

RETURN TO THE STAGE

January 2021 Survey
Published February 2021

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So much lost. Yet hope remains.

Performing Arts workers, like most Americans, endured great uncertainty at the end of 2020: the continued pandemic without a concrete plan for vaccinations, confusion over governmental support, a contested national election, and a holiday season completely altered by public health demands. Performing Arts workers faced the additional stress of not knowing when, or if, their industry would resume operations.

This study, now in its second wave, continues to document not only the current employment conditions but also the human dimensions of the Performing Arts workforce in the United States. *Return to the Stage* also examines worker responses: how people are coping with stress, reimagining performances and the creation of art, and advocating for a better industry when this “pause” is over.

There is a growing, if cautious, sense of optimism. As vaccine plans solidify, some employers, unions, and other leaders are beginning to express more confidence in ‘return.’ The feeling that the Performing Arts has hit bottom – that the field is perhaps past the mid-point of the crisis - is growing stronger. But there exists a great need at the individual worker level to reestablish any sense of certainty. If the worst is truly behind us, organizations may be in a position to start restoring worker confidence. Organizations can, sometimes, make plans more easily than people.

In this interim report, we will look at a few major indicators of how the PA workforce is faring - and how this workforce’s ingenuity and resilience shine through.

Methodology

Timing: *Return to the Stage* consists of three surveys conducted over 18 months. The first survey was conducted July 1-14, 2020, after the initial wave of shutdowns and the cancellations of summer performances. The second survey was conducted January 1-14, 2021, and the final survey will be conducted July 1-14, 2021. Questions about past employment, work experience, or pre-pandemic behaviors focused on the period of March 2019 to March 2020.

Distribution through Volunteer Participants: The initial July 2020 survey was distributed through professional listservs and social media including paid social media. The second survey used these same channels as well as (1) an email invitation to 135 who joined a mailing list at www.returntothestage.com and (2) an email invitation to 1,851 who participated in the original study and provided contact information to participate in future studies. The responses of the 759 returning participants can be isolated from the 1,409 new participants to track longitudinal changes. All participants were encouraged to further distribute the survey via their networks.

Participant and Comparison Groups: Participation is open to anyone who worked or volunteered in the Performing Arts in the United States from March 2019 through March 2020. Several questions were designed to help researchers compare the Performing Arts workforce with the general US population or with specific, relevant populations, such as arts audiences. For instance, four questions regarding the frequency of feeling despondency, hopelessness, anxiety, and worry were drawn directly from the Census Bureau's Household Pulse questionnaire so that Performing Arts workers could be compared to the US general population. The size of the participant pool for each question is represented by "n= ___" to indicate the number of people who answered that question.

Independent and anonymous: *Return to the Stage* is not funded or sponsored by any agency or institution. The survey instrument was designed to be fully anonymous: All personal identifying information was removed from the data set prior to analysis. Prior to launch, the study was submitted to the Institutional Review Board at Elon University for review of research involving human subjects.

Demographics of the July 2020 and January 2021 participants are largely the same.

Geography

July 2020 and January 2021 surveys include responses from **all 50 states**.

Tenure

Over 50% of respondents have worked in the field 11+ years, in both July 2020 and January 2021 waves.

Age

(July '20 n=2,550, January '21 n=1,871)

The age distribution of respondents has moved upward, but only slightly.

July '20	Jan '21	Age (years)
3%	1%	18-20
30%	25%	21-30
26%	28%	31-40
19%	21%	41-50
13%	16%	51-60
8%	9%	61+

Race

About **11% of respondents** indicated that they are Black, Indigenous, or People of Color (BIPOC). This is 0.7% more than in the July 2020 survey.

Gender

Male-identifying respondents made up 42% in January, an increase from 34% in July. Participants identifying as female represented 53% in January '21, a decrease from 61% in July '20. Gender non-conforming participants remained steady at ~3%. The remaining 2% of January respondents did not report gender identity.

Education

About 55% of respondents have a Bachelor's degree. Another sixth of respondents reported having an Associates or having completed some college (14% in July '20, 18% in January '21). About a quarter hold a professional degree, Master's, or PhD (29% in July, 22% in January).

Unions

43% of July 2020 participants indicated membership in one or more performing arts unions, and 39% did so in January.

Where do we stand now?

Unemployment levels among Performing Arts workers (49% of 1,902 responses) continue to exceed the national unemployment rate of 6.3% (Bureau of Labor Statistics). The current rate may mask workers who have pivoted to other industries, or are stringing together survival jobs until more job opportunities return.

Performing Arts workers are still suffering serious economic and career damage. Extraordinary unemployment levels (49% overall) are especially concentrated among people whose main occupations are technical, such as stagehands, carpenters, and shop or project managers, with 64% of technicians, engineers, and fabrication professionals reporting that they are unemployed or furloughed as of this report (n=572).

While overall unemployment levels have decreased since the first study (56% of 3,005 responses in July 2021), full-time employment has only risen from 27% to 28%; most gains have been in part-time employment: 12% in July 2020 to 18% of survey participants in January 2021.

Reported employment rates may also obscure the real loss of industry engagement, as Performing Arts workers have found sideline work in a wide range of fields, from agriculture to high tech to medicine. Only 41% of Performing Arts workers reported having worked in the Performing Arts at any point since April - and that employment may have been short-term or part-time.

Unemployment is still high and the pain is unevenly distributed. Marginal recovery is mostly seen in part-time work, which may not be sufficient to retain early-career workers or top-level talent.

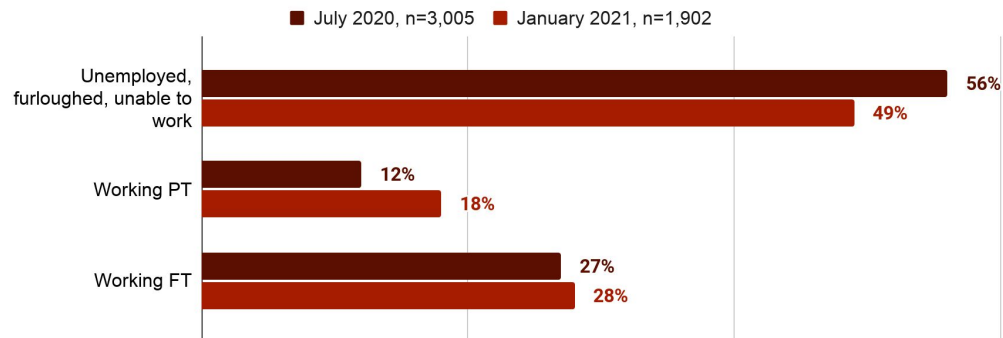
49%

Unemployed, furloughed, unable to work in January 2021 (n=1,902)

Unemployment & furlough by primary occupation

July '20	Jan '21	Primary Occupation
78%	64%	Technician/Engineer/Fabrication
61%	50%	Technical/Project Management
52%	46%	Performer
46%	35%	Creative Team
32%	36%	Administration

Performing Arts worker current employment status, July 2020 vs. January 2021



While overall unemployment and furlough rates have decreased 7%, the difference is made up almost entirely by part-time work.

