



ASSESSING THE INTRINSIC IMPACTS OF A LIVE PERFORMANCE

Commissioned by 14 Major University Presenters

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ABSTRACT

Assessing the Intrinsic Impacts of a Live Performance attempts to define and measure how audiences are transformed by a live performance. The study's research design consisted of a pair of questionnaires – one administered in-venue just prior to curtain, and the other sent home with the respondent and mailed back. The first questionnaire collected information about the audiences' mental and emotional preparedness for the performance. The second questionnaire, related to the first by a control number, investigated a range of reactions to the specific performance, including captivation, intellectual stimulation, emotional resonance, spiritual value, aesthetic growth and social bonding. Between January and May 2006, six presenters surveyed audiences at a total of 19 performances representing a cross-section of music, dance and theatre presentations. This report builds on recent literature to address several hypotheses: 1) that the intrinsic impacts derived from attending a live performance can be measured, 2) that different types of performances create different sets of impacts, and 3) that an audience member's 'readiness-to-receive' the art affects the impacts received. The study develops a simple measurement tool to assess impact, provides an analytical framework for considering the results, and suggests how performing arts presenters might begin to use this information to select programs that create specific benefits for their constituents.

With special thanks to Edward Pauly, The Wallace Foundation's Director of Research and Evaluation, for provoking us to consider that even the most subjective constructs can be measured – if they can first be described.

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The WolfBrown research team was assisted by Gerald D. Yoshitomi, facilitator of the MUP consortium.

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ABOUT THE STUDY

Assessing the Intrinsic Impacts of a Live Performance is part of a larger multi-method collaborative research effort called The Values and Impact Study, commissioned in 2005 by a consortium of 14 major university arts presenters (MUP). The study was self-initiated and completely self-funded by the consortium. Their foresight and significant financial commitments made this research possible. Oversight of the study was provided by a committee consisting of the six marketing directors of the Lead Partner institutions, noted below.

Lead Partners

The Lead Partners took shared responsibility for data collection for this study. The very high response rates and consequent depth of the survey sample is solely their achievement.

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Associate Partners

The Associate Partners assisted greatly in helping to finance the study and in providing feedback on drafts of the protocols.

Annenberg Center for the Performing Arts, University of Pennsylvania

Cal Performances, University of California – Berkeley

Center for the Performing Arts, The Pennsylvania State University

*Hancher Auditorium, University of Iowa

Hopkins Center for the Arts, Dartmouth College

Krannert Center for the Performing Arts, University of Illinois

*Lied Center of Kansas, University of Kansas – Lawrence

Stanford Lively Arts, Stanford University

*Ontario Presenters Network

**Several of the Associate Partners replicated the impact survey research subsequent to the publication of this report.*



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OVERVIEW

Performing arts organizations, historically, have had difficulty articulating their true impact. In the absence of other measures, board members, staff and funders often rely exclusively on demand metrics such as ticket sales and attendance figures to gauge success when, in fact, their missions define success in very different terms.

While no one disputes the wisdom of fiscal prudence based on demand metrics, the primary outcomes of arts experiences are not economic. Performing arts organizations, of course, are in the business of transforming individuals and communities through arts experiences. Unlike commercial airlines which evaluate their performance based on “passenger miles” flown, arts groups cannot understand their impact based on the number of performance minutes logged by audience members.

The true impact of performing arts experiences is what happens to individual audience members when the lights go down and the artist takes the stage – and the cumulative benefits to individuals, families and communities of having those experiences available night after night, year after year. If this is true, it would seem that efforts to assess the impact of arts programs would aim to better understand and measure how audience members are transformed – what happens to them in their seats.

Notwithstanding the evaluation efforts undertaken by funders and the occasional satisfaction and economic impact surveys fielded by arts groups, alternative systems for measuring impact are conspicuously missing from the arts practitioner’s everyday toolkit. A larger issue in some arts organizations is a lack of interest in impact assessment, or an outright hostility towards holding art accountable to measurable outcomes. Programming decisions are the provenance of highly skilled curators and artistic directors who prize their artistic autonomy and often do not see a role for impact assessment in their program planning model.

However, more and more attention is being paid to the intrinsic benefits of arts experiences. In the United States, this is largely due to the efforts of the Wallace Foundation in commissioning the RAND report *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts*, which catalogs and organizes the various benefits of arts experiences and argues that future research should focus on intrinsic benefits. In the U.K., John Holden, in his report *Capturing Cultural Value – How Culture has become a Tool of Government Policy*, argues persuasively that undue emphasis on instrumental benefits, like economic impact and higher test scores among children, has corrupted the cultural system and provided a false sense of purpose. Both reports call for new language and new measurement systems focused on intrinsic impacts.

Quantitative evidence of non-economic impact is scarce, although anecdotal evidence is abundant.¹ Through their facial expressions, body language and audible reactions, audiences communicate impact as it is happening. There is no mistaking the silence of rapture during a concert, the moments of shared emotion in a theater when the plot takes a dramatic twist or the post-performance buzz in the lobby. All are reliable evidence of intrinsic impact. But soon after the moment of impact, the

¹ Generally, the arts education field is much farther ahead of the performing arts field with respect to assessing the intrinsic impacts of arts experiences and, in fact, has even published an agenda for future research. See *The Arts and Education: New Opportunities for Research*, Arts Education Partnership, www.aep-arts.org



lobby empties, the audience returns home and the experience fades into memory – perhaps to be accessed at some future time, perhaps not.

Every once in a while, one hears a story about how attending a performance changed someone’s life. These stories echo through families and communities, but are seldom culled and collected.² Storytelling, when harnessed for business purposes, can be a powerful means of communication. But is evidence of intrinsic impact strictly the domain of anecdotes, or is there a system of measurement that will tell the story of impact more conclusively?

In planning this study, consideration was given to investigating three levels of intrinsic impact:

1. The intrinsic impacts of an entire arts system on its community
2. The cumulative intrinsic impacts or “value footprint” of an institution on its community
3. The intrinsic impacts of a single performance on an individual

Valuable research is underway in the first category – assessing the arts’ impact on quality of life, particularly the work of The Urban Institute’s Arts and Culture Indicators in Community Building Project (ACIP)³, which has set forth a framework for future research and measurement principles that should guide the work. Much good thinking in this vein also has come from the Social Impact of the Arts Project (SIAP) at the University of Pennsylvania.⁴

Several studies have quantified a performing arts organization’s “footprint” on its community, at least from a participation standpoint. For example, a recent study of orchestra audiences suggests that some orchestras have served, at some point in the past, as many as 35% of all adults in their local market.⁵ Longitudinal studies that would track the cumulative intrinsic impacts of a performing arts organization’s programs on its constituents cannot be found. How does one go about measuring the long-term emotional and intellectual benefits, for example, of attending three or four world music concerts a year over ten years? Such research would involve tracking of respondents over many years and also would involve general population research at the community level, which is costly. Even then, it would be very difficult to establish causality. For these reasons, this category of impact was ruled out for the present study.

Therefore, we chose to investigate impact on the individual attendee immediately after the performance, while the memory is still fresh. The study partners were ideally situated to assist with data collection at a relatively low cost. Moreover, we found that some of the study partners were beginning to re-think how they select artists. The performance impact research would be of specific use to those among the study partners who are migrating towards benefits-based programming (i.e., selecting artists with specific intrinsic impacts in mind). The study also builds upon previous research

² Another part of the Value and Impact study, not dealt with in this report, is an effort to explore how storytelling can be used to accumulate anecdotal evidence of impact.

³ See *Culture Counts in Communities*, by Maria-Rosario Jackson, Ph.D., and Joaquin Herranz Jr., 2002, and also *Art and Culture in Communities: A Framework for Measurement*, Policy Brief No. 1, 2003, and *Cultural Vitality in Communities: Interpretation and Indicators*, 2006, by Maria-Rosario Jackson, Ph.D., Joaquin Herranz Jr., and Florence Kabwasa-Green, published through the Culture, Creativity and Communities Program of The Urban Institute, www.ccc.urban.org.

⁴ *Culture Builds Community – The Power of Arts and Culture in Community Building*, Mark Stern and Susan Seifert, Social Impact of the Arts Project, University of Pennsylvania School of Social Work, www.sp2.upenn.edu/SIAP

⁵ *Classical Music Consumer Segmentation Study*, 2002, conducted by Audience Insight LLC for the John S. and James L. Knight Foundation and 15 orchestras



conducted by the authors, especially the Connecticut *Values Study*⁶ and work with the Wallace Foundation around arts benefits. Much of our resolve in tackling this work – and trying to measure what some believe cannot (or should not) be measured – comes from the RAND work and from words of encouragement from Wallace Foundation staff, for which we are most grateful.

Purpose of Study

This study builds on previous research and theoretical literature to empirically measure the short-term benefits, on an individual level, of being in the audience for a performing arts program. The study explores pre-performance anticipation, expectations and familiarity – the individual’s “readiness-to-receive” the art – as well as the individual’s self-assessment of his or her own impressions of, reactions to, and satisfaction with the performance.

The aim of this work is not solely to demonstrate that intrinsic impacts can be measured and used as evidence of impact and mission fulfillment, but to provoke discussion about how this information might be used by presenters in understanding the consequences of their programming choices and reaching higher levels of effectiveness in their work.

Hypotheses and Research Questions

The study’s design and analytical approach serve to explore and test the following three hypotheses:

- 1) Intrinsic impacts derived from attending a live performance can be measured
- 2) Different types of performances create different sets of intrinsic impacts
- 3) An individual’s ‘readiness-to-receive’ a performing arts experience influences the nature and extent of impacts.

To test our hypotheses, we ask the following research questions:

- 1) What vocabulary should be used to talk about intrinsic impact?
- 2) Do patterns of impact emerge across performances, genres or presenters?
- 3) Does a patron’s “readiness-to-receive” the art act as a precondition for the types and magnitude of impacts derived from the experience?
- 4) Does attendance at enhancement events influence the impacts an individual experiences?
- 5) What is the relationship between impact and satisfaction?

During the study, numerous other research questions emerged, which are discussed throughout the report.

Methodology and Response Rates

A pair of questionnaires was developed to measure an audience member’s readiness-to-receive the art (Part I, administered in-venue just prior to curtain) and the intrinsic impacts received from the performance (Part II, sent home with the respondent and mailed back). Specifically, the first questionnaire collected information about motivations for attending and the respondent’s mental and emo-

⁶ *The Values Study: Rediscovering the Meaning and Value of Arts Participation*, commissioned by the Connecticut Commission on Culture and Tourism and conducted by Alan S. Brown & Associates, 2004



tional preparedness for the performance. The second questionnaire, related to the first by a control number, investigated a range of reactions to the specific performance.

Between January and May 2006, the six Lead Partners in the study surveyed audiences at a total of 19 performances representing a cross-section of music, dance and theatre presentations ranging from the Kirov Orchestra to a performance of the popular Broadway show *Mamma Mia!*. A total of 4,269 survey packets were distributed across the 19 performances. The response rate was 74% for Part I – the highest response rate ever experienced by the consultants for a survey of this nature. Of these respondents, 61% also returned Part II of the survey, yielding a net response rate of 46%. A subset of these surveys were collected from pre-performance enhancement event attendees (i.e., people who attended pre-concert lectures, etc.), to allow for comparison of those who attend enhancement events with those who don't.⁷ The primary data set includes 1,730 paired responses from randomly-selected audience members. Among the 19 performances are two pairs of artists – two presentations of Soweto Gospel Choir (UFPA and UMS) and two presentations of the LA Theatre Works' production of *The Great Tennessee Monkey Trial* (UFPA and UMD), which allow us to compare results for the same program in different locations.

Presenter	Artist(s)	Pre-Performance Enhancement Event ⁸	Discipline
ASU	Daniel Bernard Roumain	---	Music
ASU	James Garcia's <i>Voices of Valor</i>	---	Stage Play
ASU	<i>Mamma Mia!</i>	---	Musical Theater
ASU	Ronald K. Brown/Evidence	---	Dance
Mondavi	Grupo Corpo	Lecture	Dance
Mondavi	London Philharmonic	Lecture	Music
Mondavi	The Acting Company's <i>Macbeth</i>	Lecture	Stage Play
UFPA	Alvin Ailey Amer. Dance Theater	---	Dance
UFPA	LA Theatre Works's <i>Great Tennessee Monkey Trial</i>	Lecture	Stage Play
UFPA	Soweto Gospel Choir	Lecture	Music
UMS	Kirov Orchestra	Symposium	Music
UMS	Pappa Tarahumara ⁹	---	Multidisciplinary
UMS	Soweto Gospel Choir	---	Music
UMD	Joe Goode Performance Group	---	Dance
UMD	LA Theatre Works's <i>Great Tennessee Monkey Trial</i>	Lecture	Stage Play
UMD	Opera Lafayette	Discussion	Music
UNL	Aquila Theatre Company's <i>Hamlet</i>	Lecture	Stage Play
UNL	Jake Shimabukuro	Lecture	Music
UNL	Royal Winnipeg Ballet	Lecture	Dance

⁷ See page 26 for a detailed breakdown of response rates for the random audience and enhancement event samples.

⁸ Several of the presenters did host post-performance enhancement events; however, these events were outside the scope of this study.

⁹ Please note that Pappa Tarahumara was listed as part of UMS' dance series.



Key Constructs

The analysis revolves around three constructs for readiness-to-receive, measured prior to the performance, and six constructs for intrinsic impact, measured post-performance, as follows:

Readiness Constructs

- 1) **Context Index.** The Context Index offers a composite picture of how much experience and knowledge the individual has about the performance and the performers.
- 2) **Relevance Index.** This indicator measures an individual's comfort level with the performance experience – the extent to which they are in a familiar situation, socially or culturally.
- 3) **Anticipation Index.** The Anticipation Index characterizes the individual's psychological state immediately prior to the performance along a continuum from low expectations to high expectations.

Impact Constructs

- 1) **Captivation Index.** The Captivation Index characterizes the degree to which an individual was engrossed and absorbed in the performance.
- 2) **Intellectual Stimulation Index.** This impact area encompasses several aspects of mental engagement, including both personal and social dimensions, which together might be characterized as “cognitive traction.”
- 3) **Emotional Resonance Index.** This index measures the intensity of emotional response, degree of empathy with the performers and therapeutic value in an emotional sense.
- 4) **Spiritual Value Index.** The Spiritual Value Index addresses an aspect of experience that goes beyond emotional/intellectual engagement and assesses the extent to which the respondent had a transcendent, inspiring or empowering experience.
- 5) **Aesthetic Growth Index.** This indicator characterizes the extent to which an individual was exposed to a new type or style of art, or otherwise stretched aesthetically by the performance.
- 6) **Social Bonding Index.** The Social Bonding Index measures the extent to which the performance connected the individual with others in the audience, allowed her to celebrate her own cultural heritage or learn about cultures outside of her life experience, and left her with new insight on human relations.

We have considered and rejected the notion of producing a single, solitary measure of impact. Inevitably, such a metric would lead to an overly reductive interpretation of something that is inherently multi-dimensional. Not all performances should be expected to generate impacts across all six areas, and one must be careful not to assume so. For example, one would not necessarily expect Aesthetic Growth outcomes for the audience at a Broadway show. The reader is cautioned not to interpret the results in terms of “winners and losers,” but rather as a means of understanding the dimensionality of impacts.



Summary of Findings

Overall, results from the study are quite intuitive and support the first hypothesis, that intrinsic impacts can be measured. The major qualification to this conclusion is that the various indicators of intrinsic impact are strongly correlated, suggesting a high degree of interdependence and symbiosis. For example, a high correlation was observed between Emotional Resonance and Spiritual Value. Although the indicators tend to move together, the extent to which they are independent is significant enough to capture important nuances of impact as suggested in the theoretical literature.

Readiness to Receive

Results from the first questionnaire paint a detailed picture of respondents' readiness-to-receive the art just prior to the performance. Audiences at several performances reported significantly higher levels of context on the performers and works of art about to be performed, including audiences at UMD's presentation of Opera Lafayette, UMS's presentation of the Kirov Orchestra and UFPA's presentation of the Alvin Ailey American Dance Theater. Contrariwise, audiences at UMS's presentation of Pappa Tarahumara, ASU's presentation of Daniel Bernard Roumain and Mondavi's performance of Grupo Corpo reported significantly lower levels of context. While high levels of context cannot be proven to cause higher levels of impact (i.e., variability in the quality of the performance mitigates a direct relationship), there is a positive correlation. Overall, the data suggest that audiences with higher levels of context *can* benefit more from performances, at least in certain circumstances. We like to think of context as grease on the wheels of impact.

Our objective in creating a Relevance Index was to assist in identifying audience members who are "fish out of water," so to speak – people who may not go to performances very often, or who lack a social support structure for arts attendance. As might be expected, results indicate that most ticket buyers opt into performing arts experiences that reinforce their cultural identity and validate their preferences and tastes. It is interesting to note that three classical music audiences scored highest on the Relevance Index, suggesting that they are most at-home in their seats waiting for the concert to start. In contrast, audiences at ASU's presentation of Daniel Bernard Roumain and UNL's presentation of *Hamlet* reported the lowest levels of relevance.

From an audience development standpoint, the Relevance Index for an audience might be considered as an outcome metric, even before the performance starts. In other words, through effective marketing and outreach, presenters have achieved their mission to some extent in getting individuals to attend events that lie outside of their "cultural comfort zone," whether the program is a Broadway show or a contemporary Brazilian dance company.

By and large, audiences reported high levels of confidence that they will enjoy the performance. They wouldn't be in the audience if the event hadn't already passed a relevant test (or several). Audiences for UFPA's presentations of Soweto Gospel Choir and Alvin Ailey and for UMS's presentation of the Kirov Orchestra were most likely to report high levels of anticipation and focus. All three were repeat engagements on their campuses. Since 52% of those surveyed at the Ailey performance had previously seen the company, one might reasonably expect higher anticipation levels. In comparison, only a quarter of the Soweto Gospel Choir audience had seen the group before, but this audience reported the highest figures for anticipation of any of the 19 audiences surveyed – 75% were "very confident" that they would enjoy the performance. Further analysis suggests that a variety of factors may contribute to high levels of anticipation, including the marketing methods used to attract audiences and the ethnic/cultural alignment of artist and audience. Presenters would be well-served to carefully consider what programming and communications strategies are likely to create anticipa-



tion, as the expectation of an enjoyable experience is the single best predictor of a satisfying experience in our data.

Intrinsic Impacts

Respondents answered a battery of questions about various intrinsic aspects of the performance they attended – questions, perhaps, that they had never before been asked. Again, results are quite intuitive and clearly support our second hypothesis that different programs create different intrinsic impacts.

Captivation

Captivation is the lynchpin of impact. In interviews, performing arts attendees talk enthusiastically about “getting lost” in the performance or “going to another place.” They idealize the state of consciousness described by Csikszentmihlyi as “Flow.”¹⁰ While the pursuit of “Flow” may be a subconscious endeavor and not something that enters into the decision process for selecting performances to attend, results of the study suggest that achievement of “Flow” or high levels captivation are closely linked to higher levels of satisfaction. For this reason, we have come to think of captivation not only as a desired outcome with intrinsic worth independent of other impacts, but as a precondition for other impacts to occur – or at least a co-factor that potentiates other impacts like Emotional Resonance and Spiritual Value. Two questions were designed to investigate Captivation at two levels:

- Degree to which the respondent was absorbed in the performance
- Extent to which the respondent inhabited the world of the performers, lost track of time and forgot about everything else¹¹

Audiences at the UFPA presentation of Soweto Gospel Choir reported the highest level of Captivation (62% were “completely” absorbed in the performance), while audiences for Mondavi’s presentation of The Acting Company’s production of *Macbeth* reported the lowest Captivation level (3% were “completely” absorbed). The range is quite dramatic. The audience for Alvin Ailey reported the second highest Captivation level (59% “completely” absorbed).

Among the six impact indicators, the Captivation Index correlates most highly with all indicators of satisfaction. This leads us to ask, “What factors lead to higher levels of Captivation?” On one level, the artist’s quality of performance and the work of art itself most certainly shape an audience member’s Captivation level. Some works of art are more powerful than others, and thus are more likely to draw audiences into the consciousness of receptivity and openness required to fully benefit from a performance. These factors are generally beyond the presenter’s control, except to the extent that the presenter can select programs and artists who are more likely to achieve higher levels of Captivation. A variety of situational factors may also influence Captivation, such as the temperature in the theater, the comfort of the seating and the lighting in the hall. Finally, the composition and character of the audience itself (e.g., experience level, ability to empathize with the artist or content) may influence Captivation. This would help to explain why the same program in two different locations generates substantially different levels of Captivation, as was the case in our data set.

¹⁰ Csikszentmihalyi, Mihaly. *Flow: The Psychology of Optimal Experience*, 1990, published by Harper & Row

¹¹ Predictably, the two indicators moved together, with the second one being the more stringent test.



Intellectual Stimulation

Some hold that college and university presenters, in their academic settings, should play a prominent role in the intellectual life of their campuses and communities, perhaps more so than other types of arts presenters. If this is true, then measures of Intellectual Stimulation seem to be appropriate performance indicators. Six questions in the protocol investigated subtly different aspects of mental engagement:

- Extent to which the respondent was engaged by the performance on an intellectual level
- If the respondent was challenged or provoked by an idea or message
- If the performance caused the respondent to reflect on her own opinions or beliefs
- If the respondent ‘got’ what the artist was trying to convey
- If the respondent left the hall with unanswered questions
- If the respondent discussed the meaning or merits of the performance with others who attended

Overall, 42% of all respondents across the 19 performances said that they left the hall with unanswered questions that they would like to ask the performers or creators of the work. Results for this question ranged from a high of 75% for the Lied Center’s presentation of the Royal Winnipeg Ballet in *The Magic Flute* (a non-traditional interpretation) to a low of 13% for ASU’s presentation of *Mamma Mia!* What does it mean that so many audience members leave with unanswered questions? While this may be considered as a positive sign of cognitive traction and intrinsic impact, it also begs a larger question of presenters: What can be done to satisfy their curiosity? Where can they go after the performance to discuss their questions?

A large majority of respondents (87%) discussed the meaning or merits of the performance afterwards, although just 19% characterized their discussion as an “intense exchange.” As presenters and other arts organizations increasingly turn to engagement strategies as a means of deepening audience involvement, perhaps this indicator (i.e., percent who report an “intense exchange” after the performance) might become a useful outcome measure.

Results for the composite Intellectual Stimulation Index are both intuitive and counterintuitive. Audiences at performances of *The Great Tennessee Monkey Trial* at both UMD and UFPA reported higher than average ratings for Intellectual Stimulation, along with audiences at the world premiere of James Garcia’s *Voices of Valor* presented by ASU Gammage. Both of these theatrical events challenged audiences to think about race issues. UMS’s presentation of Pappa Tarahumara also produced interesting results in this impact area. Audience members at this presentation were least likely to report that they “got” what the artists were trying to convey, very likely to leave with unanswered questions, and most likely to have an intense conversation about it afterwards. On a composite level, their Intellectual Stimulation score was below-average, although certain indicators of intellectual engagement were very high.¹²

Less intuitive, and perhaps even profoundly counterintuitive, is that the UFPA Soweto Gospel Choir audience reported slightly higher levels of Intellectual Stimulation than the audience for UMS’s presentation of the Kirov Orchestra (playing an all-Shostakovich program under the baton of Valery Gergiev). On one level, this may seem improbable. But, if one thinks of Intellectual Stimulation as a desired outcome that occurs independent of other factors, then one can begin to understand how a

¹² In retrospect, the question pertaining to whether or not the respondent “got” what the artist was trying to convey may not be a good indicator of mental engagement, and should probably be dropped from future protocols. For example, *Mamma Mia!* audience members were very likely to report that they “got” what the artist was trying to convey, which, in this case, might not be an indicator of Intellectual Stimulation.



performance by the Soweto Gospel Choir, with its humanitarian subtext, might challenge audiences as much as a thematic classical concert. The similarity in impact between these two very different performances illustrates how the indicators for Intellectual Stimulation level the playing field and allow for comparison of dissimilar experiences.

Emotional Resonance

Art is a conduit for emotion, a vessel for transmitting feelings, beliefs and values between the creators and performers of the work and the audience. Some art is created for the purpose of eliciting a strong emotional response from the audience, and some audience members attend performances with the explicit objective of being “moved.” Promotional language used by presenters often accentuates the likely emotional impact of the performance.

The Emotional Resonance of a work of art is considered to be an intrinsic impact of the experience regardless of the nature of the emotion (i.e., joy or despair). Much has been written about the role of emotion in creating and accessing autobiographical memory.¹³ In our study, qualitative data from in-depth interviews conducted with audience members at six campuses provides abundant anecdotal evidence of the connection between emotion and memory. Interviewees easily recalled events – some of which happened 30 or 40 years ago – as if they happened yesterday, because of the emotional weight attached to the event. In this regard, emotionally resonant arts experiences can yield intrinsic ‘benefit dividends’ throughout life. Therefore, the ability to measure Emotional Resonance is a critical aspect of assessing impact. Evidence of Emotional Resonance was elicited in several questions:

- Strength of emotional response (weak vs. strong)
- Extent to which the respondent empathized with one or more of the performers
- If the respondent felt the experience was therapeutic in an emotional sense

Survey results for Emotional Resonance are intuitive and expose some interesting patterns. With respect to the strength of emotional response experienced by the respondent, results ranged from a high of 54% “strong” for UFPA’s presentation of Soweto Gospel Choir to a low of 6% “strong” for the Mondavi Center’s presentation of The Acting Company’s touring production of *Macbeth*. The Florida audience for Soweto Gospel Choir also gave it the highest rating across all 19 performances for being “therapeutic in an emotional sense” (35% “a great deal”) followed by the audience for UFPA’s presentation of the Alvin Ailey company (24% “a great deal”).

Another indicator of Emotional Resonance is the audience member’s feelings of empathy towards one or more of the performers. It is interesting to note that the six highest scores for this indicator were given to artists (or companies) of color, including Jake Shimabukuro, the young ukulele player who performed at the Lied Center, as well as the Soweto Gospel Choir, Alvin Ailey company, James Garcia’s *Voices of Valor* and Ronald K. Brown/Evidence. Unfortunately, due to the small sample sizes of African American and Latino respondents, we cannot investigate whether higher levels of empathy result when the cultural background of the artist and the cultural background of the audience align, although the general pattern seems to support for this hypothesis.

Audiences at music performances reported higher levels of Emotional Resonance compared to dance and theater audiences. We must be careful, however, not to generalize about all performances from the limited set of 19 performances in our sample. The Emotional Resonance of the Ailey Company is abundantly clear in the data, while the other dance companies were less successful in creating this impact. The majority of stage plays in our sample were based on historical events, which leads us to

¹³ *Memory and Emotion*, edited by Daniel Reisberg and Paula Hertel, 2004, Oxford University Press



wonder if audiences for plays or musicals with fictional plots would be more likely to report higher levels of Emotional Resonance.

The delicate alchemy of art, audience and situational factors that make possible a high degree of Emotional Resonance may, in fact, be too complicated to deconstruct in a research experiment. Regardless, the footprint of Emotional Resonance left on an audience member is quite evident and can be assessed immediately after a performance through several simple questions.

Spiritual Value

Part of the value system surrounding arts experiences, at least from the audience's standpoint, relates to spiritual impacts.¹⁴ Qualitative data from in-depth interviews conducted with a cross-section of audience members indicates that some audience members very much hope to be inspired, uplifted or empowered by a live performance and seek out transcendent experiences in a spiritual – but not necessarily religious – sense.¹⁵ Crafting protocol language to measure Spiritual Value was exceedingly difficult, given the close relationship between Captivation, Emotional Resonance and Spiritual Value. In the end, three questions were used to assess the intrinsic spiritual impacts of a performance:

- Degree to which the performance was uplifting or inspiring
- Extent to which the respondent has a transcendent experience
- Extent to which the respondent left feeling empowered

For the first question, the range of responses stretched from a high of 56% “a great deal” for UFPA’s presentation of Soweto Gospel Choir to a low of 1% “a great deal” for UMD’s presentation of *The Great Tennessee Monkey Trial*. Of course, “feeling uplifted or inspired” is not necessarily an intended outcome for many works of art, either from the artist’s perspective or the audience’s. Some works of art are meant to provoke or disturb audiences, for example, in which case we would not expect to see this type of spiritual impact.

Audiences at UFPA’s presentation of the Alvin Ailey company were most likely to report transcendent experiences, followed closely by the Soweto Gospel Choir audience (20% and 19% “a great deal,” respectively). It should be noted that both the Ailey and Soweto programs were based, in part, on inspirational dances and songs. Above-average spiritual ratings were observed for the two orchestra performances, as well as performances that reflect a specific cultural heritage. Theatrical performances, with the exception of James Garcia’s *Voices of Valor*, occupied the low end of the spectrum on all measures of Spiritual Value, especially the *Macbeth* performance.

As we begin to discover more about Spiritual Value, it will be interesting to see how different types of music affect Spiritual Value (e.g., gospel choirs vs. the King’s Singers, chamber ensembles vs. orchestras), what types of dance and theatre performances create Spiritual Value, and if presenters can enhance Spiritual Value through careful selection of venue (e.g., places of worship).

Aesthetic Growth

Aesthetic growth allows for progressively deeper engagement of audiences and is the primary means of awakening new interests and unlocking additional demand for performing arts programs. Aes-

¹⁴ *The Values Study*, 2004.

¹⁵ Approximately 15% of respondents to a national consumer survey indicate that their religious background or faith influences the types of arts programs that they choose to attend. Source: Major University Presenters Value and Impact Study, online Values Survey, national sample of 615 adults, 2006, WolfBrown (results embargoed until 2008).



thetic growth may not be an intended outcome of many performances – and it may not be an objective of many audience members who prefer familiar art that does not stretch them aesthetically – but it is central to a long-term audience development agenda on the part of the presenter and thus is a key impact area for all of the study partners. Our definition of Aesthetic Growth takes on several meanings:

- Being exposed to a new type or style of art (regardless of whether you like it or not)
- Changed feelings about the type or style of art form (positively or negatively)
- Interest in following the work of an artist in the future
- Being infused with new ideas in a creative sense
- Feeling like a better appreciator of the art form

A performance is not inherently less worthwhile because Aesthetic Growth did not occur on a large scale. For example, only 8% of respondents at the Mondavi Center’s presentation of the London Philharmonic indicated that they were exposed to a new type or style of music. Contrast this to the Mondavi Center’s presentation of Grupo Corpo, at which 64% were exposed to a new type or style of dance. In this case, the dance presentation served an Aesthetic Growth agenda while the orchestra presentation did not. On average, 35% of all respondents across the 19 performances said that they were exposed to a new type or style of art.

Among all the performers, Grupo Corpo and Jake Shimabukuro were most likely to change the way their audiences feel about the type or style of dance/music presented. Also, these audiences were most likely of all to say that they will follow the work of these artists in the future. These artists succeeded not only in creating fans, but also in changing people’s feelings about their respective art forms.

The performances most likely to cause audiences to feel that they’ll be more creative in their life, work or artistic endeavors were Alvin Ailey, Soweto Gospel Choir and ASU’s presentation of Ronald K. Brown/Evidence (the highest, at 16% “a great deal”). What is most significant here is the relationship between creative stimulation and training in the art form being presented. Respondents who are artists working in the same discipline as the artist (i.e., “training or performance experience” in the art form being presented is “a current activity”) were far more likely to say that the performance fuelled their sense of creative possibility. One can reasonably conclude that this type of Aesthetic Growth impact (i.e., creative stimulation) applies mostly to artists in the audience who can watch a performance and see new possibilities for their own work. In a university environment with faculty and student artists, this impact could take on additional importance.

Overall, 70% of respondents across all 19 samples reported leaving the performance feeling better equipped to appreciate the art form in the future. This figure ranged from a high of 85% for Grupo Corpo, Daniel Bernard Roumain and the Kirov Orchestra to a low of 40% for James Garcia’s *Voices of Valor*. What is it that makes people better appreciators of the art form? Is it something about the performance, or is it something about the audience member? Respondents with some training in the art form were more likely than those with no training to leave the performance feeling like better appreciators.

Results suggest that Aesthetic Growth can occur when the works of art are new or unusual, and when the audience member is new to the art, regardless of whether or not the art is new or unusual. Hence, stretching the audience aesthetically is not as simple as programming new or unfamiliar artists or pieces for sophisticated audiences. Results suggest that Aesthetic Growth, as an intrinsic impact, also results from attracting new or infrequent attendees to artists and repertoire that are relatively unfamiliar to them. Given the challenges associated with selling tickets to new or unfamiliar artists, results point to the strategic importance of both marketing and programming in achieving Aesthetic



Growth impacts, including programming approaches that create “pathways into the art forms” for new audiences and marketing strategies that motivate and reward trial.

Social Bonding

Much has been written lately about the role of the arts in community vitality and how arts experiences create social capital – the trust, mutual understanding, and shared values that bind human networks into communities. On an interpersonal level, arts experiences deliver social impacts as well, in the form of family cohesion, expanded social networks and an enhanced ability to empathize with others. These benefits do not happen overnight, however. They accrete over time, the cumulative result of many art experiences infused with the intrinsic connections of Social Bonding. It is this Social Bonding that we seek to measure, since so many important interpersonal and community benefits stem from it.¹⁶ Four aspects of Social Bonding are investigated:

- Feeling a sense of belonging or connectedness with the rest of the audience
- Celebrating or sustaining your own cultural heritage
- Being exposed to cultures outside of your life experience
- Gaining new insight on human relations or social issues

Generally, performances with the highest proportions of African American and Latino respondents were most likely to report high levels of connectedness with the rest of the audience. Here we see another layer of value that is possible in situations where alignment of artist and audience occurs. This sense of belonging, however, is not limited to respondents of color. White respondents at the Soweto Gospel Choir performance were far more likely to report higher levels of connectedness with the rest of the audience than White respondents at other performances, suggesting a sense of connectedness in this audience that transcended racial/ethnic boundaries.

Results from the other questions about Social Bonding are intuitive and allow for measurement of the social impacts of culturally-specific programming in two senses: 1) in the sense of providing members of a specific cultural group with an opportunity to celebrate and sustain their cultural heritage (e.g., Soweto Gospel Choir, James Garcia, Alvin Ailey), and 2) in the sense of exposing an audience member to a culture outside of her own life experience (e.g., Grupo Corpo, Pappa Tarahumara, Kirov Orchestra’s all-Shostakovich program). In our sample, different performances triggered these two aspects of Social Bonding.

Overall, respondents in the audience for ASU Gammage’s presentation of James Garcia’s *Voices of Valor* were most likely to report leaving the performance with new insight on human relations or social issues. This performance, along with the UFPA presentation of Soweto Gospel Choir, generated the highest levels of Social Bonding.

Presenters create Social Bonding when they expose audiences to new cultures, when they enable audiences to participate in their own cultural heritage and when audiences leave the performance with a widened perspective on social issues and a deeper understanding of human relations. The social bonding that can result is the very essence of social capital, and it can be measured with several simple questions.

¹⁶ Much of the Social Bonding associated with attending live performances occurs before or after the performance (e.g., going to dinner beforehand, reconnecting with friends at intermission) – aspects of the experience that do not relate directly to the performers or to the art. Our objective in designing this module of questions was to focus instead on social outcomes that are intrinsic to the performance, not ancillary to it.



Satisfaction

The post-performance questionnaire included a module of six questions addressing various aspects of satisfaction, including three questions about satisfaction with specific elements of the production, and three questions about overall satisfaction. Our goal in this regard was to better understand the relationship between satisfaction and indicators of readiness and impact, and to determine if satisfaction questions are necessary in future impact surveys.

Generally, satisfaction levels were found to be highly correlated with impacts, suggesting that they are largely redundant with impact data. Among the indicators of impact, the Captivation Index is most highly correlated with all aspects of satisfaction. Once again, the data leads us to conclude that an audience member's ability to be captivated and to achieve a mental state of "Flow" is key to unlocking higher levels of impact, as well as satisfaction.

On average, only 10% of respondents across the 19 performances felt that their investment of time and money was not worthwhile. Some respondents who indicated dissatisfaction with aspects of the performance still indicated that it was a worthwhile investment, although one wonders to what extent satisfaction levels reflect the audience's need to feel good about their decision to attend. In fact, the analysis allows us to conclude that an individual's level of confidence that the performance will be enjoyable has significant predictive power in relation to the respondent's belief, after the performance, that the investment of time and money was worthwhile. The data seem to suggest that intentionality creates satisfaction (i.e., that satisfaction is, to some extent, a self-fulfilling prophecy).

Perhaps customer satisfaction is too blunt a measurement tool for arts presenters and producers, and maybe this is why so many arts professionals are uncomfortable with simple satisfaction measures. From a sales and service standpoint, feedback on satisfaction with various aspects of the customer experience (e.g., quality of ticket office service, satisfaction with physical aspects of the facility) can be useful. This information can be used to better understand how to improve the *extrinsic* part of the customer experience – everything that happens around the program itself.

When it comes to assessing satisfaction with the *intrinsic* experience, however, satisfaction data are less useful. Two factors mitigate against using satisfaction with 'the product' as a performance indicator: 1) some programs are challenging and may leave audiences unsatisfied in some respects, although these programs may be well within the organization's mission to present, and 2) satisfaction is a proxy for, and an incomplete indicator of, impact received. In other words, satisfaction levels are a good indicator of happy customers, but are not *prima facie* evidence of mission fulfillment.

The six indicators of intrinsic impact represent a new alternative to customer satisfaction measures. By shifting focus to these impact indicators, instead of relying on satisfaction measures that are, most likely, biased by the attendee's pre-conceptions, arts presenters will have better evidence of mission fulfillment, will be better able to communicate with each other about the impacts of touring programs, and will be better prepared to engage with artists and managers in a more objective discussion about outcomes.



Relationships between Readiness and Impact

The final section of the report examines the relationships between the three indicators of readiness-to-receive and the six indicators of intrinsic impact. A variety of correlation and regression analyses were conducted to expose the relationships. Of the three readiness indicators, the Anticipation Index has the most explanatory power over all of the impact indices. Audience members who are focused, excited and confident that they'll enjoy the performance do, in fact, report higher impacts.

Across the six impacts, Anticipation is most predictive of Captivation. This is the single strongest predictive relationship between any pair of readiness and impact indicators. It stands to reason that patrons who arrive in a highly anticipatory state of mind (an emotional condition, as much as an intellectual one) are more likely to forget about their busy lives, lose track of time and be drawn into the world of the performers.

The Context Index – the amount of information and personal experience that the audience member has with the art and artist – is a significant predictor for Captivation, Intellectual Stimulation, Emotional Resonance and Spiritual Value. On average, higher levels of context are associated with higher levels of intrinsic impact in four of our six categories. Here one begins to see how an audience's past relationship with the artist (e.g., Ailey, Soweto, Kirov) and, hence, their level of preparedness for the experience, can lead to higher levels of impact on the emotional/spiritual axis.

The Relevance Index – the extent to which the individual feels 'comfortable in her seat' – is a significant predictor for Intellectual Stimulation and Aesthetic Growth. Since most respondents reported high levels of relevance, the more significant observation here is on the negative side of Relevance: respondents in the lowest quartile of relevance reported significant lower impacts. Implicit in this finding is the challenge that presenters face in creating impacts for these audiences. Getting them in the hall is a triumph of marketing, but offsetting the likelihood of lower impacts is, perhaps, an even greater challenge.

Impact scores and readiness scores were aggregated across the 19 performances, allowing for a final meta-analysis of the relationships between readiness and impact. For the chart on the following page, a single mean score was generated from all three readiness measures and a mean score was generated from all six impact measures; each measure was equally weighted in these calculations. The quadrants in the graph represent the mean scores; the graph plots each show's deviation from the mean scores.

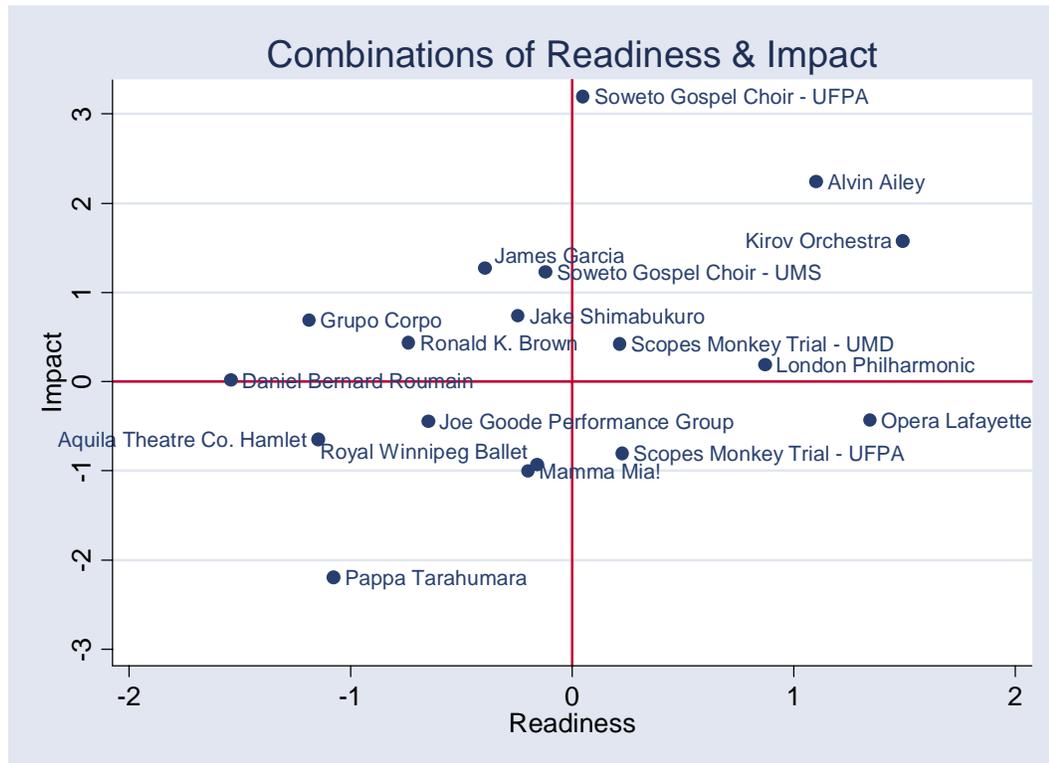
Performances fall into all four quadrants of the high/low impact/readiness matrix. In other words, all four combinations of readiness and impact were observed in the data set (excluding the *Macbeth* performance, which is an outlier in this analysis):

1. Low Readiness, Low Impact: UMS's presentation of Pappa Tarahumara provides an example of how audiences with overall low levels of readiness (although high relevance, in this case) experienced low impact. Another example would be the Lied Center's presentation of the Royal Winnipeg Ballet. These examples tend to support our hypothesis that there is a systemic relationship between readiness and impact.
2. Low Readiness, High Impact. ASU Gammage's presentation of James Garcia's *Voices of Valor* and the Mondavi Center's presentation of Grupo Corpo are examples of how audiences with below-average readiness-to-receive reported higher than average impact scores. In these cases, our hypothesis is not supported. Even in situations where audiences exhibit lower levels of readiness, high levels of impact are possible.
3. High Readiness, Low Impact. UFPA's presentation of *The Great Tennessee Monkey Trial* and UMD's presentation of Opera Lafayette serve as examples of audiences that were ready to



receive the art, but reported below-average impact. In these cases, our hypothesis is not supported. Readiness levels did not lead to higher impact levels.

