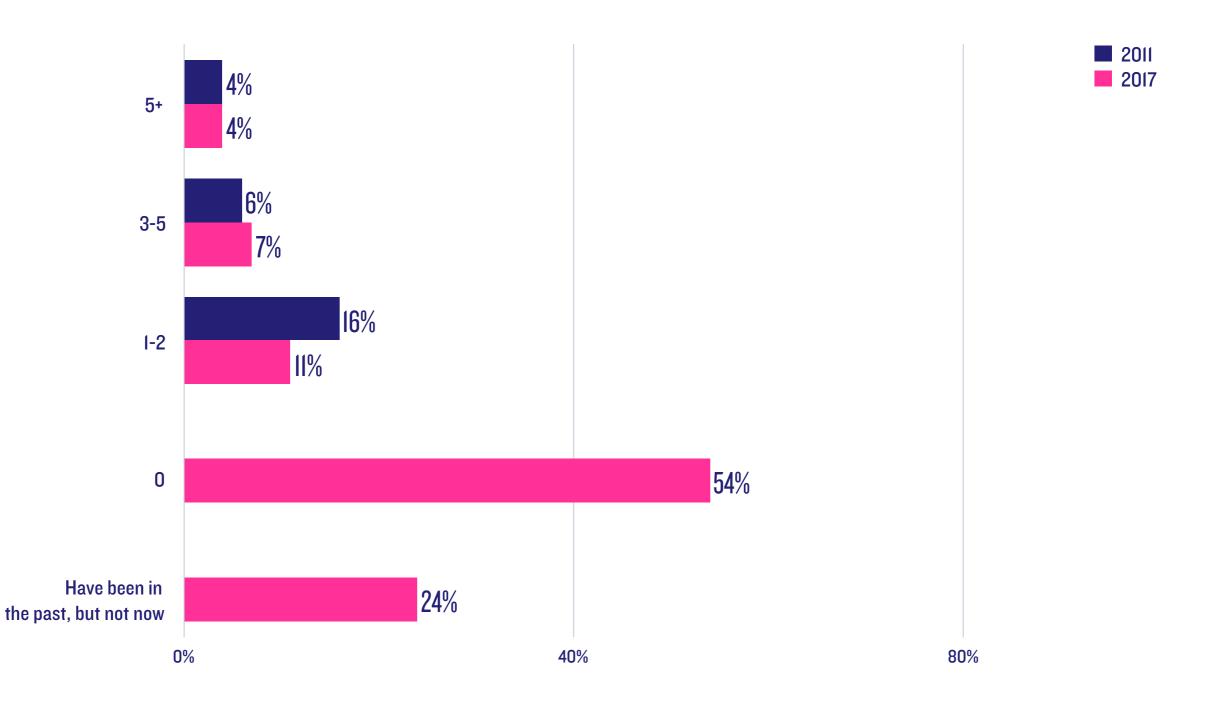
### More frequent participation compared to last year



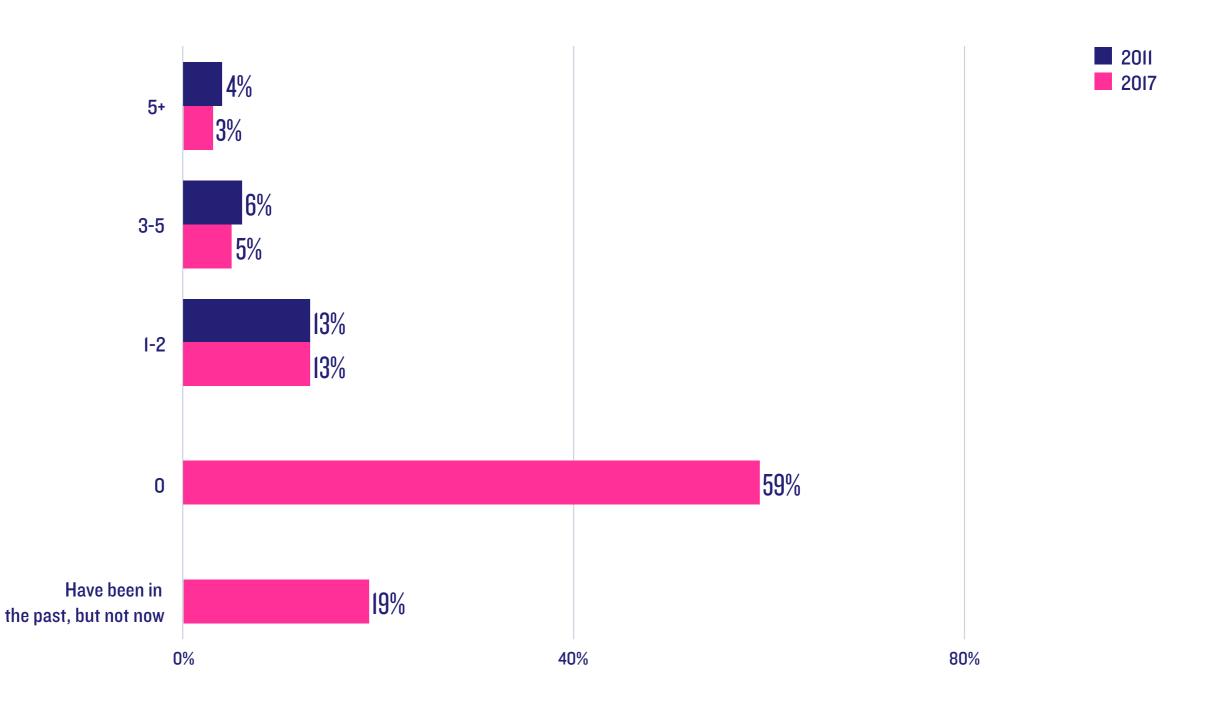
## Number of cultural activities attended per month



