HIGH SCHOOL EDITION
Journal of Student Research

Volume 10 Issue 1 (2021)

Impact of COVID-19 on Arts and Cultural Organizations and Customer Satisfaction with Measures Taken

Avantika Matele[1] and Arun Gopalakrishnan[2]

[1]Memorial High School, Houston, TX, USA
[2]Rice University, Houston TX, USA

ABSTRACT

Due to the dramatic changes that have occurred during the COVID-19 era, there has been a shift of what the consumers of arts and cultural organizations want and what those organizations think their consumers want. The needs of organizations themselves and what the organizations are able to provide have also changed. This paper responds to this problem by examining both sides and analyzing the themes and common practices used by these organizations during COVID-19 and then analyzing feedback from the organization's consumers on the effectiveness of these practices. This project's principle aim was to understand the severity of the impact of changes brought on by COVID-19 on different types of arts and cultural organizations with a focus on determining the common struggles for art and cultural NGOs during the COVID-19 crisis and the effectiveness of the measures taken by these organizations to combat COVID-19 from a consumer viewpoint.

Introduction

The COVID-19 pandemic has caused immense and extensive changes not only in Houston but around the world. The outcome of this pandemic has been felt by virtually every person on Earth, not only impacting the health of many of our loved ones but our lifestyles, as we observe every day. We can feel the impact every time we go outside, seeing businesses closing and emptier parks. These drastic transformations have also significantly altered individual interactions between oneself, one's family, one's workplace, etcetera. This research project was conducted to understand one such interaction between arts and cultural organizations and their consumers.

The primary goal of this project was to understand the severity of the impact of changes brought on by COVID-19 on different types of arts and cultural organizations with a focus on determining the common struggles for art and cultural NGOs during the COVID-19 crisis and the effectiveness of the measures taken by these organizations to combat COVID-19 from a consumer viewpoint. It was hypothesized that while consumers have access to the services provided by arts and cultural organizations, they likely are not aware of many services, and on the other hand, organizations are likely not providing exactly what consumers want.

While there are some efforts in Houston and on a larger scale such as those by the Houston Arts Alliance that aim to see what arts and cultural organizations lack and need to function during the pandemic, there exists no such effort for what the consumers of arts and cultural organizations need. For this purpose, this research project attempts to conduct a gap analysis between arts and cultural organizations and their customers. This is to shed light on the correct steps to be taken by these organizations to satisfy their consumers while also meetings their own needs. There were two parts to this project: 1. Website research to identify the methods through which organizations were connecting with their customers and news about what the state of organizations was (what supplies they were lacking and what they felt their best connections with customers were. The websites of 2.The creation and distribution of a survey

to find out the opinions of consumers on the methods used by organizations. This report is structured as follows: methodology, results, discussion and limitations, references, and appendix. Please refer to the appendix for a list of common terms (Appendix A), organizations researched (Appendix A), charts and graphs (Appendix B), and a copy of the survey questions along with an answers report (Appendix C).

Arts and cultural organizations have been significantly impacted by the COVID-19 pandemic and their struggles have been a lack of funding and attendance based on reports and guidance provided by the HAA in their newsletters and other organizations offering grants and money to help out arts and cultural organizations. The actions that organizations have taken to keep and attract consumers have been moderately effective from a consumer viewpoint based on the results of the survey of consumers. At the start of this project, the general trend that was predicted for the common practices by organizations was that there would be at least a slight disconnect between what organizations think consumers want and what consumers want because COVID-19 has changed desires, needs, and perceptions for consumers while organizations struggle to function from a lack of funding, attendance, and a general disconnect from their audiences.

Methodology

The research methodology for this project was a two-step qualitative and quantitative approach. The information in this project was collected from the websites of arts and cultural organizations and then a survey was created and distributed for this project. The first division of this project used a comparative approach between twenty-six arts and cultural organizations. Emergent similarities and differences in the form of common practices and themes were observed. The second division of this project was field research done by creating a survey that employed a range of questions from customer satisfaction with organizations to demographic questions. Analyzing the results of these questions provided insight into how effective the practices implemented by arts and cultural organizations were in attracting consumers and keeping them gratified. The two methodologies used are explained in chronological order in the following paragraphs, first the qualitative research into organizations is explained, then the quantitative data generated by the survey that was created and distributed is elucidated.