Respondents in **specialist** career tracks, who reported a single occupation, reported higher unemployment than **generalists** (53% vs. 47%). Specialists were also slightly more likely to report working full-time in July 2020 and January 2021.

Over a third of respondents have been hired by a Performing Arts organization since March 2020. Being familiar to the hiring organization, and having 10+ years of experience, correlates strongly with getting work.

38%

**Have been hired to do any work by a
Performing Arts organization since
March 2020 (n=1,971)**

75% had worked for the hiring organization before

72% have been in the Performing Arts 10 years or longer

12% identified themselves as BIPOC

Having worked at the hiring organization before COVID was reported slightly less often by BIPOC respondents than by other respondents.

Among the 84 BIPOC respondents who reported being hired by a Performing Arts organization between March 1, 2020 and January 2021, 27% *had not* worked at the organization before, whereas only 24% of the non-BIPOC respondents had not worked at the hiring organization before. This suggests, very slightly, that intentions to shift hiring and broaden networks are beginning to be realized.

How are Performing Arts workers feeling?

“Hope for a grand resurrection.”

- *Return to the Stage* respondent, January 2021

Performing Arts workers expressed pride in the evidence of personal and industry resilience, together with cautious hope for a safe return. But charting a path forward will require that we make room for people to recover, even after the ghostlights are put away.

Respondents are experiencing persistent anxiety and despair, at a frequency that significantly exceeds what's being felt by the US general population. In contrast, Performing Arts workers' feelings of despair have declined (modestly) while the general population's experience of hopelessness has grown more pronounced. The fact that all four categories of distress are trending downward for Performing Arts workers may be a signal of this workforce's resilience.

Black, Indigenous, and People of Color (BIPOC) respondents reported significantly higher frequency of despair and anxiety, as well - higher than among BIPOC in the general population, and higher than among non-BIPOC who responded to *Return to the Stage's* surveys.

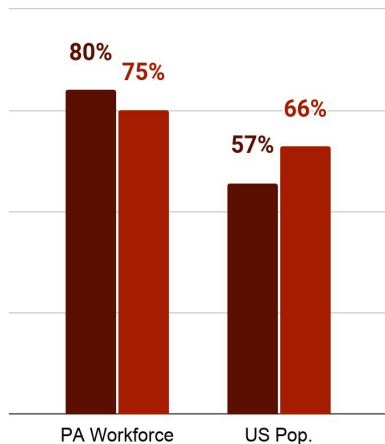
Despite - or possibly in response to - profound emotional stress, respondents reported a wide and deep range of behaviors that represent civic engagement. From voting to volunteering to caring for elders and youth, respondents reported mobilizing for a range of causes locally and nationally.

The Performing Arts workforce shows a unique capacity to find joy, even as worry and anxiety remain extraordinarily high.

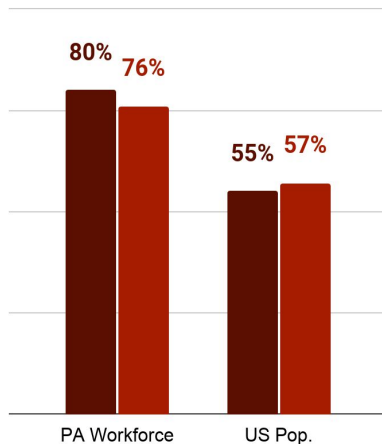
The PA workforce reports greater levels of despair and worry than the general public, in both July 2020 and January 2021. What is striking, however, is that the general public has reported an increase over the past six months in *feelings of little interest or pleasure in doing things* and in *feeling down, depressed, or hopeless*. In contrast, the PA workforce is recovering (if marginally) in both of these areas, shown in the two charts on the left of this page.

What we take away from this is that the PA workforce has a kind of resilience that allows us to find pleasure, hope, and joy even in the context of sector-halting disruption and economic loss - but we're still hurting.

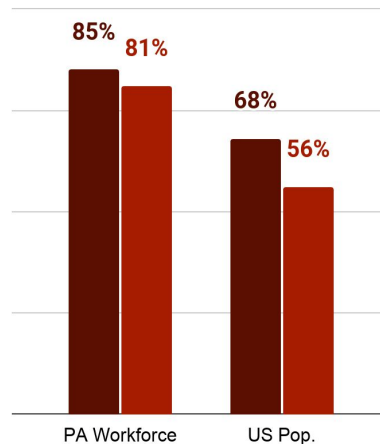
Little interest or pleasure in doing things



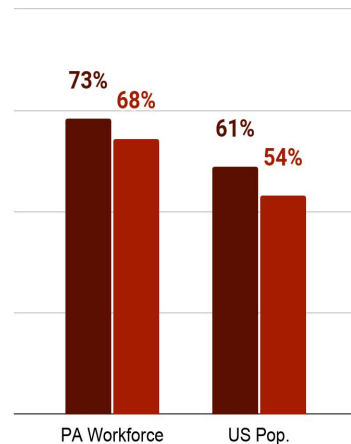
Feeling down, depressed, or hopeless



Feeling nervous, anxious, or on edge



Not being able to stop or control worrying



For information about the Household Pulse, see <https://www.census.gov/programs-surveys/household-pulse-survey.html>

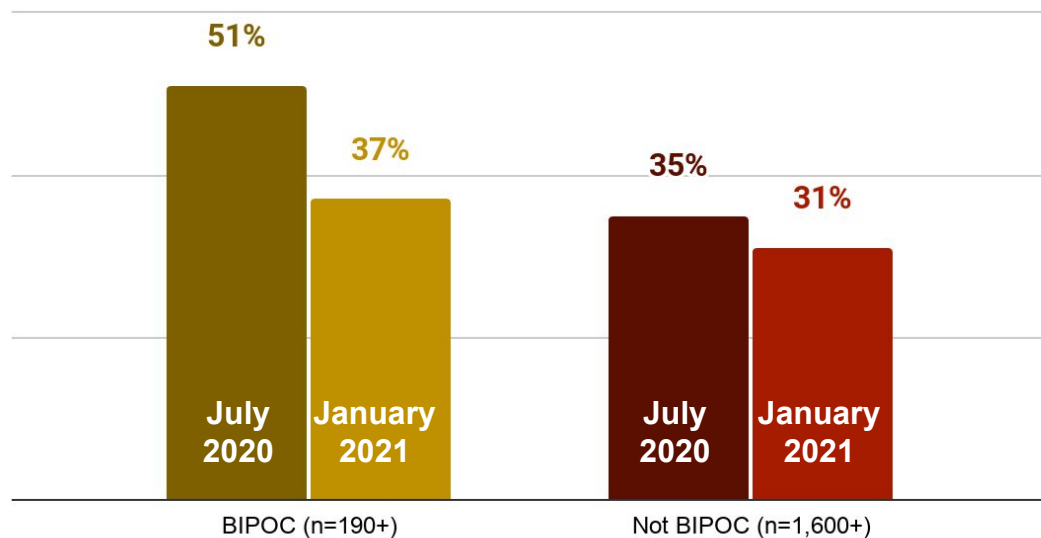
● July 2020 (n=3,000+)

● January 2021 (n=1,925+)

www.returntothestage.com

BIPOC respondents reported extraordinarily frequent anxiety and despair in July 2020. While the frequency of these feelings has decreased among BIPOC respondents, level remain higher than among non-BIPOC respondents.