4. High Readiness, High Impact. Three presentations illustrate how audiences with higher than average levels of readiness can report high levels of impact: UFPA’s presentations of Soweto Gospel Choir and Alvin Ailey, and UMS’s presentation of the Kirov Orchestra. In these situations, our hypothesis was supported. Higher levels of readiness were associated with higher levels of impact.



While our first and second hypotheses were proven – intrinsic impacts can be measured, and different performances create different sets of impacts – our third hypothesis, in the final analysis, is only partially true. Higher levels of readiness-to-receive are not always associated with higher levels of intrinsic impacts. Impact is simply too unpredictable, and too much depends on the performance itself. Even when audiences have moderate to high levels of readiness, they may report low levels of impact (*Macbeth*). In certain situations, however, higher levels of readiness *can* be associated with higher levels of impact (Soweto, Ailey, Kirov). In these situations, higher levels of readiness – especially anticipation levels – seem to magnify impact.

Implications

While most of the findings are intuitive and may seem obvious, they have strategic implications for presenters.

- The data suggest that presenters should focus more on pre-performance engagement strategies in order to create higher levels of anticipation before the performance. Such engagement strategies are strongly indicated as a means of increasing anticipation, which leads to heightened levels of captivation and, therefore, the full range of impacts:

Anticipation → Captivation → Intrinsic Impacts

This is not to suggest that post-performance engagement activities are less useful in creating higher impact levels. Other research points to the benefits that can result when audience members talk about a performance afterwards.¹⁷ Overall, the research suggests that artists who are able to spend time in a community prior to their performance (i.e., a residency or advance site visit), or who are able to participate virtually in an advance dialogue with audience members prior to the performance, will contribute to higher anticipation levels and, ultimately, higher impact levels.

- Presenters should consider what steps they might take, in cooperation with artists, to increase the probability that audience members will be drawn into the performance and achieve a mental state of “Flow” and other impacts. The entirety of the audience experience should be re-considered in light of the findings, including the physical aspects (e.g., temperature in the theatre), production design elements (e.g. ambient lighting, sounds, smells) as well as the temporal aspects (e.g., duration of intermissions, if social bonding is a goal).
- Further consideration should be given to expanding efforts to provide audience members with context in advance of the performance (e.g., advance mailing of program notes) or during the performance (e.g., introductions from the stage) as a means of increasing context levels and the chances of higher impact levels. In this regard, results point to further integration of educational objectives into core programming.
- Results point to the strategic role of marketing in creating anticipation, and the importance of messaging effectively and honestly about the impacts that the performance is likely to have. Often, the marketing message is the only preparation that an audience member may have going into the performance.
- As an outcome, Aesthetic Growth may be achieved by programming new or challenging works for sophisticated audiences or by attracting new or infrequent attendees to artists and works that are relatively unfamiliar to them. Hence, both marketing and programming strategies may be employed in achieving Aesthetic Growth impacts, including programming approaches that create “pathways into the art forms” for new audiences, as well as marketing strategies that motivate and reward trial.
- Most audience members report high levels of relevance in reference to the program they are about to see. The data suggest that audiences generally choose programs that validate and

¹⁷ McCarthy, Kevin, et. al. *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts*, 2004

reinforce their cultural identity. Therefore, in selecting programs, curators curate not only the art but also the constituency for an arts institution. And constituency definition is the highest level policy decision that an arts organization can make.

- In the future, presenters should shift focus away from measuring overall satisfaction with performances, which can be biased by the need to post-justify the purchase decision, and instead focus on measuring intrinsic impacts.

One might even go so far as to suggest that the results indicate a shift in the traditional role of arts presenters from one of simply marketing and presenting to one of drawing audiences into the experience (i.e., an engagement approach) through a combination of education, outreach, marketing and interactions with artists. The implications are even more profound for artists and their managers, since presenters who accept that intrinsic impacts are the endgame of the presenting business and who adopt an engagement approach will establish new criteria for selecting artists and will create more collaborative relationships with artists and their managers in order to ‘curate impacts through artists.’ The suggestion that artists can be selected based on their ability to deliver on the presenter’s impact agenda – a practice we call ‘benefits-based programming’ – is a radical departure from the programming practices of many arts presenters. It suggests that presenters should first decide what impacts they wish to create for their constituents (e.g., spiritual value, social bonding), and then select artists, works of arts and engagement strategies that are most likely to deliver those impacts.

In preparing this report, we were constantly reminded of the considerable challenges associated with measuring highly subjective ideas like Captivation and transcendence. Asking simple and intuitive questions about complex and abstract constructs was the central challenge of the study. We hope that others will build on our protocols and further refine and simplify the questions. It is not difficult to imagine a time when a simple two-page questionnaire is administered routinely after performances to gauge impact. The logical extension of this knowledge is that presenters can begin to measure intrinsic impacts season after season and, ultimately, incorporate impact scores into their programming decisions, among other factors.

The premise that intrinsic impacts should be measured merits debate. Artists, managers, presenters, funders and audiences may have differing opinions on the usefulness of this information. We must stress that the impact scores reflect the unique symbiosis between artist and audience at a particular location at a particular moment in time and should not be used as a means of evaluating or comparing artists or the worthiness of their performances. Rather, impact results provide a snapshot of the impression left by an artist on a particular audience – just as a footprint in the sand tells a story.

Assessing the Intrinsic Impacts of a Live Performance is an initial attempt to define and measure intrinsic impacts, and to identify the pre-conditions leading to higher levels of impact. Critical reactions to this work are encouraged. Our greatest hope is that the study will precipitate a rich dialogue about intrinsic impact and the implications of its measurement.



PART 1: STUDY METHODOLOGY

Central Hypotheses

Our baseline assumption is that intrinsic impacts derived from attending a live performance can be measured. From this foundation stem our two central hypotheses: 1) different types of performances create different sets of impacts, and 2) an individual's "readiness-to-receive" a performing arts experience influences the nature and extent of impacts. The second hypothesis can be summarized as the following:

$$\begin{array}{l} \text{Readiness to Receive} \\ + \text{Performance Experience} \\ = \text{Intrinsic Impacts} \end{array}$$

Two terms are critical to this hypothesis and appear throughout this report:

- **'Readiness-to-receive'** refers to the individual's level of preparedness to engage with the art, including their mental and emotional state immediately prior to the experience, as well as the amount of context that they have on what's about to happen. To what extent is the individual familiar with the artist and genre being presented? Did they do anything to prepare for the experience? Is it the sort of performance that they would normally attend? What's their anticipation level? How excited or curious are they about the performance they are going to see? Measures of readiness must be made immediately prior to the experience, we assume, in order to gain an accurate picture of the respondent's state of mind as the lights dim and the curtain rises.
- **'Intrinsic impacts'** refer to the myriad subjective outcomes or benefits that an individual derives from an arts experience, such as the extent to which they were captivated or the extent to which they were inspired. Intrinsic impacts go beyond the level of pure entertainment to a level of mental, emotional and social engagement.¹⁸ They represent, in sum, how an individual was transformed by the experience. By definition, intrinsic impacts occur during the experience, although impacts may increase or heighten with contemplation (e.g., discussing the performance afterwards). Thus, measures of intrinsic impacts must be taken within several hours after the experience ends, while the memory is still fresh.

¹⁸ 'Mental, emotional and social' is the terminology used in *Gifts of the Muse* to describe the types of engagement an individual can experience during an arts event.



Survey Design

The survey design process itself challenges our baseline assumption that intrinsic impacts derived from attending a live performance can be measured and addresses the first research question, “What vocabulary should be used to talk about intrinsic impact?” Building on the RAND work, as well as the principal researcher’s earlier work on *The Values Study*, we define constructs that comprise intrinsic impacts and test what vocabulary allows us to most validly measure them.

The survey was designed in two parts. Part I was to be completed prior to the start of the performance and returned before leaving the performance. Part II was to be taken home, completed within 24 hours of the performance and mailed back in a postage-paid reply envelope. Initial drafts of the two questionnaires were submitted to the study partners for review and comment. Their feedback was incorporated into the final protocols and improved the research a great deal.

Defining Constructs & Creating Indexes

A critical component to developing the survey is the articulation of the concepts we want to measure; each concept we want to measure is referred to as a construct. A single question does not fully measure a given idea, nor does it necessarily exclude measurement of other ideas. Therefore, we developed sets of questions to address each construct of interest. The constructs measured in each survey are defined in the table below. The complete copy of the protocol may be found in Appendix 1.

Part I: Readiness to Receive Constructs	
Context	How much knowledge and experience does the individual have with the art and artist?
Relevance	To what degree is the individual comfortable with, and acclimated to, the performance they are about to experience?
Anticipation	To what degree is the individual excited for and focused on the performance?
Part II: Intrinsic Impact Constructs	
Captivation	To what degree did the performance grab the individual's attention?
Intellectual Stimulation	To what extent did the performance make the individual think or provoke questions?
Emotional Resonance	Did the individual have an emotional response to the performance and, if so, what was it?
Spiritual Value	To what extent was the individual inspired or empowered by the performance?
Aesthetic Growth	Was the individual exposed to a new artist's style and what did they think of it?
Social Bonding	To what extent did the individual feel connected to his immediate party, the entire audience, his culture?

Analyzing the responses to these sets of questions helps to verify the accuracy with which we are capturing the concept of interest with our questions. For example, to measure the concept of captivation we use two questions:

- *To what degree were you absorbed in the performance?*
- *To what extent did you inhabit the world of the performers, lose track of time and forget about everything else?*



Neither question captures the concept of captivation perfectly. While the first question is simple and straightforward, the second question employs a stricter and more specific definition of captivation. Analyzing the responses to both questions allows for a more reliable assessment of Captivation than either of the questions could offer independently.

A key objective of the survey design was to develop modules of questions that could, in aggregate, constitute reliable measures for each construct. The responses to the questions comprising each construct are aggregated and used to calculate the composite index score for each impact, providing us with a more robust measure of the construct. See Appendix 3 for details of the index calculations.

Additionally, the post-performance survey investigates satisfaction in several dimensions. Satisfaction, as a construct, is not an intrinsic impact *per se*; but, by asking respondents about their level of satisfaction with various aspects of the performance, we are able to explore the relationships between impact and satisfaction in an effort to better understand factors accounting for satisfaction – or dissatisfaction.

Pilot Test of Survey

The surveys and the administration protocol were piloted on October 11, 2005, at a performance by the King's Singers presented by University of Florida's Performing Arts in Gainesville, Florida.¹⁹ A total of 193 survey packets²⁰ were distributed, of which 164 Part I forms were returned, yielding a response rate of 85%. Of those 164 respondents, 90 persons also returned Part II of the survey, yielding a net response rate of 46%. Please note that the pilot results are not included in the overall results of this study but were used to refine the protocol.

The pilot test served to both test the survey instruments themselves, as well as to use the data gathered to test the validity of our construct measures and indexes. Additionally, based on questions and feedback we received from respondents and the UFPA survey administration team, we revised and streamlined the survey protocol and its implementation for the partnering universities and remaining performance at UFPA.

¹⁹ We are indebted to the staff of UFPA for allowing the pilot test to be completed at this performance by the King's Singers.

²⁰ Each survey packet contained the pre-performance questionnaire, the post-performance questionnaire, a postage-paid business reply envelope addressed to the presenter, a golf pencil and a message inviting cooperation and instructions for completing both parts of the survey.



Sampling Frame

Audiences at 19 performing arts events were sampled between January and May 2006. The 19 performances consisted of three from each of the six partnering universities' campuses (and one additional ASU Gammage performance), across a range of musical, dance and theatrical performances (see table below). The surveys distributed at each performance were tailored specifically to the genre of the performance and its university presenter. The survey was limited to respondents aged 18 and older.

A maximum of two hundred survey packets were distributed at each performance. Additionally, some performances were accompanied by *enhancement events*, such as a pre-performance lecture or symposium, where 50 additional survey packets were distributed.²¹ Throughout the report, we refer to those respondents who received a survey packet at the performance as the *random audience sample* and to those respondents who received a survey packet at an enhancement event as the *enhancement event sample*. Significant differences between these two samples are discussed in Part 7 of this report.

Presenter	Artist(s)	Pre-Performance Enhancement Event ²²	Discipline
ASU	Daniel Bernard Roumain James Garcia's <i>Voices of Valor</i> <i>Mamma Mia!</i> Ronald K. Brown	--- --- --- ---	Music Stage Play Musical Theater Dance
Mondavi	Grupo Corpo London Philharmonic The Acting Company's <i>Macbeth</i>	Lecture Lecture Lecture	Dance Music Stage Play
UFPA	Alvin Ailey Amer. Dance Theater LA Theatre Works's <i>Great Tennessee Monkey Trial</i> Soweto Gospel Choir	--- Lecture Lecture	Dance Stage Play Music
UMS	Kirov Orchestra Pappa Tarahumara Soweto Gospel Choir	Symposium --- ---	Music Multidisciplinary Music
UMD	Joe Goode Performance Group LA Theatre Works's <i>Great Tennessee Monkey Trial</i> Opera Lafayette	--- Lecture Discussion	Dance Stage Play Music
UNL	Aquila Theatre Company's <i>Hamlet</i> Jake Shimabukuro Royal Winnipeg Ballet	Lecture Lecture Lecture	Stage Play Music Dance

Brief descriptions of each event may be found in Appendix 2, including mention of any unusual circumstances (e.g., special promotions that shaped the audience composition) that might explain some of the findings.

²¹ Of those performances prior to which enhancement events were held, only the Mondavi Center's presentation of Grupo Corpo handed out less than 50; they issued 25 surveys at the pre-show enhancement event.

²² Several of the performances did host post-performance enhancement events; however, these events were outside the scope of this study.

Survey Administration

The partnering universities were given a choice between two sampling methodologies, an intercept or pre-set method, to best suit their event and venue. Most chose to use of the pre-set method.²³ Feedback from those partners who utilized the intercept-method was that the pre-set method was preferred; the primary reasons given were that they did not have enough staff to adequately distribute surveys at each of their theatres’ entrances for the intercept method, and that more preparation could be completed prior to the house opening by using the pre-set method, lessening somewhat the intensity of staff effort required within the minutes before the start of the performance.

The pre-set method entailed affixing survey packets to audience members’ chairs in every *N*th seat. The *N*th seat means the number of seats counted until the next survey packet was affixed, which was calculated by dividing the number of tickets sold by 200 (the number of available survey packets). Whenever possible, box office data were consulted and surveys were only pre-set on seats that were sold. Each survey packet contained the pre-performance questionnaire, the post-performance questionnaire, a postage-paid business reply envelope addressed to the presenter, and a custom-designed golf pencil inscribed with “Assessing the Impact of the Arts.” The packet itself was custom printed with a message inviting cooperation and instructions for completing both parts of the survey.

When possible, presenters made announcements prior to curtain, encouraging patrons to complete the questionnaires. The survey staff was available in the aisles for questions and collection of the pre-performance questionnaire. Additionally, collection boxes were made available in the lobby so that patrons could return the pre-performance questionnaires during intermission or as they exited the performance. The details of the collection were tailored for each presenter’s space, staff and audience. Some presenters created vividly marked collection boxes and stations, while others offered incentives such as a free concession during intermission for completion of the pre-performance questionnaire.

Response Rates

A total of 4,269 survey packets were distributed across the 19 performances. The overall response rate was 74% for Part I – the highest response rate ever experienced by the consultants for a survey of this nature. Of these respondents, 61% also returned Part II of the survey, yielding a net response rate of 46%. A summary of responses by sample type appears below. For detailed response rates by performance, refer to Tables R-1 and R-2 in Appendix 5.

	Random Audience Sample		Enhancement Event Sample		Total Sample	
	Count	%	Count	%	Count	%
No. of Survey Packets Distributed	3,794	---	475	---	4,269	---
Part I Returned	2,799	0.74	368	0.77	3,167	0.74
Part II Returned	1,681	0.60	264	0.72	1,945	0.61
Net Yield		0.44		0.56		0.46

With the exceptions of Part 2: Respondent Characteristics and Part 7: Enhancement Event Attendees, the analyses included in this report are conducted on the random audience sample only.

²³ The intercept method was used at two performances: 1) UMD’s presentation of Opera Lafayette and 2) the Mondavi Center’s presentation of Grupo Corpo.



Weighting

The data are weighted to ensure that each surveyed audience member's responses are considered of equal importance as all other respondents. Given that 200 surveys were distributed at each performance, without weighting this would mean that performances with smaller audiences would be given more value than performances with larger audiences in analyses that aggregate the performances. Since 200 responses would represent a larger percentage of small audience members than it would of larger audiences, using weights calibrates the number of surveys completed at each performance so that each performance is given equal weight in calculations that aggregate the performances together. There are several reasons why we chose to set a quota of 200 survey packets as our target number of surveys for each performance rather than a set a percentage goal for each audience:

- The exact number of attendees prior to each performance was uncertain
- Audiences are different sizes; therefore trying to survey a set percentage of a small audience could lead to very few surveys and trying to survey a set percentage of an exceptionally large audience could be practically infeasible

Using a set number of surveys as a target in our original design allows us to weight the data so that each respondent, no matter what performance he or she attended, has equal weight in our analyses. For the calculation of each performance's weight, see Appendix 3.

Limitations of the Data

The results of this study reflect only the performances surveyed at six sites. While our sample is large and includes a range of university characteristics and geographic, social and economic environments, the data are not a representative sample of all performing arts audiences or of all university presenters. Moreover, the results are unique to each particular performance and reflect the audience for that particular performance, and should not be used for comparative purposes or to pass judgment on an artist or an artist's work. The audience is a major variable in the impact equation.

Each construct we explore measures an element of an audience member's overall intrinsic experience. The elements of the intrinsic experience, the constructs that we measure, are not mutually exclusive. Therefore, one of the biggest challenges of this survey design is to separately measure the impact of each element of the intrinsic experience. By looking at the correlations between the indices we see several strongly positive relationships. These correlations suggest that each of these constructs, to some extent, follow similar variations in respondents' answers. Therefore, if a performance has a high correlation between, for example, Captivation and Emotional Resonance, we cannot fully determine if these are two separate impacts that are likely to occur in the presence of each other, or if they indeed describe the same *impact* on the individual, just described with different terms. The correlations between the composite impact indices appear in the table below.

Index Correlation Coefficients (n=1371)	Captivation	Intellectual Stimulation	Emotional Resonance	Spiritual Value	Aesthetic Growth	Social Bonding
Captivation	1					
Intellectual Stimulation	0.65	1				
Emotional Resonance	0.74	0.67	1			
Spiritual Value	0.66	0.61	0.79	1		
Aesthetic Growth	0.58	0.56	0.62	0.63	1	
Social Bonding	0.53	0.63	0.65	0.68	0.61	1



PART 2: RESPONDENT CHARACTERISTICS

While the purpose of the research was not to generate representative demographic or consumption profiles of audiences at the six sites, a brief profile of respondents will set the stage for the analysis that follows. Throughout this report, our primary focus is the random sample of audiences at the 19 sampled events. Additional results from the supplemental sample of enhancement event attendees are discussed later in the report.

Demographics²⁴

The gender distribution for both samples was typical for a survey of this nature. In both samples, aggregated from across all performances, approximately 2/3 was female and 1/3 was male. As females are known to complete surveys at higher rates than males, this should not be taken as a representative gender distribution. Average age is significantly different between genders, with the ages of 56 and 52, for males and females respectively. Otherwise, there are noteworthy and significant differences between the random and enhancement event samples. The most outstanding difference is the significant difference²⁵ between average ages: 54 for the random sample and 62 for the enhancement event sample. Looking at the composition of ages in each sample, the large fraction of enhancement event respondents who are aged 65 or older (51% versus 28%) becomes evident.

Age Cohorts, Two Samples Compared

	Random Audience Sample (n=1648)	Enhancement Event Sample (n=250)
Age 18-24	7%	4%
Age 25-34	9%	2%
Age 35-44	10%	4%
Age 45-54	20%	14%
Age 55-64	26%	27%
Age 65-74	19%	33%
Age 75+	9%	18%

On average, enhancement event attendees also have slightly higher education levels than their counterparts in the random audience sample. While the difference between education levels is significant, education levels, on average, may also relate to having a greater number of older persons in the enhancement event sample (i.e., these persons have had more time to attain higher levels of education). Analysis of cross-tabulations suggest that older persons have attained higher educations; therefore, since the enhancement event has a significantly greater number of older persons than the random sample, this could also explain the significant difference in education levels.

²⁴ Tables with demographic cross-tabulations by each of the 19 shows may be found in Appendix 5, Tables D-1 through D-6.

²⁵ Significance level = 0.0000



There is no significant difference in income for the two samples. The distribution of incomes for both samples suggests a normal curve with the majority of incomes being between \$50,000 and \$150,000.

For both samples, the racial and ethnic composition of the audiences was mostly white: 86% in the random audience sample and 93% in the enhancement event sample. The difference between these percentages is statistically significant. Further analysis of race/ethnicity data across the 19 performances suggests that culturally-specific programming does indeed attract more diverse audiences, primarily with an above-average attendance rate for the ethnicity associated with the culture of the featured artist.

Demographics: Two Samples Compared ²⁶		
	Random Audience Sample	Enhancement Event Sample
GENDER		
Male	33.58	38.13
Female	66.42	61.87
AGE*		
Average	53.56	62.47
EDUCATION***		
High School	3.43	1.92
Associate Degree	2.83	1.92
Some College	11.20	9.20
Bachelors Degree	28.18	27.20
Masters Degree	30.34	30.65
Professional Degree	9.51	10.34
Doctoral Degree	14.51	18.77
INCOME		
Less than \$35,000	12.91	9.17
\$35,001-\$50,000	10.99	10.04
\$50,001-\$75,000	18.34	20.96
\$75,001-\$100,000	17.09	19.21
\$100,001-\$150,000	20.00	21.83
\$150,001-\$200,000	10.66	9.17
Over \$200,000	10.00	9.61
RACE**		
White	85.94	93.39
Black	4.69	2.33
Hispanic	3.39	0.78
Asian/Pacific Islander	2.84	1.17
American Indian or Alaskan Native	0.25	0.39
Mixed Race or Other	2.90	1.95

* significance level = 0.0000; ** between 0.0001 & .01; *** between .01 & .05

Persons unaffiliated with the university comprise the largest portion of the audience in both the random and enhancement event samples, comprising slightly less than half of the members within each sample, 42% and 49% respectively. Students comprised 11% of the random sample, but just 4% of the enhancement event sample.

²⁶ Technical Note: Smaller significance levels mean more robust results. A smaller significance level means a smaller chance of incorrectly concluding that the numbers are truly different from each other. Given that we are working with a limited data sample, we can only make estimates as to the generalizability of the findings.



Affiliation with University, Two Samples Compared

(multiple responses allowed)

	Random Audience Sample	Enhancement Event Sample
Student.....	11%.....	4%
Faculty or Staff.....	18%.....	16%
Alumnus/a.....	25%.....	28%
Parent of Student or Alum.....	9%.....	10%
None.....	42%.....	49%

One of the most striking differences between the random sample and the enhancement event sample is the much higher incidence of retired persons (17% vs. 37%, respectively), which corresponds to the age differences reported above. The data clearly illustrates that enhancement events generally appeal more to older, retired patrons who may have more flexibility in their schedules.

Occupational Status, Two Samples Compared

(multiple responses allowed)

	Random Audience Sample	Enhancement Event Sample
Working full-time.....	28%.....	22%
Working part-time.....	6%.....	7%
Retired.....	17%.....	37%
Full-time family caregiver.....	2%.....	2%
In-School full-time.....	6%.....	2%
Not employed, but looking.....	1%.....	1%

Purchase Behaviors²⁷

A variety of questions about ticket purchase and attendance behavior were asked, in order to get a sense of respondents' commitment level to the presenter, their willingness to pay for tickets, and how and when they decide to attend. These questions are motivated, in part, by our hypothesis that the act of buying tickets creates a need to justify and validate the decision with a successful experience. For example, did respondents who booked tickets several months in advance report different impacts that respondents who decided to attend on the day of the show?

The table below summarizes the purchase behaviors of respondents in both samples. As would be expected, respondents who attended an enhancement event were significantly more likely to be subscribers, compared to respondents in the random sample (41% vs. 52%, respectively). On average, those who attended an enhancement event knew that they'd be attending the performance significantly earlier than those in the random sample.

While respondents in the random sample were more likely to have the idea to attend stem from someone other than themselves or their spouse or partner, there is no significant difference between the samples regarding who actually paid for the ticket. On average, respondents in the enhancement event sample paid significantly more for their tickets than the random sample: \$37 compared to \$30. On average, individuals in the random audience sample attended with larger parties than respondents in the enhancement event sample. Also, those in the random sample were significantly more likely than those in the enhancement event sample to be attending with their children, other children, parents, friends, or a date.

²⁷ Detailed breakdowns of purchase behaviors by show may be found in Appendix 5, Tables A-9 through A-16.



Purchase Behaviors: Two Samples Compared ²⁸		
	Random Audience Sample	Enhancement Event Sample
Ever Subscribed or Purchased Series Tickets**		
Yes	41.44	51.78
No	58.56	48.22
Decision Time Span**		
Just Today	5.45	2.72
Within the past week	13.86	11.17
1 to 2 weeks ago	11.08	9.26
3 to 4 weeks ago	10.75	12.26
1 to 2 months ago	14.84	12.26
3 or more months ago	44.02	52.32
Originator***		
My idea	56.58	60.28
Spouse or Partner	18.10	20.83
Someone else	25.32	18.89
Buyer		
I did	59.75	61.60
Spouse or Partner	16.46	17.40
Someone else	23.80	20.99
Ticket Price Paid*		
Average	29.89	36.82
Standard Deviation	18.22	16.98
Party Size***		
1	7.87	10.09
2	58.53	66.28
3	10.86	8.07
4	12.45	9.80
5+	10.29	5.76
Average	3.15	2.77
Relationship with Others in the Party (multiple responses allowed)		
Spouse or Partner	47.52	50.00
Parents	6.43	4.35
My children**	10.65	6.25
Other children**	1.79	0.54
Other family***	8.11	5.43
Friends***	33.90	28.80
Coworker or Classmate	4.79	2.99
A date**	4.89	2.17

* significance level = 0.0000; ** between 0.0001 & .01; *** between .01 & .05

²⁸ Technical Note: The standard deviation for Ticket Price Paid gives insight as to the distribution of prices paid. Since 68% of a sample lies within plus or minus one standard deviation of the mean; therefore, 68% of the random sample paid between \$29.89 plus or minus \$18.22, and 68% the enhancement event sample paid between \$36.82 plus or minus \$16.98.



PART 3: READINESS-TO-RECEIVE

The first questionnaire, administered just prior to the performance, addressed the respondent's readiness-to-receive the art. Intuitively, we know that every person enters the theater with a different background, a different base of knowledge about the art and artist, and a different set of expectations for the experience. Our objective with this initial survey was to codify, simplify and quantify the various aspects that characterize an individual's readiness-to-receive. In doing so, we hope to gain a better understanding of how audiences differ with respect to readiness, and to see if there are statistical relationships between readiness and impact, further to our hypothesis.

The pre-performance survey protocol deconstructs readiness into a series of indicators, grouped into indices as follows:

Context Index

- Level of familiarity, generally, with genre or style of music/dance/theater
- Level of familiarity with the artist, ensemble or company
- Previous attendance at a performance by this artist (or of this play or musical)
- Level of familiarity with the specific works that will be performed
- Whether the respondent has had training or performance experience in the art form
- Whether or not the respondent did anything to prepare for the performance, prior to arriving at the hall

Generally, the Context Index is designed to produce a composite picture of how much experience and knowledge the respondent has about the performance and the performers. Intuitively, we know that some patrons walk into the theater with a lifetime of experience and knowledge, while others walk into the theater with very little. Responses for each of the 19 performances may be found in Appendix 5, Tables A-1 through A-5, and A-7.

Relevance Index

- Degree to which the respondent normally attends performances like this one
- Degree to which going to live performances of any type is a regular activity for the respondent
- Degree to which the respondent's social reference group attends performances like this one
- Degree to which the performance lies within the respondent's cultural "comfort zone" (self-defined)

The Relevance Index is designed to provide a composite picture of the respondent's comfort level with the performance experience – the extent to which they are in a familiar situation, socially or culturally. Most attendees, we imagine, attend performances that lie within the boundaries of their past experience and cultural context, while some are "fish out of water," so to speak. The primary purpose of the Relevance Index, therefore, is to identify people who are outside of their past experience and cultural context, in order to understand more about them and to investigate the extent to which their experience varies from those who are inside of their regular boundaries. Responses for each of the 19 performances may be found in Appendix 5, Tables A-6A through A-6D.



Anticipation Index

- Level of excitement about the performance that is about to begin
- Level of confidence or assuredness that the respondent will enjoy the performance
- Extent to which the respondent feels distracted or focused going into the performance

The Anticipation Index provides a composite measure of the respondent's psychological state immediately prior to the performance along continua from distracted to focused and from low expectations to high expectations, so that we may investigate whether respondents entering the performance experience with different psychological states have different outcomes. Responses for each of the 19 performances may be found in Appendix 5, Tables A-18 through A-20.

The first questionnaire also included a question about motivations for attending. Results are discussed separately in Part 8 of the report, while detailed results may be found in Appendix 5, Table A-17. Tables reporting within-construct correlations (i.e., correlations between individual questions in each section of the protocol) may be found in Appendix 5, Tables C-1 through C-9.

Context

The following chart ranks the 19 performances according to their Context Index scores.²⁹ Recall that the Context Index is a composite measure of the respondent's knowledge of, and experience with, the performers and works to be performed. One would expect audiences at some events to have low context (i.e., new works, unfamiliar artists), and other audiences to have very high context (legendary artists, familiar works).

Three performances at each end of the range of Context Index scores illustrate how results for this index are quite intuitive. At the top of the range, UMD's presentation of Opera Lafayette received the highest context score, followed by UMS's presentation of the Kirov Orchestra and UFPA's presentation of the Alvin Ailey American Dance Theatre. While both the Kirov Orchestra and the Alvin Ailey American Dance Theatre are legendary attractions in their respective disciplines, Opera Lafayette is not.

All of these artists, however, have a history of performing on these campuses. Opera Lafayette has performed at UMD's Clarice Smith Center each of the four seasons since the center's opening, and has built a following. In fact, 60% of respondents for that performance reported that they had previously attended a performance by Opera Lafayette – the highest figure for any of the 19 performances. Similarly, UFPA has presented the Alvin Ailey company five times, most recently in 2000, and UMS has presented the Kirov Orchestra and conductor Gergiev numerous times over the years. Naturally, patrons who return for repeat engagements by the same artist will report higher levels of knowledge and familiarity with the artist. Later, we will see that higher levels of context are predictive of certain types of impacts (spiritual, intellectual, emotional), suggesting that repeat engagements may be a strategy for heightening certain kinds of impacts.

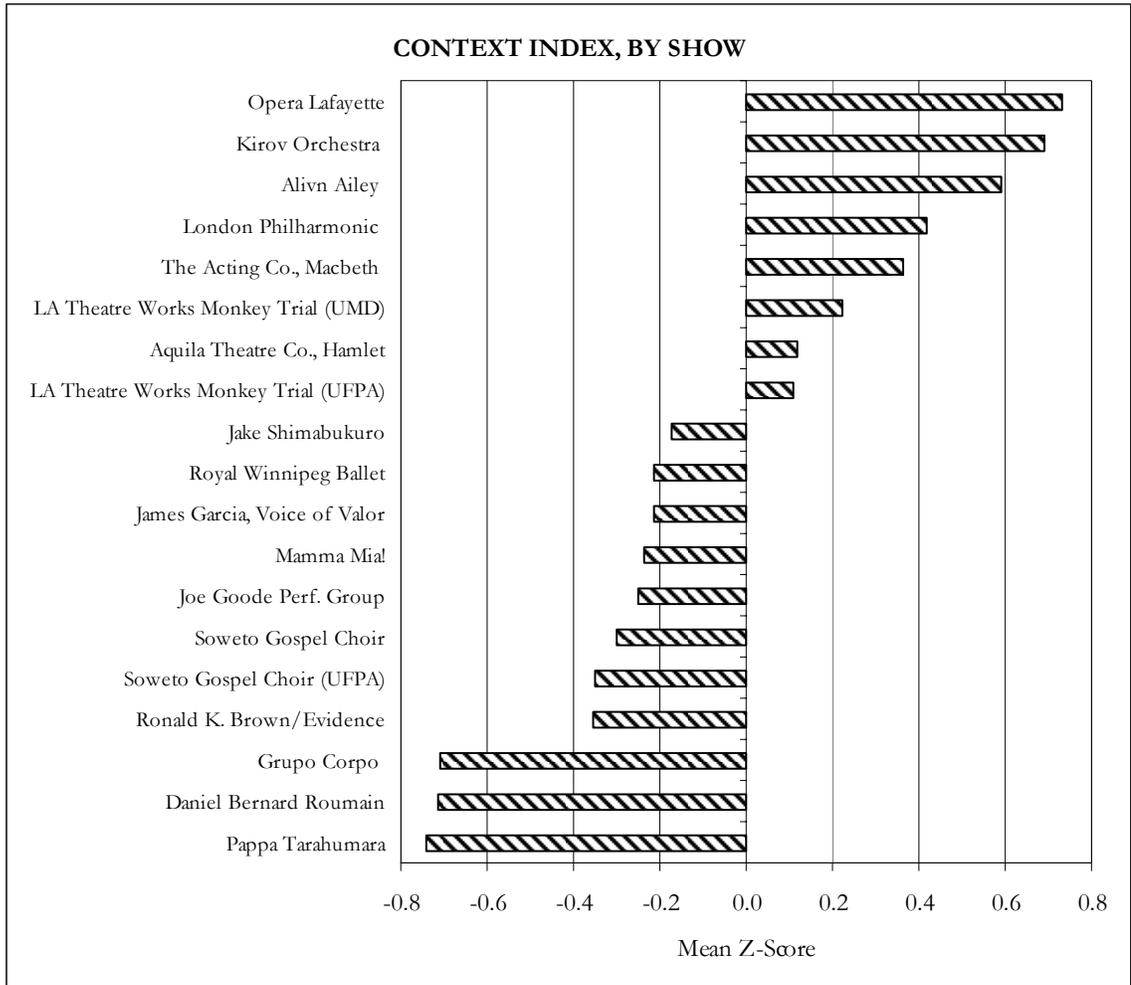
At the bottom of the range are three attractions for which one would not expect high levels of pre-existing context: Grupo Corpo, Daniel Bernard Roumain and Pappa Tarahumara. In other words, patrons at these events knew the least about the artist and works they were about to experience. As

²⁹ Refer to Appendix 3 for the composite score calculation and standardization.



we will see, a low level of context is not necessarily a liability in terms of what impacts can be created, though it does suggest a certain challenge in overcoming the void of information.

It is also interesting to note that attendees at the two orchestra concerts (Kirov Orchestra and London Philharmonic) reported the highest levels of familiarity with the discipline, in this case “orchestral music,” while the audience at Daniel Bernard Roumain’s performance reported the lowest level of familiarity with “contemporary classical music.”



Audiences at each of the theatrical performances reported higher levels of familiarity with the specific works being presented (e.g., *Hamlet*, *Macbeth*, *The Great Tennessee Monkey Trial*), which tended to drive up the average context scores for these performances, though not to the level of the classical music attractions.

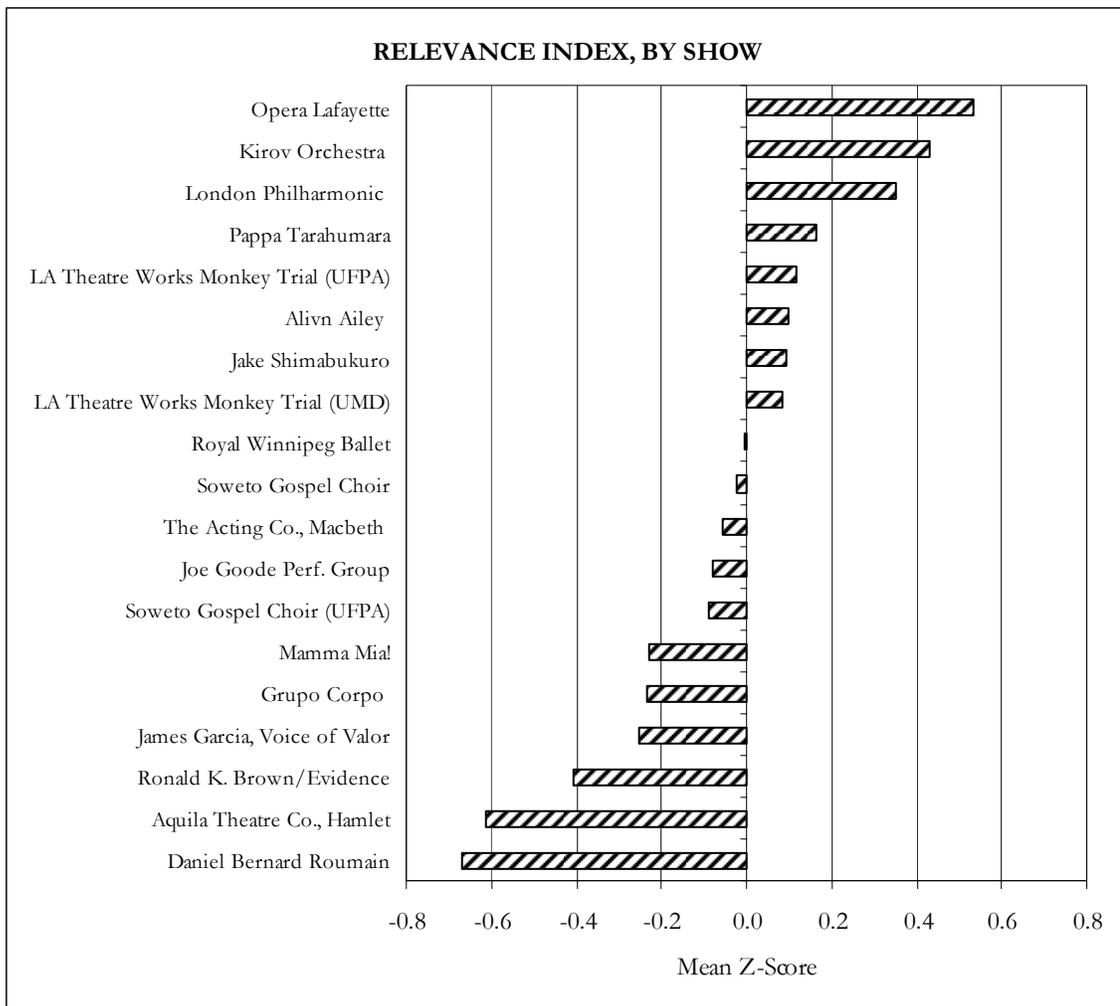
Another aspect of the Context Index is whether or not the respondent did anything to prepare for the performance prior to arriving. Overall, respondents at the Kirov Orchestra, Jake Shimabukuro, and Daniel Bernard Roumain concerts reported the highest incidences of preparation – although the form of preparation varied substantially. For example, Daniel Bernard Roumain attendees were most likely to have consulted an Internet resource (27%), while Kirov Orchestra and Jake Shimabukuro audiences were most likely to have read a preview article (32% and 26%, respectively). Eighteen per-



cent of Kirov respondents also reported that they prepared by listening to a recording. Formal preparation (i.e., a class or school group) was highest for the Lied Center’s presentation of *Hamlet* by the Aquila Theatre Co., at 22%, followed by 13% for ASU’s presentation of Ronald K. Brown.

Relevance

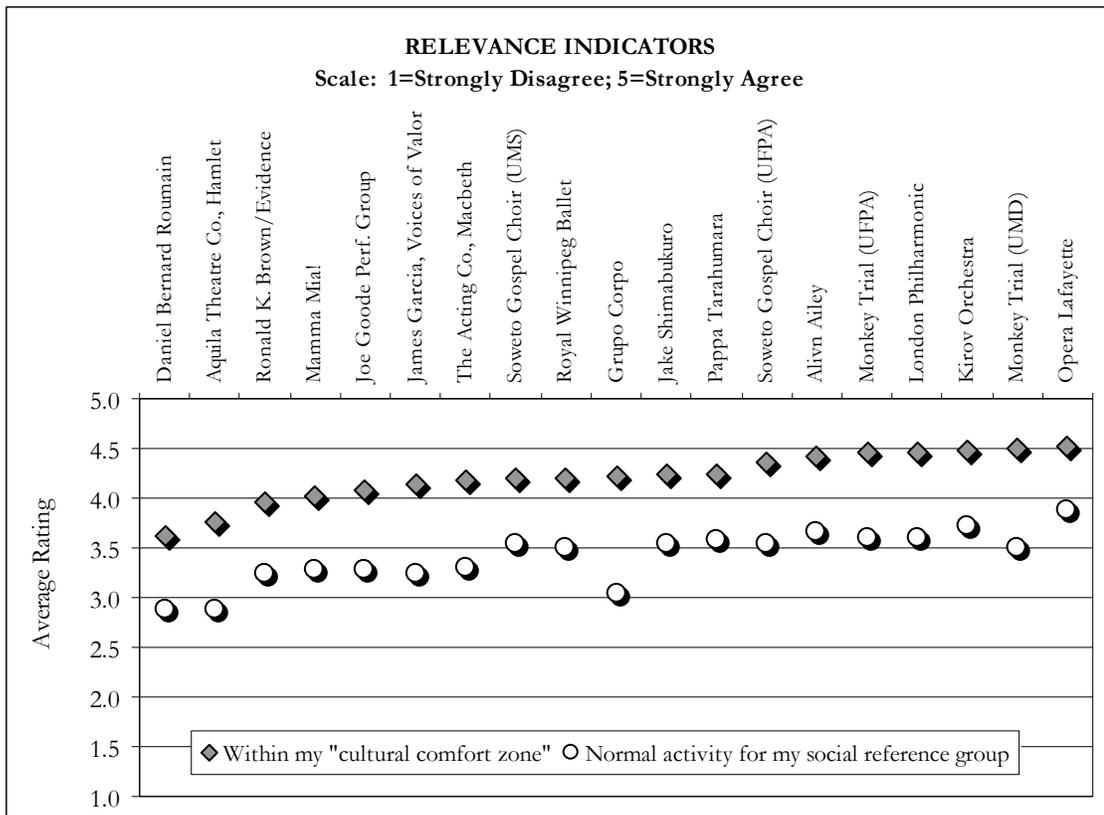
The Relevance Index is a composite measure of the respondent’s social and cultural comfort level with the performance experience. Remember here that we are using this index to look for “fish out of water” – people who are at a performance that is somewhat off their social or cultural radar map. In the chart below, we see events at both ends of the scale, and the results are quite intuitive. At the top end of the scale are the three classical music presentations. Not only do these audiences have the most context on the artists and programs they are about to see, but they are also most comfortable in their seats, so to speak – they are most likely to do this sort of thing on a regular basis, and their friends do, too. This may say something about the strong allegiance that classical music audiences feel for the art form, although one would expect dance and theatre aficionados to be equally enthusiastic about their art forms. The high relevance figures for classical music concertgoers may relate more to high frequency of attendance (which we did not measure), as well as the availability of classical music via recordings which, unlike dance and theater, serve to sustain interest and cement bonds with the art form between live performances.