The organizations that were analyzed for this project all had websites and offered or were in the process of offering some sort of digital activity for their consumers. The organizations are of different sizes and are all based in Houston and have primarily Houston residents that attend their events. The process used when researching organizations and other websites was that the data presented for consumers on the homepage was examined to see what information organizations prioritized in giving to consumers. Then, the events pages were looked at to see which events organizations offered and which events were their biggest selling point. This was evident from the presentation and formatting of the pages. For example, if an organization prioritized getting donations from the viewers of its website, they would usually use a pop-up or a large headline on the homepage asking for donations. For something inconsequential, such as who all an organization's staff are, it would be considerably harder to locate them as that is not the primary focus of the organization to display to the consumers. However, some organizations may be better at maintaining their websites than others, so the data collected from some of the websites researched at the time may be outdated or inaccurate. Many organizations have other means of communication with their consumers such as Instagram, Facebook, and other forms of social media.

The second part of this project was a Customer Satisfaction of Arts and Cultural Organizations survey created using the platform SoGoSurvey. The survey was made to gauge the situation that consumers were in and what they wanted from arts and cultural organizations. To create this survey, examples of previous surveys made on similar topics and the common questions they asked were looked at. After that, a set of questions unique to this research project was created.

There were four types of questions used: Likert Scale, free-response, multiple-choice questions (which included 'select all that apply' questions), and ranking questions. Many of the questions used the Likert Scale, which was defined in the introduction. The questions were on a scale from 1 to 5 with options for either the level of agreement

or comfort. The next type of question, free response, was used to gather additional information that can't be gathered through other types of questions. This type of question provided the most interesting results as the responses weren't predetermined and offered a surprising outlook on the types of services offered by organizations that had not been considered before. In the multiple-choice question format, some questions used a select all that apply format, while others followed the format of conventional multiple-choice questions. The last type of question was a ranking question, where a question was asked asking survey-takers to order various options in a specific type of order. All of the questions except for the free-response questions on pages one through four were required to be answered by the respondents. Page five consisted solely of demographic questions, and to reduce potential feelings of discomfort caused by personal questions these questions were made optional. Despite this precaution, most respondents answered these questions. The period that survey takers were required to consider was the time since the COVID-19 pandemic, which is previously defined in the introduction.

The survey was laid out by clustering the same types of questions within related topics, which were grouped by page. Each page dealt with a general idea, which is described in the following paragraphs. The overall pattern of questions was broad to specific.

Page one, the first part of the survey, dealt with what general changes consumers would like to see in organizations. The format of questions used for this page was solely Likert Scale questions, a term defined in the introduction. Statements such as "I would like arts and cultural organizations to connect members of the community." were preceded by the question "How much do you agree with these statements?" and a ranking scale from 1, strongly agree, to 5, strongly disagree, was provided for the survey takers to alter their answer. The number of questions on page one was six.

The second section of questions on page two focused primarily on digital and physical at-home activities and financial aspects related to arts and culture that consumers had participated in. A much wider variety of format and number of questions were used on this page; intermixed Likert Scale questions, multiple-choice 'select all that apply' questions, ranking questions, and free-response questions were used and the number of questions on page two was twelve. The ranking questions asked respondents to order the choices using a scale of how impactful they were to the respondent personally.

The third part of the questions centered around the comfort level of consumers in attending organizations in person, the effect certain safety practices had on it, and how soon they would attend. The types of questions used on this page were Likert scale questions and one multiple-choice question. The Likert Scale questions were in the same format as the previously described ones, but some had a different scale ranging from strongly comfortable to strongly uncomfortable. The number of questions on this page was seventeen.

The fourth section of questions contained demographic questions to gauge the characteristics of the consumers taking the survey. The type of questions were Likert scale questions and multiple-choice questions. The number of questions on the last page was six.

A factor to take note of is that the majority of survey respondents are from the artist community, therefore there may be a potential artist bias. This may show up in a greater amount of support for artistic and cultural organizations over other organizations, and an inclination to take part in more creative activities showing up in the results of the survey. The sample size of the survey was twenty-four people. All test takers resided in the Houston area and the questions pertained to only Houston arts and cultural organizations. The period over which the results were collected was seven days. The average time taken by respondents was 6.833 minutes. None of the respondents abandoned the survey, therefore eliciting a 0% abandonment rate.