BIPOC and not-BIPOC respondents reporting anxiety or despair "Nearly every day", July 2020 and January 2021



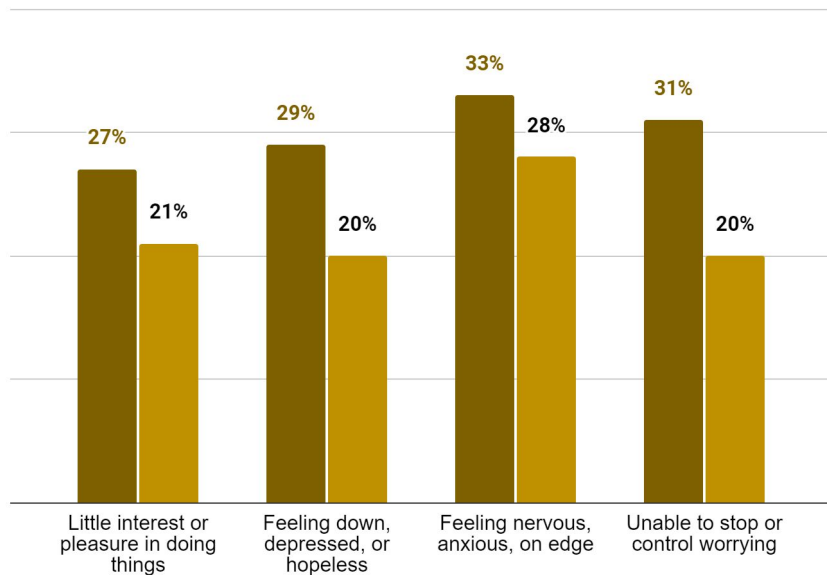
About the data

We did not ask respondents to attribute their feelings to a specific event or circumstance, however the spike in anxiety or despair in July 2020 may have been related to the acts of violence against BIPOC people in the spring and summer of 2020. However there appears to be a strong correlation between the summertime burst of activism led by Black Lives Matter and peer organizations, and the feelings reported by BIPOC survey respondents. **This suggests an opportunity for further research.**

BIPOC respondents report declines in worry and despair. Levels of stress among BIPOC Performing Arts workers are significantly greater than among the general population who identify as BIPOC.

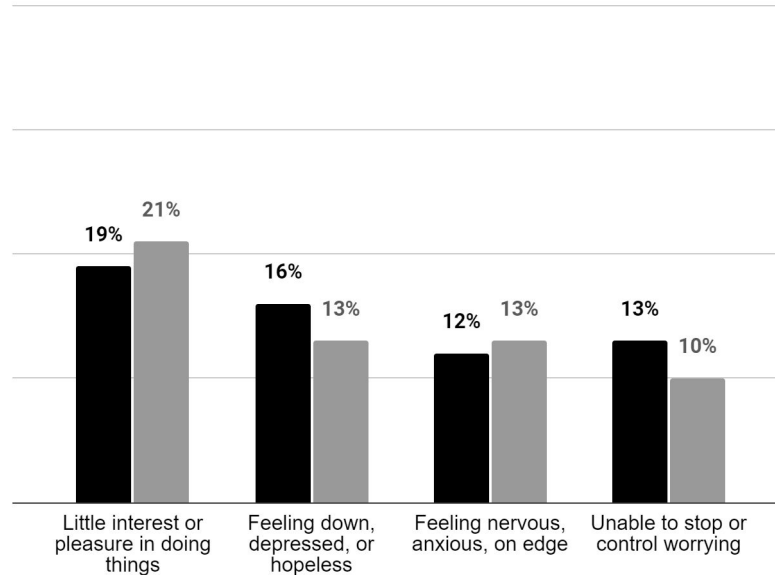
BIPOC Performing Arts Workers (n=230+)

■ July 2020, BIPOC PA workers ■ January 2021, BIPOC PA workers



BIPOC US General Population (n=1M+)

■ July 2020, BIPOC general pop. ■ January 2021, BIPOC general pop.



For more information about the Household Pulse questions, see <https://www.census.gov/programs-surveys/household-pulse-survey.html>

The Performing Arts workforce has mobilized. Respondents report civic engagement that matches or exceeds levels observed in the general public, and speak to how civic activity reflects love for the Performing Arts.

97%

Participated in one or more of a set of civic engagement behaviors over the past 6 months (n=1,950)

Civic engagement behaviors

- 90% Voted in an election
- 60% Donated to a new cause
- 42% Participated in local, arts, or union outreach
- 35% Joined marches, demonstrations, protests
- 29% Took care of younger or older family members

Importantly, **45% of the new donors are currently unemployed** (n=1,167). Their generosity, in the context of personal financial hardship, reinforces a theme: That the Performing Arts workforce exhibits high levels of empathy.

Age, tenure, and primary occupation were not significantly associated with new donations, except for technical, engineering, and fabrication professionals, who made up 29% of respondents but just 23% of new donors.

A majority of first-time donors identify as female (58% of those who gave, n=1,167).

Caregiving respondents who also reported their gender identity were 63% female (n=540). Caregivers were also slightly more likely than non-caregivers to have moved since March 1, 2020 (18% vs 15%, respectively). Caregivers were also more likely than non-caregivers to have moved during COVID due to another person's physical health concerns (5% vs. 2%).

Attrition from the Performing Arts

The likelihood that PA workers will leave the field has decreased somewhat, but we are still far from pre-pandemic levels of confidence. Perhaps not surprisingly, respondents contemplating an exit from the Performing Arts also report more frequent levels of anxiety and despair than respondents who expect to stay in the field.

Additional factors that correlate with potential attrition are unsurprising, but illustrate the dangers of fragmented and “siloes” communication.

Workers who had (relatively) positive experiences with employers early in the pandemic were less inclined to exit the field, with just 35% indicating they were somewhat or extremely likely to leave the field over the next five years in July 2020 (n=755). In contrast, 48% of those who had negative separation experiences indicated they might leave the field in the next five years (n=265+).

Respondents who have maintained any connection with the Performing Arts are also less likely to report an inclination to leave the field in the next 5 years. This engagement could be temporary, voluntary, both, or neither - it appears that compensation is less important than knowing you're needed and wanted.