Two specific aspects of the Relevance Index are reported in the chart below: 1) the degree to which the performance “lies within my cultural comfort zone” and the degree to which “the people I socialize with attend performances like this.” Not surprisingly, more audience members are likely to agree that they are within their cultural comfort zone, and somewhat fewer are likely to say that their friends attend performances like this. Most presenters know from experience that cultural consumers opt into performances that are consistent with their self-image and cultural identity.

Across the 19 performances, audiences at the Aquila Theatre’s *Hamlet* production at the Lied Center, and audiences at Daniel Bernard Roumain’s concert at ASU were most likely to be “fish out of water,” both socially and culturally. Nearly 25% of *Hamlet* audiences “strongly disagreed” that “the people they normally socialize with attend performances like this.” An explanation for this quickly surfaces – in that 36% of *Hamlet* respondents were full-time students. This is not the case, however, for Daniel Bernard Roumain’s audience, of which only 5% were students.

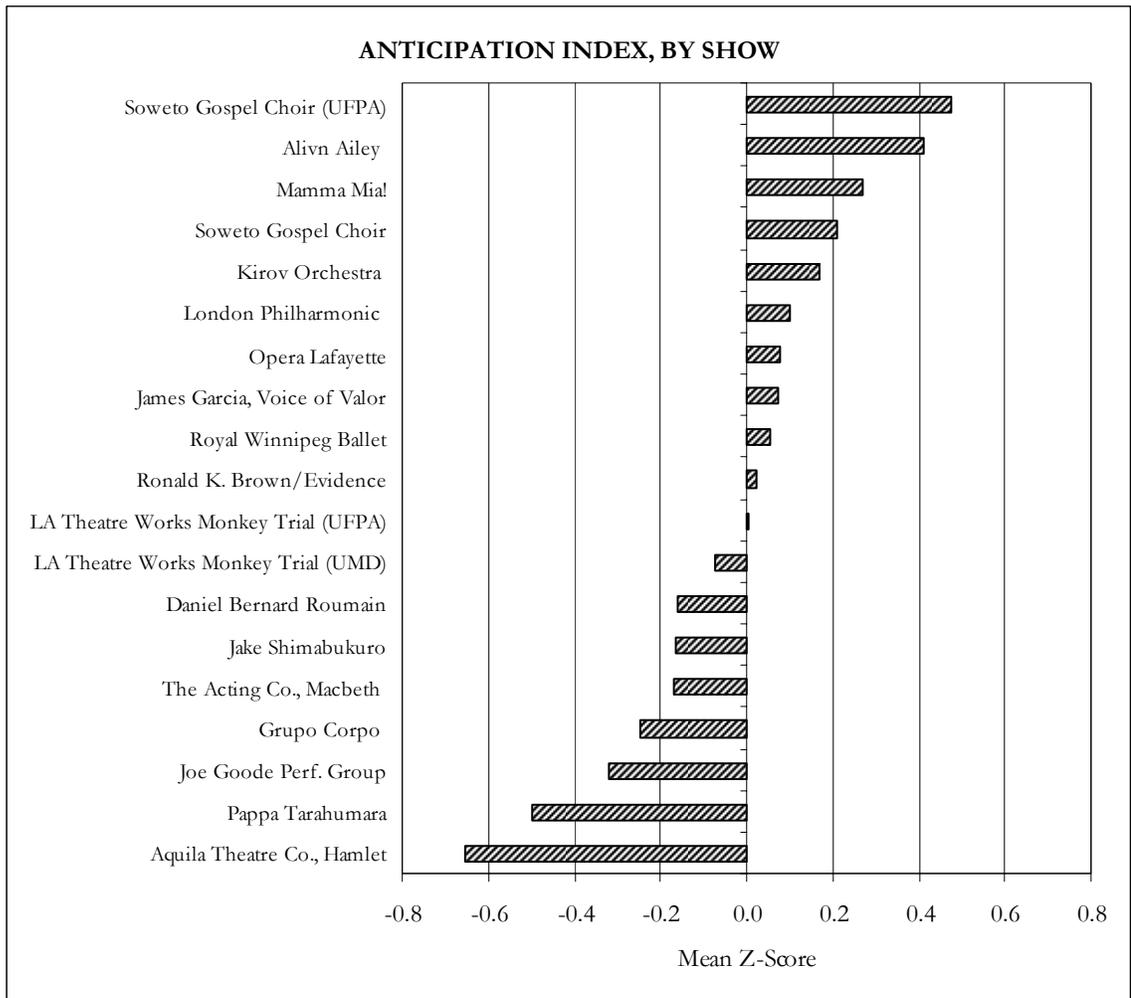
The next two attractions at the low end of the relevance spectrum bear mention. The audience at Ronald K. Brown/*Evidence* was third most likely, on average, to report being “outside of my cultural comfort zone,” which seems somewhat intuitive, although the fourth lowest attraction is *Mamma Mia!*, which is totally counterintuitive. It would seem that audience members at a Broadway show featuring Abba’s music would be fully within their cultural comfort zones. One explanation may be that many people in the audience either pre-date or post-date the disco era, and are not terribly comfortable with the music (especially the older audience). Another possible explanation is that a show like *Mamma Mia!* actually reaches people who do not normally go to Broadway shows. Hence, they may, in fact, be outside of the cultural comfort zone.



Attracting someone to a performance which they consider to be outside of their cultural comfort zone, and to which their friends would never come, is a small triumph of marketing (and mission fulfillment), whether the performance is a cutting edge urban artist or a popular Broadway show.³⁰

Anticipation

The simplest of the readiness constructs is the Anticipation Index, which measures the respondent's level of excitement, focus and expectation for an enjoyable experience. Generally, respondents reported high levels of excitement, focus and confidence that they will enjoy the performance, although there are exceptions.



As the chart above illustrates, artists like the Soweto Gospel Choir, the Alvin Ailey Dance Theatre and the Kirov Orchestra – all repeat presentations on their campuses – are most likely to be met with a high level of anticipation and focus. One might expect very high levels of anticipation at the Ailey performance, where 52% of the audience had previously seen the company. This is not the case,

³⁰ One of the most interesting observations from the ASU Gammage interviews conducted in May 2006 was that blockbuster Broadway shows are the only live performing arts presentations that some consumers ever experience. In this regard, Broadway shows help to fulfill an outreach agenda.



however, for the Soweto Gospel Choir. Three quarters of the audience at UFPA's presentation of the Soweto Gospel Choir reported being "very confident" that they would enjoy the performance – the highest figure among the 19 performances. But considering that only one quarter of the audience had previously attended a concert by the Soweto Gospel Choir, one might conclude that this high level of anticipation is not necessarily due to repeat attendance. More likely, it may be attributed to word-of-mouth from people who previously attended.

While the anticipation figures for Soweto Gospel Choir were high in both the UFPA and UMS audiences, the UFPA figure is significantly higher. This may be attributed, in part, to the racial/ethnic composition of the two audiences. The UFPA sample was 29% African American, compared to 11% of the UMS sample, which is also a reflection of the underlying demographics of the two communities.³¹

At the low end of the Anticipation Index continuum are the Aquila Theatre's production of *Hamlet*, the Pappa Tarahumara event presented by UMS, the Joe Goode Performance Group presented by UMD, and Grupo Corpo presented by the Mondavi Center. While the lower level of anticipation for *Hamlet* might be explained by a larger share of Shakespeare-fearing students in the audience, the figures for Pappa Tarahumara, Joe Goode and Grupo Corpo are less easy to explain. One might conclude that these audiences' lack of experience with the artist or art serves to depress their overall level of anticipation relative to other audiences in the sample.

Summary

Overall, the measurement system devised for assessing readiness yields intuitive results that bring to light important differences across the various audiences. The three indices – Context, Relevance and Anticipation – capture different aspects of readiness. The table below summarizes the various index z-scores for each of the 19 sampled performances. It is important to remember here that we are not talking about winners and losers, but rather the pre-conditions that exist in the audience immediately prior to curtain. Later in the report, we'll examine the relationships between indicators of readiness and impact.

With respect to readiness, the key observations from this analysis are:

- Audiences for repeat artists (Soweto Gospel Choir, Alvin Ailey) report higher levels of Context and Anticipation, although this is not necessarily due to repeat attendance.
- High levels of anticipation can be achieved without high levels of Context (UFPA Soweto Gospel Choir), which may relate to the level of cultural alignment between audience and artist.
- Classical music audiences (Opera Lafayette, Kirov Orchestra, London Philharmonic) reported very high levels Context and Relevance.
- High levels of Context and Relevance do not necessarily lead to high levels of Anticipation (Opera Lafayette).
- Most respondents are very confident that they will enjoy the program – there is a high expectation of satisfaction.
- Absence of Context can indicate low levels of Anticipation (Pappa Tarahumara), even when the audience is operating within its cultural comfort zone.

³¹ UMS reported that a large percentage of the audience for its presentation of Soweto Gospel Choir was African American, but that they responded to the survey at lower rates than others in the audience.



- A significant portion of the total sample of respondents (32%) reported doing something to prepare for the performance, most likely reading something on the web (19%), reading a preview or review (17%), or talking with knowledgeable people (11%).

COMPOSITE READINESS INDICES BY SHOW				
Mean Z-Scores (Standard Deviations from the Grand Mean)*				
Site	Event	Context Index	Relevance Index	Anticipation Index
UFPA	<i>The Great Tennessee Monkey Trial</i> (UFPA)	0.11	0.12	0.01
UFPA	Soweto Gospel Choir (UFPA)	-0.35	-0.09	0.47
UFPA	Alivn Ailey American Dance Theater	0.59	0.10	0.41
UMD	Joe Goode Performance Group	-0.25	-0.08	-0.32
UMD	<i>The Great Tennessee Monkey Trial</i> (UMD)	0.22	0.08	-0.08
UMD	Opera Lafayette	0.73	0.54	0.08
ASU	<i>Mamma Mia!</i>	-0.24	-0.23	0.27
ASU	<i>Voices of Valor</i> , by James Garcia	-0.21	-0.25	0.07
ASU	Ronald K. Brown/Evidence	-0.35	-0.40	0.02
ASU	Daniel Bernard Roumain	-0.71	-0.67	-0.16
UCD	Grupo Corpo	-0.71	-0.24	-0.24
UCD	London Philharmonic	0.42	0.35	0.10
UCD	<i>Macbeth</i> (The Acting Company)	0.36	-0.06	-0.17
UMS	Soweto Gospel Choir (UMS)	-0.30	-0.03	0.21
UMS	Pappa Tarahumara	-0.74	0.16	-0.50
UMS	Kirov Orchestra	0.69	0.43	0.17
UNL	Royal Winnipeg Ballet	-0.21	0.00	0.05
UNL	Jake Shimabukuro	-0.17	0.09	-0.17
UNL	<i>Hamlet</i> (Aquila Theatre Co.)	0.12	-0.61	-0.65

*The highest and lowest few observations are highlighted in green and red, respectively



PART 4: INTRINSIC IMPACTS

In this section, we address our first hypothesis that different types of performances catalyze different sets of benefits. For example, what types of performances generate higher levels of Spiritual Value for audiences? What types of performances resonate emotionally, or lead to Aesthetic Growth? To address these questions, we analyze whether or not patterns of impact emerge across specific performances or disciplines (music, dance, theater). The data for these analyses were collected in Part II of the survey, which respondents took home after the performance and mailed back.

The audience member's experience at the live performance plays a key role in the participation model, according to RAND.³² The individual's reaction to the performance re-shapes attitudes about the artist and art form, which in turn influences intentions and decisions about future participation. Similarly, in the consumer marketing model, customer loyalty and likelihood of repeat purchase stem from customer satisfaction. Satisfaction measurement has become pervasive in almost every business sector, and many businesses have designed continuous feedback loops into their customer relationships. In the arts industry, however, most consumer research is limited to enumerating the demographic, behavioral and attitudinal characteristics of audiences, while very little effort has been made to gauge audience reactions to, and satisfaction with, the experience itself. While a few arts groups broadcast emails to their audiences asking for comments and reactions to performances, there is no generally accepted method of capturing satisfaction or impact data on a systematic, quantitative basis. Usually, the curtain falls, the audience disperses, and the opportunity to assess short-term impact is gone.

A larger issue in some arts organizations is a lack of interest in impact assessment, or an outright hostility towards holding art accountable to measurable outcomes. Programming decisions are the province of highly skilled curators and artistic directors who prize their artistic autonomy and often do not see a role for impact assessment in their program planning model. Perhaps one reason is that they have never been provided with reliable information about the impacts of their programming decisions on a regular basis in a way that would enhance, not subvert, their programming choices.

Interpreting the Data

The reader should bear in mind that the nature of the questioning about impact is highly subjective and open to interpretation by the respondent. Definitions of terms were not provided. Rather, the questions were designed to be self-explanatory and applicable to a wide variety of music, dance and theater performances. Since the survey is based on relative rather than absolute measures of impact, we are most interested in knowing how ratings vary from the average response. A five point scale was used for most questions. The values along the scale of 1 to 5, in and of themselves, do not have specific meaning, but instead are used to capture relative differences. For example, we do not have a direct interpretation of the value of 'average' but we can identify if an impact measure is meaningfully above or below the average.

In the analysis that follows we discuss the highest and lowest ratings given to the 19 performances. Our objective is not to identify "winners" and "losers" within each impact category, but rather to

³² McCarthy, et. al. (2004), p. 59



identify patterns and begin to think about the underlying reasons why some performances lead to higher or lower levels of impact, in hopes that this information might be useful to the study partners and lead to further investigation that might benefit the field at large.

Caution must be used in interpreting the data. It must be recognized that certain impacts are not intended outcomes of certain performances. For example, we would not expect that Intellectual Stimulation would be an intended outcome of a performance of *Mamma Mia!*, although we might expect higher levels of Aesthetic Growth at an ethnic dance performance. In fact, much about the results is intuitive, though we must be careful not to assume that every performance could or should produce the full range of intrinsic impacts. We seldom know what impacts artists consciously try to create with their work. In this regard, we hope the study will lead to conversations with artists about their level of intentionality with respect to creating specific impacts, or if they consider impact to be a byproduct of their own artistic process.

Quick Summary of Impact Results

The table below summarizes the average composite scores for each impact index. Results are discussed in more detail over the pages that follow.

COMPOSITE IMPACT INDICES BY SHOW							
Mean Z-Scores (Standard Deviations from the Grand Mean)*							
Site	Artist	Captivation Index	Intellectual Stimulation Index	Emotional Resonance Index	Spiritual Value Index	Aesthetic Growth Index	Social Bonding Index
UFPA	<i>The Great Tennessee Monkey Trial</i>	-0.37	0.33	-0.40	-0.37	**	0.04
UFPA	Soweto Gospel Choir (UFPA)	0.51	0.28	0.66	0.64	0.37	0.82
UFPA	Alivn Ailey Amer. Dance Theater	0.49	0.13	0.43	0.54	0.34	0.31
UMD	Joe Goode Performance Group	-0.08	-0.08	-0.14	-0.11	0.10	-0.13
UMD	<i>The Great Tennessee Monkey Trial</i>	0.01	0.65	-0.13	-0.24	-0.14	0.23
UMD	Opera Lafayette	0.09	-0.22	0.07	-0.08	-0.02	-0.24
ASU	<i>Mamma Mia!</i>	0.14	-0.40	0.02	-0.17	-0.39	-0.19
ASU	<i>Voices of Valor</i> , by James Garcia	0.14	0.58	0.30	0.21	-0.49	0.52
ASU	Ronald K. Brown/Evidence	-0.11	-0.18	0.07	0.26	0.26	0.13
ASU	Daniel Bernard Roumain	-0.26	0.17	-0.11	-0.10	0.27	0.04
UCD	Grupo Corpo	0.27	0.04	-0.11	0.11	0.40	-0.01
UCD	London Philharmonic	0.20	-0.21	0.24	0.24	-0.09	-0.26
UCD	<i>Macbeth</i> (The Acting Company)	-0.88	-0.37	-0.83	-0.63	-0.95	-0.67
UMS	Soweto Gospel Choir (UMS)	0.14	0.01	0.34	0.35	0.10	0.29
UMS	Pappa Tarahumara	-0.36	-0.33	-0.51	-0.50	-0.25	-0.24
UMS	Kirov Orchestra	0.23	0.24	0.20	0.42	0.22	0.09
UNL	Royal Winnipeg Ballet	-0.22	-0.37	-0.19	-0.11	0.11	-0.16
UNL	Jake Shimabukuro	0.12	-0.16	0.40	0.10	0.38	-0.11
UNL	<i>Hamlet</i> (Aquila Theatre Co.)	-0.24	0.08	-0.17	-0.31	0.06	-0.04

*The highest and lowest few observations are highlighted in green and red, respectively

**Not available due to a typographical error in the protocol

Tables reporting within-construct correlations (i.e., correlations between individual questions in each section of the protocol) may be found in Appendix 5, Tables C-1 through C-9.



Captivation

Captivation refers to the degree to which an individual was engrossed in the performance. The protocol for this impact area included two questions. The first question was designed to be straightforward and easy to answer. The second question holds Captivation to a more stringent test. As expected, average ratings for the second question were somewhat lower in comparison to the first question. See Appendix 5, Tables B-1 and B-2 for complete results.

1. To what degree were you absorbed in the performance? (average score = 4.0)

Not At All Completely
1-----2-----3-----4-----5

2. To what extent did you inhabit the world of the performers, lose track of time and forget about everything else? (average score = 3.5)

Not At All Completely
1-----2-----3-----4-----5

In *Gifts of the Muse*, RAND identifies Captivation – or achieving a state of “Flow”³³ – as an important intrinsic benefit of arts participation. We have come to think of Captivation not only as a desired outcome of the performance experience with intrinsic worth independent of other outcomes, but also as a pre-condition for other intrinsic impacts to occur since Captivation levels generally follow the same pattern as other impact levels.

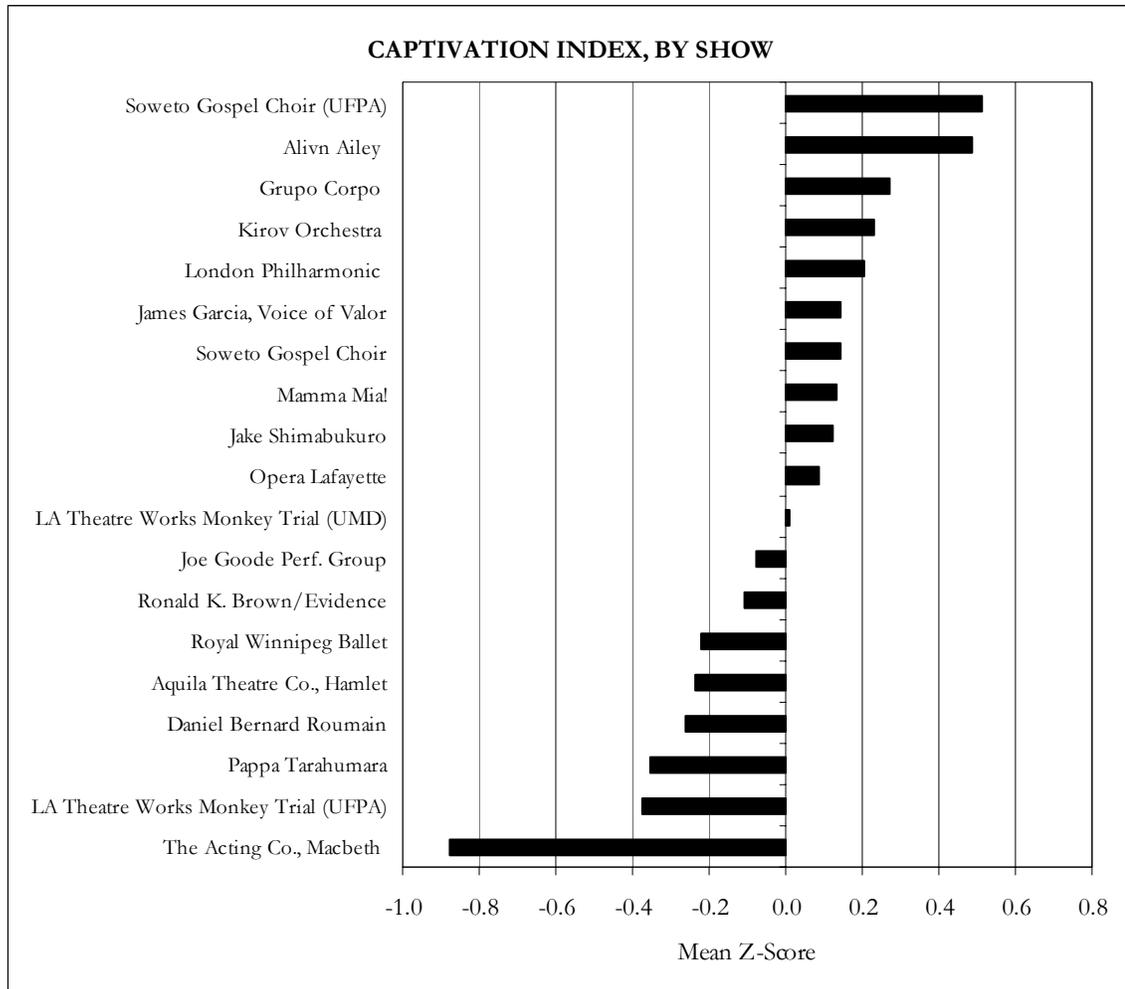
The chart below depicts the composite Captivation Index scores for each of the 19 performances. Generally, Captivation scores did not vary a great deal. Most scores are within 0.5 deviations from the mean, although there are three notable scores. Audiences at UFPA’s Soweto Gospel Choir and Alvin Ailey performances reported especially high Captivations levels, while audiences at the Mondavi Center’s presentation of *Macbeth* reported especially low levels of Captivation.

What distinguishes performances that received high Captivation scores? The Soweto Gospel Choir and Alvin Ailey audiences were 29% and 16% African-American, respectively.³⁴ In general, a significant number of racial-minority audience members reflected the cultural traditions represented on stage. Our survey does not directly measure and analyze causal relationships, but this does suggest that cultural alignment between audience and artist may be one factor that can lead to higher levels of Captivation (i.e., ability to empathize with the artist). Would a Brazilian audience report higher levels of Captivation at a performance by Grupo Corpo? Would a Russian audience report higher levels of Captivation at a performance by the Kirov Orchestra playing Shostakovich?

³³ Csikszentmihalyi, 1990.

³⁴ The other two performances are James Garcia’s *Voices of Valor* with 57% Hispanic and Ronald K. Brown with 22% African-American. See Appendix 5, Table D6 for the racial composition of each performance’s audience.





Captivation scores for both performances of the Soweto Gospel Choir were above-average; however the audience at the UFPA performance reported a substantially higher level of Captivation than the UMS audience. If one assumes that the performance itself was not a variable (i.e., the same program performed at the same level of quality in both locations), then we must look for other factors that would help to explain the differential.

A marked factor might be first versus repeat engagement, but both locations were repeat engagements, with the previous appearances being virtually sold out.³⁵ One factor that we can isolate is the difference in ethnic composition between the two audiences - 30% African-American at UFPA vs. 11% at UMS. We cannot explain the reason for the different composition; perhaps it reflects the ethnic composition of the base populations of Gainesville vs. Ann Arbor, or perhaps different marketing approaches, or some combination of reasons.

The audience for UMD’s presentation of *The Great Tennessee Monkey Trial* reported an average-level Captivation level, while the audience for UFPA’s presentation of the same work reported lower than average Captivation levels. Again, we must look for factors that would help to explain the differential. One factor that may help to explain the difference is a better prepared audience. While 26% of UMD respondents cited the Internet as a source of advance information about the program, only

³⁵ See Appendix 2



14% of UFPA respondents did. Moreover, 66% of UMD respondents felt confident that their knowledge of theatre was “fully adequate” to appreciate the performance, compared to 50% of UFPA respondents. Another anomaly associated with the UMD performance was the high percentage of first-time attendees; 31% of respondents reported that this was their first time ever attending a Clarice Smith Center presentation, the highest figure among all 19 performances, whereas 18% of respondents were attending UFPA for the first time. However, we cannot conclude that first-time attendees reported systematically higher levels of Captivation across the 19 performances. In fact, the reverse appears to be true.

Back to our third notable score, on the low end of the Captivation scale is The Acting Company’s performance of *Macbeth* at the Mondavi Center – the lowest score by a wide margin. As will be seen through the report, the audience at this performance reported the lowest ratings across all but one of the impact areas – Intellectual Stimulation, which is discussed in the next section.

On one level, the works of art themselves and the artists’ quality of performance most certainly drive Captivation levels. Some works of art are more powerful than others, and thus are more likely to draw audiences into a state of ‘Flow’ – the consciousness of receptivity and openness required to fully benefit from a performance. These factors are generally beyond the presenter’s control, except to the extent that the presenter can select artists and programs that are more likely to achieve higher levels of Captivation.

A variety of other situational factors may also influence Captivation, such as the temperature in the theater, the comfort of the seating and the lighting in the hall. Finally, the composition and character of the audience itself (e.g., experience level, cultural alignment with the artist) may also influence Captivation. This would help to explain why the same program in two different locations generates different levels of Captivation. Further research should focus on which factors within the presenter’s control lead to higher levels of Captivation.



Intellectual Stimulation

The protocol for this impact area encompassed six questions designed to enumerate different aspects of mental engagement or intellectual stimulation. The questions pertain both to the respondent’s private mental experience as well as her intellectual engagement with others. Detailed results across the 19 sampled performances may be found in Appendix 5, Tables B-3 through B-8.

1. How much did the performance engage you on an intellectual level? (average score = 3.7)

Not At All
A Great Deal
 1-----2-----3-----4-----5

2. How much were you provoked or challenged by an idea or message? (average score = 3.2)

Not At All
A Great Deal
 1-----2-----3-----4-----5

3. To what extent did the performance cause you to reflect on your own opinions or beliefs? (average score = 2.9)

Not At All
A Great Deal
 1-----2-----3-----4-----5

4. To what extent do you feel that you understood the program and “got” what the artists were trying to convey? (average score = 3.8)

Not At All
Fully
 1-----2-----3-----4-----5

5. Do you recall leaving the performance with unanswered questions that you would like to ask the performers or creators of the work?

No (58%) Yes (42%)

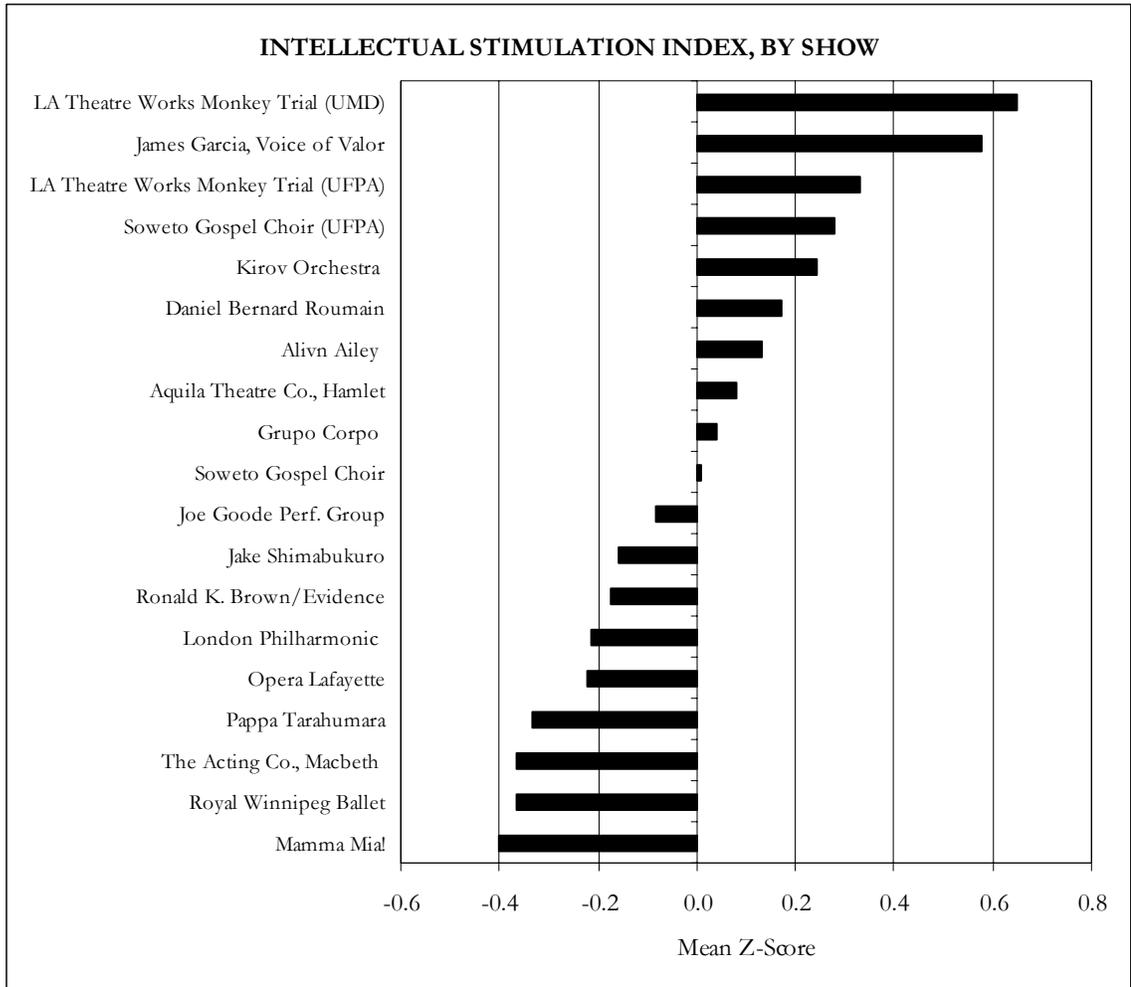
6. Afterwards, did you discuss the meaning or merits of the performance with others who attended?

No (13%) Yes – casual exchange (68%) Yes – intense exchange (19%)

The first four questions measure similar, but subtly different aspects of Intellectual Stimulation, when aggregated this creates a more robust measure of intellectual engagement than any one question by itself. The fifth question asks if the respondent left with unanswered questions that they would like to ask the performers or creators of the work; 42% of respondents reported that they did leave with unanswered questions. Across the 19 performances, results for this question ranged from a high of 75% for the Royal Winnipeg Ballet’s performance of *The Magic Flute* at UNL’s Lied Center to a low of 13% for ASU Gammage’s presentation of *Mamma Mia!* At first glance it seems odd that so many questions would remain after a canonical work as *The Magic Flute*; however, the Royal Winnipeg Ballet’s presentation was not a traditional production, but was built upon innovative modern choreography by Mark Godden. Lied Center staff explain that modern dance can be a hard sell for them and suggest that this lack of familiarity with modern dance may help explain the high percentage of lingering questions after the show. Regardless, one might infer from these figures a hunger among many audience members for post-performance engagement of some sort.



The responses to the final question, regarding the level of post-performance conversation among respondents, suggest a typical bell-curve of responses where most respondents (68%) engaged in ‘casual exchange’ post-performance. However, the percentage of respondents reporting an ‘intense exchange’ differs substantially across the 19 performances from a high of 34% for Pappa Tarahumara to a low of 6% for *Mamma Mia!*. Those who left with unanswered questions were 80% more likely than those who didn’t to have an ‘intense exchange’ afterwards.



Results for questions 1-4 and 6 were standardized and aggregated into a single index. The Intellectual Stimulation index scores, reported in the chart above, indicate the extent to which the 19 performances stimulated audience members intellectually, challenged their thoughts and expanded their thinking. The performances of *The Great Tennessee Monkey Trial* at both UMD and UFPA received higher than average ratings, along with the world premiere of James Garcia’s *Voices of Valor* presented by ASU Gammage. What makes these performances different from the others? Both of these theatrical events challenge audiences to think about racial issues. Or, perhaps it is because they are dramatizations of true historical events rather than fictional plots or abstract notions that audiences reported high levels of Intellectual Stimulation.

It is especially interesting that the UFPA Soweto Gospel Choir audience reported higher than average levels of Intellectual Stimulation, perhaps, again, due to the humanitarian subtext of the presentation. The audience for UMS’s presentation of the Kirov Orchestra, which played an all-Shostakovich



program under the baton of Valery Gergiev, also indicated higher than average levels of Intellectual Stimulation. This may be due in part to the fact that this concert was part of a larger festival of Shostakovich symphonies with an accompanying symposium that focused on the parallels between his compositions and Russian/Soviet history. All of the program notes discussed Shostakovich in the context of Russian history.

UMS's presentation of Pappa Tarahumara produced interesting results in this impact area. Audience members at this presentation were least likely to report that they "got" what the artists were trying to convey, most likely to leave with unanswered questions, and most likely to have an intense conversation about it afterwards. On a composite level, their Intellectual Stimulation score was below-average, although certain indicators of intellectual engagement were very high. Overall, the Pappa Tarahumara audience reported the second lowest satisfaction levels, after the *Macbeth* audience. The overarching observation here is seemingly contradictory – that audience members who report lower satisfaction levels can also report some positive impacts. This observation echoes one of the more humorous comments made by a respondent during the individual in-depth interviews at ASU:

"Art is like food – even if you don't like it, it has some nutritional value."

The ASU Gammage presentation of *Mamma Mia!* ranked lowest on the Intellectual Stimulation index, which is intuitive at some level. However, similarly below-average ratings also were observed for the Royal Winnipeg Ballet's production of *The Magic Flute* and for The Acting Company's *Macbeth* production, which is not at all intuitive. Is it possible that a production of *Mamma Mia!* can produce the same intellectual impact on an audience as a production of Shakespeare's *Macbeth*? Further investigation reveals that the *Macbeth* audience did, in fact, report higher levels of Intellectual Stimulation, although not as high as one might imagine. *Macbeth* respondents also were more likely to be provoked or challenged by an idea or message. Respondents in the *Mamma Mia!* audience, however, were three times more likely than their counterparts in the *Macbeth* audience to report that the performance caused them to reflect on their own opinions or beliefs. *Mamma Mia!* respondents also were twice as likely to say that they "got" what the artists were trying to convey.³⁶

It is interesting to note that theatrical performances tended to be at both extremes of the Intellectual Stimulation ratings, with *The Great Tennessee Monkey Trial* and *Voices of Valor* at the high end, and *Macbeth* and *Mamma Mia!* at the low end. The ability of narrative-based art to provoke and challenge the intellect is observed in the data. One can also see evidence of intellectual impact from world music and dance artists (Soweto Gospel Choir, Grupo Corpo) and non-traditional artists (Daniel Bernard Roumain) in provoking and challenging audiences with an idea or message.

Finally, we return to the matter of unanswered questions. The analysis assumes that an unanswered question in the mind of an audience member is evidence of mental stimulation. On one level, the performers or works of art succeeded in posing the questions and creating the curiosity. On another level, this also suggests a certain missed opportunity. If a patron leaves the theater with unanswered questions, is their expectation for fulfillment unsatisfied in some way? Even if one accepts that great art asks more questions than it answers, we still must grapple with how to channel this curiosity more productively. Are there strategies that presenters might employ that would help audiences find answers to their questions, or at least reflect further on their questions, so that more than 19% might report an "intense exchange" afterwards? What should be the role of artists and their managers in facilitating this conversation? When will performing arts facilities be designed to include spaces where audience members can engage with each other about their questions?

³⁶ In retrospect, the question pertaining to whether or not the respondent "got" what the artist was trying to convey may not be a good indicator of mental engagement, and should probably be dropped from future protocols. In the case of *Mamma Mia!*, it seems to indicate accessibility or fulfillment more than engagement.

Emotional Resonance

The next module of three questions explores the emotional impact of the performance. The questions were designed to measure the intensity of emotional response (regardless of the specific emotions experienced), empathy with the performers, and therapeutic value in an emotional sense. Responses for each of the 19 performances may be found in Appendix 5, Tables B-9 through B-12.

1. How would you characterize your emotional response to the performance? (average score = 3.6)

Weak Strong
1-----2-----3-----4-----5

2. To what extent did you relate to, or feel bonded with, one or more of the performers? (average score = 3.0)

Not At All Strongly
1-----2-----3-----4-----5

3. To what extent was the performance therapeutic for you in an emotional sense? (average score = 2.9)

Not At All A Great Deal
1-----2-----3-----4-----5

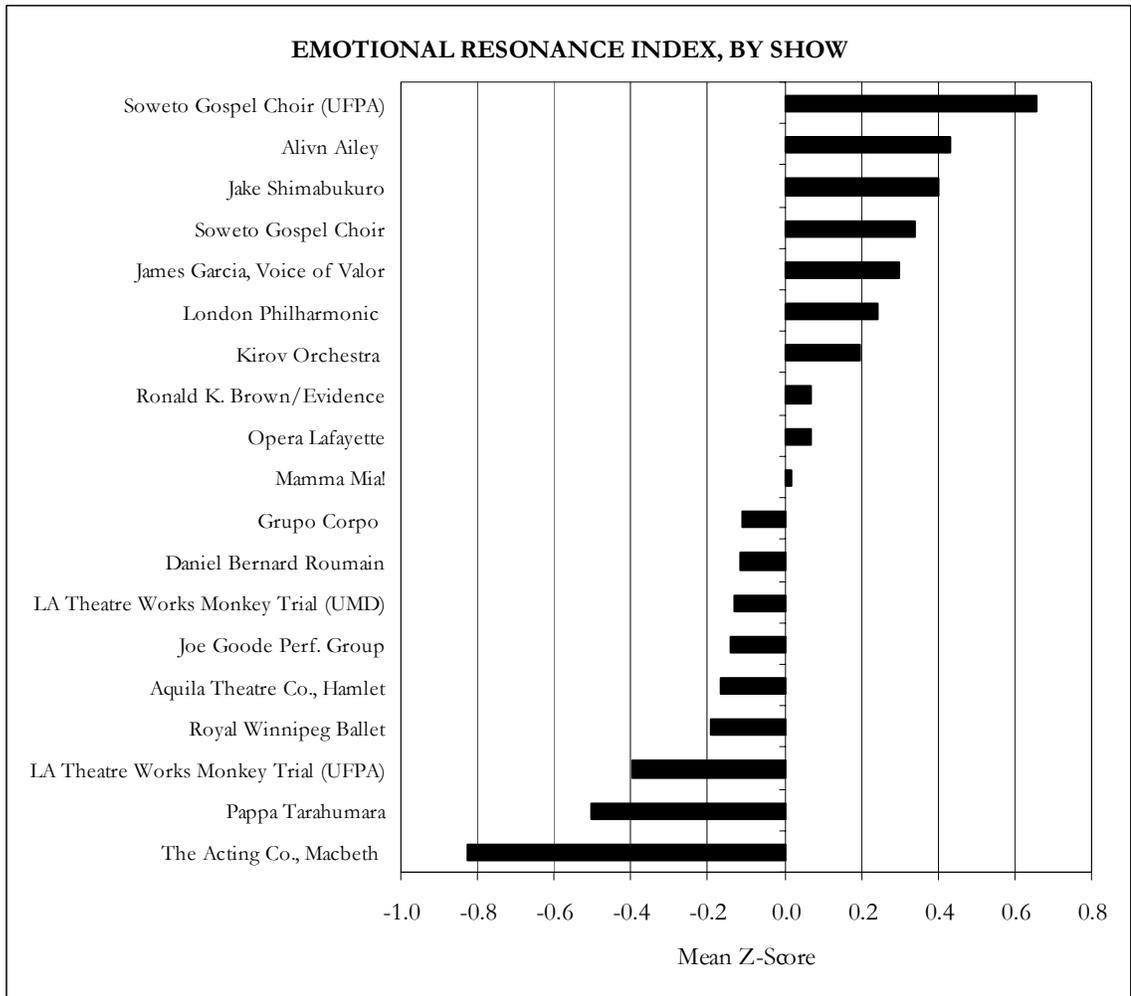
With respect to the first question about the strength of the respondent's emotional response, responses ranged from a high of 54% "strong" for UFPA'S presentation of the Soweto Gospel Choir, to a low of 6% "strong" for the Mondavi Center's presentation of *Macbeth*. In fact, one-quarter of *Macbeth* respondents reported a "weak" emotional response, a figure two and half times higher than comparable figures for other shows. It is interesting to note that the UFPA audiences reported substantially lower levels of Emotional Resonance for *The Great Tennessee Monkey Trial* performance compared to UMD audiences for the same program (9% vs. 17% "strong," respectively).

In regards to the second question pertaining to empathy with the performers, it is fascinating to note that the five highest scores were given to artists (or companies) of color, in the following order of magnitude: Soweto Gospel Choir (music), Alvin Ailey (dance), James Garcia (theater), Jake Shimabukuro (music) and Ronald K. Brown (dance). For each of these performances, the audience, to some extent, reflected the ethnicity of the artist. For example, 29% of UFPA Soweto Gospel Choir respondents were African American, and 57% of respondents at James Garcia's *Voices of Valor* performance were Hispanic. One might infer from the data an enhanced ability among audience members of color to empathize with artists who share their cultural background or perform works of art that celebrate their cultural heritage. The exception to this pattern are respondents from the Jake Shimabukuro concert, who are 93% white.