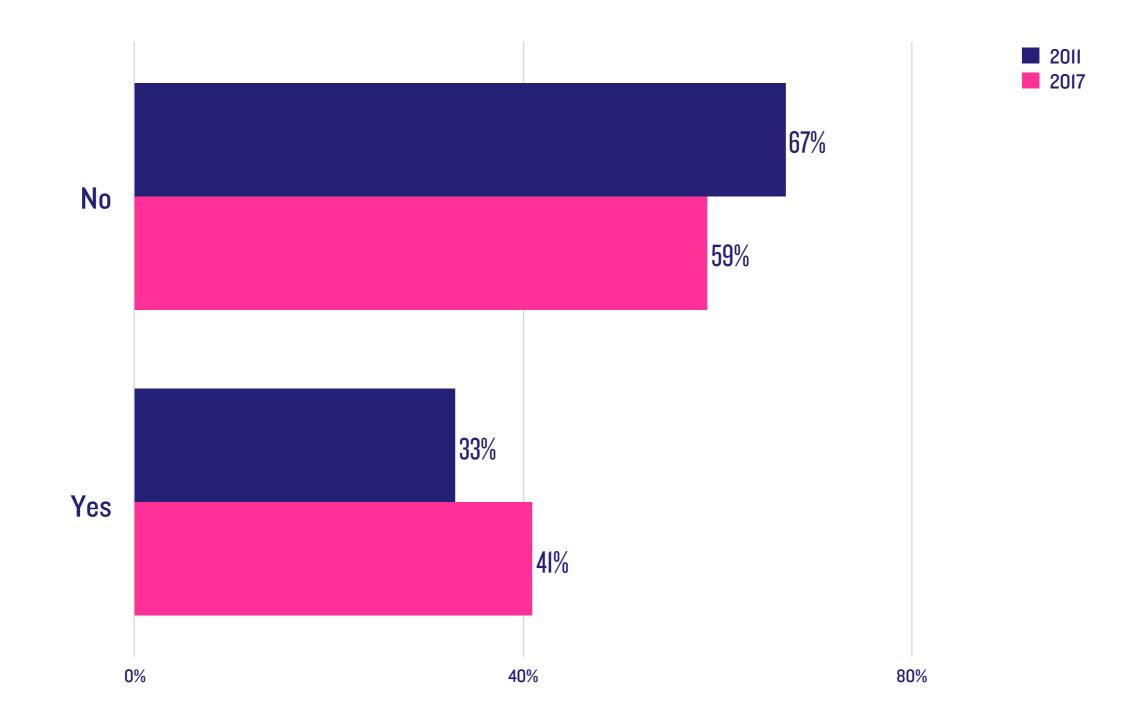
#### Membership to art museums or other visual arts organizations



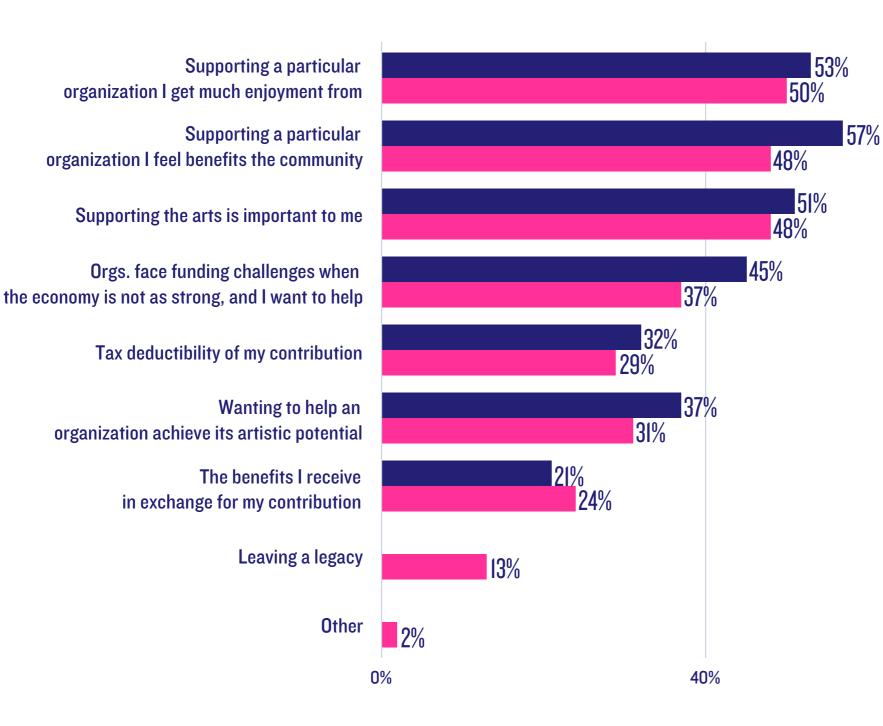
### Subscriptions to performing arts organizations



#### Plan to donate to cultural organizations in the next year



#### Motivators for donating to cultural organizations





Note:

٠

Percentages represent those who have indicated they plan on making a charitable contribution to a cultural organization.

80%

## Acknowledgements

#### LaPlaca Cohen

Arthur Cohen CEO

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Ryoichi Yamazaki Art Director

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Phillip Cox Associate Strategist

Sam Linden Strategy and Research Consultant

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