Major takeaways:

1. Even partial employment in the Performing Arts supports long-term career viability; and
2. Communication systems and strategies could be improved to manage against employee burnout, distrust, and attrition - both short and long term.

“Continue being ridiculously resilient.”

--Return to the Stage respondent

The PA workforce is determined to survive, but workers are on a shaky precipice. Respondents have tightened spending and sought financial relief, but restrictions on travel seem to have reduced interstate professional opportunities, even as virtual performances have been heralded.

Workers are determined to make it through the crisis - and to get vaccinated. Many respondents sought multiple types of financial relief - 29% sought assistance through 3 or more different programs (n=1,540). And less than 2% are opposed to getting the COVID vaccine - a stark contrast to the general public. The Kaiser Family Foundation Vaccine Monitor Dashboard reports that 13% of the general public would “definitely not” get the vaccine, according to data collected January 11-18, 2021 (<https://www.kff.org/coronavirus-covid-19/dashboard/kff-covid-19-vaccine-monitor/>).

One in six have moved to make ends meet

(n=1,908)

- 16%** Moved since March 1, 2020 due to lost income
- 5%** Moved due to own or another’s physical or mental health
- 9%** Moved for unrelated reasons, such as end of lease

The highly mobile workforce is grounded

In July 2020, 46% of respondents reported working in **at least two states** in the previous year (n=2,581). In January 2021, 24% of respondents reported working outside their home state, district, or territory since March 1, 2020, including engagements for remote or virtual gigs (n=1,906).

Vaccine hesitancy is very, very low

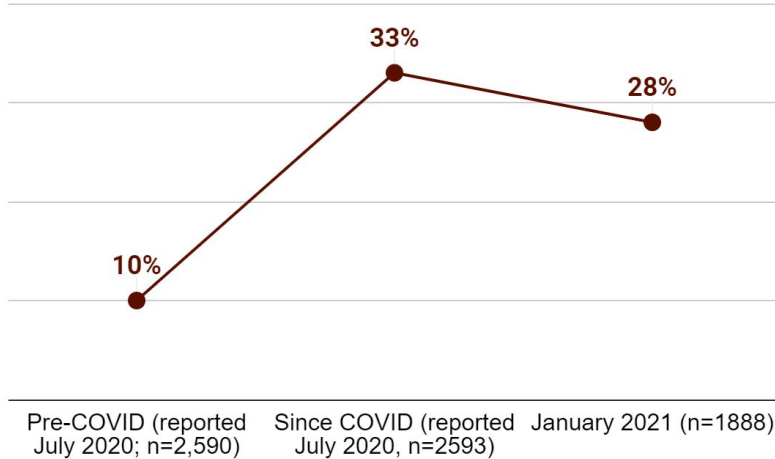
Just 1.2% of the PA workforce asserted that they would not get a vaccine for COVID. About 90% reported that they would get the vaccine ASAP or when their doctor says it is safe.

78% have actively sought financial relief (n=1,974)

- 86%** Unemployment Insurance (n=1,540 seeking any financial relief)
- 57%** Pandemic Unemployment Assistance (PUA)
- 23%** Family
- 17%** Not-for-profit agency, other than a religious entity
- 15%** Small Business Administration

Overall likelihood of attrition has declined, but only slightly. Current employment status appears to correlate with potential attrition.

Extremely or somewhat likely to leave the Performing Arts in the next 5 years

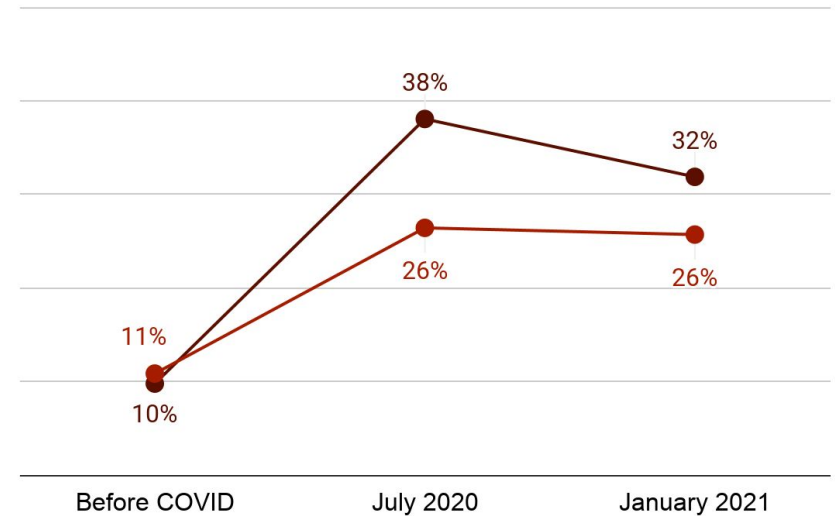


Potential attrition over the next 5 years seems to have peaked in July 2020, but remains quite high with over a quarter of respondents considering alternate paths. **Age, gender, and tenure** in the field are not significant drivers of likely attrition.

Not surprisingly, **current employment status** correlates with likelihood to leave the field

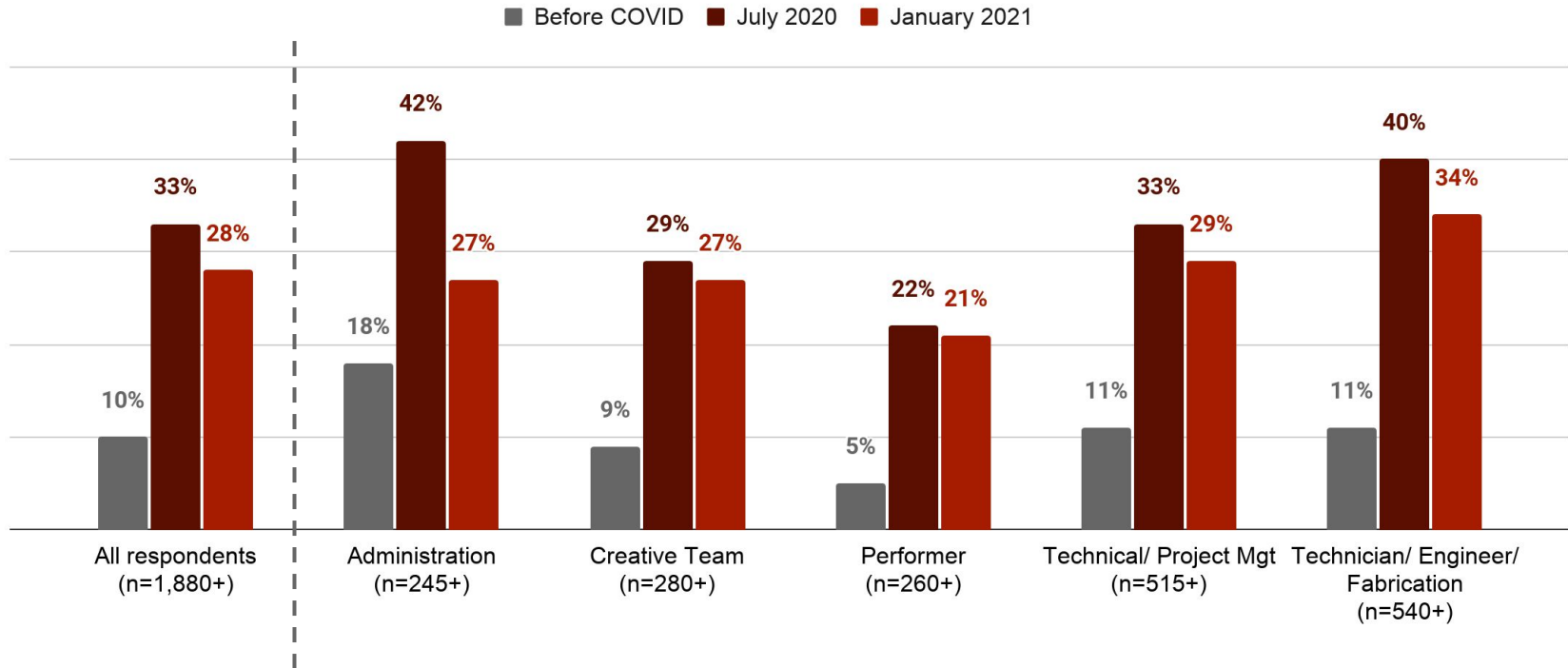
Likelihood to leave the PA, by employment status