Results

Gathering the results was a two-step process to consider both areas of interest: first, information from the organizations' websites and other websites such as those sources was taken; then, information was collected from the survey.

The structure of this section is that the results from part one are presented followed by the results in part two; succeeding them is a synthesis of the results along with an analysis of what it means.

The majority of the time in the first part of the project was spent on researching the websites of arts and cultural organizations and the websites of other organizations that offer arts and cultural organizations assistance to gauge their major struggles during this period and what services they offered to their consumers. Commonalities among what organizations asked consumers for, such as donations, and commonalities in newsletters about what the state of many arts and cultural organizations was, give insight into these struggles. There were common marketing techniques used on the websites, such as pop-ups and large event pictures to draw the eye to those parts of the page. Pop-ups usually asked for donations or a sign-up to their newsletter as shown on the websites of Contemporary Arts Museum Houston and Main Street Theatre. ("Contemporary Arts Museum Houston," n.d.; "Main Street Theater," n.d.). Many organizations, like the Houston Center for Contemporary Craft and the Houston Center for Photography, offered virtual events such as tours and performances along with some virtual classes and at-home activities ("Virtual Craft Camp 2020," n.d.; "Virtual Learning," n.d.; "Classes," n.d.). Some organizations such as the Czech Center Museum Houston even offered audio tour guides along with virtual tours ("Czech Center Museum Houston's Audio Guide," n.d.). Some organizations additionally provided online publications such as magazines and newsletters ("Spot Magazine," n.d.). The Houston Ballet provides many online events as part of its Stay Connected at Home mission, mainly centered around features and activities provided by their dancers and other invited interviewees ("Stay Connected at Home," n.d.). These events were usually free, which means that organizations weren't making profits off of their digital events. Discounted ticket prices and season prices were evident, which leads to the assumption that organizations are not getting much attendance, and though they already have financial losses, they are being forced to lower their prices because customers are not attending their websites and signing up to attend their events in the future ("Dance Pass," n.d.; "Theatre Under the Stars: Subscribe," n.d.). Organizations also appeared to have an expanded social media presence, which is explained by the fact the internet plays a much larger role in connecting and informing people during the COVID-era ("Houston Symphony" n.d.; "Alley Theatre" n.d.). The common social media platforms used appeared to be Twitter, Facebook, and Instagram. While there would be expected competition between the same types of arts and cultural organizations, there was apparent solidarity among these organizations with many supporting and advertising the other organizations; members of the Houston Museum District, such as the Holocaust Museum of Houston, displayed this ("Within Walking Distance," n.d.; Josehart and Zúñiga, 2020). A complete list of organizations researched can be found in Appendix A and a complete list of references in the references section.

While much of the information in this part of this project was collected from the websites of arts and cultural organizations, some other websites and sources were also used. These were the Houston Arts Alliance (HAA), The Mayor's Office of Cultural Affairs, and The Kinder Institute for Urban Research at Rice. Various grants and funds available to organizations were examined to determine the financial aspect. The HAA provided data on the Houston art community and the funding it received during Covid-19, and there is significant evidence of a decrease in jobs available, income, and stability for the arts community. Additionally, to gather additional viewpoints and assist in the process of creating the survey, numerous research, guides, and surveys were also considered. All of these items are discussed in the following paragraphs. Please refer to the appendix for the full report of the data accrued from these references.

The HAA, a non-profit organization in Houston, was a vital source as it gathered information specifically for arts and cultural organizations. The main source used from this organization was a frequent newsletter that offered various sources of information such as funding opportunities, webinars, local news, guides, and surveys ("Houston Arts Alliance: Newsletter," n.d.). The website of the HAA also provides resources for artists and arts and cultural organizations ("COVID-19 Resources for the Arts Community," n.d.). The HAA partnered with other arts and cultural organizations to create a Relief Fund that is discussed along with the other grants and funds in the next few paragraphs (Houston Arts Alliance, 2020). A big aspect of HAA grants, Hotel Tax Occupancy (HOT), has also changed dramatically. The revenue from this tax has lessened dramatically due to travel restrictions in the COVID era, causing grants and funds that depend on this tax to fall extremely short for the 2020 year ("Where does city of Houston arts funding

come from?" n.d.). Grants and funds were reduced by approximately 6%, with a total reduction of 51% (HAA, n.d.). Miller Outdoor Theatre, the arts and cultural organization that was most dependent on these funds, was also impacted the most. Additionally, Small Business Administration Loans are another aspect of funding that were affected ("Small Business Administration Loans," n.d.). These are federal disaster loans provided to small businesses and self-employed people that have become imperative during this crisis.