By a wide margin, the most emotionally therapeutic performance was the UFPA presentation of the Soweto Gospel Choir (35% "a great deal"), followed by Alvin Ailey (24%). The lowest figures for this indicator were reported by audience members at the *Macbeth* performance and at UMD's presentation of *The Great Tennessee Monkey Trial*, with just 3% of both audiences reporting "a great deal" of emotional therapy.



Responses to the three questions were aggregated into a single Emotional Resonance Index, graphed below, which indicates the degree to which the individual responded emotionally to the performance. Again, the index does not indicate happiness, sadness or any other specific emotion. Rather, we seek a simple and robust measure of the depth of emotional engagement in hopes of finding evidence of emotional impact.



Audiences at music concerts tended to report higher levels of Emotional Resonance, while audiences at theater programs reported lower levels of Emotional Resonance. Among the 19 sampled performances, music audiences, on average, reported Emotional Resonance levels at the rate of +.30 standard deviations above the mean. Dance audiences, on average, reported average levels of Emotional Resonance, and theater audiences, on average, reported Emotional Resonance levels at the rate of -.30 standard deviations below the mean.

We must be careful, however, not to generalize about all forms of music, dance and theater from the limited selection of 19 performances that were sampled. They were not selected to be representative of all touring artists. Nonetheless, the findings are intuitive to some extent, and merit further investigation. Through the act of listening, music serves as an emotional conduit for channeling raw emotion. Walter Murch, the Oscar-winning sound engineer for many films, suggests that sound plays the



primal role in conducting emotion because it is the first sense to “switch on” in the womb.³⁷ Dance and theater are also extraordinary vessels for emotion, of course, though perhaps more complex in that they operate on multiple senses.

The emotional impact of the Alvin Ailey Dance Theatre is abundantly evident in the data, while the other dance companies were somewhat less successful in creating emotional impact – or their audiences were less successful in deriving it. The majority of stage plays in our sample are based on historical events. One wonders if audiences for plays or musicals with fictional plots would report higher or lower levels of Emotional Resonance.

Many different factors related to the artist, the work of art and the audience member combine to create Emotional Resonance. Perhaps it is pointless to try to generalize about the specific conditions associated with higher levels of resonance. Regardless, when it does occur, it most certainly leaves a footprint on the individual, the impression of which can be measured in several simple questions.

³⁷ *Stretching Sound to Help the Mind See*, by Walter Murch, *New York Times*, October 1, 2000



Spiritual Value

The next module of three questions explores the spiritual impact of the performance. The questions were designed to address the part of experience that goes beyond engagement and leaves an individual with a sense of personal renewal. Responses for each of the 19 performances may be found in Appendix 5, Tables B-13 through B-15.

1. How much did the performance leave you feeling uplifted or inspired in a spiritual sense? (average score = 3.1)

Not At All A Great Deal
1-----2-----3-----4-----5

2. To what degree was it a transcendent experience for you, in the sense of passing into a different state of consciousness for a period of time? (average score = 2.6)

Not At All A Great Deal
1-----2-----3-----4-----5

3. To what extent did the performance leave you feeling empowered? (average score = 2.5)

Not At All A Great Deal
1-----2-----3-----4-----5

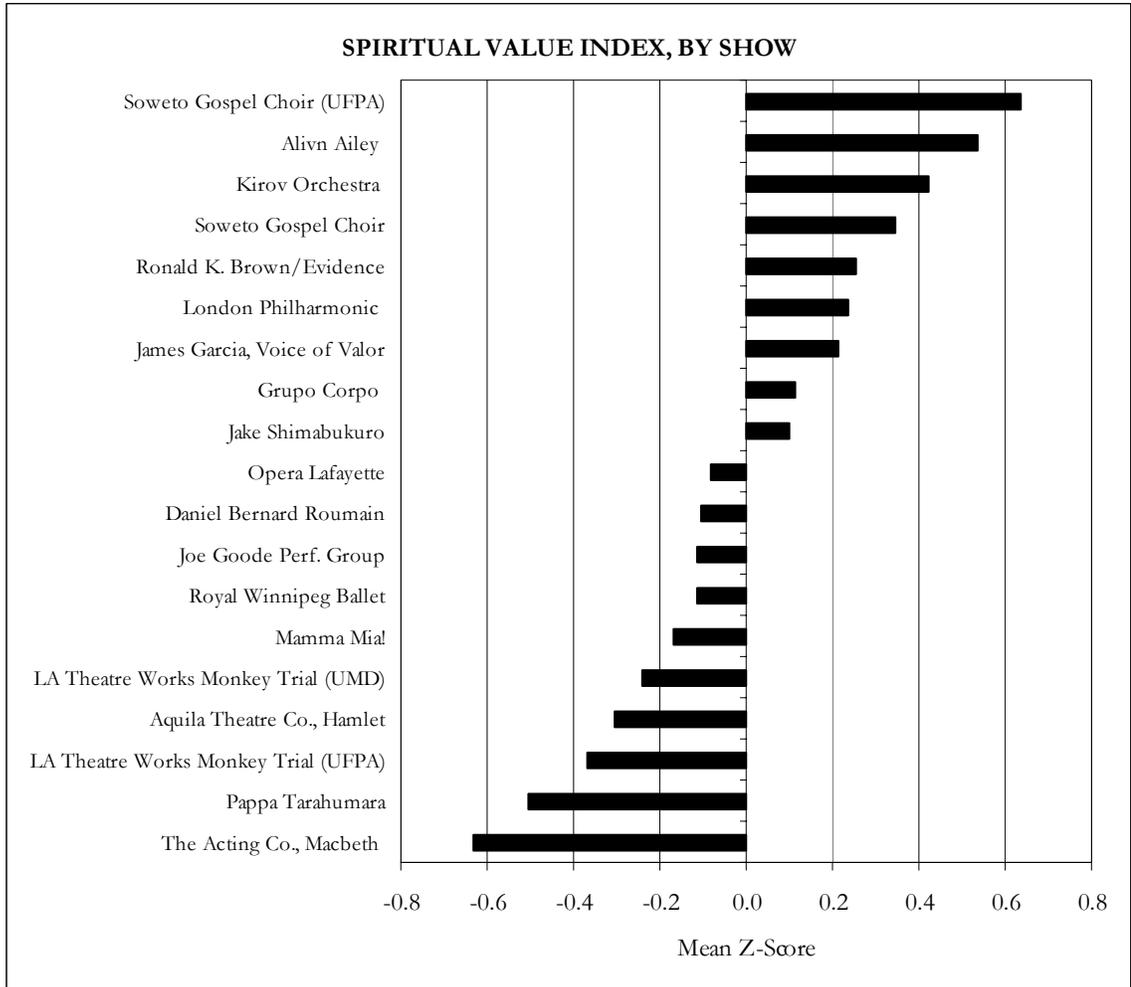
In regards to the extent to which the performance left the respondent feeling uplifted or inspired, the range of responses stretched from a high of 56% “a great deal” for audiences at UFPA’s presentation of the Soweto Gospel Choir to a low of 1% “a great deal” for audiences at UMD’s presentation of *The Great Tennessee Monkey Trial*. Similar responses were observed for the same two attractions presented at different locations. Audience members at UMS’s presentation of the Soweto Gospel Choir were likely to be inspired (32% “a great deal”) vs. 3% of respondents at UFPA’s audience for *Monkey Trial* (3% “a great deal”). Again, the Mondavi Center’s presentation of *Macbeth* is an outlier at the low end, with 46% reporting that they were “not at all” left feeling uplifted or inspired. It is important to remember that “feeling uplifted or inspired” is not necessarily an intended outcome of a performance from the artist’s perspective. Some works of art are meant to disturb audiences, for example, in which case we would not expect to see this type of spiritual impact.

The second question builds on the first by delving deeper into the notion of a spiritual impact, using stronger language. The second question addresses a more unique experience than the first and, as anticipated, the responses for the question addressing the degree of transcendence received a lower average score than the first question. Audiences for UFPA’s Alvin Ailey and Soweto Gospel Choir performances reported the highest levels of transcendence, at 20% and 19% “a great deal,” respectively. It should be noted that among the performances in our sample, three programs overtly address notions of spirituality, including the Alvin Ailey and Soweto Gospel Choir performances.³⁸ While we cannot conclude that overtly addressing spirituality in a performance leads to spiritual impact, it does seem more intuitive that these performances might, on average, receive higher than av-

³⁸ Program description of UFPA’s presentation of Alvin Ailey: “The program specifically incorporates gospel- and spirituals-inspired choreography, which is part of the company’s traditional style”; Program description of UFPA’s presentation of Soweto Gospel Choir: “The Choir’s works are based on spirituals and inspirational materials”; The Ronald K. Brown/Evidence program presented by ASU Gammage also overtly addressed spirituality (see program descriptions in the appendix).



erage scores. It is interesting to look at performances that received relatively high composite scores for spiritual impact (see graph below), aside from those programs that overtly addressed spirituality. Here we observe above-average spiritual impact for the two orchestra performances, as well as performances that reflected a specific cultural heritage.



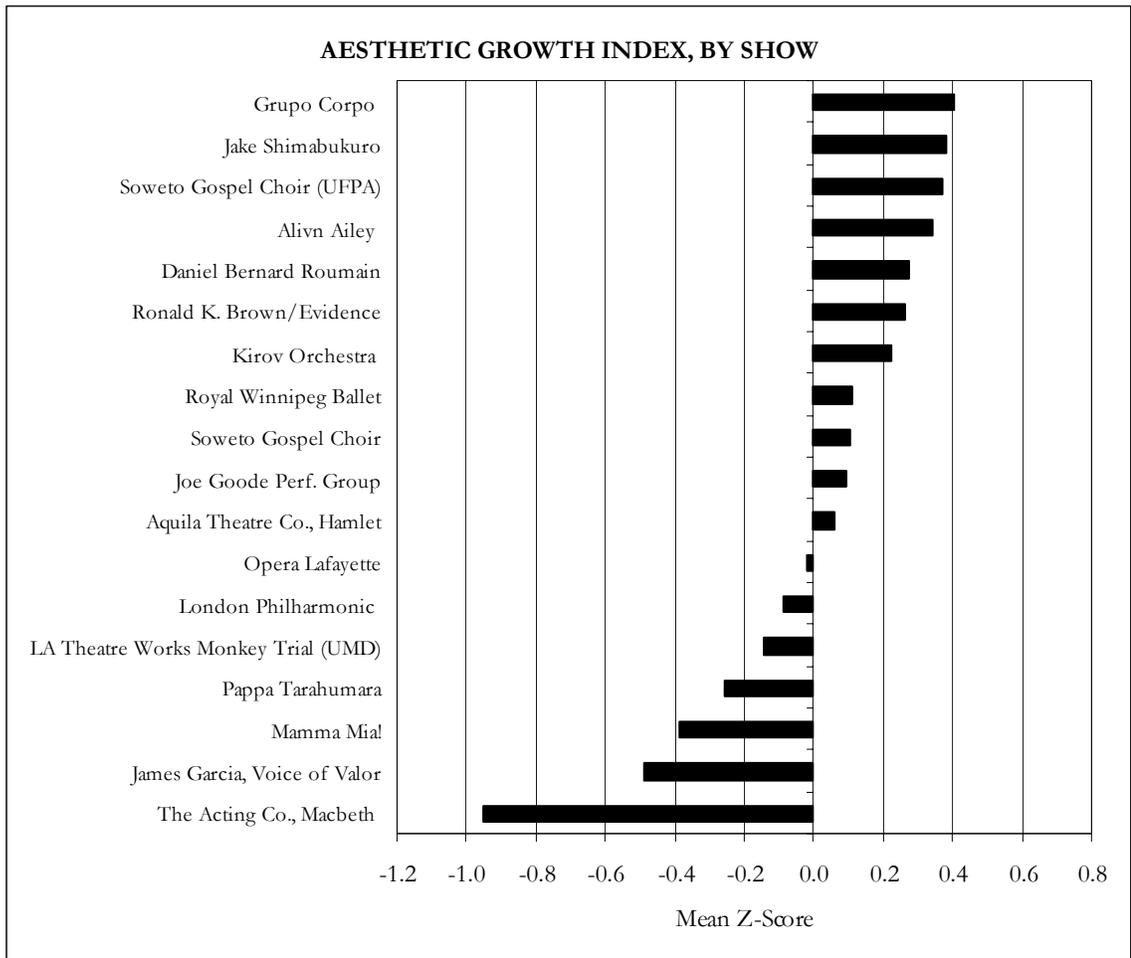
Performances that received above-average scores for Spiritual Value are primarily music performances. With the exception of the performance of James Garcia’s *Voices of Valor*, coded for our purposes as a stage play, each of the performances with above-average Spiritual Value scores are music or dance performances. All other stage play audiences reported below-average ratings.

Data from the individual in-depth interviews conducted later in the study suggest that feelings of renewal, inspiration and transcendence are highly desired outcomes of the performance experience for many attendees. Although such spiritual impacts may not be intended by the performers or creators of the work, these impacts are a key component of intrinsic value from the audience’s standpoint, and may be assessed with a few simple questions.



these same four performances were most likely to report that they were “more likely” to follow the work of the artists in the future (the third question). These artists succeeded not only in creating fans, but also in changing people’s feelings about their respective types or styles of art.

As anticipated, responses to the question about whether or not the performance would cause the individual to be more creative in his or her life were relatively low. This was a high test of impact. Nevertheless, some performances stand out on this indicator, including UFPA’s presentations of Alvin Ailey and the Soweto Gospel Choir, as well as the ASU Gammage presentation of Ronald K. Brown/Evidence (the highest at 16% “a great deal”). What do these performances have in common? Each performance featured an African-American artist or group and, perhaps more significantly, all three performances directly addressed notions of spirituality, suggesting an interesting correlation between creative and spiritual impacts.



The final question in this module addressed the extent to which the respondent left the performance feeling better equipped to appreciate the art form in the future. While this may not be an outcome that artists or audiences think about (consciously, at least), it is most definitely an outcome that presenters think about, because it relates directly to audience development goals in the long-term, and to marketing goals in the short-term (i.e., repeat purchase). On average, 70% of all respondents reported that they left the performance better equipped to appreciate the art form in the future. The performances that were most successful in helping respondents feel better equipped to appreciate the art form in the future were Grupo Corpo (85%), Daniel Bernard Roumain (85%), the Kirov Orches-



tra (85%) and the Joe Goode Performance Group (84%) – all music and dance artists, but vastly different in nature. It should be noted that the Kirov Orchestra played an all-Shostakovich program, which may help to explain why this already-sophisticated audience reported high levels for this indicator.

It is interesting that none of the theater attractions garnered above-average scores on this indicator, except for the Lied Center's presentation of *Hamlet* by the Aquila Theatre Co. Were theater audiences less likely to report Aesthetic Growth because they are generally familiar with stage plays, or because they are familiar with the stories of the plays included in the sample, or for some other reason?

Of note is the Lied Center's presentation of Jake Shimabukuro, which received the highest Aesthetic Growth score. This high rating may be attributed to several factors, including the unusual type of music (ukulele), the fact that he was a relatively unknown artist to most Lied Center patrons, and also perhaps to the social networking marketing strategy employed by Lied Center staff to reach beyond the Lied's typical sphere of audiences.

In our sample, new work does not necessarily equate to Aesthetic Growth, at least using our definitions. Of the 19 performances in the sample, three were premiere presentations – ASU's presentation of James Garcia's *Voices of Valor*, a new work by Ronald K. Brown, and UMS's Pappa Tarahumara. Of these three premieres, only the audiences for Ronald K. Brown's performance reported above-average Aesthetic Growth scores.

What is it that makes people better appreciators of the art form? Is it something about the performance or is it something about the audience member? Results suggest that Aesthetic Growth can occur when the works of art are new or unusual, and when the audience member is new to the art, regardless of whether or not the art is new or unusual. Respondents who reported above-average Aesthetic Growth scores were significantly more likely than those reporting below-average scores to have lower frequency of attendance. Moreover, respondents who reported above-average Aesthetic Growth scores were also more likely to have had training in the performance discipline being presented. In other words, Aesthetic Growth is more likely to occur when the individual has some level of competency and a personal connection with the art form.

Overall, one-third of respondents across the 19 performances were exposed to a new style or type of music, dance or theater. This is strong evidence of audience development work among the study partners, and underscores the important role that presenters play in awakening the public to new types or styles of art and, then, in allowing for sustained relationships between audiences and artists and art forms. Stretching the audience aesthetically is not as simple as programming new or unfamiliar artists or pieces for sophisticated audiences. Results suggest that Aesthetic Growth, as an intrinsic impact, also results from attracting new or infrequent attendees to artists and repertoire that are relatively unfamiliar to them. Given the challenges associated with selling tickets to new or unfamiliar artists, results point to the strategic importance of both marketing and programming in achieving Aesthetic Growth impacts, including programming approaches that create "pathways into the art forms" for new audiences, and marketing strategies that motivate and reward trial.

Social Bonding

The Social Bonding module includes four questions addressing the extent to which the performance connected the individual with others in the audience, allowed him to celebrate his own cultural heritage or learn about cultures outside of his life experience, and left him with new insight on human relations. Much of the social engagement and Social Bonding associated with attending live performances happens before and after the performance (e.g., going to dinner beforehand, reconnecting with friends during intermission) – aspects of the experience which do not relate directly to the performers or to the art. In designing the questions for this module, our objective was to focus instead on social outcomes that are intrinsic to the performance, not ancillary to it. Our questions pertain equally to those who attend alone (8% of sample) as to those who attend in larger parties. This is not to lessen or marginalize in any way the great value that attendees derive from the social aspects of attendance that are not related directly to the performance. Responses for each of the 19 performances may be found in Appendix 5, Tables B-21 through B-24.

1. To what extent did you feel a sense of belonging or connectedness with the rest of the audience? (average score = 2.9)

Not At All
A Great Deal
 1-----2-----3 ----- 4 ----- 5

2. To what extent did the performance serve to celebrate and sustain your own cultural heritage? (average score = 2.5)

Not At All
A Great Deal
 1-----2-----3 ----- 4 ----- 5

3. To what extent did the performance expose you to one or more cultures outside of your own life experience? (average score = 2.9)

Not At All
A Great Deal
 1-----2-----3 ----- 4 ----- 5

4. Did the performance leave you with new insight on human relations or social issues, or a perspective that you didn't have before? (average score = 2.5)

Not At All
A Great Deal
 1-----2-----3 ----- 4 ----- 5

With respect to the first question, audiences at four performances reported substantially higher scores. Three of these are intuitive, while one is not. Audiences at UFPA's presentation of Soweto Gospel Choir reported the highest sense of belonging or connectedness with the rest of the audience (21% "a great deal"). The next highest observations were reported by audiences at UFPA's presentation of Alvin Ailey Dance Theatre (16%) and at the ASU Gammage presentation of James Garcia's *Voices of Valor* (16%). It should be noted that these three audiences were among the most ethnically diverse in the sample (i.e., 30% African American for Soweto Gospel Choir, 57% Hispanic for James Garcia), and that the programs celebrated the cultural heritage of a specific group that was well-represented in the audience. Audiences at UMD's presentation of *The Great Tennessee Monkey Trial* were also likely to feel a strong sense of belonging or connectedness with others in the audience (18% "a great deal"), which is more difficult to explain. The UFPA audience for the same program reported lower levels of connectedness (8% "a great deal").



From these findings, one might hypothesize that higher levels of intrinsic Social Bonding, or at least feelings of unity amongst audience members, are possible when audiences share the cultural heritage or ethnic background of the artists. To test this hypothesis, we examined impact scores for “belonging or connectedness” for the programs discussed above, with the following results.

Mean Score for
“Sense of Belonging or Connectedness with the Rest of the Audience”
Scale: 1 = Not At All, 5 = A Great Deal

	African <u>American.</u>	<u>White</u>	<u>Hispanic</u>
UFPA Soweto Gospel Choir	4.24*	3.30	N/A
UMS Soweto Gospel Choir	3.42*	3.04	N/A
UFPA Alvin Ailey	3.23*	3.11	4.10*
ASU James Garcia	N/A	3.05*	3.28*

*unstable sample size (under 30 cases)

Results are inconclusive due to small sample sizes, although the overall pattern seems to support the hypothesis. Further analysis was conducted on the sub-population of White respondents in the sample, to see what patterns might be discerned with respect to their reported sense of belonging and connectedness with the audience. The highest figures were reported by Whites in the audience at UMD’s presentation of *The Great Tennessee Monkey Trial* (3.42) followed by UFPA’s presentation of Soweto Gospel Choir (3.30). On the low end of the scale are The Acting Company’s *Macbeth* (2.12) and Pappa Tarahumara (2.31). While the ethnic alignment of audience and artist may play a role in this impact area, it appears that the nature of the presentation and the overall quality of the performance also play a role in creating a sense of belonging amongst audience members who may or may not share the artist’s ethnic background.

Results from the second question clearly illustrate the role of culturally-specific programming in allowing audiences to celebrate and sustain their cultural heritage. Audiences at the same three presentations discussed above were most likely to report that the performance served to celebrate and sustain their cultural heritage: UFPA’s Soweto Gospel Choir (30% “a great deal”), James Garcia (28%) and Alvin Ailey (23%), as well as Ronald K. Brown/Evidence (18%). It’s interesting to note that Whites were most likely to report high scores for this indicator for both performances of the *Monkey Trial*, as well as for the London Philharmonic. At the low end of the scores for this indicator, quite understandably, are Pappa Tarahumara (1.60) and Grupo Corpo (1.90) – but also The Acting Company’s production of *Macbeth* (1.87). This compares unfavorably to the Aquila Theatre Company’s production of *Hamlet* (2.55), the other Shakespeare play in the sample. Did the audience at *Macbeth* actually feel less culturally connected to the performance than their counterparts at *Hamlet*, or did their overall dissatisfaction with the performance color their responses to this question?

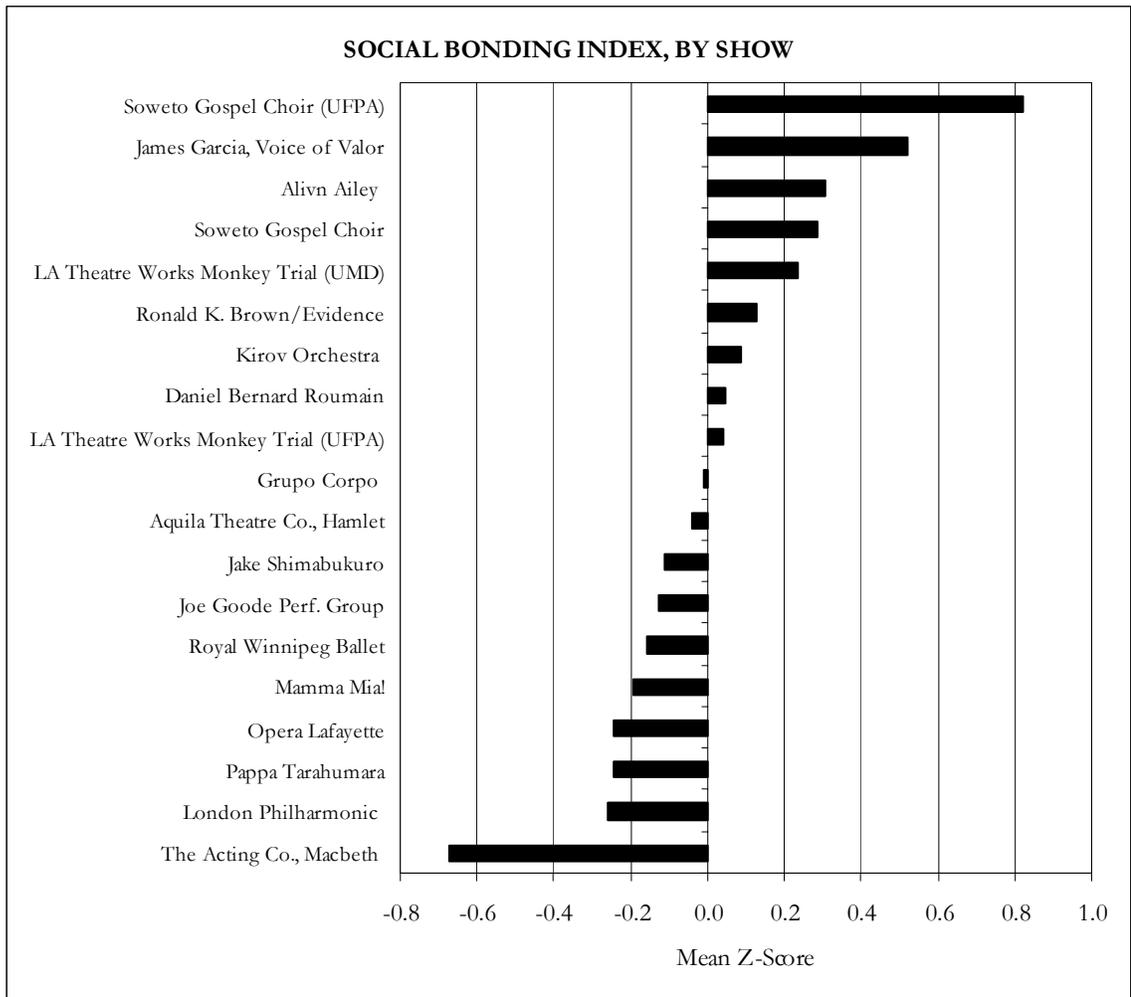
The third indicator of Social Bonding in our protocol, and, in a sense the converse of the second indicator, measures the extent to which audiences were introduced to one or more cultures outside of their own life experience. All of the culturally-specific presentations received high scores on this indicator, as would be expected, including Grupo Corpo (3.58, second highest behind Soweto). Grupo Corpo is “typically Brazilian in its creations” and, in large part, creates works about the idea of national culture.⁴⁰ The audience for Pappa Tarahumara also reported a high score for this indicator (3.46). While the name “Pappa Tarahumara” stems from a geographical region in Mexico, the troupe

⁴⁰ <http://www.grupocorpo.com.br/en/historico.php> 9/15/06



performs works “characterized by its Asian sense of time and motion.⁴¹ The Kirov Orchestra’s all-Shostakovich program clearly left its footprint on this indicator, as well, with an average score of 3.0 compared to the London Philharmonic’s score of 2.3, illustrating how the program, as well as the artist, is a means of exposing audiences to new cultures.

Respondents who answered that they had been exposed to cultures outside their own life experience were also likely to answer that they left the performance with new insight on human relations or social issues, the final question in this module. For this indicator, the audience at James Garcia’s *Voices of Valor* performance reported the highest score, on average (16% “a great deal”). This artist succeeded in creating a salient social impact – widening the audience’s view on human relations, even more so than the Soweto Gospel Choir.



Results from all four questions were aggregated and indexed (see chart above). Generally, the Social Bonding Index results are intuitive and supportive of our first hypothesis that intrinsic impacts derived from attending a live performance can be measured. There are other interpersonal and social benefits associated with arts attendance,⁴² but the intrinsic impacts associated with the performance itself are of primary interest here.

⁴¹ http://www.pappa-tara.com/pappa_hp/e/pappa.html 9/15/06

⁴² An Architecture of Value, by Alan Brown, Grantmakers in the Arts *Reader*, Vol. 17 No. 1, Spring 2006



Social Bonding is closely related to other constructs in our model of intrinsic impacts. Recall from the earlier section on Intellectual Simulation that respondents were asked, “Afterwards, did you discuss the meaning or merits of the performance with others who attended?” There are both social and intellectual aspects to this question, suggesting that symbiotic impacts can result when audience members engage with each other in a discussion about the performance afterwards. Similarly, Social Bonding is related to Aesthetic Growth. For example, we contend that Social Bonding is achieved when audiences are exposed to cultures outside of their life experience, while Aesthetic Growth is achieved when audiences are exposed to new or unfamiliar art or artists. In most situations, these two aspects of impact move together. Rather than abandoning one measure in favor of the other, however, we believe it is useful to make the distinction and allow the conceptual overlap, at least for the purposes of testing a new impact model.

Presenters create Social Bonding when they expose audiences to new cultures, when they enable audiences to participate in their own cultural heritage and when audiences leave the performance with a widened perspective on social issues and a deeper understanding of human relations. The social bonding that can result is the very essence of social capital, and it can be measured with several simple questions.

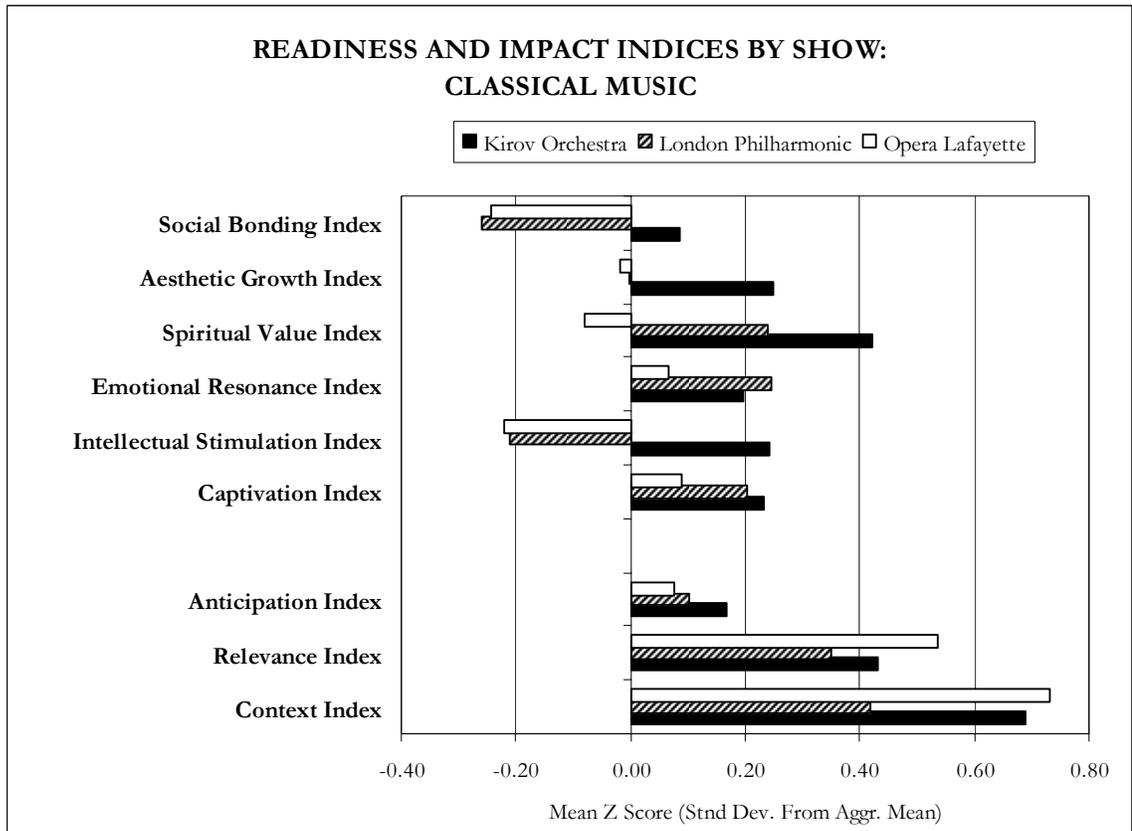


Comparing Impacts Across Disciplines

Music Performances

As discussed earlier, respondents at classical music performances reported higher than average levels of relevance, context and anticipation with the performance they were to experience. The Kirov Orchestra audience reported above-average scores on all six impact indexes, while the Opera Lafayette and the London Philharmonic audiences reported somewhat lower scores on a number of impacts. The Kirov audience, for example, was the only one of the three to report above-average scores for Intellectual Stimulation, Aesthetic Growth and Social Bonding.

The classical music audiences in our sample were very comfortable in their seats, so to speak, and had high levels of context about the artists and art they were about to experience. Their overall anticipation levels were above-average, but not remarkably so, perhaps a reflection of their frequent concert-going. Further research would be required in order to generalize about a wider spectrum of classical music audiences.

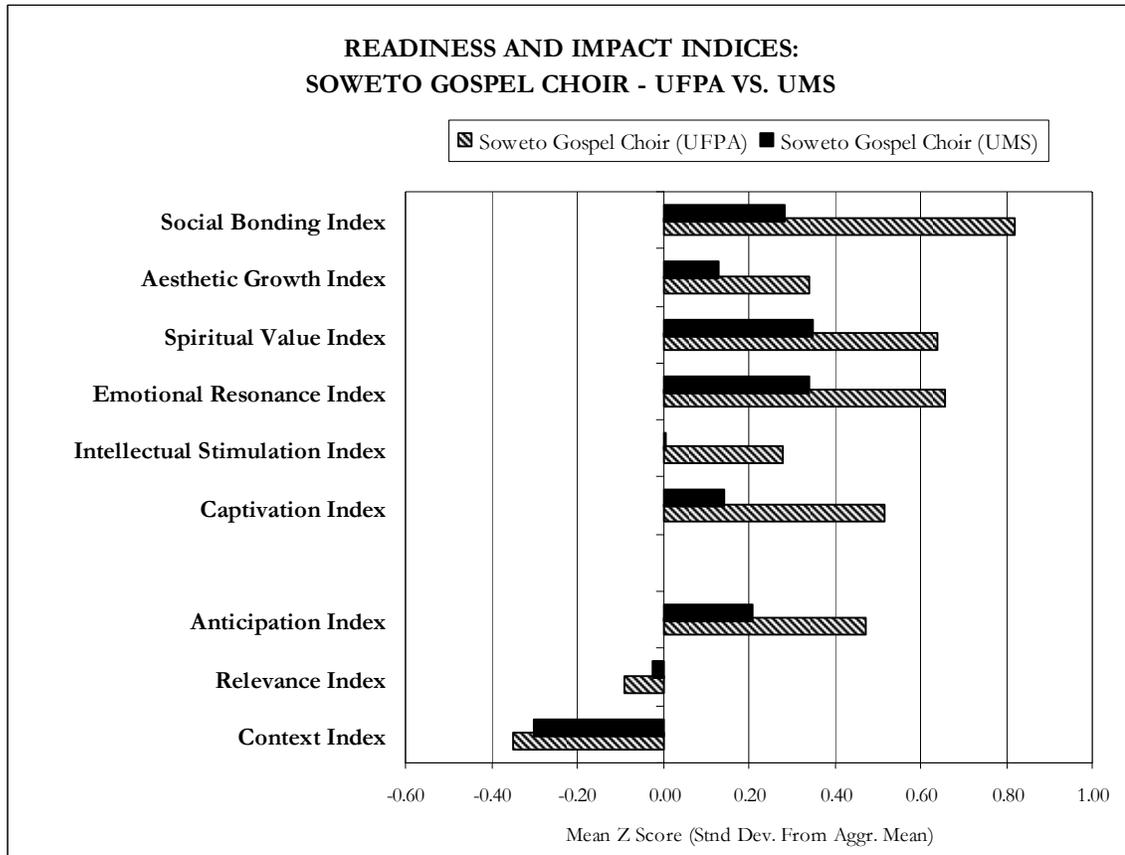


In stark contrast to the three classical music audiences in our sample, audiences for the non-classical music performances reported much lower levels of context and relevance. Nevertheless, Soweto Gospel Choir audiences in both locations reported relatively high anticipation levels. In this case, anticipation levels may be driven by word of mouth and the marketing message, as opposed to past experience with the artist or art form. The Jake Shimabukuro and Daniel Bernard Roumain audiences also reported below-average scores for context and relevance, yet these performances received



different impact ratings compared to the Soweto performances. While both the Jake Shimabukuro and Daniel Bernard Roumain audiences reported relatively high scores for Aesthetic Growth, their other impact ratings were dissimilar. For example, the Daniel Bernard Roumain performance was rated highly for Social Bonding and Intellectual Stimulation, while the Jake Shimabukuro audience reported high scores for Spiritual Value, Emotional Resonance and Captivation.

Audiences at both performances by the Soweto Gospel Choir reported similar impacts in terms of directionality, but different magnitudes (see chart below). Anticipation levels were higher for the UFPA performance, and the UFPA performance generated notably higher impact ratings compared to the UMS performance.

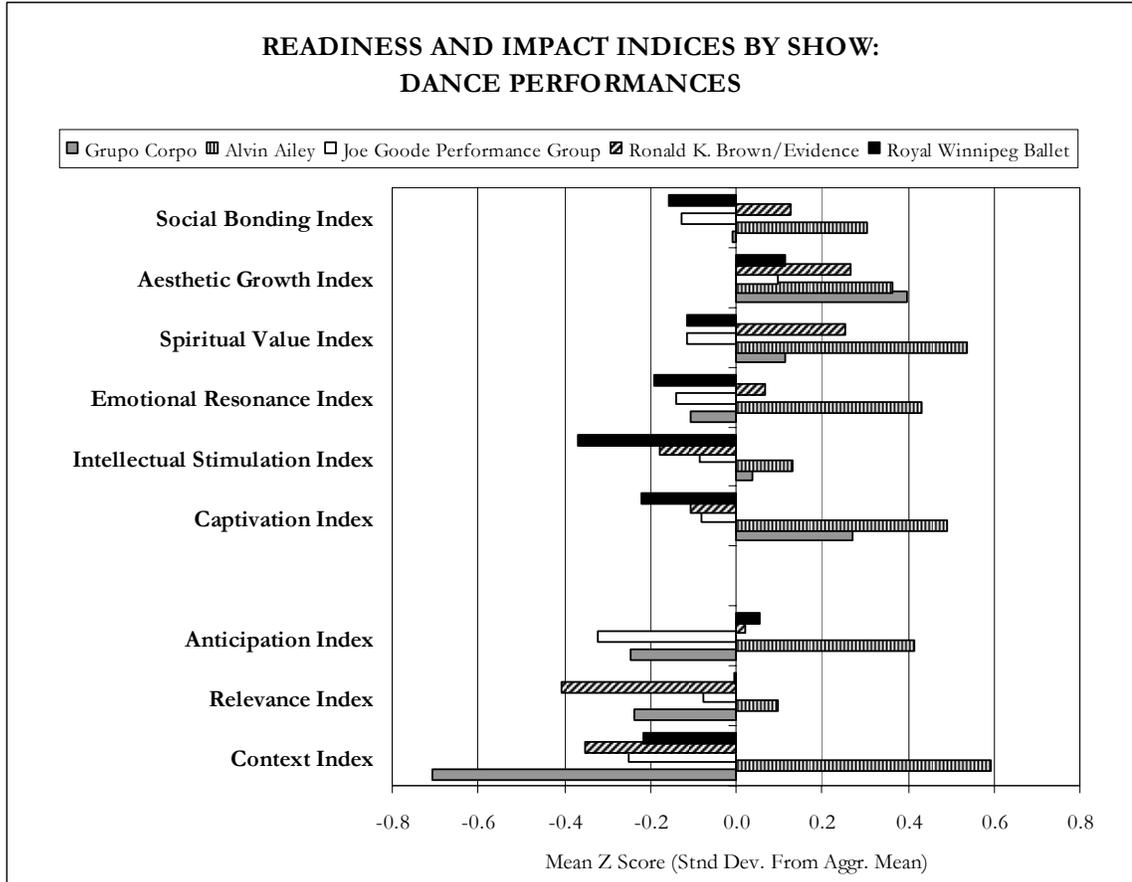


Dance Performances

Looking at the index comparisons across dance performances (see chart below), one sees very different patterns of readiness and impact. In the case of the audience for UFPA’s presentation of the Alvin Ailey Dance Theatre, all readiness and impact scores are above-average. In fact, Ailey was the only dance company of the five for which the audience reported significantly above-average levels of readiness. By examining results for Grupo Corpo, however, one sees that lower levels of readiness do not necessarily translate into lower levels of impact. In fact, the opposite is true. The audience for Grupo Corpo reported above-average scores for Captivation, Aesthetic Growth and Spiritual Value even though the audience reported below-average readiness levels. This disproves our hypothesis that readiness-to-receive is a precondition for impact. Among the 19 performances there are several examples of audiences that entered the hall with below-average context, relevance and anticipation levels, and walked out of the hall with above-average impact levels. It stands to reason



that some artists are able to surmount the audience’s lack of readiness and create high levels of impact.

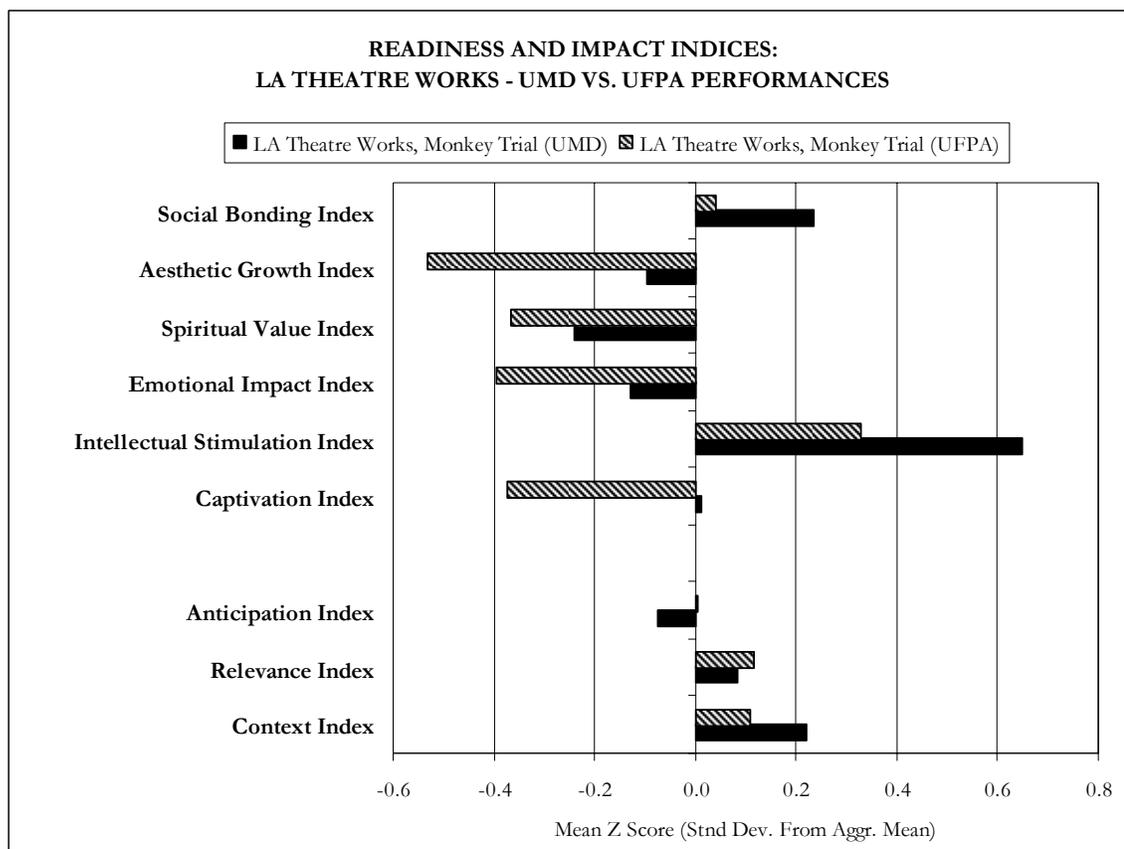


Audiences reported average or below-average levels of readiness for the Ronald K. Brown, Winnipeg Ballet and Joe Goode performances, yet these lower levels of readiness did not conclusively lead to low levels of impact. If we consider Alvin Ailey as an exception, then dance audiences reported the lowest readiness-to-receive ratings of the disciplines surveyed, suggesting that presenters have much work to do to prepare dance audiences and raise their level of anticipation.