- Furloughed, Unemployed, Unable to work
- Working PT or FT



Likelihood to leave the field continues to be concentrated in 'portable' occupation categories, such as fabrication and project management.

Likelihood to leave the Performing Arts in the next 5 years, by primary occupation



How are PA workers coping?

Important themes have started to emerge: Endurance, engagement, and empowerment.

Performing Arts workers have demonstrated their endurance by testing and building on coping strategies, trying things to see what works. Those who have been able to stay engaged - often by working, but not always for pay - are both more likely to stay in the field and less likely to experience despair. And those who feel empowered, or that their actions serve the field, are both more loyal and report more emotional resilience.

As we did in July 2020, we asked the January respondents what strategies they are using to cope with stress in COVID times, why they use these strategies, how frequently they experience anxiety and despair, and whether they think they might leave the Performing Arts in the next five years. Respondents' feedback in each of these areas provides a rich dataset - more than we can fully explore in this report. But patterns have begun to emerge.

Respondents have begun to figure out which coping strategies work. In July 2020, Performing Arts workers reported using many different types of coping strategies, reflecting a process of testing and researching. In January 2021, this "R&D" phase seems to have yielded a more focused set of strategies, as individuals discover what works and what does not.

In addition to figuring out *what* to do, respondents shared insight about *why* they chose certain strategies. **Importantly, respondents who believe their strategies benefit the Performing Arts are more inclined to stay in the field.**

Lastly, we looked at wellbeing and attrition based on perceptions of employer behavior over the past six months. The data suggest that **perceptions of an employer's respect for workers has an effect on future attrition and current wellbeing.**

Return to the Stage continues to ask about eight specific coping strategies. These are intended to reflect the diversity of styles, interests and needs of this workforce.

Strategy ***Description***

Activist strategies Creating/participating in collective action to change policies/practices that are harmful

Career Development strategies Training for a different job, already employed in a new field

Creative strategies Writing/composing, design, performance, building/fabrication projects

Learning strategies Enrolling in online courses, learning new communication platforms

Mental strategies Meditation, mindfulness, guided relaxation, self-affirmation

Organizing strategies Coordinating projects at home or in my community

Physical strategies Exercise, training

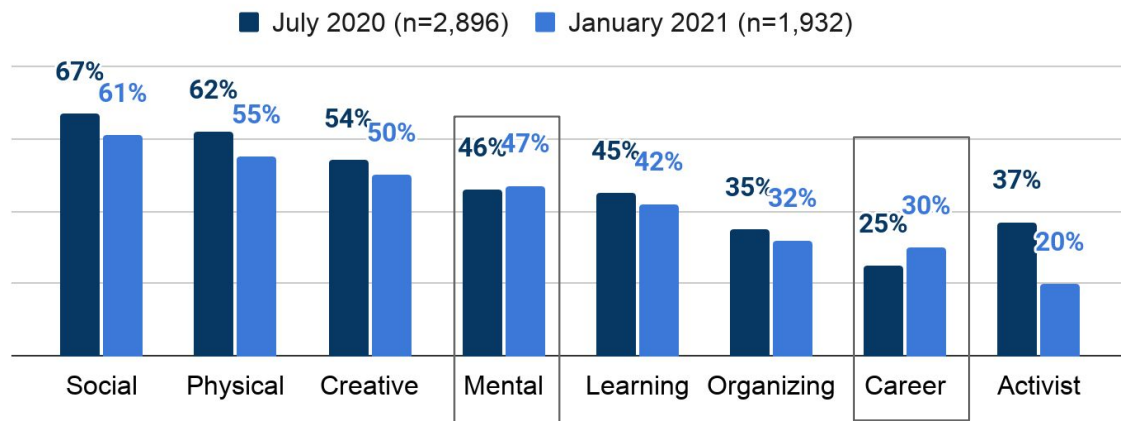
Social strategies Connecting with friends/colleagues, social experiences with people in my household

The Performing Arts workforce is still using coping strategies in similar proportions to the strategies reported in July 2020. Over the past six months, many have figured out what works - and what does not.

Two changes around coping were in **career development**, which 30% of January respondents say they're using (vs. 25% in July '20), and **activist** strategies, which dropped 17% between waves. It is possible that the decrease in activism coping strategies is linked to one or more external factors, such as weather patterns, the political calendar, etc.

Smaller changes were evident in **mental** coping strategies, with a 1% increase.

Coping strategies in use in July 2020 vs January 2021



62% → 45%

The PA workforce has found what works. In July 2020, 62% of respondents indicated they were utilizing 4 or more coping strategies, while in January 2021 just 45% are utilizing 4 or more strategies to cope with COVID times.

Self-care remains a significant motivator for respondents' use of most coping strategies. Financial motivation is strongly tilted toward career development and learning, with nearly one-third linking creative strategies to financial outlook as well.

Self-care is a top priority.

The most-frequently motivation for any coping strategy is self-care. More basic, and potentially economically accessible, coping strategies are especially well-represented.

Economic opportunity motivates career and learning strategies.

Individual financial outlook is the overwhelming motivator for career development-focused coping strategies, although more than 4 in 10 individuals using career strategies also report that these efforts make them feel better.

Creative strategy use is modestly connected to financial outlook.

Creative coping strategies are reported to have more significant emotional benefits than financial benefits.