Organizations also employed the use of hashtags, which are an intuitive marketing tactic that would spread the word of what organizations are doing along with the organization's name itself as hashtags lead to much more viewership as opposed to a single post. For example, the HAA promoted the hashtag #250ArtsChallenge ("COVID-19 Community Resource Guides," 2020). Among others, the Museum of Fine Arts Houston used #MFAHatHOME, the Houston Museum of Natural Science used #HMNSATHOME, and the Houston Center for Contemporary Craft used #craftwithhcc ("Virtual Experience," n.d.; "HMNS at Home," n.d.; "Virtual Learning" n.d.).

The Mayor's Office of Cultural Affairs offered two pieces of information: a letter from Houston Mayor Sylvester Turner and an Emergency Response Program Supporting Artists. The letter from the Mayor called for specific relief efforts supporting artists and nonprofit arts organizations such as providing additional funding and faster processing of artist visas (Turner, 2020). In partnership with gener8tor and Downtown Redevelopment Authority, the Mayor's Office had also given creatives free access to a week-long webinar series about leveraging critical resources during this pandemic ("Mayor's Office of Cultural Affairs Announces Emergency Response Program Supporting Artists," 2020).

The Kinder Institute for Urban Research brings together data, research, engagement, and action to make the lives of people and the environment around them better. Its website contained an article that stated: "The essential role of art has been exhibited during the COVID-19 shutdowns" (Cook, 2020). Based on research provided by the institute, this article detailed how important arts and cultural organizations are and their increased struggles. Theater especially has been impacted severely, and the loss of HOT funding, as discussed above, has severely impacted funding for arts and cultural organizations.

Another trend that is related to some degree is the Black Lives Matter movement, which is highly supported by arts and cultural organizations. The Houston Museum of African American Culture particularly supported this movement, as was evidenced by their hashtag, #STAYINTHEMOMENT as their social media profile supports BLM ("HMAAC," n.d.). The HAA also particularly showed their support for this movement through their newsletter where they attempted to spread information and awareness about the movement ("Tips for Hurricane Season Prep + New Resources for Equity + COVID-19," 2020; "Return to Work + New Equity Resources + More," 2020). There exists an inequality between organizations led by people of color and non-people of color. Research from Echoing Green and Bridgespan titled "Racial Equity and Philanthropy: Disparities in Funding for Leaders of Color Leave Impact on the Table" discusses the racial disparity in funding that exists between leaders of color and non-color (Jorsey, Bradach, and Kim, 2020). Many other articles provided by the HAA support the statement that there still exists an inequality for people of color even in the arts and cultural community; however, research also suggests that the arts and cultural community still tends to be more diverse than others such as healthcare (SMU Data Arts, 2019). Furthermore, more diverse organizations tend to be smaller organizations, and therefore organizations with lesser funding opportunities and smaller audiences.

Some research, guides, and surveys were also analyzed for this project. Please refer to Appendix A for a complete list of those analyzed and the references section for references to all of them. The Culture Track and Audience Outlook Monitor surveys explored the feelings and opinions of Americans towards arts and cultural organizations on a national level, similar in some respects to the survey created for this project (Culture Track, 2020). The Houston Area Arts Research and Americans for the Arts survey explored the views and struggles of arts and cultural organizations during the COVID-19 era (Houston Arts Alliance, 2020). Art Became the Oxygen is an artistic response guide outlining the emergency projects and resources for resource providers and readers interested in providing care and help (U.S. Department of Arts and Culture, n.d.).