Theatre Performances

The audiences for both performances of *The Great Tennessee Monkey Trial* reported slightly above-average readiness-to-receive scores, with the exception of the UMD audience, which reported a slightly below-average Anticipation score. The general pattern of the impact scores is strikingly similar – above-average on Intellectual Stimulation and Social Bonding, and below-average on the other impact indicators. However, the Florida audiences reported substantially lower impact scores across the board. As with the Soweto Gospel Choir performances, we see the same pattern of readiness and impact across the two sites, but different magnitudes. A number of factors may help to explain the difference in magnitude – audiences with different backgrounds and different expectation levels, different venues and technical conditions, variations in the quality of the performance and other factors. One direction for future research on impact would be to follow the same company on a tour and measure impact at many locations, in order to understand more about fluctuations in impact and the factors that cause them.



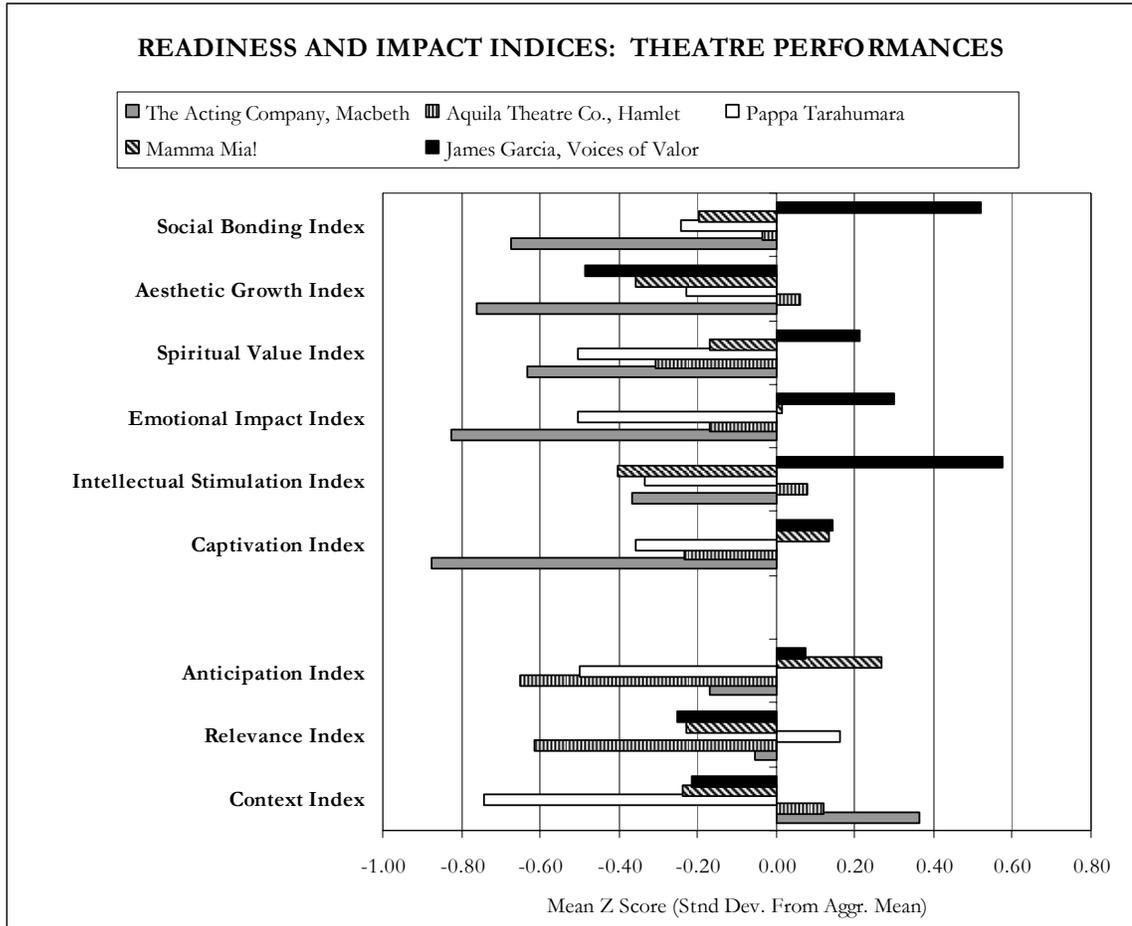


Readiness and impact results for the other theatrical presentations are illustrated in the graph below. *Mamma Mia!* audiences reported the highest levels of anticipation – this presentation was part of a Broadway series presented by ASU Gammage – and also reported the lowest scores for Aesthetic Growth, Intellectual Stimulation, and Social Bonding.⁴³ Because *Mamma Mia!* audiences had high levels of anticipation but relatively low impact scores does not mean that they were not satisfied with the experience. According to satisfaction data, in fact, they were. Over 92% of those surveyed who saw *Mamma Mia!* responded ‘Yes’ when asked ‘overall, was his program worth the investment of time and money that put into it?’ This suggests that the *Mamma Mia!* production was successful in satisfying the audience, but did not necessarily produce significant intrinsic impacts as we have defined them. We must be careful not to confuse our impact measures with an audience’s overall sense of enjoyment or entertainment. *Mamma Mia!* audiences did, in fact, report higher levels of Captivation than both audiences for *The Great Tennessee Monkey Trial*, which, perhaps, might be cause for reflection.

As discussed earlier, the audience for the Acting Company’s touring production of *Macbeth* at the Mondavi Center reported the lowest impact scores across the board. Analysis of satisfaction data for this performance reveals a high level of dissatisfaction with several aspects of the performance – the quality of the actor’s performance was rated lowest of all 19 performances, and the quality of the production design (scenery, staging, lighting, costumes, etc.) was rated lowest of all 19 performances by a wide margin. Clearly, audiences at this performance were unsatisfied with the quality of the experience, and their dissatisfaction was reflected in lower impact scores.

⁴³ It is interesting to note that while Broadway audiences reported the highest levels of social motivations, they reported below-average levels of intrinsic social benefits as measured by our protocol.





PART 5: SATISFACTION

Many arts organizations have a love-hate relationship with customer satisfaction. While it is acceptable to hold some aspects of operations to high levels of customer satisfaction (e.g., quality of ticket office service), the product itself – the organization’s programs – are often exempt from any sort of customer-based evaluation. This deeply-seated ambivalence derives from widespread confusion about the role of consumer research in a mission-driven arts organization. Do we really care what our customers think? *Should* we care?

In some arts organizations, a philosophical firewall surrounds the curatorial function, preventing any sort of customer feedback (or input) from entering the artistic planning process. Programming choices, after all, are the exclusive provenance of skilled arts professionals. If customers were allowed to select programs, it seems, only the most popular and banal programs would make it to the stage.

Perhaps it is time for arts organizations to re-examine long-held assumptions about how programs are selected, and whether input or feedback from customers might have a place at the table. The data from our survey proves beyond a doubt that the audience is, to a large extent, a reflection of what’s on stage. Audiences choose programs that validate, reinforce and occasionally challenge their cultural identity. In selecting programs, curators curate not only the art but also the constituency. And constituency definition is the highest level policy decision that an organization can make.

While attendance may be the ultimate indicator of customer satisfaction, it is a poor proxy for high quality feedback that might help an arts organization, its curators and artists understand more about how their work is received, and what people value about it. This information can only help talented arts professionals to make more informed programming decisions. Such is the conundrum of innovation: while customers cannot and should not be expected to design new products – they do not know the creative possibilities and are unaware of the economics – innovative new products cannot be designed without a profound understanding of how and why customers use them.⁴⁴

If the extensive literature on innovation in the corporate sector is applicable to nonprofit arts organizations, then one must believe that arts programs will never achieve their full potential until they are able to embrace and institutionalize customer input and feedback and find a role for consumer research that supports, but not subverts, their artistic ideals.

Going into the study, we struggled to conceptualize the relationship between impact and satisfaction. If our six areas of intrinsic impact are evidence of fulfillment, then is it even necessary to measure satisfaction? Is satisfaction just a reflection of impact or is it something different than impact? If so, do we need new and better measurements of satisfaction? In order to address these and other questions, a satisfaction module was added to the post-performance questionnaire. Three questions investigated whether an individual had a positive or negative reaction to various aspects of the actual production, and three questions addressed overall satisfaction levels in different ways. The questions

⁴⁴ For a thorough discussion of the essential role of consumer research in the process of innovation, see *The Art of Innovation*, by Tom Kelley, 2001, published by Random House.



appear below, along with topline results for all 19 performances. Responses for each of the 19 performances may be found in Appendix 5, Tables B-31 through B-36.

1. Rate the pieces, works or repertoire that was offered – how good was the material? (average score = 4.4)

Poor Excellent
1-----2-----3-----4-----5

2. Rate the performers on the quality of their performance. (average score = 4.6)

Poor Excellent
1-----2-----3-----4-----5

3. Rate the quality of the production design (i.e., scenery, staging, lighting, costumes, etc.). (average score = 4.1)

Poor Excellent
1-----2-----3-----4-----5

4. Overall, at what level were your expectations fulfilled for this performance? (average score = 3.9)

Disappointed Met Exceeded
1-----2-----3-----4-----5

5. Overall, was this program worth the investment of time and money that you put into it?

No (10%) Yes (90%)

6. When you look back on this performance a year from now, how much of an impression will be left? (average score = 3.8)

No Impression Lasting Impression
1-----2-----3-----4-----5

In general, respondents gave almost all performances very positive ratings on the first three questions inquiring about satisfaction with various elements of the actual performance. The exception was the Mondavi Center’s presentation of *Macbeth*, which, as discussed earlier, was given low impact ratings across the board by respondents in the audience. While the impact data for *Macbeth* paints a pretty clear picture of low resonance and low engagement levels, it does not suggest why the audience felt this way. Satisfaction data are more helpful in this regard. Most *Macbeth* respondents were dissatisfied with the production design (avg. score of 2.9 on a scale of 1 to 5) and some were dissatisfied with the performer’s quality of performance (avg. score of 3.6). In this case, satisfaction data tells us something that the impact data doesn’t. While dissatisfaction with the production design and quality of performance might be useful information to the artist (in this case, The Acting Company, which could take remedial measures), this information is less relevant to the presenter, since the presenter cannot change the production and since the production is only in town, most likely, for one or two performances. This would not be true of a theater or dance company that self-presents its own productions. Thus, it would seem that satisfaction data could be more useful to producers than presenters, while impact data would be germane to both.

Differences across the 19 performances are more evident in the responses to the second set of questions regarding respondents’ level of overall satisfaction. More than half of respondents at three performances indicated that their expectations for the performance were “exceeded,” including UFPA’s



presentations of the Alvin Ailey company (62% “exceeded”) and Soweto Gospel Choir (59%), and the Mondavi Center’s presentation of Grupo Corpo (58%).

Outstanding on the other end of the spectrum is the audience for *Macbeth*, of which 31% indicated that they were “disappointed” with the performance. Despite this high level of disappointment, 60% of *Macbeth* respondents said that the program was worth their investment of their time and money. This compares to 80%, on average, for respondents at all other performances (Appendix Table B-35).

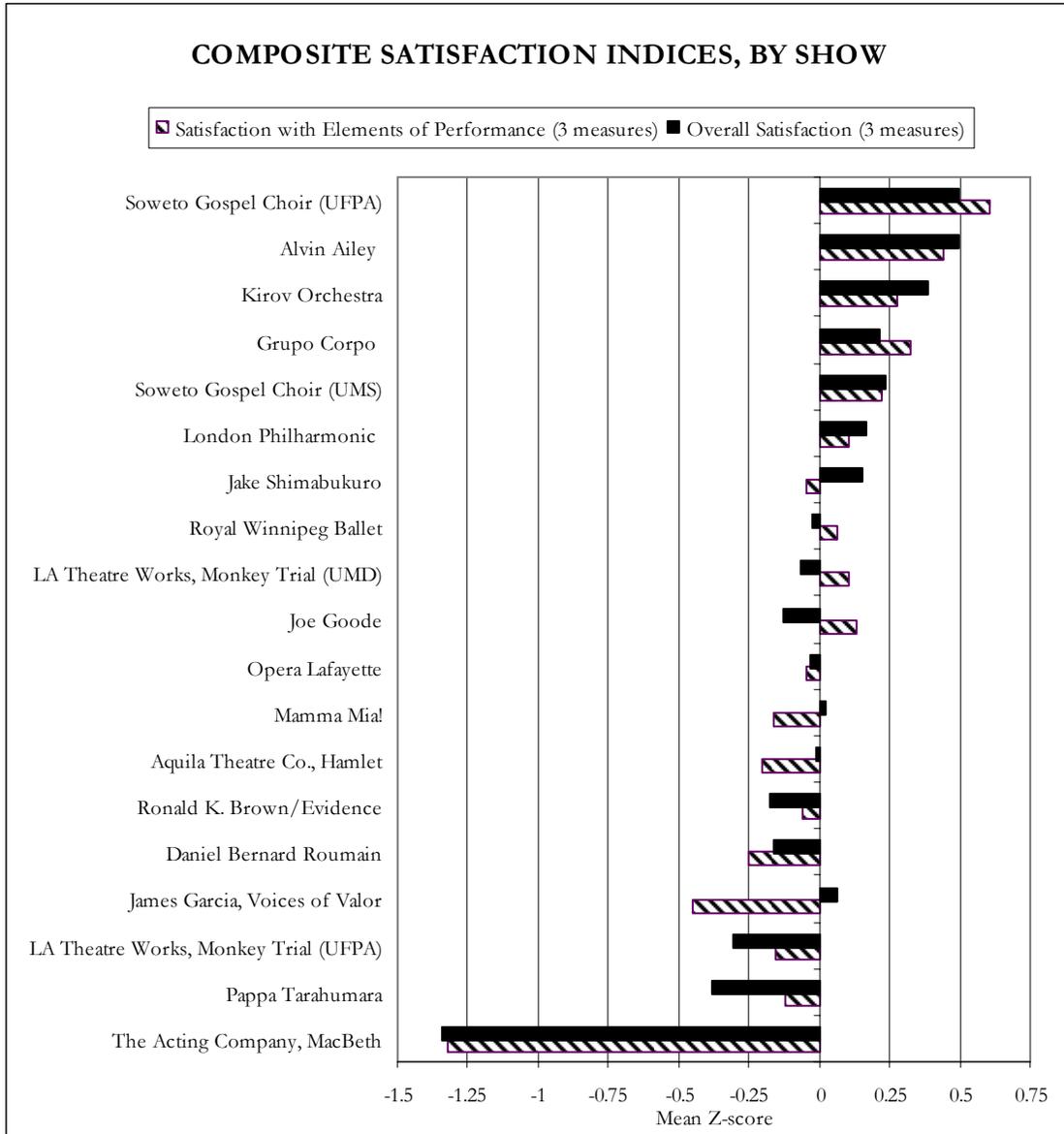
Among respondents who were “disappointed” with the performance (i.e., a response of 1 on a scale of 1 to 5), only 12% said that it was worth their investment of time and money. However, among those whose level of disappointment with the performance was somewhat less acute (i.e., a response of 2 on a scale of 1 to 5 – still below the mid-point of the scale), 59% said that it was still worth their investment. In other words, one might argue that a healthy dose of dissatisfaction is tolerated before respondents feel that the experience was a bad investment.

This raises some important questions. Are respondents broad-minded enough to understand, as one might hope, that arts experiences can be worthwhile even when you’re disappointed with the performance? Or, are they biased in justifying their decision to attend, post-facto? We hypothesize that an audience member’s satisfaction level relates not only to his or her subjective beliefs about the quality of the performance, but also to a more subliminal need to validate the decision to attend and thereby justify the ‘sunk costs’ of attending (i.e., time and money already spent). Further research is necessary to determine if respondents believe the performance was a worthwhile investment because they were already confident that they’d enjoy it, or if respondents were confident they’d enjoy the performance because they had already made the investment of time and money – in essence justifying their investment before experiencing the performance.

A final question asked respondents to reflect on the degree to which they anticipate, a year from now, that the performance will have left a memorable impression. Results for this question closely follow results for the Emotional Resonance Index. UFPA’s Soweto Gospel Choir and Alvin Ailey presentations were most likely to be cited as being memorable experiences (64% and 62% “lasting impression,” respectively), indicating once again the key role that emotion plays in creating memory.

The graph below depicts composite satisfaction indexes for each of the two categories of satisfaction questions. With the exception of *Macbeth*, z-scores for the two indices generally fall within 0.5 standard deviations of the mean, suggesting only subtle differences in satisfaction levels. Generally, the two satisfaction measures moved together (i.e., both were either above-average or below-average). However, respondents at several performances indicated above-average satisfaction with aspects of the production but below-average overall-satisfaction scores (Joe Goode Performance Group and UMD’s presentation of *The Great Tennessee Monkey Trial*). The inverse was also found – several performances received below-average ratings for satisfaction with specific aspects of the production and above-average ratings for overall satisfaction. Most notable among them is the audience for ASU Gammage’s presentation of James Garcia’s *Voices of Valor*, which was less satisfied with the quality of the performers and the quality of the production design, but still satisfied overall.

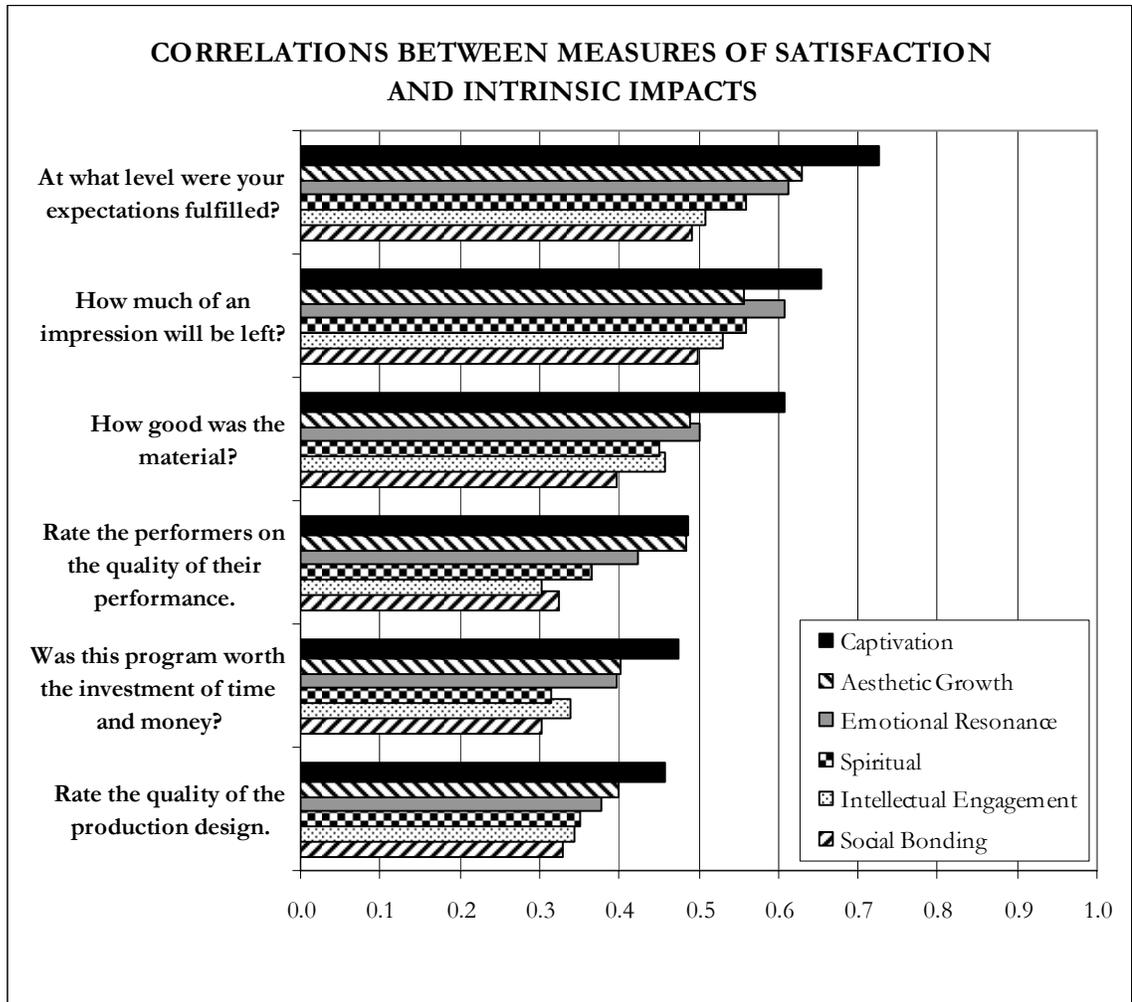




Relationships Between Satisfaction and Impacts

To investigate the direct relationships between results for the six satisfaction questions and the six impact indices, a correlation analysis was conducted. Results appear in the graph below. Positive correlations in the range of +0.30 to +0.70 were observed, indicating a generally high level of correlation between indicators of satisfaction and impact, as might be expected. Among the six satisfaction indicators, the degree to which the respondent’s ‘expectations were fulfilled’ is most closely associated with the various impacts. This suggests a close relationship between the various impact indices and overall satisfaction levels, which generally supports the idea that satisfaction questions need not be included in an impact survey.





Among all six impact indicators, the Captivation Index is most highly correlated with all aspects of satisfaction. This is perhaps the most significant observation with respect to satisfaction. Once again, the data leads us to conclude that an audience member’s ability to be captivated and to achieve a mental state of “Flow” is key to unlocking higher levels of impact as well as satisfaction. Emotional Resonance and Aesthetic Growth were next most likely to be correlated with satisfaction, while Social Bonding and Intellectual Stimulation were least likely to be correlated with satisfaction.

Conclusion

Perhaps customer satisfaction is too blunt a measurement tool for arts presenters and producers, and maybe this is why so many arts professionals are uncomfortable with simple satisfaction measures. From a sales and service standpoint, feedback on satisfaction with various aspects of the customer experience (e.g., quality of ticket office service, satisfaction with physical aspects of the facility) can be useful. This information can be used to better understand how to improve the *extrinsic* part of the customer experience – everything that happens around the program itself.

When it comes to assessing satisfaction with the *intrinsic* experience, however, satisfaction data are less useful. Two factors mitigate against using satisfaction with ‘the product’ as a performance indicator: 1) some programs are challenging and may leave audiences unsatisfied in some respects, al-



though the presentation of these programs may be well within the organization's mission, and 2) satisfaction is a proxy for, and an incomplete indicator of, impact.

The six indicators of intrinsic impact represent a new alternative to customer satisfaction measures. The Captivation Index, especially, is highly correlated with all aspects of satisfaction, as well as the Aesthetic Growth and Emotional Resonance indices. By shifting focus to these impact indicators, instead of relying on satisfaction measures that are, most likely, biased by the attendee's need to justify the time and money they already invested, arts presenters will have better evidence of mission fulfillment and will be better prepared to engage with artists in a more objective discussion about their work on stage.



PART 6: RELATIONSHIPS BETWEEN READINESS & IMPACT

The third hypothesis of this study is that an individual’s “readiness-to-receive” a performing arts experience influences the nature and extent of impacts, essentially that:

Readiness to Receive + <u>Performance Experience</u> = Intrinsic Impacts
--

To test this hypothesis, we examine the statistical relationships between the readiness and impact indices, including an analysis of the predictive strength of the readiness indices on the impact indices.

Statistical Relationships Between Readiness and Impact

In conceptualizing the study, we hypothesized that an individual’s ‘readiness-to-receive’ – their level of context, relevance and anticipation for the performance – has a systematic effect on the impacts received. For example, it seems intuitive that an audience member who prepares in some way for the performance, perhaps reading an article about the performer and thereby gaining context, would report higher impact levels than the audience member who did not prepare. Does someone who reports a high level of anticipation before the performance typically report higher impacts than someone with lower anticipation levels? Moreover, does an audience member’s overall readiness-to-receive the art act as a precondition or filter that regulates the types and magnitude of impact? Are the proverbial floodgates of impact more likely to open when the individual is primed for the experience, or can anyone, regardless of their mental state prior to the performance, benefit equally from the experience?

To investigate these questions, we first need to understand if the three readiness indices discussed earlier in the report have any predictive power on the six impact indices. To test this relationship, we use multivariate regression, treating the impact indices as dependent variables and the readiness indices as independent variables. We want to know if there is a statistically significant relationship between the independent and dependent variables and, if so, then the strength of that relationship. Results of these regressions are presented in the table that follows.

Results for Regressing Readiness Indices on Impact Indices

Indexes	(1) Captivation	(2) Intellectual Stimulation	(3) Emotional Resonance	(4) Spiritual	(5) Aesthetic Growth	(6) Social Bonding
Anticipation	0.40**	0.26**	0.32**	0.25**	0.19**	0.26**
Context	0.10**	0.12**	0.13**	0.17**	-0.05	0.01
Relevance	0.01	0.11**	0.03	0.01	0.12**	0.06
Constant	0.04	-0.09**	0.057*	0.06*	-0.07*	-0.02
# of Observations	1,522	1,444	1,466	1,447	1,326	1,427
R-squared	0.18	0.12	0.13	0.1	0.05	0.07

* significant at 5%; ** significant at 1%



Six separate regressions were run, each taking an impact index and regressing it on the readiness indices. For every one unit of increase in a readiness index, the impact index increases by the coefficient in the table. For example, for each deviation above the mean a respondent is on the Anticipation Index, then, on average, he will score .40 deviations above the mean on the Captivation Index.

In sum, the Anticipation Index is statistically significant at the 1% level for each impact index. In other words, an audience member's anticipation level (i.e., their level of focus, excitement and confidence that the performance will be enjoyable) has significant predictive power over the impacts received. Audience members who are focused, excited and confident that they'll enjoy the performance do, in fact, report higher impacts. Across the six impacts, Anticipation is most predictive of Captivation. This is the single strongest predictive relationship between any pair of readiness and impact indicators (coefficient of .40). It stands to reason that patrons who arrive in a highly anticipatory state of mind (an emotional state more than an intellectual state, some would argue) are more likely to forget about their busy lives, lose track of time and be drawn into the world of the performers. After Captivation, the second strongest relationship is with Emotional Resonance (coefficient of .32).

The Context Index is a significant predictor for Captivation, Intellectual Stimulation, Emotional Resonance and Spiritual Value. While these coefficients are lower than those for Anticipation, they are still significant from a statistical standpoint. On average, higher levels of context are associated with higher levels of intrinsic impact in four of our six categories. While we might expect higher levels of context to lead to higher levels of Intellectual Stimulation (coefficient of .12), it is interesting to note that the strongest predictive relationship is between context and Spiritual Value (coefficient of .17). Here one begins to see how an audience's past relationship with the artist (e.g., Alvin Ailey, Soweto Gospel Choir, Kirov Orchestra) and, hence, their level of preparedness for the experience, can lead to higher levels of impact on the emotional/spiritual axis.

As might be expected, Context is not a predictor of Social Bonding or Aesthetic Growth. Recall that one of the questions driving the Aesthetic Growth Index was the degree to which the respondent was exposed to a new type or style of art. In this case, we would expect a negative relationship between Context and Aesthetic Growth (e.g., Grupo Corpo).

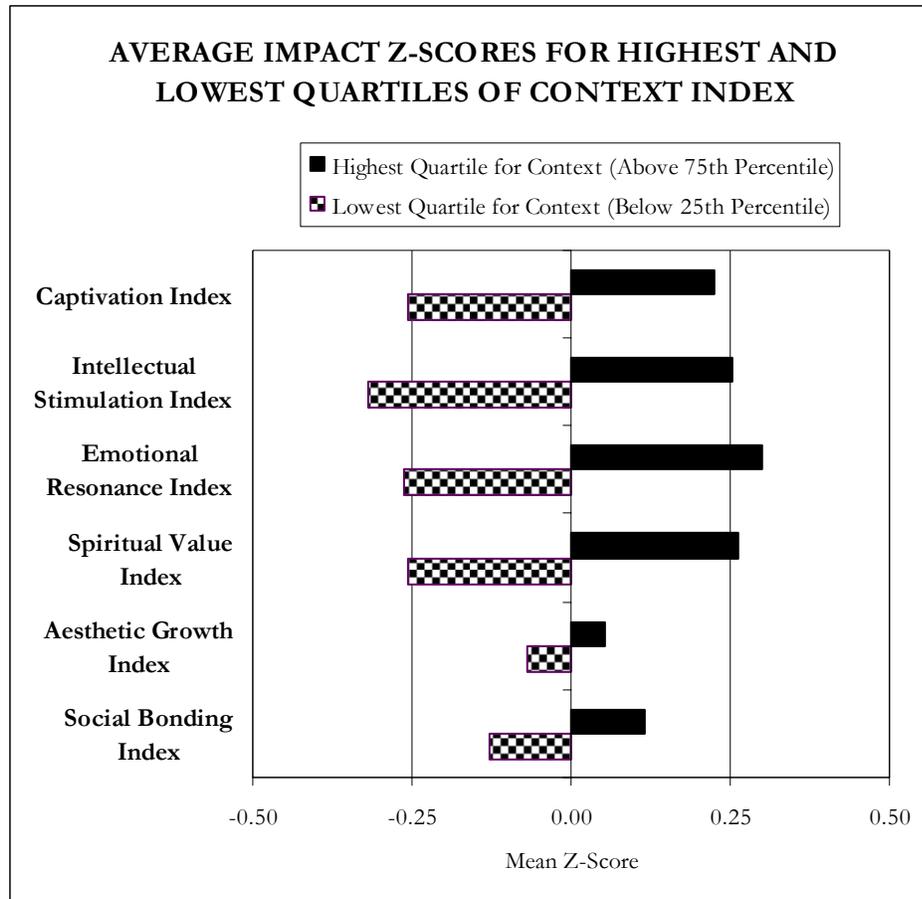
The Relevance Index is a significant predictor for Intellectual Stimulation and Aesthetic Growth. Consider, for example, the Pappa Tarahumara audience, which reported high scores for Relevance (i.e., they are quite comfortable attending multi-media performance art), but low scores for Context and Anticipation. Recall that they reported above-average scores for Aesthetic Growth but below-average scores for all other impact measures. In this case, the audience chose to attend something that they knew in advance would stretch them aesthetically. It seems intuitive that audiences for whom the upcoming performance is highly relevant are more likely to report higher scores for Intellectual Stimulation and Aesthetic Growth. The larger observation here is on the negative side of Relevance - the challenges associated with creating impacts when you have successfully attracted an audience that has low levels of Relevance. More on this follows below.

Attention should be paid to the R-squared values in the regression table, which indicate how much of the variability in the impact index (the dependent variable) is explained by the readiness indices (the independent variables). For example, even though we see the 1 to .40 relationship between Anticipation and Captivation, this only explains 18% of the variability in the Captivation Index overall. This means that there remains 72% of the variation in the Captivation Index that remains unexplained. Clearly, the performance itself, and other factors aside from the Readiness indicators, play the heaviest hand in creating impacts.



Quartile Analysis

Another way of looking at the relationships between the three readiness indicators and the six impact indicators is to compare impact scores for the highest and lowest quartiles of respondents for each readiness indicator. Several graphs, below, illustrate the results. The first graph compares impact z-scores for respondents in the highest and lowest quartiles of the Context Index. This analysis allows us to examine differences in impact between audience members with the highest and lowest levels of context going into the experience.

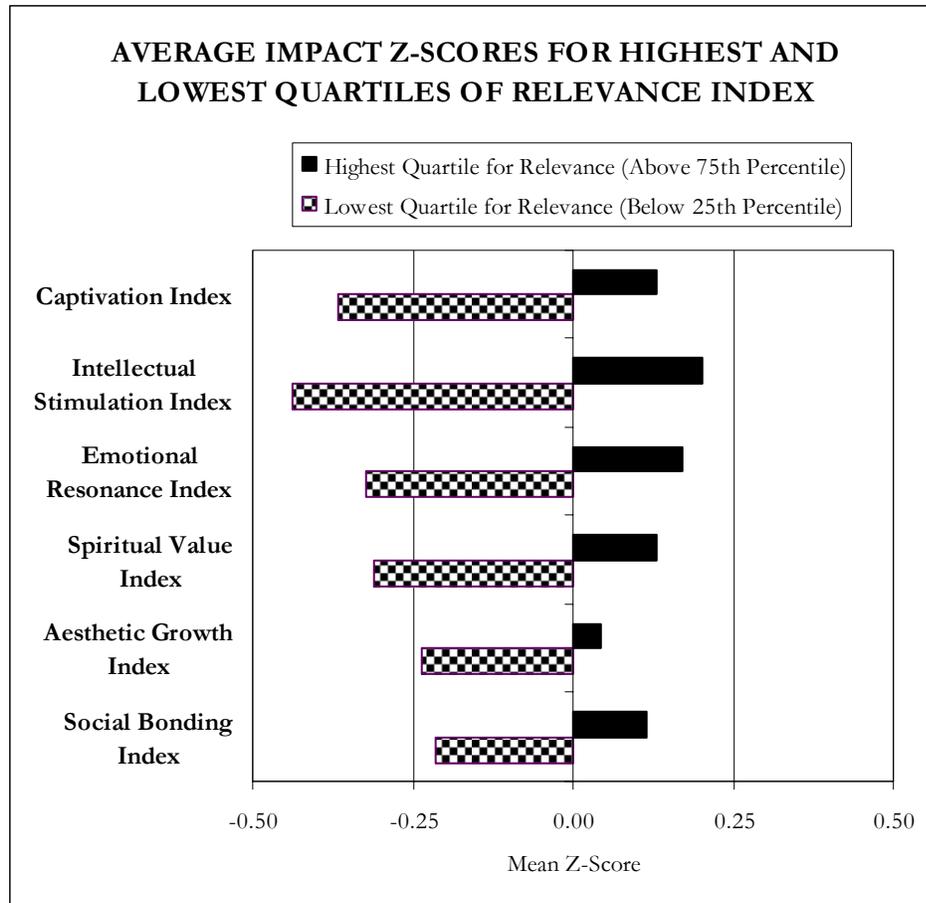


Compared to their counterparts in the lowest quartile, respondents with the highest level of context were more likely to report higher levels of impact in all six areas. The differences between the two cohorts are largest (approximately 0.50 standard deviations apart) for Intellectual Stimulation, Emotional Resonance, Spiritual Value and Captivation. The positive and negative variations are approximately reciprocal.

Impact variations between the highest and lowest quartiles of Relevance Index appear in the graph below. Here we observe a somewhat different pattern. The positive variances for the highest quartile are relatively weak (all below 0.25 standard deviations), while the negative variations are more pronounced (generally between -0.25 and -0.50). This suggests that the *absence of relevance* has a more pronounced effect on impact than the presence of relevance. Given that most audiences opt into arts experiences which validate their cultural tastes and reinforce their self-concept, it stands to rea-

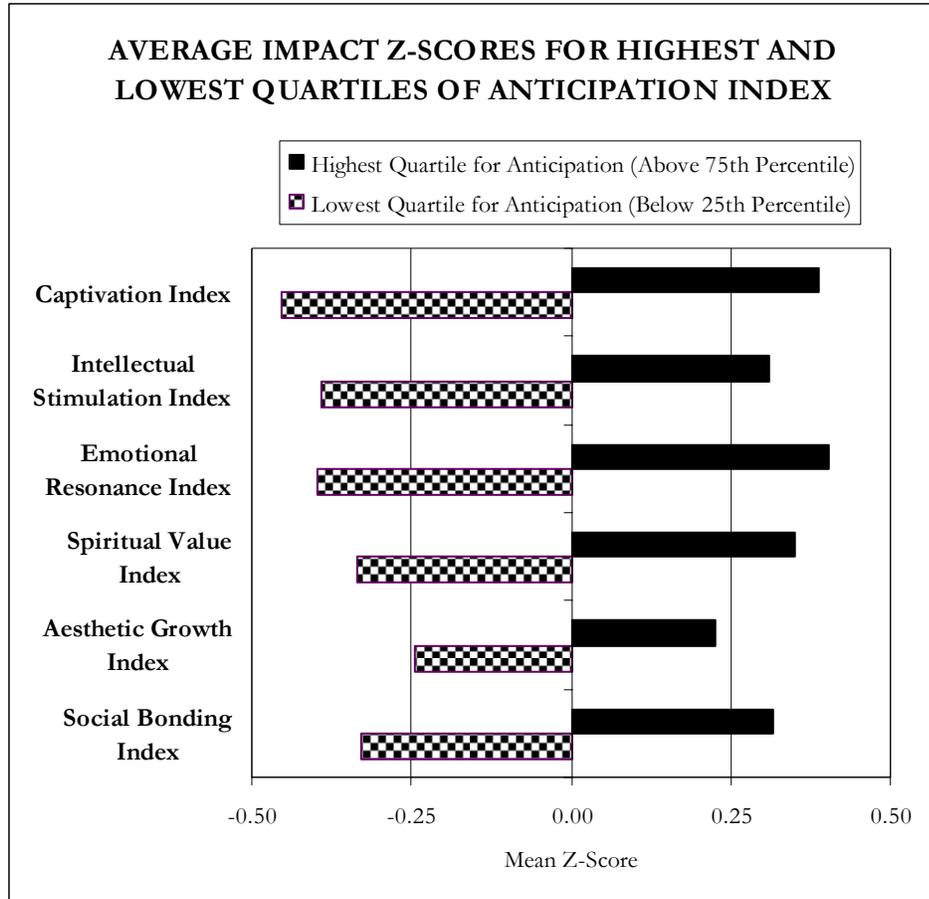


son that the baseline level of relevance is already high. The challenge for presenters comes when relevance levels are lower and audience members are less comfortable in their seats. On average, low-relevance audience members will experience lower levels of impact, suggesting that intervention by artists and presenters is required to reverse this relationship.



Finally, we compare impact variances for the highest and lowest quartiles of Anticipation Index (see chart below). Here we observe a consistent pattern of reciprocal high/low differences ranging from approximately 0.50 to 0.75 standard deviations. This underscores the regression results which indicate a predictive relationship between Anticipation and all indicators of impact, especially Captivation.





Four Examples Using a Quadrant Framework

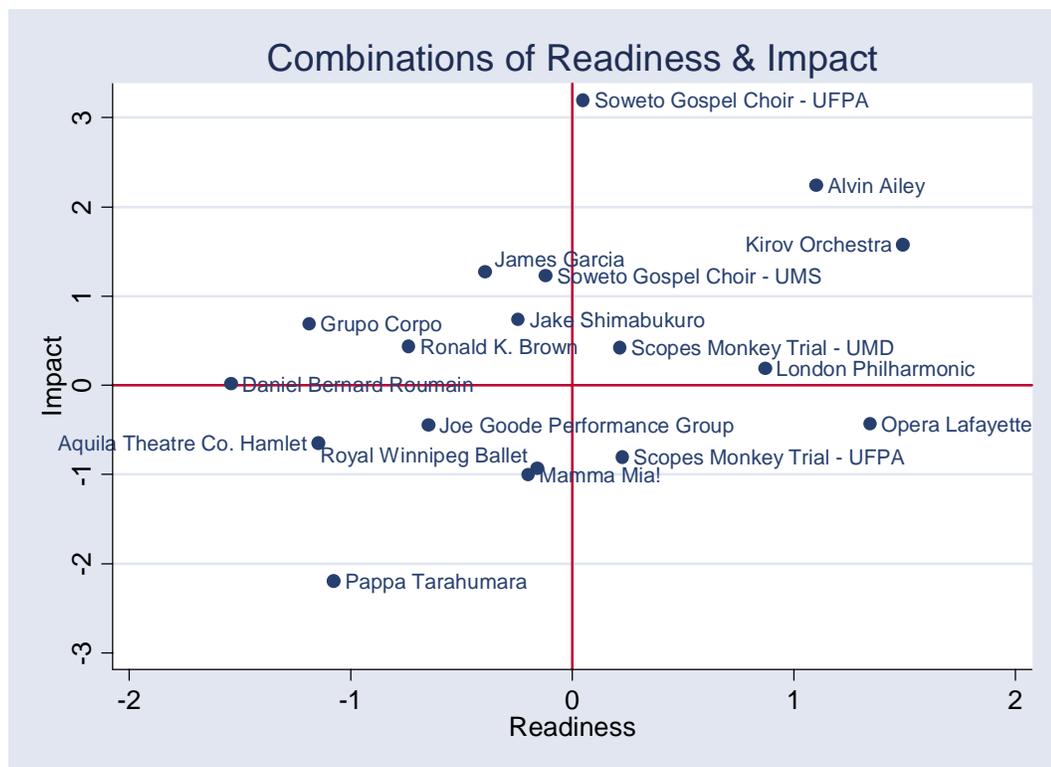
A simple quadrant framework is useful in illustrating the various combinations of readiness and impact across the 19 sampled performances. Impact, on the vertical axis, may be categorized as either high or low, and Readiness, on the horizontal axis, may be categorized as either high or low (see below). The general idea is to see where the 19 performances fall in this two-dimensional conceptual space, and if any patterns can be observed.

Impact	High	Low Readiness, High Impact	High Readiness, High Impact
	Low	Low Readiness, Low Impact	High Readiness, Low Impact
		Low	High
		Readiness	



This meta-analysis requires the amalgamation of all six impact indicators and all three readiness indicators. Until now, we have avoided combining these measures because the underlying constructs are inherently multi-dimensional. Reducing impact and readiness to single measures would be counter-productive, we feel, and could lead to misinterpretation of the results as “winners and losers.” However, for the purposes of summarizing the relationship *between* impact and readiness, and for the purposes of testing our third hypothesis, a reductive analysis proves helpful.