	It makes me feel better	It could improve my finances
Mental (n=848)	98%	5%
Social (n=1,079)	97%	7%
Physical (n=1,048)	95%	6%
Creative (n=887)	88%	31%
Organizing (n=548)	88%	14%
Activist (n=345)	76%	14%
Learning (n=762)	59%	62%
Career (n=533)	42%	89%

Samples above are from January 2021 survey responses.

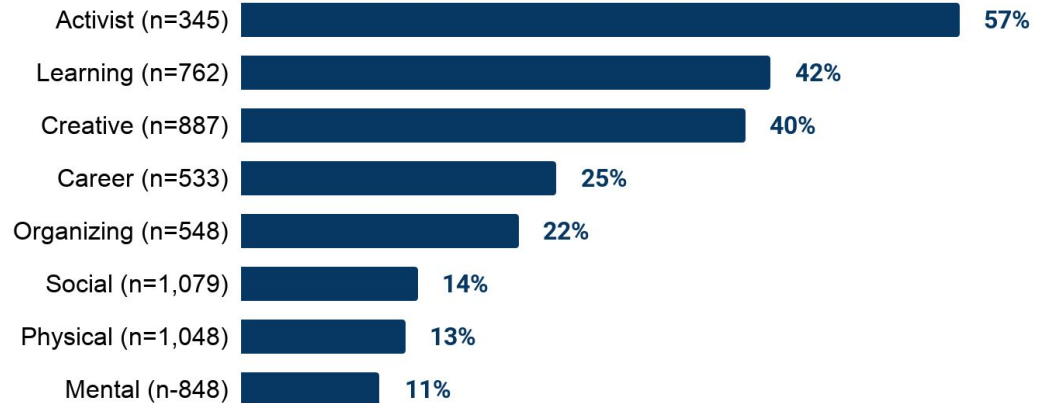
Many respondents believe coping strategies are helpful to the Performing Arts. Individual and collective progress - in activism and learning, especially - are perceived as being particularly beneficial.

More than half of respondents using **activist coping strategies** say they are motivated to do so because it benefits the Performing Arts. **Learning and creative strategies** rank similarly, with around 40% saying these efforts help the field.

40%

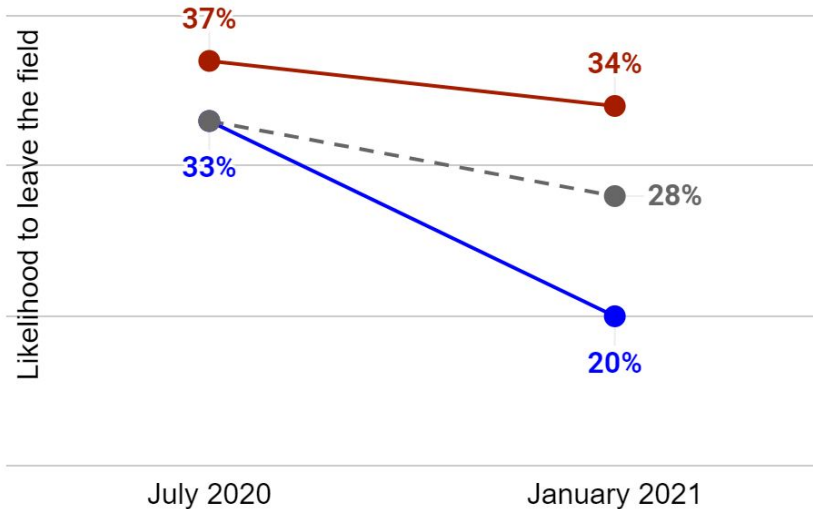
Believe the coping strategies they report using in January are beneficial for the Performing Arts field (n=1,932)

Coping strategies respondents believe are beneficial to the Performing Arts



Respondents who feel empowered to do good for the field through any coping strategy are less likely to leave the field in the next 5 years.

Likely to leave the field by belief that any coping strategies are beneficial to the Performing Arts



- Believe coping strategies are good for the field, n=760+
- Do not believe coping strategies are good for the field, n=1,125+
- All respondents (n=1,885+)

Empowerment not linked to current employment

Believing that any coping strategy will positively impact the Performing Arts correlated with lower likely attrition in July 2020, and appears to have become a stronger driver of loyalty to the field in January. Just 20% of respondents who believe their coping strategies benefit the field are “somewhat” or “extremely” likely to leave the field in the next five years. In sharp contrast, 34% of respondents who *do not* believe their coping strategies benefit the field are “somewhat” or “extremely” likely to leave the Performing Arts in the next five years.

Believing that coping strategies benefit the field is not strongly linked to current employment status, with over 50% of both groups represented in this chart reporting they were unemployed at the time of data collection.

Employer communication has been fragmented. Respondents who have heard from previous employers have felt (largely) good about it. Perceptions of employer communication correlate with career tenure.

Just 54% of workers have heard from a previous employer since April 1, 2020 (n=1,932)

From the time shutdowns had largely been implemented across the Performing Arts industry, until January 14 when the most recent *Return to the Stage* survey closed, just over half of respondents heard from a past employer at all. Among respondents who were unemployed as of January 2021, 60% had heard from a past employer at all (n=958).

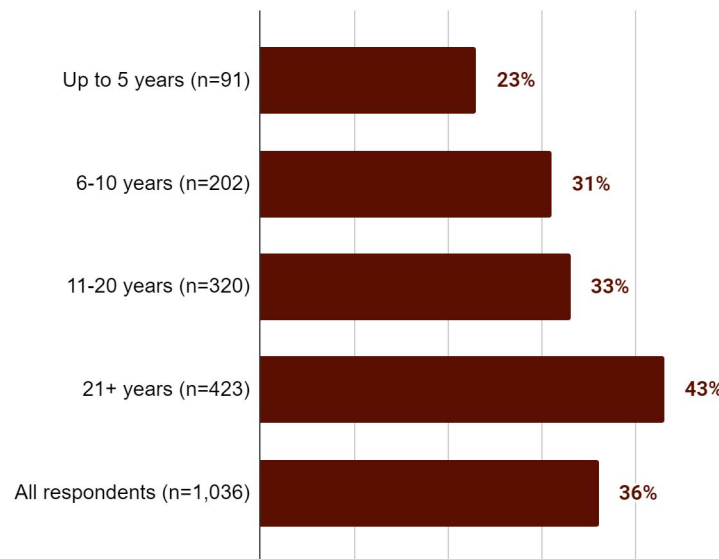
Information provided is seen as helpful (n=1,040)

Among the respondents who have heard from past employers between April 1, 2020 and January 14, 2021, 74% found the information provided to be useful.