Grands and funds were analyzed for this project; please refer to Appendix A for a complete list. The Greater Houston Area Arts Relief Fund was created by numerous collaborating arts and cultural organizations such as the HAA, The Mayor's Office of Cultural Affairs, and the Theatre District of Houston. This combined effort aims to provide funds and grants for artists and arts and cultural organizations. This is the largest Houston area relief effort for artists and organizations (Houston Arts Alliance, 2020). JFNY Grant for Arts & Culture and the Hearst Foundations are national foundations providing grants for nonprofits in the U.S ("Grants for Arts & Cultural Exchange," n.d.). The United States Regional Arts Resilience Fund, created by the M-AAA, a regional organization, aims to support small to mid-sized arts organizations ("United States Regional Arts Resilience Fund," 2020). The LCH Digital Grant Awards provides grants based on the effective use of digital tools in the artistic landscape ("Mayor's Office of Cultural Affairs Awards Second Round of Digital-Focused Arts Grants," 2020). The CARES Act is a national economic stimulus bill passed in response to the economic difficulties caused by the coronavirus pandemic ("Cares Act Information," n.d.). The IMLS CARES Act Grants for Museums and Libraries provides for the current and future COVID-19 needs of museums and libraries ("Institute of Museum and Library Services Cares Act Grant FRQ," 2020).

Subsequently are the results produced from the analysis of the survey. The Likert scale format of questions was used for most questions, with some free-response questions. A survey was sent out to family and friends to obtain results, which may qualify as a convenience and voluntary response sampling. It was sent out for one week and gained twenty-four respondents. The population of interest was those consumers that avail or want to avail of the services provided to arts and cultural organizations during the COVID-19 pandemic. The sample of twenty-four people was a group of friends and family known to take part in activities by arts and cultural organizations. This sample is likely too small to be able to generalize to the whole population, but it provides insight into the trends that exist in the population. The survey was sent out and made in digital form using the software SoGoSurvey. Please refer to the methodology section for the structure and types of questions in the survey. The following sentences discuss the major points observed from the overall results of the survey. Most respondents wanted organizations to be more connected and put out more content along with a different type of content than expected.

On the first page of the survey, all six questions leaned towards strongly agree, except question six which wasn't as strong as the others in that direction. However, it still leaned in a positive direction. This question asked about whether organizations should be more fun and kid friendly. This shows that artists prefer the professionalism of arts events but also wish that it was more casual at times. Also, the agreement with this statement could be explained by the fact that most respondents were between 30 to 40 years of age (as mentioned in the paragraphs below about the demographic data), which is around the time that many people have children. Therefore, many respondents could be parents looking to be able to take their children to arts and cultural events but at times are unable to take them to places such as musical theatres which are very formal occasions. For example, the Alley Theatre does not allow children aged under six years of age to attend its plays, and even if the child is above six, the theatre recommends that children be of at least thirteen years of age because of the mature nature of their productions.

However, when asked whether they had used the digital services provided by arts and cultural organizations, the responses were mixed, showing that organizations should attempt to advertise their activities and employ more methods to try and get their consumers to take part in the digital services. Many of the respondents who utilized the digital services had already attended the organizations before in person, showing that the online marketing of these activities wasn't strong as consumers probably took part in these activities because they knew about the organization already and didn't attempt to try and discover organizations online.

The next question was about the most popular activity during quarantine: cooking and baking, followed by art and then writing. The most impactful digital activities during the quarantine were virtual classes, followed by podcasts.

The first free-response question asked survey takers how the previously mentioned digital activities could have been more impactful to them. The responses provide valuable insight into what organizations need to do on their part. The responses shared these general points: 1. More online classes 2. Free events 3. More marketing and organization of events that are available to help consumers find activities. This feedback also supports the inferences drawn in the

previous paragraph about the marketing of events. This also shows that though organizations are offering many free online events, most consumers would prefer events to be completely free.

The need for more online classes is also supported by the second free-response question, in which respondents were asked about additional creative activities they found impactful, and respondents asked for online classes and workshops. A surprising insight is offered by this into the activities offered by the majority of organizations versus the activities that consumers wanted to be available. The free-response questions and multiple-choice questions revealed that people want online classes and workshops, as opposed to digital services like virtual tours and recorded performances, which had originally been predicted and supported by the trend of activities offered by organizations.
The inference that can be drawn from these results is that consumers are looking for a greater return on investment in the activities they participate in digitally. Unconventionally using the term ROI to apply it to a consumer perspective in terms of time provides an interesting argument. The investment, in this case, could be either their time it takes them to complete the activity or how much money they pay to take part in a digital activity; in either case, consumers are looking for a way to enrich themselves and the skills they didn't have time to focus on before, something which has become much more emergent in the COVID-19 era. This leads to a discussion of a possible proposed psychological aspect of this inference. This shows the tendency of people to serve their self-interest over others. Taking classes and workshops benefits oneself versus activities such as taking virtual tours which don't help the self. This awareness of the self and benefits to the self has become more emergent during the pandemic.

