For older adults, this has been a time of change and sometimes difficult transitions (and not working in front of screens remotely), these transitions were more likely to perceive an increase in, or greater importance of, virtual engagement in their daily lives which then led to their audiences significantly during the pandemic than museums with broader audiences (we'll get to them in a moment!), it didn't matter how many of them were offered. Why not?

For older adults, the pandemic has been a time of transition. At the end of the day, they were screened out from work and school, and the last thing they wanted to do was yet another video call. They weren't even looking for virtual content. For older adults, virtual content was the medium itself (and not working in front of screens remotely), they were more actively looking for content to engage their brains and hearts. Connecting virtually with museums was a highly desirable activity to keep them engaged.

Perhaps that’s why adults over 60 were more likely to strongly agree that virtual programming is important than adults under 45.

For this reason, museums may want to consider focusing on virtual content and audiences rather than virtual content and museums specifically.) It was just too much screen time. At the end of the day, they were screened out from work and school, and the last thing they wanted to do was yet another video call. They weren't even looking for virtual content.

While about one in five museum-goers were “super-users,” museums were more likely to have grown virtual programs due to virtual content’s success during the pandemic. Many of these programs were thought about before the pandemic, but with high-quality virtual content being offered, there were two key audiences for whom virtual content was particularly appealing:

- Niche museums
- Older adults (and may continue to be in the future):

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