Frequency of communication is less successful (n=1,040)

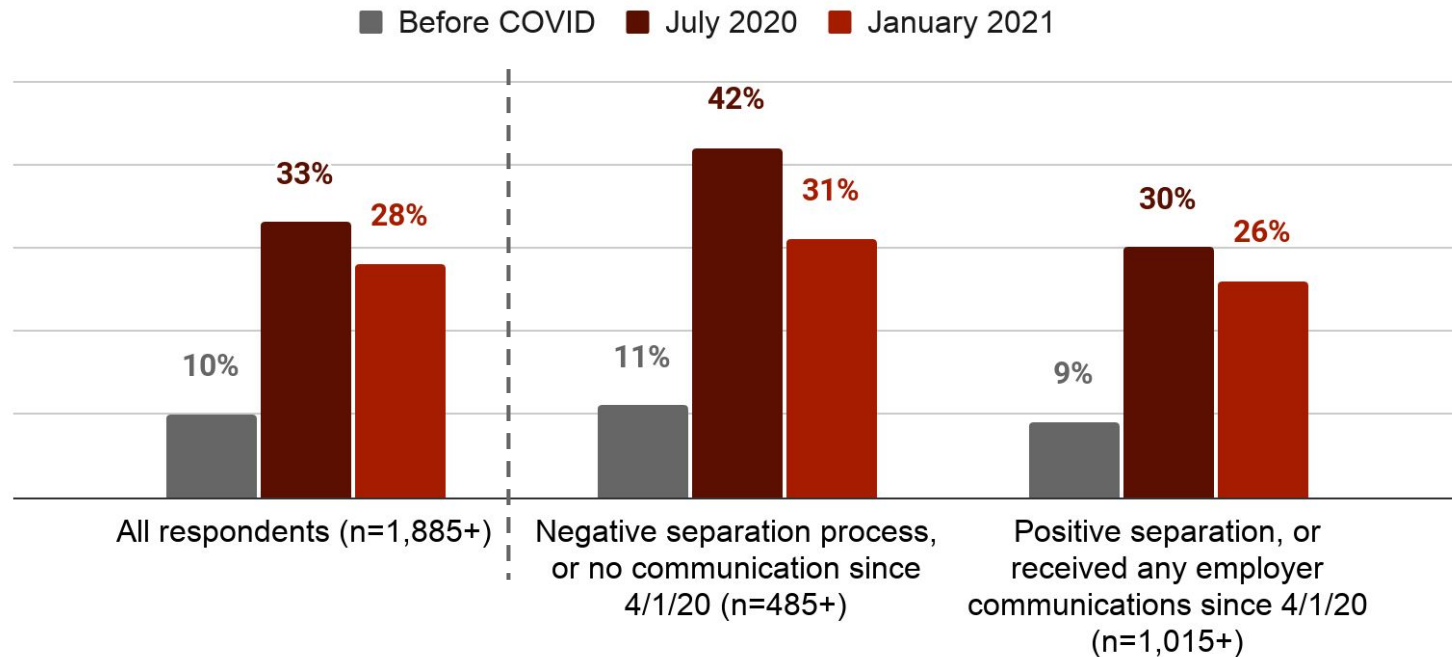
While the information provided is useful to a majority, a slim minority of respondents indicate that the frequency of communication is right: 51% consider the frequency of communications incorrect, with 36% saying past employers should be in touch more often.

Respondents who reported they get useful information and hear from employers as often as they want to, by career tenure



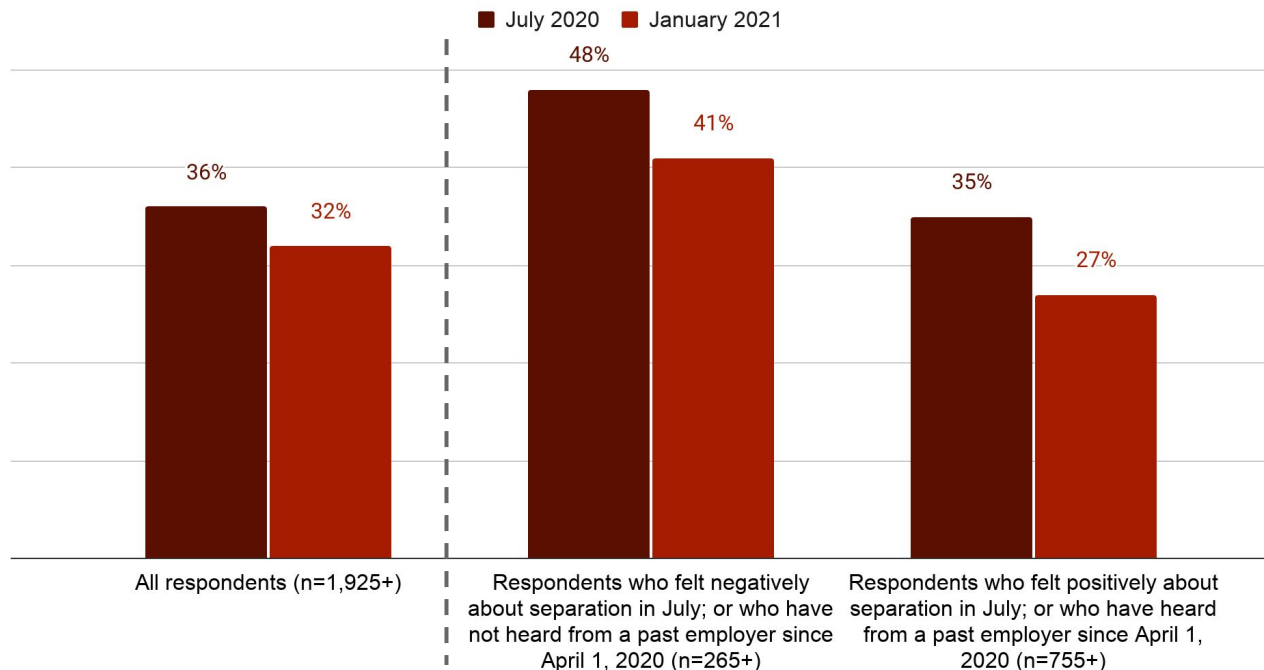
Employer communications may impact attrition from the field. Respondents who had not heard from a past employer between April 1, 2020 and January 14, 2021 report higher likelihood that they will leave the Performing Arts.

Extremely or somewhat likely to leave the Performing Arts in the next 5 years



Employers have substantial impact on respondents' emotional wellbeing, especially in how separation or furloughs were handled.