The locations or groups that were the most popular in offering digital activities were individuals and small groups, followed by museums and historical attractions, then by libraries or performing arts centers. This provides the observation that museums are more effective in providing or marketing their activities to consumers as the popularity of choosing that answer in this question was over double the combined percentages of libraries and performing arts centers.
A comparison of the results about the financial aspects of the interaction between organizations and consumers reveals two contradictory findings: 1. Though survey takers said they would be willing to pay higher ticket prices to support arts and cultural organizations, the majority of respondents also had not donated to any type of organization during the pandemic. Arts and health organizations tied at 25% for donations while almost 50% of respondents hadn't donated. 2. While consumers expect that prices of tickets of organizations will be higher after COVID-19, the websites of arts and cultural organizations (from part one of the data) show reduced and discounted ticket prices in an attempt to attract consumers. Both of these statements convey that consumers may have been inclined to give more socially desirable answers by saying they would support organizations, all the while not attempting to support arts and cultural organizations.

An artist bias was revealed in the next question, which asked respondents which organizations they thought currently needed the most support. Art and cultural organizations came out as the top choice, followed by educational and then health. A customary response from people who didn't participate in creative and artistic activities to a great extent would not have arts and cultural organizations topping their list of concerns.

Page three contained questions centered around the comfort level of consumers in attending organizations in person, the effect certain safety practices had on it, and how soon they would attend arts and cultural organizations. The general trend was that survey-takers agreed that all of the safety practices asked about made them feel comfortable. The practices that made people feel most comfortable were disinfecting areas every day and no-touch transactions. When asked which locations they were most comfortable attending, respondents felt much less comfortable attending indoor events than outdoor events. However, attending museums, which are indoor locations, received responses leaning towards comfortable, which is an anomaly from expected results. There are two possible explanations for this: 1. Museums are considered generally safer than other indoor locations by people. 2. Respondents weren't paying attention to the questions. The data given by the last question of page three shows that most consumers will start attending arts and cultural events two weeks to one month after restrictions are lifted. The provides a time frame of up to two weeks after restrictions to prepare their locations for an expected influx of consumers.

Part Four, the last section of questions in the survey, was demographic questions. Income was very strongly impacted by the coronavirus and most respondents admitted to having greater feelings of worry and loneliness. Middle-aged people (30-40) were the largest category of test-takers. Also, there was a mostly equal distribution of race. The income of survey takers was mostly near 50,000, which can slightly be explained by the artist community that took this survey, as the salary of the majority of artists is similar to this number. This demographic data could be used in future times to understand whether specific types of respondents answer certain questions in specific ways.

Discussion and Conclusion

The predictions at the beginning of this project were proved correct. Though consumers are availing of activities and services provided by arts and cultural organizations. there are also many gaps in providing service that organizations could improve upon. The comparison of research from organizations' websites and related websites with that of results from the survey proved effective in providing potential areas where inconsistencies exist.

Consumers have many of the things that they want from arts and cultural organizations available to them, but there is a disconnect on how they get those resources. Some discrepancies mentioned in the above results include that while organizations are offering discounted tickets and season passes, consumers think prices are higher now in the COVID-era. This indicates a lack of communication. Consumers also complained of a lack of communication about event dates and when events are available. Though this information is usually provided on the organizations' websites, this provides the recommendation that organizations need to make their websites more navigable and accessible, along with expanding their social media presence to notify their consumers about things like event dates. Additionally, organizations struggling during the pandemic need to communicate their needs more clearly to consumers through improved online communication to get more of desired things like donations and attendance.

Limitations

There are some limitations to the research project important to keep in mind. The sample size was small, at twenty-four people, and it was biased towards an artist community, meaning that the sample in this project doesn't represent the general demographic of Houston. On day two of the distribution of the survey, the ranking question on page two malfunctioned and the survey got stuck on that page, meaning that people couldn't complete that question. To solve this problem the ranking question was made optional. This process took two days to figure out, and it may have contributed to the small sample size as people were unable to finish the survey in the earlier days. There was also a time constraint to this project, which affected the amount of data able to be collected in phase one (the research) and how many responses were collected in phase two (the survey).