The graph plots 18 performances in the quadrant framework. For each performance, the six impact indices scores were summed and all three of the readiness indices were summed. Then, mean scores for each axis were calculated, along with z-scores for each show, thereby calculating deviations from the standardized mean score of zero. Finally, each show’s z-scores for readiness and impact were plotted.⁴⁵ It should be noted that the Mondavi Center’s presentation of *Macbeth* does not appear in this chart because the aggregate impact score would fall so far below the chart so as to skew the entire analysis.⁴⁶



Performances are observed to fall into all four quadrants. In other words, all four combinations of readiness and impact were observed in the data set:

1. Low Readiness, Low Impact: UMS’s presentation of Pappa Tarahumara provides an example of how audiences with overall low levels of readiness (although high relevance, in this case) experienced low impact. Another example would be the Lied Nebraska’s presentation

⁴⁵ For UFPA’s presentation of *The Great Tennessee Monkey Trial*, the overall impact score is calculated from the averages from all impact indexes other than Aesthetic Growth, since one of the Aesthetic Growth question is unavailable for that performance due to a typographical error in the protocol.

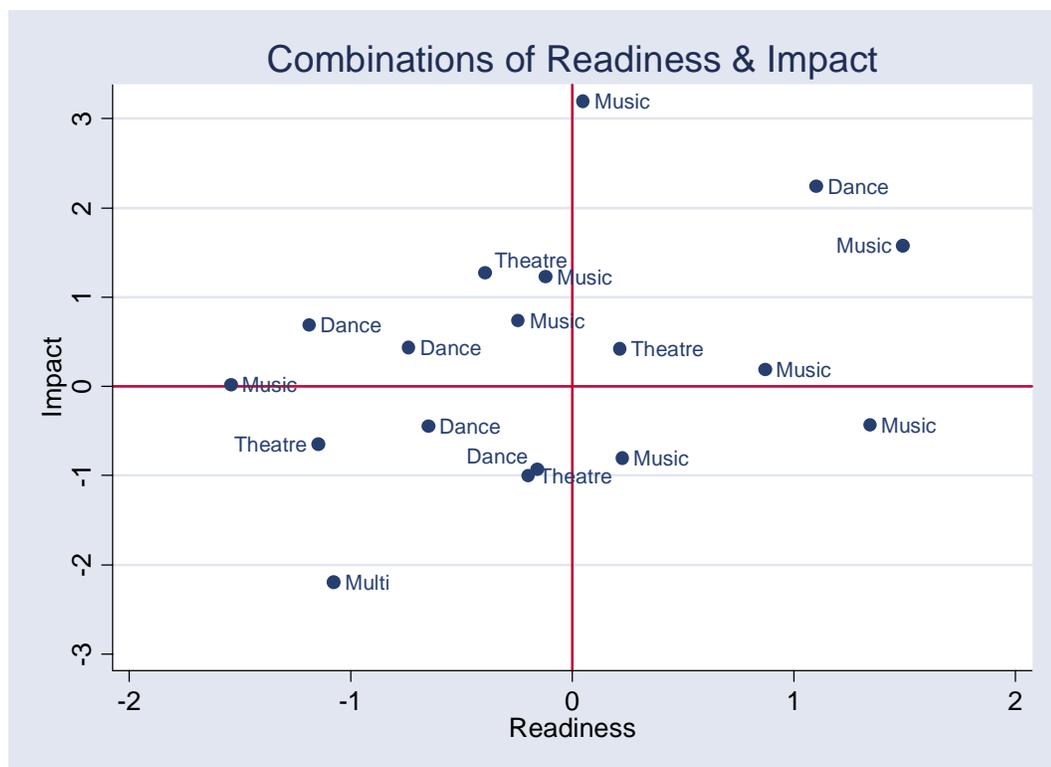
⁴⁶ The mean impact z-score for *Macbeth* is -4.89, and its mean readiness z-score is +0.158.



of the Royal Winnipeg Ballet. These examples tend to support our hypothesis that there is a systematic relationship between readiness and impact.

2. Low Readiness, High Impact. ASU Gammage’s presentation of James Garcia and the Mondavi Center’s presentation of Grupo Corpo are examples of how audiences with below-average readiness-to-receive reported higher than average impact scores. In these cases, our hypothesis is not supported. Even in situations where audiences exhibit lower levels of readiness, high levels of impact are possible.
3. High Readiness, Low Impact. UFPA’s presentation of *The Great Tennessee Monkey Trial* and UMD’s presentation of Opera Lafayette serve as examples of audiences that were ready to receive the art, but reported below-average impact. In these cases, our hypothesis is not supported. Readiness levels did not lead to higher impact levels.
4. High Readiness, High Impact. Three presentations illustrate how audiences with high levels of readiness can report high levels of impact: UFPA’s presentations of Soweto Gospel Choir and Alvin Ailey, and UMS’s presentation of the Kirov Orchestra. In these situations, our hypothesis was supported. Higher levels of readiness were associated with higher levels of impact.

No clear pattern emerges when the data are plotted by discipline only. Presentations of music, dance and theater are found in all areas of the matrix. However, we do note that dance and theater audiences tend to report lower levels of readiness while music audiences tend to report higher levels of readiness. While this observation only reflects the specific performances in our sample, one might also infer from this analysis that presenters must work harder to prepare dance and theater audiences.



Summary

Our third hypothesis, that an individual's 'readiness-to-receive' a performing arts experience influences the nature and extent of impacts, is partially proven and partially unproven. Higher levels of readiness-to-receive are not always associated with higher levels of intrinsic impacts. Although statistically significant relationships can be observed, variations in impact have more to do with factors other than the audience's readiness-to-receive. Impact is simply too unpredictable, and too much depends on the performance itself. Even when audiences have moderate to high levels of readiness, they may report low levels of impact (*Macbeth*). In certain situations, however, higher levels of readiness *can* be associated with higher levels of impact (Soweto, Ailey, Kirov). In these situations, higher levels of readiness – especially Anticipation levels – seem to magnify impact.

While these findings are intuitive and may seem obvious, they have strategic implications for presenters. Efforts on the part of the presenter to create higher levels of anticipation before the performance will lead to higher impacts, the data suggest. Other research suggests that further impacts result when patrons participate in a dialogue about the art afterwards.⁴⁷ Such engagement strategies, particularly those that occur prior to the performance, are strongly indicated as a means of increasing anticipation and, therefore, the full range of impacts. One might even go so far as to suggest that the results indicate a shift in the traditional role of arts presenters from one of marketing and presenting to one of drawing audiences into the experience (i.e., an engagement approach) through a combination of education, outreach, marketing and interactions with the artist.

The implications are even more profound for artists and their managers, since presenters who accept that intrinsic impacts are the endgame of the presenting business and who adopt an engagement approach will establish new criteria for selecting artists and will demand more collaborative relationships with artist and their managers, in order to create higher levels of impact.

⁴⁷ McCarthy, Kevin, et. al. *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts*, 2004



PART 7: ENHANCEMENT EVENT ATTENDEES

As discussed earlier in the report, the research involved two samples of attendees, one of randomly selected audience members and another of those who attended pre-performance enhancement events. Our interest in studying enhancement event attendees relates to our second hypothesis, that an individual's readiness-to-receive the art influences the nature and extent of intrinsic impacts received. Pre-performance lectures and discussions are offered regularly by the study partners in conjunction with their presentations. Since these discussions usually happen just prior to the show, it is possible to survey them separately from the regular audience.

Specifically, we seek to understand if enhancement event attendees' level of readiness is systematically higher than the regular audience's level of readiness. This information will assist the study partners in assessing their use of pre-performance lectures and discussions as an engagement strategy. Two questions are of primary interest here:

- Are pre-performance enhancement events effective at increasing readiness?
- Do enhancement event attendees report systematically higher levels of impact?

The table below summarizes the significant differences between the samples. Compared to the general audience, enhancement event attendees were significantly more familiar with the artist and repertoire prior to the performance. However, enhancement event attendees were also more likely to have previously seen a performance by the artist (20% compared to 11%), suggesting that their higher level of context cannot be attributed solely to their attendance at the enhancement event.

Respondents in the enhancement event sample agreed significantly more than their counterparts in the random audience sample that they are likely to attend performances like the one they are at, and that their social reference group does, too. Generally, enhancement event attendees are more accustomed to attending live performances.

In general, the methods of preparation used by the two samples are similar. Of particular note is the larger percentage of enhancement event attendees who reported listening to recordings or watching a video to prepare for the performance. This may be attributed, in part, to the high proportion (40%) of attendees at UMS's Shostakovich symposium who reported listening to recordings prior the concert.

While all three measures of anticipation are relatively high on the 5-point scale, there are significant differences between the samples. Respondents in the enhancement event sample, on average, reported higher levels of excitement for the performance, a greater feeling of focus, and were more confident that they would enjoy the performance than their counterparts in the random audience sample.

Readiness Indicators	Random Sample	Enhancement Event Sample	Sig Diff
Context			
<i>5-Point Scale (mean scores)</i>			
Level of familiarity with performers/artists	2.2	2.5	**
Level of familiarity with repertoire/works	2.4	2.8	*
Level of familiarity with performance's genre	3.3	3.3	
<i>Categorical Responses</i>			
Frequency of artists' performance already seen			
No	74.6	65.6	***
Yes, once before	14.0	14.3	***
Yes, more than once before	11.4	20.1	***
Level of previous training in genre			
No	52.8	57.6	
Yes, earlier in my life	33.4	31.4	
Yes, this is a current activity for me	13.8	11.0	
Relevance			
<i>5-Point Scale (mean scores)</i>			
Likelihood to attend performances like this one	4.1	4.3	***
Regularly attend live performances	3.9	4.1	
Social reference group goes to performances	4.2	4.4	**
Performance is within 'cultural comfort zone'	3.4	3.5	
<i>Categorical Responses</i>			
Did any Advance Preparation	31%	37%	***
Used the Internet	19%	17%	
Learned through School Group	4%	3%	
Spoke with knowledgeable people	11%	11%	
Watched video/Listened to recording	5%	9%	***
Read a preview/review	17%	20%	
Attended pre-performance educational event	3%	---	
Anticipation			
<i>5-Point Scale (mean scores)</i>			
General feeling (distracted to focused)	4.0	4.2	*
Level of excitement for performance	4.1	4.2	**
Confident that the performance will be enjoyable	4.3	4.7	*

* significance level = 0.0000

** significance level between 0.0001 & .01

*** significance level between .01 & .05

The questionnaires were completed prior to the performance, but after any pre-performance enhancement event. Therefore, we explore if the enhancement event itself improved 'readiness-to-receive.' When looking at this data it is important to remember that individuals make the choices themselves of whether or not to attend an enhancement event, this means there is likely to be selectivity bias among those attending the enhancement event. In other words, those who like to attend enhancement events attended, and those who do not like them, presumably, were less likely to attend. This complicates how we can interpret the differences between the samples because the individual's desire to attend the enhancement event in the first place must be accounted for when trying



to understand what effect the enhancement event itself may have on an individual's readiness-to-receive. A social experiment is the common way to minimize selection bias, but such experiments are often not feasible. An experiment would randomly assign audience members to either attend or not attend the enhancement event, and then see if the enhancement event itself has a causal effect on readiness-to-receive. However, even though such an experiment was beyond the scope of the survey, we can use a difference-of-differences analysis to estimate if the enhancement event itself had a causal effect on readiness-to-receive for attendees or if it is just the types of people who choose to attend enhancement events that have significantly different levels of readiness-to-received, on average.⁴⁸

The difference-of-difference analysis allows an exploration of the potential effect of the enhancement event on both regular attendees as well as those who never/almost never attend enhancement events. The analysis suggests that attending an enhancement event does, in fact, have a significant effect on individuals who never/almost never attend enhancement events, but who did attend one offered in our sample. However, for those who regularly attend enhancement events, the analysis suggests that the enhancement event itself has no direct impact on readiness-to-receive or impacts. In other words, while enhancement events may be enjoyable for those who regularly attend them, they do not appear to significantly influence readiness or impact for these people. They already have more context and higher anticipation levels.

The data does suggest, however, that enhancement events can have an effect on increasing readiness and impact levels for those who do not regularly attend enhancement events. Using the analysis to isolate the effect of the enhancement event itself, for individuals who never/almost never attend enhancement events, having attended one significantly increased their feeling of focus (significance level 0.067) and their overall level of anticipation (significance level 0.079). Given that anticipation is one of the stronger predictors for impact, this suggests an avenue for heightening impact. Of particular note are the higher levels of Intellectual Stimulation (significance level 0.017) reported by those who don't normally attendance enhancement events, but did.

The implication here is that additional efforts on the part of the presenter to attract a broader cross-section of constituents to enhancement events, or to undertake different sorts of enhancement strategies that will engage a broader cross-section of the audience, are likely to pay dividends in the form of higher impacts.

⁴⁸ These results are corroborated by data from the Classical Music Consumer Segmentation Study (Audience Insight, 2002), which found that those who attend pre-concert lectures are already very knowledgeable about the art form and most interested in learning more. The larger challenge is designing enhancement opportunities for the "big middle" of the audience in terms of knowledge, or finding ways to embed the enhancement experience in the performance itself.

PART 8: MOTIVATIONS FOR ATTENDING

While motivations for attending have been examined in other recent studies⁴⁹, we felt it would be useful to include one question on the pre-performance survey about reasons for attending. Particularly, we were interested in investigating how (or if) reasons for attending affect impact. We also wanted to see how intentions vary across different performances, and among different demographic cohorts. Respondents were asked to choose three reasons from a list of eight. Topline results for both samples are presented in the following table. To allow for comparison, results for both samples reflect only performances at which enhancement events were held.

Reasons for Attending (percentage selecting each)			
	General Audience Sample	Enhancement Event Sample	Sig. Diff
To Broaden Myself Culturally	64%	64%	
To Spend Quality Time w/People You Came With	54%	49%	*
To Be Stimulated Intellectually	60%	68%	*
To Be Emotionally Moved	37%	38%	
To Expose Others To The Artistic Experience	27%	23%	*
To Feel Spiritually Moved	19%	17%	
To Observe Or Celebrate My Cultural Heritage	10%	13%	
To See Other Friends Outside Of Your Party	5%	4%	

* Significant at the .05 level

Two significant differences are of note here. Enhancement event attendees were significantly more likely than general audiences to cite Intellectual Stimulation as a motivation for attending (68% vs. 60%). This is not surprising given the academic nature of some of the enhancement events. The other interesting difference is that more people in the general audience are motivated to attend because they wish to expose others to the artistic experience. Further analysis uncovers a clear relationship between this motivation and party size and composition. For example, 62% of respondents who reported attending with one or more of their children cited a desire to expose others to the artistic experience. Similarly, those who reported attending with their parents were more likely to cite this motivation (43%), suggesting that the desire to enrich others crosses generational lines.

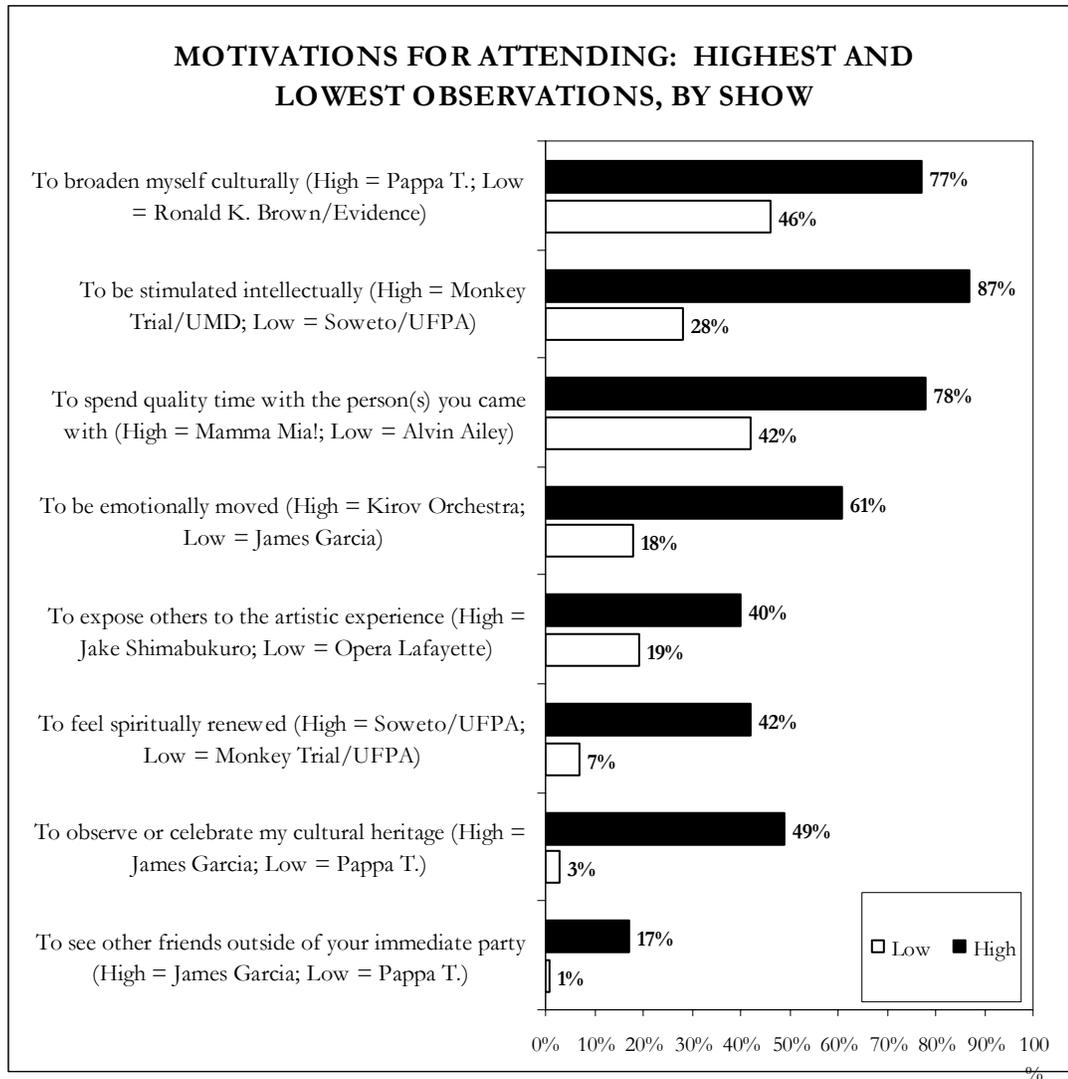
Variations in Motivations Across the 19 Performances

Significant differences with respect to motivation were observed across the 19 sampled performances. Complete results may be found in Appendix Table A-17. The graph below illustrates the range of high and low observations for each motivation. Results are intuitive and illustrate how audiences are motivated to attend different programs for different reasons. For example, respondents at UMD's presentation of *The Great Tennessee Monkey Trial* were most likely to be seeking Intellectual Stimulation, while respondents at UMS's Pappa Tarahumara were most likely to want to be broad-

⁴⁹ Ostrower, Francie. Motivations Matter: Findings and Practical Implications of a National Survey of Cultural Participation. DC: Urban Institute, November 14, 2005, <http://www.urban.org/url.cfm?ID=311238>



ened culturally. *Mamma Mia!* respondents were most likely to be motivated by a desire to spend quality time with the person(s) with whom they attended, while Kirov Orchestra respondents were most likely to be seeking an emotionally moving experience and Soweto Gospel Choir audiences were most likely to be seeking spiritual renewal.



One wonders about the extent to which motivations are shaped by the marketing message vs. audience members' implicit understanding of the artist or work of art. Further analysis was conducted to see if the motivations were different for people who had previously seen the artist vs. those who had not previously seen the artist. This analysis was conducted on the subset of artists who were repeat engagements (Opera Lafayette, Alvin Ailey, Soweto Gospel Choir, The Acting Company, Kirov Orchestra). Several significant differences were observed. Audience members who had previously attended a performance by the same artist were:

- Less likely to be motivated by a desire to be broadened culturally
- Less likely to be motivated for social reasons
- More likely to be seeking intellectual stimulation
- More likely to be motivated by the desire to have an intense emotional experience



One might infer from these observations that audience motivations and expectations shift across time as presenters bring back artists and companies that have previously performed in the community. The data suggest a subtle shift from social/cultural motivations to emotional/intellectual motivations, at least with respect to the specific artists who were repeat engagements in our sample.

Correlations Between Motivations, Readiness and Impact

Analysis of correlations between the eight reasons for attending suggests that social and more externally-focused reasons for attending have a negative relationship with the intellectual, emotional and inward-focuses reasons for attendance, as illustrated in the following correlation table.

CORRELATIONS BETWEEN MOTIVATIONS FOR ATTENDING (Correlation Coefficients range from +1.0 to -1.0)	To Spend Quality Time With The Person(s) You Came With	To See Other Friends Outside Of Your Immediate Party	To Expose Others To The Artistic Experience Being Offered	To Broaden Myself Culturally	To Be Stimulated Intellectually	To Observe Or Celebrate My Cultural Heritage	To Be Emotionally Moved	To Feel Spiritually Moved
To Spend Quality Time With The Person(s) You Came With	1							
To See Other Friends Outside Of Your Immediate Party	0.08	1						
To Expose Others To The Artistic Experience	0.00	-0.04	1					
To Broaden Myself Culturally	-0.05	-0.06	-0.07	1				
To Be Stimulated Intellectually	-0.16	-0.10	-0.14	0.10	1			
To Observe Or Celebrate My Cultural Heritage	-0.07	0.01	-0.04	-0.11	-0.09	1		
To Be Emotionally Moved	-0.20	-0.07	-0.17	-0.10	0.03	-0.06	1	
To Feel Spiritually Moved	-0.13	-0.01	-0.12	-0.13	-0.10	0.10	0.14	1

As might be expected, a positive correlation was observed between the desire to be emotionally moved and spiritually moved (+0.14). Also, a positive correlation was observed between the desire to be spiritually moved and a desire to celebrate one’s cultural heritage. Several notable negative correlations were observed, including a negative correlation between the desire to be emotionally moved and a desire to spend quality time with the person(s) with whom the respondent attended (-0.20). Again, the analysis points to two underlying dimensions of intent: outer-directed intent (social) vs. inner-directed intent (emotional/intellectual).

This pattern is further supported by examining differences between the eight motivations and the readiness and impact indexes (see table below). Significant differences were observed between the Anticipation Index and individuals’ reasons for attending. For example, those who came to spend quality time with others in their party, those who came to see friends, to expose others, or to broaden themselves culturally, had significantly lower scores on the Anticipation Index compared to those who did not come for these reasons.⁵⁰ In contrast, those who came to celebrate their cultural heri-

⁵⁰ Significance level for each is less than 0.50.



tage, to be emotionally moved or spiritually renewed were observed to report significantly higher Anticipation Index scores⁵¹. This suggests that higher levels of anticipation are associated with inner-directed motivations, while lower levels of anticipation are associated with outer-directed motivations. In a previous section of the report we learned that anticipation is positively correlated with all types of intrinsic impact. This leads us to ask if inner-directed motivations (i.e., expectations for emotional, spiritual and intellectual impacts) systematically lead to higher levels of impact.⁵²

DIRECTION OF CORRELATIONS BETWEEN MOTIVATIONS FOR ATTENDING AND READINESS AND IMPACT INDICES	To Spend Quality Time with the Person(s) You Came With	To See Other Friends Outside of Your Immediate Party	To Expose Others to the Artistic Experience Being Offered	To Broaden Myself Culturally	To Be Stimulated Intellectually	To Observe or Celebrate My Cultural Heritage	To Be Emotionally Moved	To Feel Spiritually Moved
Anticipation Index	–	–	–	–	NS	+	+	+
Relevance Index	–	–	NS	NS	+	NS	+	+
Context Index	–	NS	NS	–	+	+	+	+
Captivation Index	–	NS	NS	NS	–	+	+	+
Intellectual Stimulation Index	–	NS	NS	–	+	+	+	+
Emotional Resonance Index	–	NS	NS	–	–	+	+	+
Spiritual Renewal Index	–	NS	NS	–	–	+	+	+
Aesthetic Growth Index	NS	NS	NS	+	NS	NS	+	+
Social Bonding Index	NS	+	NS	NS	NS	+	+	+

How to Read This Table:

- NS Not significant at 0.50 or less
- + Positively correlated at the 0.50 significance level
- Negatively correlated at the 0.50 significance level

From this table one can observe that emotional, spiritual and heritage-related motivations are positively correlated with intrinsic impacts across the board, while social motivations are negatively correlated with most of them. Moreover, results illustrate an interesting alignment between motivations and impacts. For example, respondents who indicated that they were motivated by a desire to be emotionally moved were more likely to report higher scores on the Emotional Resonance Index (correlation of +0.18). Similarly, respondents who were motivated by a desire to be spiritually moved were more likely to report higher scores on the Spiritual Value Index (correlation of +0.24). Those who were motivated to attend by a desire to celebrate their cultural heritage were more likely to report higher scores on the Social Bonding Index (correlation of +0.14). Also, those who came to broaden themselves culturally scored higher on the Aesthetic Growth Index, on average, than those who did come for this reason (correlation of +0.06).

⁵¹ Significance level for each 0.000.

⁵² This should not be taken to mean that social motivations are less valid or less useful in precipitating attendance, just that social motivations are less likely than inner-directed motivations to lead to higher impacts.



The overall finding of this section is that intentionality leads to higher levels of impact, particularly if the intentions are inner-directed. We must be careful not to conclude that intentions cause impact. As Lynne Conner suggests, impact occurs at the intersection of art and audiences.⁵³ But when audience members are primed for the experience with inner-directed motivations and high levels of anticipation, the artist is met with a portentous and focused energy which, the analysis suggests, leads to higher levels of Captivation and other impacts.

⁵³ Lynne Conner. "In and Out of the Dark: A History of Audience Behavior From Sophicles to Spoken Word" in *Engaging Art: The Next Great Transformation in America's Cultural Life*, edited by Bill Ivey and Steven Tepper. New York and London: Routledge, 2007



APPENDIX 1 – SURVEY PROTOCOLS





SURVEY PART 1, TO BE COMPLETED PRIOR TO THE PERFORMANCE

If you have already received a copy of this survey, please pass your survey package to the person on your left. Only adults age 18+ are eligible to respond. Your answers are confidential. When you are done, return your survey to a survey volunteer.

We can only use your answers if both parts of the survey are completed. Part 2 of the survey is enclosed, along with a postage-paid reply envelope. Please complete Part 2 when you get home – no later than 24 hours after the performance. Thank you for participating in this groundbreaking national study of arts audiences.

BEGIN HERE

1. How familiar are you with the Soweto Gospel Choir? (circle a number)

Unacquainted 1-----2-----3-----4-----5 Very familiar

2. Have you previously attended a performance by the Soweto Gospel Choir?

No Yes – Once before Yes – More than once before

3. How familiar are you with the specific piece(s) or repertoire that will be performed?

Unacquainted 1-----2-----3-----4-----5 Very familiar

4. Indicate your level of familiarity, generally, with folk or traditional music of African cultures.

Unacquainted 1-----2-----3-----4-----5 Very Familiar

5. Have you had any training or performance experience in vocal music?

No Yes – earlier in my life Yes – this is a current activity for me

6. Indicate your level of agreement with each of the following statements. (circle a number for each)

Strongly Disagree Strongly Agree

A. Apart from tonight’s performance, I am likely to attend world music concerts.

1-----2-----3-----4-----5

B. Going to live performances (of any type) is a regular part of my life.

1-----2-----3-----4-----5

C. The people I normally socialize with attend performances like this.

1-----2-----3-----4-----5

D. The performance I am about to see lies within my cultural “comfort zone.”

1-----2-----3-----4-----5

7. Prior to arriving here, did you seek out any information about Soweto Gospel Choir or their program for today (aside from any advertisements or brochures) that prepared you in some way for the experience?

No Yes

Continued on Reverse ...





PART 2, TO BE COMPLETED AT HOME, IMMEDIATELY AFTER THE PERFORMANCE

Please complete this survey after you get home from the performance, but within 24 hours – while the experience is still fresh in your mind. A reply envelope is provided. Once again, thank you for your generous cooperation. Your answers will remain confidential.

BEGIN HERE

The following questions pertain to the live performance you just attended. Before starting the survey, you may wish to close your eyes for a moment and imagine yourself back at the performance – where you were sitting, who was seated around you, and what you saw, heard, felt and thought about during the performance.

Please try to answer all of the questions. Some of them will be more relevant than others, for the type of performance that you attended. If you cannot answer a question, skip it.

CAPTIVATION

1. To what degree were you **absorbed** in the performance? (circle a number)

Not At All 1-----2-----3-----4-----Completely
1-----2-----3-----4-----5

2. To what extent did you inhabit the world of the performers, lose track of time and forget about everything else?

Not At All 1-----2-----3-----4-----Completely
1-----2-----3-----4-----5

THINKING

3. How much did the performance engage you on an **intellectual** level?

Not At All 1-----2-----3-----4-----A Great Deal
1-----2-----3-----4-----5

4. How much were you **provoked** or **challenged** by an idea or message?

Not At All 1-----2-----3-----4-----A Great Deal
1-----2-----3-----4-----5

5. To what extent did the performance cause you to **reflect on** your own opinions or beliefs?

Not At All 1-----2-----3-----4-----A Great Deal
1-----2-----3-----4-----5

6. To what extent do you feel that you understood the program and “got” what the artists were trying to convey?

Not At All 1-----2-----3-----4-----Fully
1-----2-----3-----4-----5

Continued on Reverse ...



19. To what extent do you think your attendance at this performance will cause you to be more creative in your life, work or artistic endeavors?

Not At All 1-----2-----3-----4-----5 A Great Deal

20. As a result of this performance, do you feel any better equipped to appreciate folk or traditional music in the future?

No Yes

SOCIAL

21. To what extent did you feel a sense of belonging or connectedness with the rest of the audience?

Not At All 1-----2-----3-----4-----5 A Great Deal

22. To what extent did the performance serve to celebrate and sustain your own cultural heritage?

Not At All 1-----2-----3-----4-----5 A Great Deal

23. To what extent did the performance expose you to one or more cultures outside of your own life experience?

Not At All 1-----2-----3-----4-----5 A Great Deal

24. Did the performance leave you with new insight on human relations or social issues, or a perspective that you didn't have before?

Not At All 1-----2-----3-----4-----5 A Great Deal

ABOUT YOUR EXPERIENCE

25. How satisfied were you with your seat location?

Not At All 1-----2-----3-----4-----5 Very

26. Did you leave at intermission and not return for the remainder of the performance? No Yes

27. Generally, how frequently do you attend enhancement events such as pre-performance lectures and post-performance discussions?

Never or Almost Never Occasionally Regularly

28A. Would you have liked to attend a pre-performance discussion with the artist, if one had been offered?

No Yes

29A. How would you most prefer to be reminded about pre-performance discussions, if you could choose? (check one)

by email by regular mail by a short message left on your voice mail

30. To what extent do you feel that your own experience with and knowledge of folk or traditional music was adequate to appreciate this program?

Inadequate 1-----2-----3-----4-----5 Fully Adequate

SATISFACTION

31. Rate the pieces, works or repertoire that was offered – how good was the material?

Poor 1-----2-----3-----4-----5 Excellent



32. Rate the performers on the quality of their performance.

Poor 1-----2-----3-----4-----5 Excellent

33. Rate the quality of the production design (i.e., scenery, staging, lighting, costumes, etc.).

Poor 1-----2-----3-----4-----5 Excellent

34. Overall, at what level were your expectations fulfilled for this performance?

Disappointed 1-----2-----3-----4-----5 Exceeded Met

35. Overall, was this program worth the investment of time and money that you put into it?

No Yes

36. When you look back on this performance a year from now, how much of an impression will be left?

No Impression 1-----2-----3-----4-----5 Lasting Impression

The following questions are about you. Your answers are anonymous and confidential.

A. What is your affiliation, if any, with the University of Michigan – Ann Arbor? (check all that apply)

None Student Faculty or Staff Alumnus/a Parent of Student or Alum

B. Your gender? Female Male

C. In what year were you born? _____

D. Your highest level of school completed? (check one)

High School or less Some College, no Degree Master's Degree Doctoral Degree Associate or Vocational Degree Bachelor's Degree Professional Degree (i.e., J.D.)

E. Which of the following describe your occupational status? (check all that apply)

Working full-time (for pay) In school full-time Full-time family caregiver Working part-time (for pay) Not employed, but looking Retired

G. Your annual household income? (check one)

Under \$35,000 \$50,001 - \$75,000 \$100,001 - \$150,001 Over \$200,000 \$35,001 - \$50,000 \$75,001 - \$100,000 \$150,001 - \$200,000

H. Which of the following best describes your racial/ethnic background? (check one)

Asian or Pacific Islander Black or African-American White American Indian or Alaska Native Hispanic or Latino Mixed Race or Other

I. With which specific ethnic or cultural groups do you most closely identify?

Thanks so much for your cooperation! Please return your survey to the University Musical Society in the envelope provided.



APPENDIX 2 – PERFORMANCES DESCRIBED BY PRESENTERS

University of Florida Performing Arts (Gainesville)

By Deb Rossi

University of Florida Performing Arts presented The **Alvin Ailey American Dance Theatre** at the Phillips Center on Tuesday, March 28, 2006 7:30 p.m. This was their sixth appearance at the Phillips Center although the last performance was in 2000. The performance sold out day of show. Nineteen percent of the patrons were from outside of the county. Twenty percent of the tickets were \$10 student tickets or \$10 rush tickets. Approximately one-third of the audience was African-American. In addition to a traditional dance patron marketing and communication plan, the performance was promoted in African – American newspapers, cable channels targeted to the arts or African-Americans and an urban R & B radio station.

University of Florida Performing Arts presented the U.S. premiere of **Soweto Gospel Choir** in January 2005. Immediately after the sold-out performance, they were booked to appear again on the Phillips Center main stage Saturday, February 4, 2006 at 7:30 p.m. Although the 2005 performance sold out after heavy television promotion, it was a primarily white audience. Concerted efforts were made to attract African-Americans to the 2006 performance. The 6th annual African-American Leader reception was held in conjunction with this performance. This event honored more than 200 black community, social, business and religious leaders. Approximately one-half of the audience was African-American. The performance not only sold out, hundreds were turned away at the door. The Soweto Gospel Choir was selling CDs in the lobby and so many of the people who could not get into the performance purchased the Soweto Gospel Choir CDs before they left, that when the audience came out after the performance, all the CDs had been sold.

University of Florida Performing Arts presented two nights of the **LA Theatre Works** *The Great Tennessee Monkey Trial* in the University Auditorium January 17 and 18 at 7:30 p.m. The research was conducted on the first night. Our local NPR station recorded and re-broadcast the performance later in the month. The outreach component of this performance included:

- *Introduction to Acting* workshop at the local magnet arts high school for their theatre students.
- Panel discussion at the UF College of Law for 150 law students and faculty members.
- *Scene Study Workshop* for the advanced acting students in UF College of Fine Arts.

University Musical Society (University of Michigan – Ann Arbor)

By Sara Billmann

The **Soweto Gospel Choir** performed on Sunday, February 19, 2006 in Hill Auditorium (capacity 3,600). UMS had also presented the Soweto Gospel Choir in February 2005 (Friday night) and immediately negotiated to bring them back because of the high audience demand and overall artistic



quality of the group. In 2005, the group sold 2,970 tickets (85% of capacity, total attendance 3085), and in 2006, they sold 3,085 (88% of capacity, total attendance 3164). Roughly 30% of the tickets were sold in the last two weeks for the 2006 performance, and roughly 57% were sold in the last two weeks for the 2005 performance. 14% of the audience was students, and 10% were groups.

Interesting to note: in 2005, 972 households purchased tickets, average of 3.2 tickets per household. In 2006, only 839 households purchased tickets, average of 3.8 tickets per household. Yet there were fewer group tickets sold overall in 2006. Of the 839 households in 2006, 181 (nearly 22%) had also purchased in 2005.

Pappa Tarahumara performed its unique dance-theater piece, *Ship in a View*, on Thursday, February 23 in the Power Center (capacity ~1,350). This was a UMS debut, though UMS has had success presenting contemporary Japanese dance and theater work in the past. Pappa T sold 1,132 tickets (83% of capacity, total attendance 1218). About 25% of the tickets were sold in the last two weeks. Over 29% of the audience was students, many of whom purchased the tickets in advance at our half-price student ticket sales offered at the beginning of each semester. Tickets sold surprisingly briskly; the group was featured as the cover image on the 05/06 season brochure, and the stunning visual image led to great interest, notwithstanding increasingly dense levels of abstraction in the copy describing the work. The overall reception of the work was somewhat confused, and audience members seemed rather puzzled by the entire experience. Over 29% of the audience was students.

The **Kirov Orchestra** with conductor Valery Gergiev was featured in five UMS concerts in 2006 (two in March, three in October), celebrating the symphonic output of Dmitri Shostakovich. This concert, which took place on Sunday, March 19 in Hill Auditorium (capacity ~3,600) was the second concert in the series. On the Saturday between the two concerts, there was a day-long Shostakovich Symposium with roughly 300-350 people in attendance.

UMS has presented the Kirov Orchestra and Gergiev numerous times over the years. The concerts are always very well-received. However, we did hear some complaints from subscribers that a little Shostakovich goes a long way, and there were many ticket returns from subscribers for the Sunday concert (both concerts were on our Choral Union series, which has over 900 subscribers). Nevertheless, paid attendance was 2,365 (67% of capacity, total attendance 2467). Nearly 18% of the audience was students. About 20% of the audience purchased tickets in the last two weeks, including roughly 40% of the students who attended.

The concert was absolutely amazing, and those in attendance were deeply moved, especially by the performance of Shostakovich's 7th Symphony (the "Leningrad").

Clarice Smith Center for Performing Arts (University of Maryland)

By Brian Jose

Joe Goode Performance Group performed on January 28 and 29, 2006 in the Kay Theatre. The Clarice Smith Performing Arts Center presented Joe Goode Performance Group in 2004 and brought them back due to the success of that performance and the company's excellent work with our UM Department of Dance students. As with the 2004 performance, this year's performance sold late. Despite a number of marketing and publicity efforts, we did not meet projections for these performances. Attendance was inline with the 2004 performances.

LA Theatre Works presented *The Great Tennessee Monkey Trial* on January 31 and February 1, 2006 in the Kay Theatre. This was the first time that the Clarice Smith Performing Arts Center had presented



LA Theatre Works. The cast included such notable actors as Sharon Gless, James Cromwell, and Ed Asner. There were a number of engagement events around this performance including two different pre-performance discussions, a meet the artist event and an inside the actor's studio event. Both performances were sold-out. The survey was conducted on the second night.

Opera Lafayette performed on February 12, 2006. Opera Lafayette has presented a program in each of the Clarice Smith Performing Arts Center's four seasons. This was the first time that Opera Lafayette presented two programs during the season. This program was also different from the others – it was not a complete opera. The pace of ticket sales for this performance was moderate, without any special promotion. However, we had a terrible snowstorm the night before the performance. Fortunately, more than half of the audience came despite the conditions.

University of Nebraska – Lincoln, Lied Center for the Performing Arts

By Laura Sweet

The **Royal Winnipeg Ballet** performed “The Magic Flute” at the Lied Center on Thursday, February 9, 2006. Modern dance can be a tough sell in Nebraska, but as Royal Winnipeg melds the genres of modern dance with traditional ballet, our audience must have felt more comfortable with this company. We were pleased with the attendance of 1152. (For this event we established a capacity of 1500 due to sight lines, etc., so we were at 77% of capacity.)

Ukulele phenomenon **Jake Shimabukuro** performed at the Lied Center on Wednesday, March 1, 2006. Performing on the same bill were Mike Marshall on mandolin and Darol Anger on violin. Jake is an up-an-coming musician who had performed in Lincoln before (but this was his first performance at the Lied). There is a small, devoted group of fans in Lincoln who have heard Jake before (several had heard him in his native Hawaii) but overall, we were dealing with an artist that wasn't well known. To spur ticket sales, we took Jake to several radio interviews where he has the chance to play live and demonstrate what a talented musician he is. Everyone who met him fell in love with him! We also did a peer-to-peer marketing test where we gave a small group of known Lied Center advocates a batch of vouchers for reduced-price tickets to the event. These advocates were encouraged to give the vouchers to friends, co-workers, etc. and to talk up the show. The Lied Center advocates were then rewarded for each voucher turned in by their contacts. It was a successful test as we reached 115% of our ticket goal with 988 in attendance.

Aquila Theatre Company performed *Hamlet* on Thursday, March 23, 2006. The performance was part of a three-performance schedule at the Lied Center. Aquila has performed at the Lied Center four times now and has earned a reputation for staging unconventional, yet thrilling, adaptations of classic theatre. The weather was a bit of a factor, as a major snowstorm caused a shut-down of University of Nebraska on the Monday and Tuesday of that week. In fact, several of Aquila's residency activities were canceled, as students were not in class. Whether that actually affected attendance, it is hard to say. We would have loved to have more in attendance, but were not unhappy with the 702 patrons in the audience. (We had established 865 as our capacity for this event, so we ended up at 82%.)

ASU Gammage

James Garcia's *Voices of Valor* made its World Premiere on March 11, 2006 at ASU Gammage in Tempe, Arizona. Arizona State University and the University of Texas at Austin partnered to create



the theatrical production that recounts how American Latinos lived, fought and died during the global struggle for democracy, despite a legacy of discrimination in the U.S.

ASU Gammage presented **Daniel Bernard Roumain's** (DBR) farewell performance on Saturday, April 15 at the downtown Phoenix Orpheum Theatre. The farewell concert was the culmination of a three-year artist-in-residency DBR served with ASU Gammage.

On April 9th ASU Gammage presented the world premiere of *Order My Steps*, choreographer **Ronald K. Brown's** collaboration with writer/director Chad Boseman, which is based on Psalm 119.

The Mondavi Center for the Performing Arts, University of California – Davis

By Shelly Gilbride

Brazilian contemporary dance company **Grupo Corpo** performed in Jackson Hall on February 24th and 25th, 2006. The Mondavi Center had presented Grupo Corpo for a single night engagement in 2004 and brought them back for a full two evening engagement due to the artistic quality of the dancing and the enthusiastic audience response. Contemporary dance is not the Mondavi Center's best selling series, but Grupo Corpo performed their blend of ballet, modern, social dance and Afro-Cuban styles for an extremely enthusiastic audience of 1021 (70.5% capacity). A pre-performance lecture was attended by approximately 30 people and there was a post-performance Q&A following the show.