Respondents reporting anxiety or despair "nearly every day"



Employer engagement matters

78% Felt that separation/cancellation was handled somewhat or very well as of July 2020 (n=2,374)

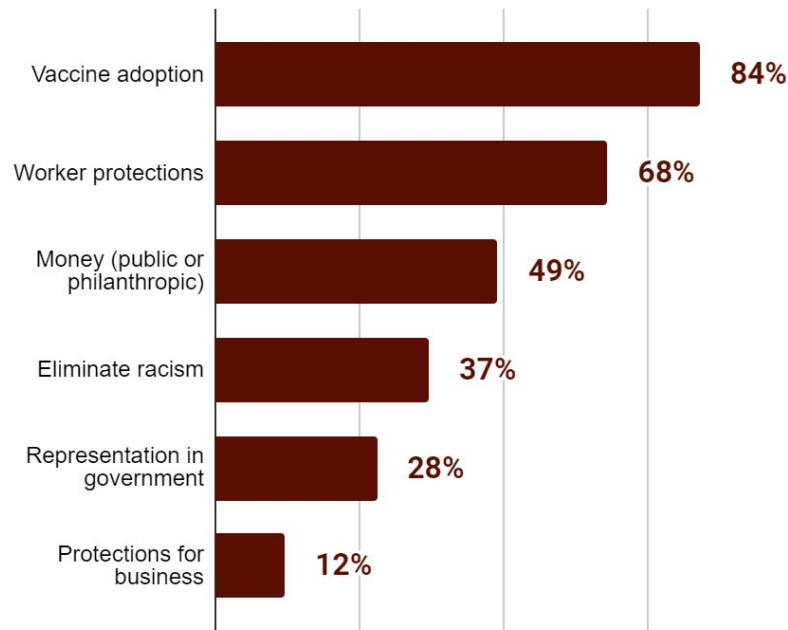
54% Have heard from any previous employers since April 1, 2020, as of January 2021 (n=1,961)

Research opportunity

This study is limited to Performing Arts workers. The data suggest an opportunity for other researchers to study how employer interactions and communications impact Performing Arts workforce wellbeing, particularly among freelance and gig workers..

Safety and money top the list of priorities for a return to the stage. Eliminating racism has support from a plurality of respondents.

Top three things needed for the Performing Arts to return (n=1,889)



Vaccine adoption viewed favorably across demographic and occupational categories

Gender identity, tenure, and primary occupation were not significantly associated with a preference for vaccine adoption. Age was slightly associated with this priority, with older respondents more likely to say that it is important.

Worker protections are broadly supported, including among non-union respondents

While respondents who are members of any Performing Arts union had a higher preference for worker protections (74%, n=746 union members), non-union members also support worker protections by a comfortable majority (65%, n=1,139).

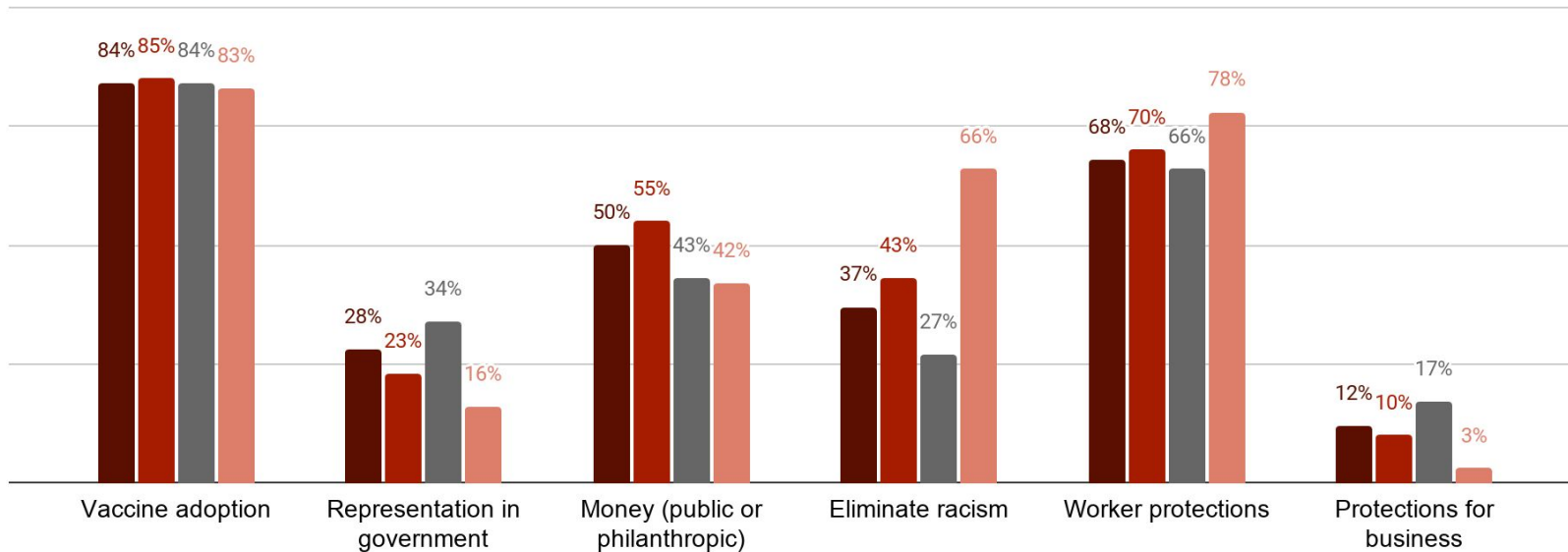
Money a higher priority for “creative” occupations

- 60% Performer (n=268)
- 59% Creative Team (n=283)
- 53% Administration (n=248)
- 47% Technical/Project Management (n=519)
- 41% Technician/Engineer/Fabrication (n=545)

The order of priorities for a return to the stage varied by gender identification, though vaccine adoption saw the strongest levels of support from all respondent groups.

Priorities for the return of the Performing Arts, by gender identity

■ All, n=1,841 ■ Female, n=996 ■ Male, n=781 ■ Trans/Gender Non-Conforming, n=64



Key Takeaways: January edition of *Return to the Stage*

One solve-able challenge is evident: **Fragmented communication systems and habits expose the Performing Arts to emotional distress and the loss of talented workers.** As of January 2021, only 54% of workers have heard from a past employer since April 1, 2020, revealing a saddening loss of connection between the industry's essential workers and the employers who will - soon, we hope - have need of workers. These data show that employer communication has an effect on whether workers may choose to stay in the field. And going beyond just attrition, the level of anxiety and despondency in the field correlates with perceptions of positive or negative employer interactions. **In brief: Performing Arts workers want to know they are wanted, and any communication at all is better than none.**

At the same time, the Performing Arts workforce has demonstrated civic engagement on par with, or exceeding, levels seen in the general public, despite extraordinary and protracted economic hardship. The workforce has made new donations (even while unemployed) and voted. They have absorbed caretaking responsibilities, involved themselves in outreach and activism, and used coping strategies that improved not only their own lives but the field as well. Indeed, among respondents who believe their coping strategies are beneficial to the field, potential attrition is just 20% (n=760+), versus 34% (n=1,125) who do not believe their coping strategies are beneficial to the field. **Workers who believe their personal actions are good for the Performing Arts are more likely to stay.**

Finally, the levels of despondency and anxiety reported across the field point toward significant need - and opportunity. "The show must go on" has long been a rallying cry, yes, but all too often it has also been used to mask or silence individual mental health care needs. **We urge Performing Arts leaders, funders, and workers to address the mental health needs of the industry at a systems level.** Individual organizations with a record of excellence in this area - such as the Actors Fund, to name just one of several - cannot lead the charge without more coordinated advocacy, acknowledgement, and openness across the field.