What may have been done differently in this project is that the time in which this project was conducted could be extended to allow for the collection of more data. There would also be a greater emphasis on achieving a much larger and unbiased sample size to make the results more accurate. The survey may include more free-response questions to increase the chance of discovering data not considered before as was by the two free-response questions in this survey. Also, since some answers were conflicting due to the proposed socially desirable answers phenomenon, some questions could be worded differently to avoid this from happening.

Acknowledgments

I would like to express my deep gratitude to Professor Arun Gopalakrishnan at Rice University for his invaluable insight and help in starting this project. His guidance was essential to the execution and methods used in this project. I would also like to thank my mother and father for their support throughout this project.

References

Contemporary Arts Museum Houston. (n.d.). Retrieved from https://camh.org/

Main Street Theater. (n.d.). Retrieved from https://mainstreettheater.com/

Virtual Craft Camp 2020. (n.d.). Retrieved from https://crafthouston.org/learn/summer-craft-camps-2020/

Virtual Learning. (n.d.). Retrieved from https://crafthouston.org/learn/virtual-learning/

Classes. (n.d.). https://hcponline.org/education/learning-center/about-our-learning-center/browse-classes/

Spot Magazine. (n.d.). Retrieved from https://hcponline.org/spot-magazine/

Stay Connected At Home. (n.d.). Retrieved from https://www.houstonballet.org/explore/hb-at-home/?id=21277

Dance Pass. (n.d.). Retrieved from https://www.houstonballet.org/seasontickets/2020-2021-season/2021dancepass/

Theatre Under the Stars: Subscribe. (n.d.). https://www.tuts.com/tickets/subscriptions

Houston Symphony. (n.d.). https://houstonsymphony.org/

Alley Theatre. (n.d.). https://www.alleytheatre.org/

Within Walking Distance. (n.d.). https://houmuse.org/explore/events/map-my-visit-hmh-audio-tour/

Josehart, C., & Zúñiga, K. J., (2020, July 29). Hmh statement defacing buffalo soldiers museum. Retrieved from https://hmh.org/media/filer_public/2f/15/2f159d37-bf0d-4f54-91d3dcba4ab47016/hmh_statement__defacing_buffalo_soldiers_museum_7_29_20.pdf

Da Camera: Transformative Musical Experiences. (n.d.). Retrieved from https://www.dacamera.com/

SPA Houston. (n.d.). Retrieved from https://spahouston.org/

Asia Society: Texas. (n.d.). Retrieved from https://asiasociety.org/texas

Buffalo Soldiers Museum. (n.d.). Retrieved from https://www.buffalosoldiermuseum.com/

Diverse Works. (n.d.). Retrieved from https://diverseworks.org/

Lawndale Art Center. (n.d.). Retrieved from https://lawndaleartcenter.org/

HMAAC. (n.d.). Retrieved from http://hmaac.org/#about

The Jung Center. (n.d.). Retrieved from https://junghouston.org/

The Menil Collection. (n.d.). Retrieved from https://www.menil.org/

Rothko Chapel. (n.d.). Retrieved from http://www.rothkochapel.org/

A.D. Players. (n.d.). Retrieved from https://www.adplayers.org/home

Dance Source Houston. (n.d.). Retrieved from https://dancesourcehouston.org/

The Ensemble Theatre. (n.d.). Retrieved from https://ensemblehouston.com/

Houston Arts Alliance: Newsletter. (n.d.). Retrieved from https://www.houstonartsalliance.com/newsletter

COVID-19 Resources for the Arts Community. (n.d.). Retrieved from https://ready.haatx.com/covid-19

Houston Arts Alliance. (2020, April 1). Greater Houston Area Arts Relief Fund for artists and arts workers. Retrieved from https://charity.gofundme.com/o/en/campaign/ghaarf

Where does city of Houston arts funding come from? (n.d.) Retrieved from https://www.houstonartsalliance.com/how-hot-works

[Untitled chart of the distribution of HOT funding]. (n.d.) Retrieved August 26, 2020, from https://www.houstonartsalliance.com/how-hot-works

Small Business Administration Loans. (n.d.) Retrieved from https://ready.haatx.com/covid-19#/sba/