On Saturday, March 11th, 2006, the **London Philharmonic Orchestra** performed to a sold-out audience in Jackson Hall with a substitute conductor, rising-star Osmo Vanska filling in for Kurt Masur who had fallen ill. This was Mondavi Center's first time presenting this internationally renowned orchestra it was an enormous success. The orchestra performed a violin concerto by Aram Khachaturian and Gustav Mahler's first symphony for a full house of 1667 (99.7% capacity) in Jackson Hall.

On Wednesday, March 15th, 2006 New York theater troupe, **The Acting Company** performed Shakespeare's *Macbeth* in Jackson Hall on the first night of their two-night engagement in which they also performed Dumas' *The Three Musketeers*. The Acting Company had been presented at the Mondavi Center before, most recently performing *Richard III* in 2004. With the Lyric Seating arrangement, the house was almost full with 1429 in attendance (98.6%). With a black and white costume and set design, the show was dark and minimalist, but it was a relatively traditional telling of the classic Shakespeare tragedy.

APPENDIX 3 – WEIGHTING AND INDEX CALCULATIONS

Weighting

Each university presenter was given a set number of surveys to administer at each performance and any related enhancement events. Since the venues and audience sizes were different for each performance, in some cases the allotted 200 surveys captured the majority of the audience while in other cases it captured only a small portion of the audiences. To compensate for the varying proportions of the presenters’ audiences that were captured, weights were applied to the data for each performance, thereby normalizing the responses to represent that 100% of that audience was surveyed.

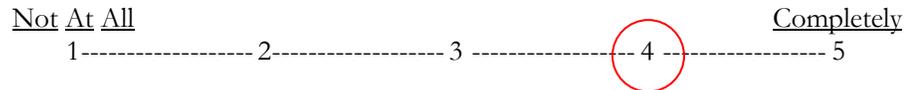
Study Partner	Event	# of Surveys Distributed at Performance	Actual Audience Attendance	Actual Percentage of Audience Surveyed	Weight Needed to Normalize Percentage of Audience Surveyed to 100%
UFPA	LA Theatre Works	200	727	0.344	2.91
UFPA	Soweto Gospel Choir	200	1753	0.143	7.01
UFPA	Alvin Ailey	200	1680	0.119	8.40
UMD	Joe Goode Performance Group	250	739	0.338	2.96
UMD	LA Theatre Works	200	568	0.440	2.27
UMD	Opera Lafayette	200	356	0.702	1.42
ASU	Mamma Mia!	200	4477	0.045	22.39
ASU	James Garcia	200	1516	0.132	7.58
ASU	Ronald K. Brown	200	567	0.353	2.84
ASU	Daniel Bernard Roumain	200	1058	0.189	5.29
Mondavi	Grupo Corpo	144	1021	0.166	6.04
Mondavi	London Philharmonic	200	1667	0.150	6.67
Mondavi	The Acting Company	200	1429	0.175	5.72
UMS	Soweto Gospel Choir	200	3164	0.063	15.82
UMS	Pappa Tarahumara	200	1132	0.177	5.66
UMS	Kirov Orchestra	200	2467	0.101	9.87
Lied	Royal Winnipeg Ballet	200	1152	0.217	4.61
Lied	Jake Shimabukuro	200	988	0.253	3.95
Lied	Aquila Theatre Co.	200	702	0.356	2.81



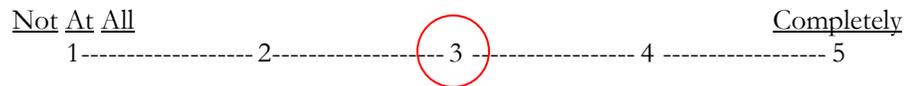
Computation of Indexes

To construct an index we first recoded categorical responses into a 5-point scale to mirror the other questionnaire responses. Next, within each construct's set of questions, we added the values of individuals' responses. Suppose the example below was an individual's response, then, this individual would have an overall score of 7 (4 + 3) out of a possible 10 for the Captivation Index.

1. To what degree were you absorbed in the performance? (circle a number)

Not At All Completely
1-----2-----3-----4-----5


2. To what extent did you inhabit the world of the performers, lose track of time and forget about everything else?

Not At All Completely
1-----2-----3-----4-----5


The total possible score differs across indexes; while the Captivation construct has a total possible score of 10, the Spiritual Value construct has a total possible score of 30. Therefore, in order to make comparisons between indexes, they must be transformed to a common scale. We use a standard normal distribution, which has a mean value of zero and a standard deviation of one, as the scale and transform each index score into its Z-score (also known as the standard score).

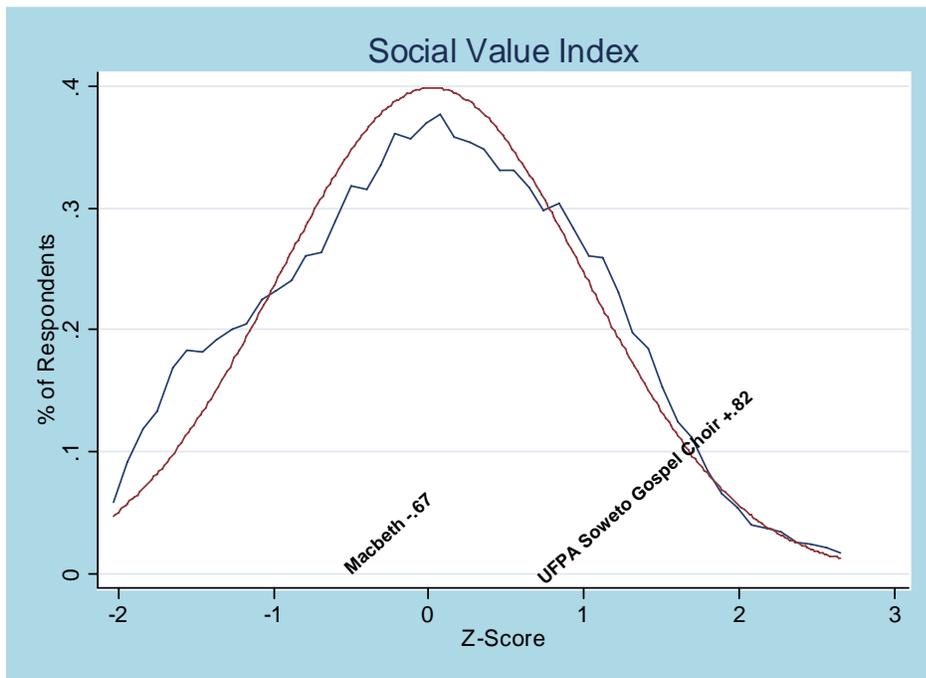
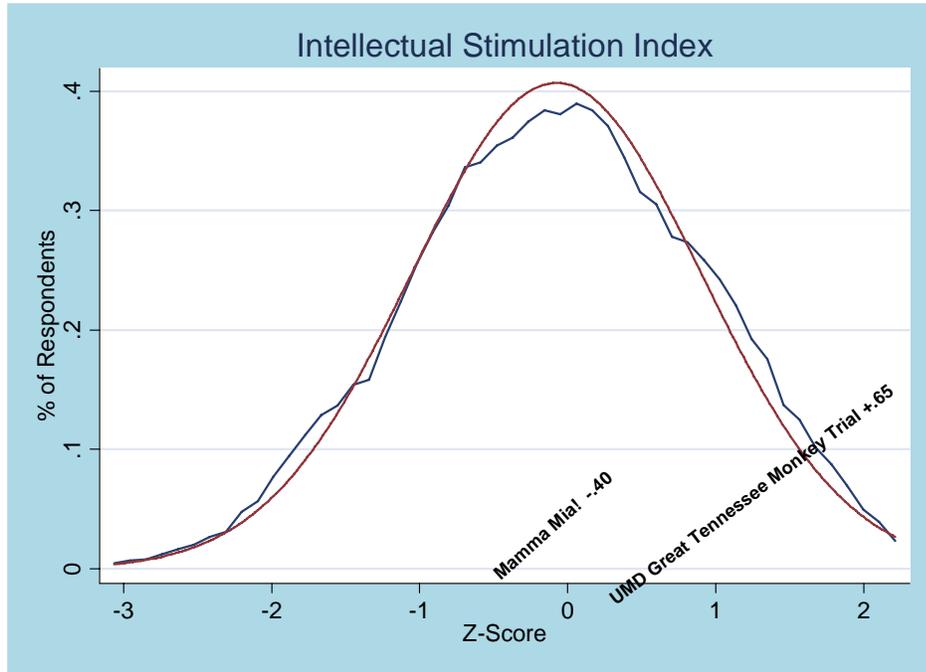
A Z-score is calculated as: $Z = \frac{x - \mu}{\sigma}$; the deviation of the mean divided by the standard deviation. To simplify the reporting of results throughout the report, only Z-scores are reported.

Two important assumptions underlie our index-calculations:

- We assume that the variables within each index are additive. Based on analysis of correlations between variables within each index, we know there to be some overlap between the variables. This redundancy is allowed and, we feel, makes the indices more robust. Further research would be necessary to determine if the variables have different mathematical relationships.
- We assume that the variables within each index are all of equal importance. We did not make value judgments about the relative weight or importance of different dimensions within each index, but rather assumed that they count equally.

Two graphical examples of index distributions follow below: 1) the Intellectual Stimulation Index, which follows a normal pattern, and 2) the Social Bonding Index, which skews somewhat to the low end of the standardized scale. The red lines represent what would be normal curves, while the blue lines represent the actual distributions. Performances with the highest and lowest average indexes are plotted, to give a sense of the range of scores by show.





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APPENDIX 5 – DATA TABLES



Response Report: Random Audience Sample

TABLE R-1		Perf. Date	# of Surveys Distributed	# of Part 1 Forms Returned	# of Part 2 Form Returned	Part 1 Return Rate	Part 2 Return Rate	Net Return Rate
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	1/17/06	200	165	95	83%	58%	48%
	Soweto Gospel Choir (UFPA)	2/4/05	200	159	86	80%	54%	43%
	Alvin Ailey	3/28/05	200	165	93	83%	56%	47%
Clarice Smith Center, UMD	Joe Goode Performance Group	1/27/05	250	167	95	67%	57%	38%
	LA Theatre Works Monkey Trial (UMD)	2/1/05	200	182	111	91%	61%	56%
	Opera Lafayette	2/12/05	200	140	98	70%	70%	49%
ASU Gammage	Mamma Mia!	3/3/05	200	175	108	88%	62%	54%
	James Garcia, Voice of Valor	3/11/06	200	96	54	48%	56%	27%
	Ronald K. Brown/Evidence	3/25/06	200	132	48	66%	36%	24%
	Daniel Bernard Roumain	4/15/06	200	81	37	41%	46%	19%
Mondavi Center, UC Davis	Grupo Corpo	2/24/06	144	111	65	77%	59%	45%
	London Philharmonic	3/11/06	200	168	121	84%	72%	61%
	Macbeth (The Acting Company)	3/15/06	200	135	78	68%	58%	39%
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	2/19/05	200	166	115	83%	69%	58%
	Pappa Tarahumara	2/23/05	200	149	110	75%	74%	55%
	Kirov Orchestra	3/19/06	200	139	104	70%	75%	52%
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	2/9/06	200	172	126	86%	73%	63%
	Jake Shimabukuro	3/1/06	200	141	79	71%	56%	40%
	Aquila Theatre Co. - Hamlet	3/24/06	200	150	58	75%	39%	29%
TOTAL SAMPLE			3,794	2,793	1,681	74%	60%	44%

Response Report: Enhancement Event Sample

TABLE R-2		Event Date	# of Surveys Distributed	# of Part 1 Forms Returned	# of Part 2 Form Returned	Part 1 Return Rate	Part 2 Return Rate	Net Return Rate
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	1/17/06	50	43	24	86%	56%	48%
	Soweto Gospel Choir (UFPA)	2/4/05	50	37	19	74%	51%	38%
	Alvin Ailey	3/28/05						
Clarice Smith Center, UMD	Joe Goode Performance Group	1/27/05						
	LA Theatre Works Monkey Trial (UMD)	2/1/05	50	45	33	90%	73%	66%
	Opera Lafayette	2/12/05	50	43	35	86%	81%	70%
ASU Gammage	Mamma Mia!	3/3/05						
	James Garcia, Voice of Valor	3/11/06						
	Ronald K. Brown/Evidence	3/25/06						
	Daniel Bernard Roumain	4/15/06						
Mondavi Center, UC Davis	Grupo Corpo	2/24/06	25	8	6	32%	75%	24%
	London Philharmonic	3/11/06	50	46	33	92%	72%	66%
	Macbeth (The Acting Company)	3/15/06	50	41	24	82%	59%	48%
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	2/19/05						
	Pappa Tarahumara	2/23/05						
	Kirov Orchestra (symposium)	3/18/06	50	38	38	76%	100%	76%
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	2/9/06	50	46	34	92%	74%	68%
	Jake Shimabukuro	3/1/06						
	Aquila Theatre Co. - Hamlet	3/24/06	50	27	18	54%	67%	36%
TOTAL SAMPLE			475	374	264	79%	71%	56%

How familiar are you with [the artists, ensemble or company/cast] that will be performing?

TABLE A-1		N	1 - Unacquainted	2	3	4	5 - Very Familiar
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	163	19.6	16.0	23.3	25.2	16.0
	Soweto Gospel Choir (UFPA)	153	37.3	21.6	21.6	9.2	10.5
	Alvin Ailey	165	10.9	12.1	22.4	25.5	29.1
Clarice Smith Center, UMD	Joe Goode Performance Group	167	56.3	13.2	5.4	15.0	10.2
	LA Theatre Works Monkey Trial (UMD)	183	33.9	11.5	16.9	18.0	19.7
	Opera Lafayette	138	17.4	9.4	16.7	26.8	29.7
ASU Gammage	Mamma Mia!	171	77.8	14.6	2.9	4.1	0.6
	James Garcia, Voice of Valor	91	53.8	23.1	9.9	7.7	5.5
	Ronald K. Brown/Evidence	126	55.6	20.6	11.9	5.6	6.3
	Daniel Bernard Roumain	81	63.0	13.6	16.0	3.7	3.7
Mondavi Center, UC Davis	Grupo Corpo	110	78.2	10.9	5.5	1.8	3.6
	London Philharmonic	164	17.7	18.3	31.1	20.1	12.8
	Macbeth (The Acting Company)	130	85.4	5.4	4.6	2.3	2.3
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	166	43.4	19.9	9.0	16.3	11.4
	Pappa Tarahumara	148	85.8	7.4	6.1	0.7	
	Kirov Orchestra	138	17.4	13.0	21.0	29.0	19.6
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	173	50.9	27.2	14.5	5.8	1.7
	Jake Shimabukuro	140	47.1	26.4	10.0	8.6	7.9
	Aquila Theatre Co. - Hamlet	150	81.3	7.3	8.0	1.3	2.0
TOTAL SAMPLE		2757	47.1	15.4	13.9	12.7	10.9

Have you previously attended a performance by this artist, ensemble or company [of this play or musical]?					
TABLE A-2		N	No	Yes, once before	Yes, more than once before
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	163	96.3	3.1	0.6
	Soweto Gospel Choir (UFPA)	153	75.2	22.9	2.0
	Alvin Ailey	164	47.6	20.7	31.7
Clarice Smith Center, UMD	Joe Goode Performance Group	167	69.5	21.0	9.6
	LA Theatre Works Monkey Trial (UMD)	183	95.1	4.4	0.5
	Opera Lafayette	137	22.6	16.8	60.6
ASU Gammage	Mamma Mia!	172	80.8	13.4	5.8
	James Garcia, Voice of Valor	92	78.3	13.0	8.7
	Ronald K. Brown/Evidence	126	87.3	7.1	5.6
	Daniel Bernard Roumain	80	78.8	17.5	3.8
Mondavi Center, UC Davis	Grupo Corpo	110	92.7	3.6	3.6
	London Philharmonic	161	69.6	21.7	8.7
	Macbeth (The Acting Company)	130	48.5	22.3	29.2
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	165	78.2	19.4	2.4
	Pappa Tarahumara	149	97.3	2.7	
	Kirov Orchestra	138	40.6	27.5	31.9
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	173	91.9	6.4	1.7
	Jake Shimabukuro	140	87.9	7.9	4.3
	Aquila Theatre Co. - Hamlet	147	72.8	16.3	10.9
TOTAL SAMPLE		2750	73.9	14.1	11.9

How familiar are you with the specific piece(s) or repertoire that will be preformed [the story of this play or musical]?

TABLE A-3		N	1 - Unacquainted	2	3	4	5 - Very Familiar
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	163	9.8	19.6	23.3	29.4	17.8
	Soweto Gospel Choir (UFPA)	152	44.7	27.6	18.4	7.2	2.0
	Alvin Ailey	163	41.1	15.3	19.6	14.1	9.8
Clarice Smith Center, UMD	Joe Goode Performance Group	167	79.0	10.8	7.2	2.4	0.6
	LA Theatre Works Monkey Trial (UMD)	183	6.6	10.4	27.3	30.6	25.1
	Opera Lafayette	135	48.9	22.2	15.6	7.4	5.9
ASU Gammage	Mamma Mia!	171	22.8	21.6	25.7	13.5	16.4
	James Garcia, Voice of Valor	90	50.0	24.4	13.3	6.7	5.6
	Ronald K. Brown/Evidence	125	60.0	18.4	14.4	4.8	2.4
	Daniel Bernard Roumain	81	80.2	11.1	3.7	2.5	2.5
Mondavi Center, UC Davis	Grupo Corpo	109	85.3	11.0	2.8	0.9	
	London Philharmonic	157	24.2	21.0	25.5	19.1	10.2
	Macbeth (The Acting Company)	130	6.2	15.4	23.1	20.8	34.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	163	54.6	23.3	16.0	3.7	2.5
	Pappa Tarahumara	146	85.6	9.6	3.4	1.4	
	Kirov Orchestra	138	18.8	25.4	23.9	16.7	15.2
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	170	28.2	24.7	25.3	11.2	10.6
	Jake Shimabukuro	134	57.5	20.1	10.4	9.0	3.0
	Aquila Theatre Co. - Hamlet	149	4.7	11.4	23.5	27.5	32.9
TOTAL SAMPLE		2726	39.8	18.3	18.0	13.0	10.9

Indicate your level of familiarity, generally, with [genre or style of music/dance/theater].

TABLE A-4		N	1 - Unacquainted	2	3	4	5 - Very Familiar
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	162	6.8	20.4	38.3	27.2	7.4
	Soweto Gospel Choir (UFPA)	154	14.9	35.7	26.0	15.6	7.8
	Alvin Ailey	165	6.1	15.8	25.5	30.3	22.4
Clarice Smith Center, UMD	Joe Goode Performance Group	166	13.9	15.7	26.5	17.5	26.5
	LA Theatre Works Monkey Trial (UMD)	182	4.9	20.3	33.5	28.6	12.6
	Opera Lafayette	138	2.9	13.8	26.1	31.2	26.1
ASU Gammage	Mamma Mia!	172	2.3	16.9	29.7	27.9	23.3
	James Garcia, Voice of Valor	92	3.3	20.7	29.3	19.6	27.2
	Ronald K. Brown/Evidence	125	11.2	28.0	29.6	16.0	15.2
	Daniel Bernard Roumain	80	28.8	33.8	22.5	7.5	7.5
Mondavi Center, UC Davis	Grupo Corpo	110	13.6	29.1	31.8	19.1	6.4
	London Philharmonic	163	3.7	13.5	19.6	33.1	30.1
	Macbeth (The Acting Company)	130	2.3	19.2	36.9	24.6	16.9
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	164	10.4	29.3	34.1	17.7	8.5
	Pappa Tarahumara	148	4.7	16.9	34.5	25.0	18.9
	Kirov Orchestra	139	0.7	7.9	17.3	33.8	40.3
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	173	7.5	21.4	28.3	21.4	21.4
	Jake Shimabukuro	140	5.0	15.7	30.0	27.9	21.4
	Aquila Theatre Co. - Hamlet	150	7.3	27.3	32.0	23.3	10.0
TOTAL SAMPLE		2753	7.3	20.5	29.0	24.1	19.0

Have you had any training or performing experience in [music/dance/theater]?					
TABLE A-5		N	No	Yes, earlier	Yes, currently
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	161	72.0	23.6	4.3
	Soweto Gospel Choir (UFPA)	153	52.9	37.3	9.8
	Alvin Ailey	164	47.6	35.4	17.1
Clarice Smith Center, UMD	Joe Goode Performance Group	165	42.4	33.3	24.2
	LA Theatre Works Monkey Trial (UMD)	183	63.4	27.9	8.7
	Opera Lafayette	140	54.3	24.3	21.4
ASU Gammage	Mamma Mia!	172	73.3	22.7	4.1
	James Garcia, Voice of Valor	92	69.6	18.5	12.0
	Ronald K. Brown/Evidence	126	46.0	31.0	23.0
	Daniel Bernard Roumain	81	53.1	34.6	12.3
Mondavi Center, UC Davis	Grupo Corpo	110	47.3	45.5	7.3
	London Philharmonic	164	42.7	40.2	17.1
	Macbeth (The Acting Company)	130	53.8	38.5	7.7
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	166	50.6	34.3	15.1
	Pappa Tarahumara	147	62.6	25.2	12.2
	Kirov Orchestra	139	33.8	46.8	19.4
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	173	63.6	24.3	12.1
	Jake Shimabukuro	140	22.1	53.6	24.3
	Aquila Theatre Co. - Hamlet	150	48.0	40.7	11.3
TOTAL SAMPLE		2756	52.6	33.6	13.8

Apart from tonight's performance, I am likely to attend [this type of performance].

TABLE A-6A		N	1 - Strongly Disagree	2	3	4	5 - Strongly Agree
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	163	1.2	4.9	15.3	26.4	52.1
	Soweto Gospel Choir (UFPA)	152	5.3	4.6	28.9	26.3	34.9
	Alvin Ailey	165	2.4	6.7	19.4	30.3	41.2
Clarice Smith Center, UMD	Joe Goode Performance Group	167	2.4	9.6	19.8	20.4	47.9
	LA Theatre Works Monkey Trial (UMD)	183	0.5	5.5	14.8	20.8	58.5
	Opera Lafayette	140	0.7	0.7	5.0	12.9	80.7
ASU Gammage	Mamma Mia!	170	0.6	5.3	22.4	20.6	51.2
	James Garcia, Voice of Valor	91	2.2	11.0	15.4	20.9	50.5
	Ronald K. Brown/Evidence	126	4.0	16.7	23.8	23.8	31.7
	Daniel Bernard Roumain	81	7.4	24.7	28.4	14.8	24.7
Mondavi Center, UC Davis	Grupo Corpo	110	2.7	10.9	25.5	22.7	38.2
	London Philharmonic	164	1.2	1.2	7.3	20.7	69.5
	Macbeth (The Acting Company)	130	1.5	6.9	15.4	20.8	55.4
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	165	2.4	9.1	16.4	30.9	41.2
	Pappa Tarahumara	148	1.4	6.1	16.9	23.6	52.0
	Kirov Orchestra	139		2.9	5.0	12.2	79.9
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	172	3.5	14.0	16.9	23.8	41.9
	Jake Shimabukuro	139		1.4	12.9	28.1	57.6
	Aquila Theatre Co. - Hamlet	150	8.0	11.3	18.0	25.3	37.3
TOTAL SAMPLE		2755	2.3	7.4	16.8	22.5	51.0

Going to live performances (of any type) is a regular part of my life.

TABLE A-6B		N	1 - Strongly Disagree	2	3	4	5 - Strongly Agree
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	163	1.8	14.1	23.3	13.5	47.2
	Soweto Gospel Choir (UFPA)	151	3.3	12.6	21.9	24.5	37.7
	Alvin Ailey	165	3.0	10.3	12.1	27.3	47.3
Clarice Smith Center, UMD	Joe Goode Performance Group	165	3.0	11.5	12.1	19.4	53.9
	LA Theatre Works Monkey Trial (UMD)	183	5.5	9.8	19.7	21.9	43.2
	Opera Lafayette	138	1.4	2.2	8.7	10.9	76.8
ASU Gammage	Mamma Mia!	171	7.0	18.7	24.0	21.6	28.7
	James Garcia, Voice of Valor	91	6.6	19.8	23.1	19.8	30.8
	Ronald K. Brown/Evidence	126	7.9	22.2	16.7	15.9	37.3
	Daniel Bernard Roumain	81	3.7	17.3	22.2	21.0	35.8
Mondavi Center, UC Davis	Grupo Corpo	110	7.3	8.2	16.4	26.4	41.8
	London Philharmonic	163	1.2	4.3	7.4	23.3	63.8
	Macbeth (The Acting Company)	130	6.2	9.2	13.1	27.7	43.8
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	166	4.2	7.2	16.3	28.3	44.0
	Pappa Tarahumara	149	1.3	8.7	10.1	22.1	57.7
	Kirov Orchestra	139	0.7	5.0	10.1	15.8	68.3
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	173	5.2	4.6	12.1	19.7	58.4
	Jake Shimabukuro	140	3.6	10.0	15.7	24.3	46.4
	Aquila Theatre Co. - Hamlet	150	20.0	20.0	17.3	16.7	26.0
TOTAL SAMPLE		38	4.8	10.9	15.5	21.0	47.9

The people I normally socialize with attend performances like this.

TABLE A-6C		N	1 - Strongly Disagree	2	3	4	5 - Strongly Agree
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	159	3.8	18.9	23.9	18.2	35.2
	Soweto Gospel Choir (UFPA)	154	3.9	16.2	24.7	31.8	23.4
	Alvin Ailey	161	5.6	8.1	29.8	28.6	28.0
Clarice Smith Center, UMD	Joe Goode Performance Group	167	10.8	15.6	29.3	22.8	21.6
	LA Theatre Works Monkey Trial (UMD)	183	4.4	18.6	26.2	25.1	25.7
	Opera Lafayette	138	5.8	10.1	15.9	27.5	40.6
ASU Gammage	Mamma Mia!	170	5.9	17.6	32.4	30.0	14.1
	James Garcia, Voice of Valor	90	6.7	26.7	24.4	20.0	22.2
	Ronald K. Brown/Evidence	126	10.3	21.4	21.4	27.0	19.8
	Daniel Bernard Roumain	80	17.5	18.8	30.0	25.0	8.8
Mondavi Center, UC Davis	Grupo Corpo	110	10.9	17.3	34.5	29.1	8.2
	London Philharmonic	163	4.3	15.3	27.6	23.9	28.8
	Macbeth (The Acting Company)	129	7.0	17.8	27.1	26.4	21.7
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	166	3.6	16.9	25.3	30.7	23.5
	Pappa Tarahumara	148	4.7	16.2	23.6	26.4	29.1
	Kirov Orchestra	139	4.3	10.1	24.5	32.4	28.8
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	172	5.2	14.0	27.3	25.0	28.5
	Jake Shimabukuro	139	4.3	13.7	30.9	25.9	25.2
	Aquila Theatre Co. - Hamlet	150	24.7	20.7	20.0	17.3	17.3
TOTAL SAMPLE		2744	7.1	16.0	26.2	26.0	24.7

The performance I am about to see lies within my cultural "comfort zone."

TABLE A-6D		N	1 - Strongly Disagree	2	3	4	5 - Strongly Agree
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	162	1.2	3.7	9.3	22.8	63.0
	Soweto Gospel Choir (UFPA)	154	0.6	3.9	14.9	21.4	59.1
	Alvin Ailey	163	1.2	3.7	9.8	21.5	63.8
Clarice Smith Center, UMD	Joe Goode Performance Group	155	3.9	5.2	19.4	21.9	49.7
	LA Theatre Works Monkey Trial (UMD)	181	1.1	2.2	8.8	23.2	64.6
	Opera Lafayette	140	0.7	2.9	7.9	20.0	68.6
ASU Gammage	Mamma Mia!	169	2.4	7.7	19.5	26.0	44.4
	James Garcia, Voice of Valor	92	1.1	7.6	20.7	18.5	52.2
	Ronald K. Brown/Evidence	126	4.8	8.7	18.3	22.2	46.0
	Daniel Bernard Roumain	80	10.0	10.0	21.3	26.3	32.5
Mondavi Center, UC Davis	Grupo Corpo	107	1.9	3.7	16.8	26.2	51.4
	London Philharmonic	162	1.2	1.9	8.0	29.0	59.9
	Macbeth (The Acting Company)	126	1.6	7.9	8.7	31.0	50.8
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	166	1.2	7.8	10.8	30.1	50.0
	Pappa Tarahumara	145	0.7	4.8	15.2	28.3	51.0
	Kirov Orchestra	139	0.7	2.9	10.8	18.0	67.6
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	172	4.1	5.8	8.1	25.0	57.0
	Jake Shimabukuro	139	0.7	2.2	20.1	27.3	49.6
	Aquila Theatre Co. - Hamlet	149	7.4	12.1	19.5	27.5	33.6
TOTAL SAMPLE		2727	2.2	5.2	13.5	24.4	54.6

Prior to arriving here, did you seek out any information about [the artist or their program for today] (aside from any advertisements or brochures) that prepared you for the experience?

TABLE A-7		N	No	Yes
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	160	76.9	23.1
	Soweto Gospel Choir (UFPA)	151	64.9	35.1
	Alvin Ailey	159	73.0	27.0
Clarice Smith Center, UMD	Joe Goode Performance Group	162	60.5	39.5
	LA Theatre Works Monkey Trial (UMD)	178	73.6	26.4
	Opera Lafayette	136	66.9	33.1
ASU Gammage	Mamma Mia!	169	68.6	31.4
	James Garcia, Voice of Valor	89	69.7	30.3
	Ronald K. Brown/Evidence	126	66.7	33.3
	Daniel Bernard Roumain	79	57.0	43.0
Mondavi Center, UC Davis	Grupo Corpo	109	67.9	32.1
	London Philharmonic	161	77.0	23.0
	Macbeth (The Acting Company)	129	89.1	10.9
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	160	62.5	37.5
	Pappa Tarahumara	146	62.3	37.7
	Kirov Orchestra	137	53.3	46.7
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	171	78.4	21.6
	Jake Shimabukuro	139	56.8	43.2
	Aquila Theatre Co. - Hamlet	149	69.8	30.2
TOTAL SAMPLE		2710	67.8	32.2

If "Yes", which of the following were sources of information? [Figures represent the percent respondents for each show]

TABLE A-8		N	Internet	A Class or School Group	Talked With Knowledgeable People	Listened to a Recording or Watched a Video	Read a Preview or Review of this Performance
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	166	14.5	1.8	4.8	1.8	17.5
	Soweto Gospel Choir (UFPA)	160	14.4	1.9	17.5	7.5	23.1
	Alvin Ailey	165	17.6	4.8	21.8	2.4	17.0
Clarice Smith Center, UMD	Joe Goode Performance Group	167	32.9	7.2	12.6		18.0
	LA Theatre Works Monkey Trial (UMD)	183	26.2	2.7	7.7		7.7
	Opera Lafayette	140	17.9	2.1	20.7	5.0	11.4
ASU Gammage	Mamma Mia!	175	20.0	1.7	16.6	11.4	18.3
	James Garcia, Voice of Valor	96	8.3	3.1	22.9	1.0	21.9
	Ronald K. Brown/Evidence	132	18.9	12.9	13.6	1.5	7.6
	Daniel Bernard Roumain	81	27.2	7.4	9.9	4.9	9.9
Mondavi Center, UC Davis	Grupo Corpo	111	19.8	0.9	7.2	1.8	18.9
	London Philharmonic	168	12.5		3.6	8.3	15.5
	Macbeth (The Acting Company)	136	6.6	2.9	2.2		5.1
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	166	28.3	1.8	15.1	9.6	23.5
	Pappa Tarahumara	149	24.8	2.7	2.7	2.7	22.8
	Kirov Orchestra	139	20.1	0.7	10.8	18.0	32.4
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	174	12.1	4.0	5.7	2.3	13.8
	Jake Shimabukuro	141	22.7	2.8	13.5	10.6	25.5
	Aquila Theatre Co. - Hamlet	150	12.7	22.0	10.0	5.3	12.7
TOTAL SAMPLE		2799	18.9	4.3	11.4	5.0	17.0

How often do you attend [name of presenting program] presentations?

TABLE A-9		N	This is my first time (ever)	Once a year or once every couple of years	2 or 3 times a year	4 to 6 times a year	7 or more times a year
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	161	18.6	16.8	17.4	19.3	28.0
	Soweto Gospel Choir (UFPA)	153	8.5	16.3	32.7	24.2	18.3
	Alvin Ailey	164	14.0	6.7	26.2	34.1	18.9
Clarice Smith Center, UMD	Joe Goode Performance Group	167	21.0	15.0	25.7	15.6	22.8
	LA Theatre Works Monkey Trial (UMD)	180	27.2	13.3	22.8	24.4	12.2
	Opera Lafayette	139	13.7	10.1	27.3	24.5	24.5
ASU Gammage	Mamma Mia!	172	26.2	33.1	25.6	9.3	5.8
	James Garcia, Voice of Valor	92	17.4	41.3	26.1	12.0	3.3
	Ronald K. Brown/Evidence	124	29.0	33.9	11.3	11.3	14.5
	Daniel Bernard Roumain	81	16.0	35.8	34.6	9.9	3.7
Mondavi Center, UC Davis	Grupo Corpo	107	22.4	8.4	22.4	21.5	25.2
	London Philharmonic	162	4.9	1.9	8.6	37.7	46.9
	Macbeth (The Acting Company)	128	18.0	8.6	14.8	25.8	32.8
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	164	9.8	14.6	26.2	28.0	21.3
	Pappa Tarahumara	149	4.7	5.4	20.1	34.2	35.6
	Kirov Orchestra	138	3.6	4.3	14.5	27.5	50.0
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	172	3.5	7.0	23.3	35.5	30.8
	Jake Shimabukuro	137	5.8	17.5	28.5	29.2	19.0
	Aquila Theatre Co. - Hamlet	149	17.4	25.5	35.6	14.8	6.7
TOTAL SAMPLE		2739	14.5	15.5	23.0	23.8	23.2

Have you ever subscribed or purchased any series or package of tickets to performances offered by [presenter]?

TABLE A-10		N	No	Yes
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	162	56.2	43.8
	Soweto Gospel Choir (UFPA)	153	68.6	31.4
	Alvin Ailey	164	64.6	35.4
Clarice Smith Center, UMD	Joe Goode Performance Group	165	74.5	25.5
	LA Theatre Works Monkey Trial (UMD)	181	69.1	30.9
	Opera Lafayette	140	58.6	41.4
ASU Gammage	Mamma Mia!	171	81.3	18.7
	James Garcia, Voice of Valor	92	83.7	16.3
	Ronald K. Brown/Evidence	123	87.0	13.0
	Daniel Bernard Roumain	81	85.2	14.8
Mondavi Center, UC Davis	Grupo Corpo	108	53.7	46.3
	London Philharmonic	162	16.7	83.3
	Macbeth (The Acting Company)	128	48.4	51.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	162	47.5	52.5
	Pappa Tarahumara	149	40.9	59.1
	Kirov Orchestra	137	33.6	66.4
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	170	34.1	65.9
	Jake Shimabukuro	137	55.5	44.5
	Aquila Theatre Co. - Hamlet	149	75.2	24.8
TOTAL SAMPLE		2734	57.9	42.1

How long ago did you first decide to attend this performance, or learn that you'd be coming?

TABLE A-11		N	Just today	Within the past week	1 to 2 weeks ago	3 to 4 weeks ago	1 to 2 months ago	3 or more months ago
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	161	6.8	18.6	11.8	6.2	8.1	48.4
	Soweto Gospel Choir (UFPA)	154	3.9	9.7	6.5	11.7	14.3	53.9
	Alvin Ailey	164	3.0	6.7	12.2	11.0	23.8	43.3
Clarice Smith Center, UMD	Joe Goode Performance Group	167	8.4	24.0	14.4	14.4	15.0	24.0
	LA Theatre Works Monkey Trial (UMD)	181	6.1	25.4	16.6	11.0	14.4	26.5
	Opera Lafayette	139	2.2	8.6	10.8	7.9	12.9	57.6
ASU Gammage	Mamma Mia!	171	1.8	6.4	12.9	19.9	25.7	33.3
	James Garcia, Voice of Valor	92	8.7	21.7	31.5	26.1	7.6	4.3
	Ronald K. Brown/Evidence	122	18.0	33.6	18.0	11.5	9.0	9.8
	Daniel Bernard Roumain	80	11.3	27.5	20.0	12.5	13.8	15.0
Mondavi Center, UC Davis	Grupo Corpo	107	4.7	15.0	8.4	12.1	19.6	40.2
	London Philharmonic	162	2.5	4.9	2.5	1.9	1.9	86.4
	Macbeth (The Acting Company)	127	4.7	5.5	5.5	11.0	11.8	61.4
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	165	4.2	12.1	5.5	7.3	20.0	50.9
	Pappa Tarahumara	149	5.4	9.4	6.7	4.7	9.4	64.4
	Kirov Orchestra	136	2.2	10.3	2.9	4.4	11.0	69.1
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	172	5.8	10.5	9.3	9.9	11.0	53.5
	Jake Shimabukuro	137	6.6	21.2	13.1	9.5	10.2	39.4
	Aquila Theatre Co. - Hamlet	149	3.4	3.4	12.8	17.4	37.6	25.5
TOTAL SAMPLE		2735	5.4	13.8	11.0	10.7	14.7	44.5

Originally, whose idea was it to attend this performance?

TABLE A-12		N	Mine	Spouse or Significant other	Someone else
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	160	59.4	20.6	20.0
	Soweto Gospel Choir (UFPA)	152	64.5	11.2	24.3
	Alvin Ailey	163	70.6	8.0	21.5
Clarice Smith Center, UMD	Joe Goode Performance Group	166	63.9	15.7	20.5
	LA Theatre Works Monkey Trial (UMD)	177	54.2	20.3	25.4
	Opera Lafayette	136	66.2	18.4	15.4
ASU Gammage	Mamma Mia!	172	46.5	23.3	30.2
	James Garcia, Voice of Valor	92	40.2	19.6	40.2
	Ronald K. Brown/Evidence	125	45.6	11.2	43.2
	Daniel Bernard Roumain	81	49.4	18.5	32.1
Mondavi Center, UC Davis	Grupo Corpo	101	56.4	23.8	19.8
	London Philharmonic	150	64.0	20.7	15.3
	Macbeth (The Acting Company)	123	57.7	17.9	24.4
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	162	61.1	17.3	21.6
	Pappa Tarahumara	148	58.8	20.9	20.3
	Kirov Orchestra	132	72.0	17.4	10.6
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	167	53.9	17.4	28.7
	Jake Shimabukuro	137	45.3	27.7	27.0
	Aquila Theatre Co. - Hamlet	146	34.9	16.4	48.6
TOTAL SAMPLE		2690	56.9	18.1	25.0

Who paid for your ticket to this performance?					
TABLE A-13		N	I Did	Spouse or Significant other	Someone else
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	162	64.2	19.1	16.7
	Soweto Gospel Choir (UFPA)	153	54.2	15.0	30.7
	Alvin Ailey	164	69.5	15.2	15.2
Clarice Smith Center, UMD	Joe Goode Performance Group	166	62.7	18.1	19.3
	LA Theatre Works Monkey Trial (UMD)	180	57.2	19.4	23.3
	Opera Lafayette	135	69.6	18.5	11.9
ASU Gammage	Mamma Mia!	172	58.7	22.1	19.2
	James Garcia, Voice of Valor	90	36.7	10.0	53.3
	Ronald K. Brown/Evidence	124	46.8	5.6	47.6
	Daniel Bernard Roumain	81	42.0	16.0	42.0
Mondavi Center, UC Davis	Grupo Corpo	100	60.0	23.0	17.0
	London Philharmonic	153	69.9	19.0	11.1
	Macbeth (The Acting Company)	124	69.4	14.5	16.1
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	164	62.2	13.4	24.4
	Pappa Tarahumara	146	68.5	15.8	15.8
	Kirov Orchestra	133	66.2	18.8	15.0
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	169	56.2	11.2	32.5
	Jake Shimabukuro	135	46.7	19.3	34.1
	Aquila Theatre Co. - Hamlet	147	56.5	15.6	27.9
TOTAL SAMPLE		2698	60.0	16.5	23.5

What was the price of your ticket?

TABLE A-14				
		N	Average	Standard Deviation
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	126	25.2	8.9
	Soweto Gospel Choir (UFPA)	147	25.1	8.7
	Alvin Ailey	145	32.0	14.4
Clarice Smith Center, UMD	Joe Goode Performance Group	151	19.9	11.2
	LA Theatre Works Monkey Trial (UMD)	126	27.3	11.1
	Opera Lafayette	167	33.1	11.6
ASU Gammage	Mamma Mia!	56	55.3	22.9
	James Garcia, Voice of Valor	59	15.9	5.2
	Ronald K. Brown/Evidence	58	13.2	6.7
	Daniel Bernard Roumain	93	15.7	5.2
Mondavi Center, UC Davis	Grupo Corpo	143	29.1	12.1
	London Philharmonic	118	56.1	10.0
	Macbeth (The Acting Company)	146	29.0	8.9
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	132	28.1	8.1
	Pappa Tarahumara	110	25.1	8.1
	Kirov Orchestra	129	58.9	17.1
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	108	29.3	8.2
	Jake Shimabukuro	130	25.8	10.4
	Aquila Theatre Co. - Hamlet	2292	16.0	10.6
	TOTAL SAMPLE	4436	31.1	17.6

How many people are in your party tonight, including yourself?

TABLE A-15		N	Average	Standard Deviation
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	157	2.4	1.0
	Soweto Gospel Choir (UFPA)	147	3.3	2.5
	Alvin Ailey	156	2.8	2.0
Clarice Smith Center, UMD	Joe Goode Performance Group	159	2.7	2.0
	LA Theatre Works Monkey Trial (UMD)	174	2.6	1.5
	Opera Lafayette	130	2.3	1.0
ASU Gammage	Mamma Mia!	165	3.1	1.7
	James Garcia, Voice of Valor	89	3.7	2.7
	Ronald K. Brown/Evidence	114	3.1	2.0
	Daniel Bernard Roumain	76	3.9	3.3
Mondavi Center, UC Davis	Grupo Corpo	104	2.7	1.8
	London Philharmonic	156	2.8	1.8
	Macbeth (The Acting Company)	115	2.5	1.3
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	155	3.1	2.1
	Pappa Tarahumara	145	2.5	1.6
	Kirov Orchestra	132	2.1	0.7
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	164	2.4	1.7
	Jake Shimabukuro	132	2.7	1.5
	Aquila Theatre Co. - Hamlet	135	2.7	2.1
	TOTAL SAMPLE	2605	2.8	1.9

What relationships do you have with the other people in your party?