COVID-19 Community Resource Guides. (2020, April 4). Retrieved from https://us6.campaignarchive.com/?u=bcc9ff71f335215dd32741d2d&id=b42b1d471a

Virtual Experience. (n.d.). Retrieved from https://www.mfah.org/visit/mfah-virtual-experience

HMNS at Home. (n.d.). Retrieved from https://www.hmns.org/hmns-at-home/

Turner, S. (2020, May 11). Retrieved from https://www.houstontx.gov/govtrelations/coronavirusdocuments/5.11.2020-Mayor-Arts-Cultural-Institutions-Support.pdf

Mayor's Office of Cultural Affairs Announces Emergency Response Program Supporting Artists. (2020, May 11). Retrieved from https://www.houstontx.gov/culturalaffairs/20200512a.Html

Cook, S. (2020, June 18). The essential role of art has been exhibited during the COVID-19 shutdowns. Retrieved from https://kinder.rice.edu/urbanedge/2020/06/18/essential-role-art-has-been-exhibited-during-covid-19-shutdowns

HMAAC. [HoustonMAAC]. (n.d.) Retrieved from https://twitter.com/HoustonMAAC

Tips for Hurricane Season Prep + New Resources for Equity + COVID-19. (2020, June 5). Retrieved from https://us6.campaign-archive.com/?u=bcc9ff71f335215dd32741d2d&id=5b74d00f0c

Return to Work + New Equity Resources + More. (2020, June 19). Retrieved from https://us6.campaign-archive.com/?u=bcc9ff71f335215dd32741d2d&id=abe9e83ddd

Dorsey, C., Bradach, J., Kim, P.. (2020, April 5). Racial Equity and Philanthropy: Disparities in Funding for Leaders of Color Leave Impact on the Table. Retrieved from https://www.bridgespan.org/insights/library/philanthropy/disparities-nonprofit-funding-for-leaders-of-color

SMU Data Arts. (2019, June 12). SMU DataArts Releases Study on Greater Houston Arts and Culture Demographics. Retrieved from https://www.smu.edu/Meadows/NewsAndEvents/News/2019/190612-HoustonArts

Culture Track. (2020, July 7). Culture + Community in a Time of Crisis. Retrieved from https://s28475.pcdn.co/wp-content/uploads/2020/07/CCTC-Key-Findings-from-Wave-1_final.pdf?utm_source=HAA+Subscribers&utm_campaign=01a8b7271fEMAIL_CAMPAIGN_2020_04_16_03_47_COPY_01&utm_medium=email&utm_term=0_8913e00225-01a8b7271f-67564465

Houston Arts Alliance. (2020). Houston Area Arts Industry COVID-19 Needs Assessment. Retrieved from https://files.haatx.com/docs/disaster-services/houston-area-arts-industry-covid-19-needs-assessment.pdf

U.S. Department of Arts and Culture. (n.d.). Art Became The Oxygen: An Artistic Response Guide. Retrieved from https://usdac.us/artisticresponse

Audience Outlook Monitor: Snapshot Report (2020 June). Retrieved from https://www.ams-analytics.com/wp-content/uploads/2020/06/AudienceOutlookMonitorSnapshotReportWave1.pdf

The Economic Impact of Coronavirus on the Arts and Culture Sector. (n.d.) Retrieved from https://www.americansforthearts.org/by-topic/disaster-preparedness/the-economic-impact-of-coronavirus-on-the-arts-and-culture-sector

Grants for Arts & Cultural Exchange. (n.d.). Retrieved from https://www.jfny.org/grants/grants/

Hearst Foundations. (n.d.). Retrieved from https://www.hearstfdn.org/funding-priorities/culture/overview/

United States Regional Arts Resilience Fund. (2020). Retrieved from https://www.maaa.org/united-states-regional-arts-resilience-fund/

Mayor's Office of Cultural Affairs Awards Second Round of Digital-Focused Arts Grants. (2020, June 15). Retrieved from https://www.houstontx.gov/culturalaffairs/20200615.html

Cares Act Information. (n.d.) Retrieved from https://ready.haatx.com/covid-19#/cares-act/

Institute of Museum and Library Services Cares Act Grant FRQ. (2020, June 3). Retrieved from https://files.haatx.com/docs/disaster-services/imls-faq.pdf