TABLE A-16		N	Spouse / Partner	Parent(s)	My Children	Other Children	Other Family	Friend(s)	Co-workers or Classmates	A Date
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	166	51.2	4.2	8.4	1.2	6.0	31.9	3.0	4.8
	Soweto Gospel Choir (UFPA)	160	40.0	8.1	14.4	3.1	16.3	43.8	5.0	2.5
	Alvin Ailey	165	37.0	6.7	12.1	3.0	12.1	38.2	10.3	4.2
Clarice Smith Center, UMD	Joe Goode Performance Group	167	42.5	5.4	7.8	3.0	4.8	40.1	4.2	5.4
	LA Theatre Works Monkey Trial (UMD)	183	57.9	4.9	12.0	1.6	4.4	29.5	6.0	7.1
	Opera Lafayette	140	60.0	3.6	2.9		0.7	35.7	1.4	2.9
ASU Gammage	Mamma Mia!	175	50.9	11.4	8.6		14.9	37.7	0.6	3.4
	James Garcia, Voice of Valor	96	37.5	10.4	18.8	4.2	22.9	33.3	6.3	2.1
	Ronald K. Brown/Evidence	132	22.0	6.1	18.2	3.0	18.2	41.7	1.5	3.0
	Daniel Bernard Roumain	81	45.7	7.4	6.2	1.2	11.1	43.2	9.9	3.7
Mondavi Center, UC Davis	Grupo Corpo	111	53.2		8.1	0.9	4.5	32.4	3.6	6.3
	London Philharmonic	168	64.3	5.4	6.5	1.2	5.4	28.0	2.4	1.8
	Macbeth (The Acting Company)	136	41.9	5.1	18.4	2.9	6.6	27.9	7.4	8.1
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	166	54.2	10.8	15.7	1.8	9.6	33.1	4.8	3.0
	Pappa Tarahumara	149	48.3	4.7	7.4	0.7	2.0	31.5	6.0	4.7
	Kirov Orchestra	139	63.3	2.2	5.0		3.6	23.0	2.9	3.6
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	174	39.7	6.9	13.8	4.0	4.6	31.6	2.3	4.0
	Jake Shimabukuro	141	60.3	13.5	10.6	1.4	10.6	21.3	5.0	5.0
	Aquila Theatre Co. - Hamlet	150	26.7	4.7	8.0	0.7	2.0	42.7	11.3	16.7
	TOTAL SAMPLE	2799	47.5	6.4	10.6	1.8	8.1	33.9	4.8	4.9

Choose the three (3) most important reasons why you are here, from the list that follows.

TABLE A-17		N	To Spend Quality Time With The Person(s) You Came With	To See Other Friends Outside Of Your Immediate Party	To Expose Others To The Artistic Experience Being Offered	To Broaden Myself Culturally	To Be Stimulated Intellectually	To Observe Or Celebrate My Cultural Heritage	To Be Emotionally Moved	To Feel Spiritually Moved
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	129	57.4	4.7	29.5	76.7	88.4	11.6	24.8	7.0
	Soweto Gospel Choir (UFPA)	123	61.0	4.9	39.0	62.6	28.5	26.0	35.8	42.3
	Alvin Ailey	125	45.6	3.2	40.0	65.6	44.8	20.8	50.4	29.6
Clarice Smith Center, UMD	Joe Goode Performance Group	124	54.0	4.0	35.5	70.2	68.5	2.4	48.4	16.9
	LA Theatre Works Monkey Trial (UMD)	151	57.6	3.3	32.5	74.8	88.7	4.6	31.1	7.3
	Opera Lafayette	101	54.5	4.0	19.8	69.3	69.3	7.9	53.5	21.8
ASU Gammage	Mamma Mia!	129	86.0	6.2	42.6	63.6	34.9	7.8	47.3	11.6
	James Garcia, Voice of Valor	71	60.6	15.5	38.0	59.2	52.1	50.7	16.9	7.0
	Ronald K. Brown/Evidence	84	57.1	6.0	42.9	58.3	51.2	19.0	28.6	36.9
	Daniel Bernard Roumain	53	77.4	11.3	32.1	75.5	54.7	3.8	30.2	15.1
Mondavi Center, UC Davis	Grupo Corpo	89	76.4	4.5	31.5	79.8	47.2	7.9	38.2	14.6
	London Philharmonic	118	60.2	1.7	25.4	66.1	56.8	7.6	49.2	33.1
	Macbeth (The Acting Company)	104	63.5	1.9	35.6	66.3	79.8	9.6	31.7	11.5
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	119	63.0	5.0	35.3	71.4	37.8	18.5	38.7	30.3
	Pappa Tarahumara	124	50.0	0.8	21.0	83.1	79.8	1.6	45.2	18.5
	Kirov Orchestra	118	51.7	4.2	22.0	56.8	60.2	8.5	64.4	32.2
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	145	53.1	3.4	34.5	73.8	56.6	8.3	48.3	22.1
	Jake Shimabukuro	99	74.7	6.1	42.4	77.8	43.4	5.1	30.3	20.2
	Aquila Theatre Co. - Hamlet	113	62.8	9.7	30.1	69.9	70.8	12.4	31.0	13.3
TOTAL SAMPLE		2799	60.5	4.8	33.0	69.7	59.5	11.6	40.2	20.7

Generally, how do you feel tonight?

TABLE A-18		N	1 - Distracted	2	3	4	5 - Focused
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	162		4.3	21.6	41.4	32.7
	Soweto Gospel Choir (UFPA)	154	1.3	3.9	12.3	30.5	51.9
	Alvin Ailey	163	1.2	4.3	12.3	35.0	47.2
Clarice Smith Center, UMD	Joe Goode Performance Group	166	4.2	3.6	25.3	42.2	24.7
	LA Theatre Works Monkey Trial (UMD)	182	3.3	4.9	20.3	41.2	30.2
	Opera Lafayette	139		2.9	13.7	51.1	32.4
ASU Gammage	Mamma Mia!	171	1.8	2.9	17.5	38.0	39.8
	James Garcia, Voice of Valor	91		3.3	14.3	40.7	41.8
	Ronald K. Brown/Evidence	122		4.9	17.2	45.1	32.8
	Daniel Bernard Roumain	79	2.5	3.8	20.3	48.1	25.3
Mondavi Center, UC Davis	Grupo Corpo	103	1.9	6.8	29.1	44.7	17.5
	London Philharmonic	160	1.9	3.8	19.4	43.1	31.9
	Macbeth (The Acting Company)	127	0.8	6.3	26.0	44.9	22.0
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	161	1.2	3.7	18.0	37.9	39.1
	Pappa Tarahumara	148	3.4	7.4	31.8	35.8	21.6
	Kirov Orchestra	136	0.7	2.9	17.6	35.3	43.4
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	171	2.3	1.8	18.1	43.9	33.9
	Jake Shimabukuro	135	2.2	8.1	28.1	39.3	22.2
	Aquila Theatre Co. - Hamlet	148	7.4	10.8	23.6	39.9	18.2
TOTAL SAMPLE		2718	2.0	4.6	20.1	40.3	33.0

What is your level of excitement for tonight's performance?

TABLE A-19		N	1 - Very low	2	3	4	5 - Very high
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	162		1.9	19.8	52.5	25.9
	Soweto Gospel Choir (UFPA)	154		2.6	11.7	35.1	50.6
	Alvin Ailey	163		0.6	11.0	33.7	54.6
Clarice Smith Center, UMD	Joe Goode Performance Group	166	1.8	4.2	28.3	34.3	31.3
	LA Theatre Works Monkey Trial (UMD)	182	0.5	4.9	19.2	45.1	30.2
	Opera Lafayette	139	1.4	2.2	19.4	46.0	30.9
ASU Gammage	Mamma Mia!	172	0.6		14.5	41.3	43.6
	James Garcia, Voice of Valor	91		3.3	18.7	39.6	38.5
	Ronald K. Brown/Evidence	122	2.5	1.6	18.0	36.9	41.0
	Daniel Bernard Roumain	80	2.5	5.0	18.8	38.8	35.0
Mondavi Center, UC Davis	Grupo Corpo	105		3.8	34.3	33.3	28.6
	London Philharmonic	160		3.8	17.5	48.1	30.6
	Macbeth (The Acting Company)	126		4.8	23.8	44.4	27.0
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	165	1.2	1.8	15.2	41.2	40.6
	Pappa Tarahumara	147	0.7	4.1	32.0	41.5	21.8
	Kirov Orchestra	137	0.7	4.4	13.1	40.1	41.6
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	171	1.2	2.9	18.1	42.7	35.1
	Jake Shimabukuro	136	1.5	4.4	21.3	37.5	35.3
	Aquila Theatre Co. - Hamlet	148	6.8	10.8	26.4	34.5	21.6
TOTAL SAMPLE		2726	1.1	3.4	19.5	40.3	35.6

How confident are you that you will enjoy the performance?

TABLE A-20		N	1 - Not At All	2	3 - Somewhat	4	5 - Very
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	162		0.6	9.9	46.3	43.2
	Soweto Gospel Choir (UFPA)	154		0.6	0.6	24.0	74.7
	Alvin Ailey	164			7.3	24.4	68.3
Clarice Smith Center, UMD	Joe Goode Performance Group	166	0.6	1.8	22.9	45.2	29.5
	LA Theatre Works Monkey Trial (UMD)	182		0.5	14.8	45.6	39.0
	Opera Lafayette	140		1.4	11.4	37.9	49.3
ASU Gammage	Mamma Mia!	172			4.1	33.1	62.8
	James Garcia, Voice of Valor	91		1.1	16.5	41.8	40.7
	Ronald K. Brown/Evidence	122	2.5	2.5	12.3	32.0	50.8
	Daniel Bernard Roumain	80	1.3	2.5	16.3	40.0	40.0
Mondavi Center, UC Davis	Grupo Corpo	105		1.9	15.2	41.0	41.9
	London Philharmonic	161		0.6	11.2	34.2	54.0
	Macbeth (The Acting Company)	126		2.4	19.8	43.7	34.1
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	165	1.2	0.6	6.7	29.7	61.8
	Pappa Tarahumara	147	0.7	2.7	29.3	42.9	24.5
	Kirov Orchestra	137		0.7	12.4	31.4	55.5
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	171		2.3	9.4	38.0	50.3
	Jake Shimabukuro	136		0.7	13.2	38.2	47.8
	Aquila Theatre Co. - Hamlet	148	2.0	7.4	28.4	34.5	27.7
TOTAL SAMPLE		2729	0.4	1.5	13.3	36.5	48.2

To what degree were you absorbed in the performance?

TABLE B-1		N	1 - Not At All	2	3	4	5 - Completely
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	95	4.2	10.5	20.0	45.3	20.0
	Soweto Gospel Choir (UFPA)	86		2.3	9.3	26.7	61.6
	Alvin Ailey	93	1.1	1.1	12.9	25.8	59.1
Clarice Smith Center, UMD	Joe Goode Performance Group	95	2.1	4.2	20.0	50.5	23.2
	LA Theatre Works Monkey Trial (UMD)	111		7.2	24.3	39.6	28.8
	Opera Lafayette	98		6.1	12.2	46.9	34.7
ASU Gammage	Mamma Mia!	108	0.9	4.6	17.6	42.6	34.3
	James Garcia, Voice of Valor	54			25.9	31.5	42.6
	Ronald K. Brown/Evidence	48	4.2	14.6	12.5	27.1	41.7
	Daniel Bernard Roumain	37		16.2	24.3	29.7	29.7
Mondavi Center, UC Davis	Grupo Corpo	65	1.5	4.6	7.7	41.5	44.6
	London Philharmonic	121	0.8	4.1	9.9	47.9	37.2
	Macbeth (The Acting Company)	78	9.0	26.9	38.5	23.1	2.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	115	0.9	5.2	15.7	43.5	34.8
	Pappa Tarahumara	110	2.7	15.5	23.6	30.0	28.2
	Kirov Orchestra	104		2.9	12.5	41.3	43.3
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	126	1.6	9.5	23.8	40.5	24.6
	Jake Shimabukuro	79		6.3	11.4	48.1	34.2
	Aquila Theatre Co. - Hamlet	58		12.1	22.4	48.3	17.2
TOTAL SAMPLE		1681	1.5	7.4	17.7	39.3	34.1

To what extent did you inhabit the world of the performers, lose track of time and forget about everything else?

TABLE B-2		N	1 - Unacquainted	2	3	4	5 - Very Familiar
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	95	9.5	15.8	38.9	23.2	12.6
	Soweto Gospel Choir (UFPA)	86	3.5	4.7	18.6	39.5	33.7
	Alvin Ailey	92	2.2	7.6	17.4	34.8	38.0
Clarice Smith Center, UMD	Joe Goode Performance Group	95	4.2	14.7	31.6	33.7	15.8
	LA Theatre Works Monkey Trial (UMD)	110	4.5	11.8	28.2	42.7	12.7
	Opera Lafayette	95	4.2	12.6	26.3	34.7	22.1
ASU Gammage	Mamma Mia!	108	4.6	8.3	25.9	37.0	24.1
	James Garcia, Voice of Valor	54	1.9	18.5	25.9	27.8	25.9
	Ronald K. Brown/Evidence	48	12.5	12.5	22.9	29.2	22.9
	Daniel Bernard Roumain	37	16.2	16.2	16.2	32.4	18.9
Mondavi Center, UC Davis	Grupo Corpo	64	3.1	10.9	25.0	34.4	26.6
	London Philharmonic	121	3.3	10.7	19.8	47.9	18.2
	Macbeth (The Acting Company)	79	16.5	34.2	32.9	13.9	2.5
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	114	4.4	7.0	22.8	48.2	17.5
	Pappa Tarahumara	110	10.9	19.1	26.4	35.5	8.2
	Kirov Orchestra	104	1.0	8.7	24.0	55.8	10.6
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	126	7.1	14.3	31.0	38.9	8.7
	Jake Shimabukuro	79	3.8	13.9	20.3	43.0	19.0
	Aquila Theatre Co. - Hamlet	58	8.6	12.1	37.9	29.3	12.1
TOTAL SAMPLE		1675	5.8	12.8	25.8	37.6	17.9

How much did the performance engage you on an intellectual level?

TABLE B-3		N	1 - Not At All	2	3	4	5 - A Great Deal
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	95	2.1	9.5	22.1	38.9	27.4
	Soweto Gospel Choir (UFPA)	85	4.7	9.4	28.2	28.2	29.4
	Alvin Ailey	93		15.1	24.7	32.3	28.0
Clarice Smith Center, UMD	Joe Goode Performance Group	95	2.1	10.5	30.5	36.8	20.0
	LA Theatre Works Monkey Trial (UMD)	111	0.9	2.7	9.9	39.6	46.8
	Opera Lafayette	94	3.2	9.6	22.3	36.2	28.7
ASU Gammage	Mamma Mia!	107	10.3	29.9	37.4	16.8	5.6
	James Garcia, Voice of Valor	53	5.7	9.4	11.3	32.1	41.5
	Ronald K. Brown/Evidence	47	6.4	14.9	17.0	44.7	17.0
	Daniel Bernard Roumain	37	13.5	2.7	29.7	24.3	29.7
Mondavi Center, UC Davis	Grupo Corpo	64	6.3	10.9	31.3	31.3	20.3
	London Philharmonic	118	4.2	12.7	26.3	32.2	24.6
	Macbeth (The Acting Company)	78	6.4	16.7	37.2	30.8	9.0
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	114	3.5	10.5	31.6	36.8	17.5
	Pappa Tarahumara	110	4.5	12.7	27.3	25.5	30.0
	Kirov Orchestra	103		4.9	19.4	36.9	38.8
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	124	4.8	12.1	29.8	35.5	17.7
	Jake Shimabukuro	76	1.3	10.5	30.3	38.2	19.7
	Aquila Theatre Co. - Hamlet	57		5.3	19.3	47.4	28.1
TOTAL SAMPLE		1661	3.8	11.3	25.7	33.6	25.6

How much were you provoked or challenged by an idea or message?

TABLE B-4		N	1 - Not At All	2	3	4	5 - A Great Deal
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	95	4.2	14.7	28.4	38.9	13.7
	Soweto Gospel Choir (UFPA)	84	15.5	10.7	22.6	33.3	17.9
	Alvin Ailey	89	10.1	18.0	24.7	24.7	22.5
Clarice Smith Center, UMD	Joe Goode Performance Group	95	9.5	16.8	28.4	36.8	8.4
	LA Theatre Works Monkey Trial (UMD)	110	4.5	10.9	27.3	30.0	27.3
	Opera Lafayette	85	21.2	16.5	40.0	15.3	7.1
ASU Gammage	Mamma Mia!	107	18.7	29.0	32.7	14.0	5.6
	James Garcia, Voice of Valor	53	5.7	15.1	20.8	34.0	24.5
	Ronald K. Brown/Evidence	47	21.3	12.8	17.0	31.9	17.0
	Daniel Bernard Roumain	36	5.6	19.4	16.7	30.6	27.8
Mondavi Center, UC Davis	Grupo Corpo	63	7.9	14.3	25.4	28.6	23.8
	London Philharmonic	103	20.4	21.4	31.1	21.4	5.8
	Macbeth (The Acting Company)	79	16.5	31.6	25.3	24.1	2.5
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	112	6.3	27.7	30.4	23.2	12.5
	Pappa Tarahumara	109	11.0	17.4	24.8	25.7	21.1
	Kirov Orchestra	103	4.9	13.6	22.3	40.8	18.4
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	125	12.8	20.8	31.2	23.2	12.0
	Jake Shimabukuro	72	16.7	20.8	31.9	20.8	9.7
	Aquila Theatre Co. - Hamlet	58	5.2	19.0	48.3	24.1	3.4
TOTAL SAMPLE		1625	11.5	18.5	28.5	26.9	14.6

To what extent did the performance cause you to reflect on your own opinions or beliefs?

TABLE B-5		N	1 - Not At All	2	3	4	5 - A Great Deal
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	95	8.4	9.5	26.3	40.0	15.8
	Soweto Gospel Choir (UFPA)	83	13.3	12.0	16.9	31.3	26.5
	Alvin Ailey	89	12.4	20.2	23.6	25.8	18.0
Clarice Smith Center, UMD	Joe Goode Performance Group	95	11.6	17.9	25.3	32.6	12.6
	LA Theatre Works Monkey Trial (UMD)	111	5.4	16.2	12.6	38.7	27.0
	Opera Lafayette	83	34.9	24.1	16.9	13.3	10.8
ASU Gammage	Mamma Mia!	106	21.7	17.0	31.1	19.8	10.4
	James Garcia, Voice of Valor	54	3.7	11.1	16.7	24.1	44.4
	Ronald K. Brown/Evidence	48	14.6	27.1	27.1	14.6	16.7
	Daniel Bernard Roumain	37	8.1	18.9	24.3	24.3	24.3
Mondavi Center, UC Davis	Grupo Corpo	63	23.8	11.1	33.3	23.8	7.9
	London Philharmonic	110	30.0	27.3	19.1	15.5	8.2
	Macbeth (The Acting Company)	78	28.2	34.6	26.9	9.0	1.3
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	114	14.9	20.2	25.4	29.8	9.6
	Pappa Tarahumara	107	22.4	31.8	26.2	12.1	7.5
	Kirov Orchestra	100	13.0	23.0	28.0	28.0	8.0
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	124	22.6	32.3	25.0	14.5	5.6
	Jake Shimabukuro	74	18.9	28.4	33.8	9.5	9.5
	Aquila Theatre Co. - Hamlet	58	17.2	27.6	37.9	13.8	3.4
TOTAL SAMPLE		1629	17.5	21.7	24.8	22.7	13.3

To what extent do you feel that you understood the program and "got" what the artists were trying to convey?

TABLE B-6		N	1 - Not At All	2	3	4	5 - Fully
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	95	4.2	3.2	8.4	28.4	55.8
	Soweto Gospel Choir (UFPA)	86	1.2	2.3	11.6	36.0	48.8
	Alvin Ailey	91	1.1	9.9	22.0	35.2	31.9
Clarice Smith Center, UMD	Joe Goode Performance Group	95	9.5	6.3	36.8	31.6	15.8
	LA Theatre Works Monkey Trial (UMD)	111	1.8	0.9	2.7	34.2	60.4
	Opera Lafayette	92	2.2	7.6	18.5	41.3	30.4
ASU Gammage	Mamma Mia!	108	1.9	2.8	10.2	38.9	46.3
	James Garcia, Voice of Valor	54	1.9		14.8	24.1	59.3
	Ronald K. Brown/Evidence	47	12.8	12.8	23.4	31.9	19.1
	Daniel Bernard Roumain	37	5.4	10.8	13.5	43.2	27.0
Mondavi Center, UC Davis	Grupo Corpo	64	4.7	4.7	34.4	40.6	15.6
	London Philharmonic	120	3.3	11.7	26.7	32.5	25.8
	Macbeth (The Acting Company)	79	5.1	11.4	27.8	35.4	20.3
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	115	1.7	0.9	11.3	50.4	35.7
	Pappa Tarahumara	107	12.1	38.3	25.2	21.5	2.8
	Kirov Orchestra	103		6.8	20.4	44.7	28.2
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	125	3.2	18.4	27.2	40.8	10.4
	Jake Shimabukuro	76	1.3	9.2	15.8	43.4	30.3
	Aquila Theatre Co. - Hamlet	58	1.7		22.4	37.9	37.9
TOTAL SAMPLE		1663	3.7	8.8	19.4	36.8	31.4

Do you recall leaving the performance with unanswered questions that you would like to ask the performers or creators

TABLE B-7		N	No	Yes
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	75.5	24.5
	Soweto Gospel Choir (UFPA)	84	76.2	23.8
	Alvin Ailey	92	52.2	47.8
Clarice Smith Center, UMD	Joe Goode Performance Group	92	45.7	54.3
	LA Theatre Works Monkey Trial (UMD)	109	63.3	36.7
	Opera Lafayette	91	57.1	42.9
ASU Gammage	Mamma Mia!	105	86.7	13.3
	James Garcia, Voice of Valor	52	69.2	30.8
	Ronald K. Brown/Evidence	47	44.7	55.3
	Daniel Bernard Roumain	37	48.6	51.4
Mondavi Center, UC Davis	Grupo Corpo	64	53.1	46.9
	London Philharmonic	114	72.8	27.2
	Macbeth (The Acting Company)	79	69.6	30.4
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	111	60.4	39.6
	Pappa Tarahumara	110	31.8	67.3
	Kirov Orchestra	101	57.4	42.6
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	122	25.4	74.6
	Jake Shimabukuro	80	70.0	28.8
	Aquila Theatre Co. - Hamlet	58	50.0	50.0
TOTAL SAMPLE		1642	58.3	41.5

Afterwards, did you discuss the meaning or merits of the performance with others who attended?

TABLE B-8		N	No	Yes - casual exchange	Yes - intense exchange
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	8.5	73.4	16.0
	Soweto Gospel Choir (UFPA)	84	10.7	67.9	21.4
	Alvin Ailey	93	8.6	71.0	20.4
Clarice Smith Center, UMD	Joe Goode Performance Group	92	16.3	60.9	22.8
	LA Theatre Works Monkey Trial (UMD)	111	9.9	66.7	23.4
	Opera Lafayette	93	16.1	69.9	14.0
ASU Gammage	Mamma Mia!	107	18.7	75.7	5.6
	James Garcia, Voice of Valor	53	7.5	69.8	22.6
	Ronald K. Brown/Evidence	48	14.6	62.5	22.9
	Daniel Bernard Roumain	37	8.1	75.7	16.2
Mondavi Center, UC Davis	Grupo Corpo	65	9.2	70.8	20.0
	London Philharmonic	118	7.6	71.2	19.5
	Macbeth (The Acting Company)	79	12.7	65.8	21.5
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	113	15.9	73.5	10.6
	Pappa Tarahumara	109	13.8	51.4	33.9
	Kirov Orchestra	103	12.6	67.0	20.4
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	125	20.0	67.2	12.8
	Jake Shimabukuro	80	13.8	66.3	18.8
	Aquila Theatre Co. - Hamlet	58	12.1	63.8	24.1
TOTAL SAMPLE		1662	12.8	67.8	18.9

How would you characterize your emotional response to the performance?

TABLE B-9		N	1 - Weak	2	3	4	5 -Strong
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	93	10.8	14.0	37.6	29.0	8.6
	Soweto Gospel Choir (UFPA)	84	1.2	6.0	10.7	28.6	53.6
	Alvin Ailey	92	1.1	2.2	25.0	27.2	44.6
Clarice Smith Center, UMD	Joe Goode Performance Group	93	8.6	10.8	36.6	32.3	11.8
	LA Theatre Works Monkey Trial (UMD)	109	6.4	9.2	37.6	29.4	17.4
	Opera Lafayette	93	4.3	6.5	26.9	37.6	24.7
ASU Gammage	Mamma Mia!	107	4.7	5.6	31.8	32.7	25.2
	James Garcia, Voice of Valor	51	2.0	15.7	13.7	35.3	33.3
	Ronald K. Brown/Evidence	48	10.4	4.2	27.1	35.4	22.9
	Daniel Bernard Roumain	36	5.6	11.1	27.8	41.7	13.9
Mondavi Center, UC Davis	Grupo Corpo	64	3.1	9.4	21.9	32.8	32.8
	London Philharmonic	121	3.3	4.1	22.3	33.1	37.2
	Macbeth (The Acting Company)	78	25.6	24.4	29.5	14.1	6.4
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	115	0.9	7.0	15.7	38.3	38.3
	Pappa Tarahumara	109	12.8	15.6	29.4	23.9	18.3
	Kirov Orchestra	103	1.0	4.9	10.7	41.7	41.7
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	125	6.4	16.0	32.0	32.8	12.8
	Jake Shimabukuro	80		11.3	20.0	38.8	30.0
	Aquila Theatre Co. - Hamlet	58	3.4	13.8	37.9	31.0	13.8
TOTAL SAMPLE		1659	5.7	9.7	25.8	32.1	26.8

To what extent did you relate to, or feel bonded with, one or more of the performers?

TABLE B-11		N	1 - Not At All	2	3	4	5 - Strongly
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	9.6	26.6	27.7	26.6	9.6
	Soweto Gospel Choir (UFPA)	83	10.8	10.8	22.9	27.7	27.7
	Alvin Ailey	93	15.1	18.3	24.7	15.1	26.9
Clarice Smith Center, UMD	Joe Goode Performance Group	93	11.8	19.4	32.3	23.7	12.9
	LA Theatre Works Monkey Trial (UMD)	110	8.2	16.4	31.8	30.9	12.7
	Opera Lafayette	90	8.9	14.4	27.8	31.1	17.8
ASU Gammage	Mamma Mia!	107	17.8	27.1	22.4	22.4	10.3
	James Garcia, Voice of Valor	53	1.9	13.2	28.3	34.0	22.6
	Ronald K. Brown/Evidence	47	12.8	21.3	19.1	25.5	21.3
	Daniel Bernard Roumain	36	16.7	19.4	30.6	27.8	5.6
Mondavi Center, UC Davis	Grupo Corpo	63	20.6	27.0	25.4	19.0	7.9
	London Philharmonic	118	17.8	16.9	28.8	22.9	13.6
	Macbeth (The Acting Company)	78	37.2	30.8	15.4	14.1	2.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	113	9.7	17.7	27.4	30.1	15.0
	Pappa Tarahumara	108	25.0	22.2	31.5	14.8	6.5
	Kirov Orchestra	101	13.9	24.8	29.7	25.7	5.9
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	124	13.7	31.5	23.4	20.2	11.3
	Jake Shimabukuro	79	12.7	12.7	30.4	22.8	21.5
	Aquila Theatre Co. - Hamlet	58	8.6	25.9	20.7	36.2	8.6
TOTAL SAMPLE		1648	14.3	21.0	26.8	24.2	13.7

To what extent was the performance therapeutic for you in an emotional sense?

TABLE B-12		N	1 - Not At All	2	3	4	5 - A Great Deal
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	35.1	28.7	22.3	8.5	5.3
	Soweto Gospel Choir (UFPA)	83	8.4	13.3	12.0	31.3	34.9
	Alvin Ailey	91	6.6	14.3	23.1	31.9	24.2
Clarice Smith Center, UMD	Joe Goode Performance Group	93	19.4	21.5	35.5	16.1	7.5
	LA Theatre Works Monkey Trial (UMD)	107	27.1	24.3	33.6	12.1	2.8
	Opera Lafayette	85	24.7	23.5	15.3	21.2	15.3
ASU Gammage	Mamma Mia!	107	16.8	12.1	31.8	26.2	13.1
	James Garcia, Voice of Valor	52	11.5	26.9	23.1	25.0	13.5
	Ronald K. Brown/Evidence	48	22.9	18.8	18.8	18.8	20.8
	Daniel Bernard Roumain	37	32.4	13.5	21.6	24.3	8.1
Mondavi Center, UC Davis	Grupo Corpo	62	22.6	22.6	24.2	16.1	14.5
	London Philharmonic	116	10.3	12.1	25.9	30.2	21.6
	Macbeth (The Acting Company)	78	52.6	19.2	16.7	9.0	2.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	111	9.9	13.5	26.1	33.3	17.1
	Pappa Tarahumara	106	37.7	31.1	16.0	11.3	3.8
	Kirov Orchestra	100	14.0	22.0	21.0	27.0	16.0
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	124	20.2	21.8	21.8	22.6	13.7
	Jake Shimabukuro	79	3.8	13.9	21.5	38.0	22.8
	Aquila Theatre Co. - Hamlet	58	20.7	36.2	20.7	15.5	6.9
TOTAL SAMPLE		1631	20.4	20.0	23.5	22.1	14.0

How much did the performance leave you feelings uplifted or inspired in a spiritual sense?

TABLE B-13		N	1 - Not At All	2	3	4	5 - A Great Deal
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	95	28.4	17.9	33.7	16.8	3.2
	Soweto Gospel Choir (UFPA)	85	3.5	7.1	9.4	23.5	56.5
	Alvin Ailey	92	6.5	7.6	18.5	32.6	34.8
Clarice Smith Center, UMD	Joe Goode Performance Group	93	20.4	16.1	30.1	29.0	4.3
	LA Theatre Works Monkey Trial (UMD)	108	21.3	22.2	38.0	17.6	0.9
	Opera Lafayette	89	13.5	20.2	20.2	32.6	13.5
ASU Gammage	Mamma Mia!	107	22.4	22.4	24.3	15.0	15.9
	James Garcia, Voice of Valor	52	21.2	7.7	19.2	23.1	28.8
	Ronald K. Brown/Evidence	48	20.8	10.4	18.8	25.0	25.0
	Daniel Bernard Roumain	37	21.6	21.6	21.6	24.3	10.8
Mondavi Center, UC Davis	Grupo Corpo	63	17.5	11.1	17.5	30.2	23.8
	London Philharmonic	116	12.1	8.6	20.7	33.6	25.0
	Macbeth (The Acting Company)	78	46.2	28.2	10.3	14.1	1.3
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	110	5.5	12.7	15.5	34.5	31.8
	Pappa Tarahumara	107	38.3	24.3	19.6	15.0	2.8
	Kirov Orchestra	100	5.0	10.0	19.0	36.0	30.0
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	122	18.0	15.6	34.4	22.1	9.8
	Jake Shimabukuro	78	12.8	15.4	21.8	26.9	23.1
	Aquila Theatre Co. - Hamlet	58	29.3	31.0	25.9	10.3	3.4
TOTAL SAMPLE		1638	18.5	15.9	22.5	24.8	18.3

To what degree was it a transcendent experience for you, in the sense of passing into a different state of consciousness for a period of time?

TABLE B-14		N	1 - Not At All	2	3	4	5 - A Great Deal
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	95	43.2	27.4	14.7	11.6	3.2
	Soweto Gospel Choir (UFPA)	84	22.6	14.3	20.2	23.8	19.0
	Alvin Ailey	88	19.3	17.0	21.6	21.6	20.5
Clarice Smith Center, UMD	Joe Goode Performance Group	93	34.4	19.4	19.4	21.5	5.4
	LA Theatre Works Monkey Trial (UMD)	107	37.4	23.4	25.2	11.2	2.8
	Opera Lafayette	89	25.8	19.1	20.2	22.5	12.4
ASU Gammage	Mamma Mia!	107	31.8	28.0	17.8	15.0	7.5
	James Garcia, Voice of Valor	51	35.3	21.6	11.8	15.7	15.7
	Ronald K. Brown/Evidence	48	31.3	18.8	12.5	25.0	12.5
	Daniel Bernard Roumain	37	32.4	18.9	24.3	16.2	8.1
Mondavi Center, UC Davis	Grupo Corpo	63	30.2	15.9	15.9	23.8	14.3
	London Philharmonic	115	20.9	19.1	26.1	21.7	12.2
	Macbeth (The Acting Company)	76	47.4	23.7	17.1	9.2	2.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	111	26.1	21.6	22.5	15.3	14.4
	Pappa Tarahumara	108	37.0	21.3	13.9	22.2	5.6
	Kirov Orchestra	99	16.2	20.2	25.3	28.3	10.1
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	120	30.0	21.7	27.5	16.7	4.2
	Jake Shimabukuro	77	29.9	18.2	24.7	15.6	11.7
	Aquila Theatre Co. - Hamlet	56	26.8	30.4	25.0	16.1	1.8
TOTAL SAMPLE		1624	30.0	20.9	20.9	18.7	9.5

To what extent did the performance leave you feeling empowered?

TABLE B-15		N	1 - Not At All	2	3	4	5 - A Great Deal
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	95	27.4	31.6	24.2	13.7	3.2
	Soweto Gospel Choir (UFPA)	83	15.7	10.8	20.5	31.3	21.7
	Alvin Ailey	90	14.4	21.1	20.0	25.6	18.9
Clarice Smith Center, UMD	Joe Goode Performance Group	91	29.7	26.4	19.8	18.7	5.5
	LA Theatre Works Monkey Trial (UMD)	107	30.8	24.3	28.0	15.0	1.9
	Opera Lafayette	85	36.5	22.4	27.1	8.2	5.9
ASU Gammage	Mamma Mia!	107	33.6	20.6	31.8	8.4	5.6
	James Garcia, Voice of Valor	51	13.7	31.4	17.6	15.7	21.6
	Ronald K. Brown/Evidence	48	22.9	12.5	16.7	29.2	18.8
	Daniel Bernard Roumain	37	37.8	13.5	27.0	10.8	10.8
Mondavi Center, UC Davis	Grupo Corpo	63	30.2	15.9	28.6	20.6	4.8
	London Philharmonic	110	25.5	22.7	25.5	16.4	10.0
	Macbeth (The Acting Company)	78	59.0	14.1	20.5	5.1	1.3
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	109	19.3	22.9	22.9	24.8	10.1
	Pappa Tarahumara	106	52.8	23.6	16.0	3.8	3.8
	Kirov Orchestra	95	17.9	23.2	22.1	30.5	6.3
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	117	29.1	23.9	26.5	14.5	6.0
	Jake Shimabukuro	74	20.3	28.4	25.7	20.3	5.4
	Aquila Theatre Co. - Hamlet	56	32.1	30.4	23.2	12.5	1.8
TOTAL SAMPLE		1602	29.1	22.1	23.8	16.7	8.2

Did this performance expose you to a style or type of [music/dance/theater] with which you were previously				
TABLE B-16		N	No	Yes
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	87	*	*
	Soweto Gospel Choir (UFPA)	82	61.0	39.0
	Alvin Ailey	92	68.5	31.5
Clarice Smith Center, UMD	Joe Goode Performance Group	91	54.9	45.1
	LA Theatre Works Monkey Trial (UMD)*	111	N/A	N/A
	Opera Lafayette	95	73.7	26.3
ASU Gammage	Mamma Mia!	107	89.7	10.3
	James Garcia, Voice of Valor	53	86.8	13.2
	Ronald K. Brown/Evidence	45	60.0	40.0
	Daniel Bernard Roumain	35	37.1	62.9
Mondavi Center, UC Davis	Grupo Corpo	64	35.9	64.1
	London Philharmonic	120	91.7	8.3
	Macbeth (The Acting Company)	78	82.1	17.9
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	114	70.2	29.8
	Pappa Tarahumara	109	41.3	58.7
	Kirov Orchestra	101	77.2	22.8
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	123	63.4	36.6
	Jake Shimabukuro	78	38.5	61.5
	Aquila Theatre Co. - Hamlet	58	69.0	31.0
TOTAL SAMPLE		1643	66.8	33.2

*Not available due to a typographical error on the protocol

How much did this performance change your feelings about the type or style of [dance/music/theater] performed?

TABLE B-17		N	1 - Like It Less	2	3 - No Change	4	5 - Like It More
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	69	*	*	*	*	*
	Soweto Gospel Choir (UFPA)	85		1.2	28.2	31.8	38.8
	Alvin Ailey	92		2.2	38.0	22.8	37.0
Clarice Smith Center, UMD	Joe Goode Performance Group	92	2.2	4.3	53.3	25.0	15.2
	LA Theatre Works Monkey Trial (UMD)	110	N/A	N/A	N/A	N/A	N/A
	Opera Lafayette	96	1.0	1.0	45.8	20.8	31.3
ASU Gammage	Mamma Mia!	107		3.7	70.1	11.2	15.0
	James Garcia, Voice of Valor	51		5.9	60.8	17.6	15.7
	Ronald K. Brown/Evidence	48	4.2	6.3	35.4	20.8	33.3
	Daniel Bernard Roumain	36	8.3		30.6	38.9	22.2
Mondavi Center, UC Davis	Grupo Corpo	63	3.2	1.6	31.7	25.4	38.1
	London Philharmonic	121	1.7	2.5	54.5	19.8	21.5
	Macbeth (The Acting Company)	78	9.0	10.3	70.5	7.7	2.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	115		1.7	45.2	21.7	31.3
	Pappa Tarahumara	109	5.5	5.5	55.0	23.9	10.1
	Kirov Orchestra	103		1.0	34.0	36.9	28.2
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	124	0.8	4.0	45.2	29.0	21.0
	Jake Shimabukuro	80		7.5	18.8	37.5	36.3
	Aquila Theatre Co. - Hamlet	57	3.5	1.8	40.4	38.6	15.8
TOTAL SAMPLE		1636	2.0	3.4	47.8	23.8	23.0

*Not available due to a typographical error on the protocol

Are you any more or less likely than you were before the performance to follow the work of
[name of artist, composer, ensemble, or company] in the future?

TABLE B-18		N	1 - Less Likely	2	3 - No Change	4	5 - More Likely
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	90	5.6	4.4	31.1	33.3	25.6
	Soweto Gospel Choir (UFPA)	85		2.4	17.6	27.1	52.9
	Alvin Ailey	93	2.2	1.1	23.7	20.4	52.7
Clarice Smith Center, UMD	Joe Goode Performance Group	93	8.6	4.3	25.8	34.4	26.9
	LA Theatre Works Monkey Trial (UMD)	110	2.7	1.8	19.1	31.8	44.5
	Opera Lafayette	96		2.1	43.8	16.7	37.5
ASU Gammage	Mamma Mia!	108	1.9		50.0	15.7	32.4
	James Garcia, Voice of Valor	52	3.8		32.7	23.1	40.4
	Ronald K. Brown/Evidence	48	8.3	6.3	18.8	22.9	43.8
	Daniel Bernard Roumain	37	10.8	5.4	18.9	35.1	29.7
Mondavi Center, UC Davis	Grupo Corpo	63	4.8	3.2	20.6	19.0	52.4
	London Philharmonic	121	1.7	0.8	27.3	28.9	41.3
	Macbeth (The Acting Company)	78	35.9	14.1	30.8	10.3	9.0
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	115	1.7	3.5	24.3	33.0	37.4
	Pappa Tarahumara	110	17.3	11.8	20.0	25.5	25.5
	Kirov Orchestra	103	1.0		31.1	24.3	43.7
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	125	3.2	6.4	32.0	27.2	31.2
	Jake Shimabukuro	80	1.3	3.8	15.0	25.0	55.0
	Aquila Theatre Co. - Hamlet	57	7.0	1.8	21.1	43.9	26.3
TOTAL SAMPLE		1664	5.5	3.8	27.1	26.0	37.5

To what extent do you think your attendance at this performance will cause you to be more creative in your life, work or artistic endeavors?

TABLE B-19		N	1 - Not At All	2	3	4	5 - A Great Deal
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	36.2	23.4	30.9	9.6	
	Soweto Gospel Choir (UFPA)	81	18.5	12.3	35.8	22.2	11.1
	Alvin Ailey	90	20.0	18.9	25.6	22.2	13.3
Clarice Smith Center, UMD	Joe Goode Performance Group	92	19.6	17.4	29.3	27.2	6.5
	LA Theatre Works Monkey Trial (UMD)	106	30.2	23.6	38.7	5.7	1.9
	Opera Lafayette	91	30.8	26.4	24.2	12.1	6.6
ASU Gammage	Mamma Mia!	101	36.6	22.8	28.7	7.9	4.0
	James Garcia, Voice of Valor	50	36.0	24.0	24.0	10.0	6.0
	Ronald K. Brown/Evidence	45	13.3	26.7	24.4	20.0	15.6
	Daniel Bernard Roumain	35	20.0	8.6	28.6	37.1	5.7
Mondavi Center, UC Davis	Grupo Corpo	63	30.2	15.9	34.9	14.3	4.8
	London Philharmonic	114	30.7	16.7	31.6	17.5	3.5
	Macbeth (The Acting Company)	77	44.2	24.7	22.1	6.5	2.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	111	18.0	22.5	37.8	18.9	2.7
	Pappa Tarahumara	109	35.8	11.9	31.2	15.6	5.5
	Kirov Orchestra	98	26.5	19.4	35.7	16.3	2.0
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	123	25.2	19.5	24.4	25.2	5.7
	Jake Shimabukuro	78	21.8	15.4	24.4	33.3	5.1
	Aquila Theatre Co. - Hamlet	55	18.2	30.9	29.1	20.0	1.8
TOTAL SAMPLE		1613	27.7	19.8	30.0	17.4	5.2

As a result of this performance, do you feel any better equipped to appreciate [music/dance/theater] in the future?

TABLE B-20		N	No	Yes
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	93	49.5	50.5
	Soweto Gospel Choir (UFPA)	80	22.5	77.5
	Alvin Ailey	90	20.0	80.0
Clarice Smith Center, UMD	Joe Goode Performance Group	91	16.5	83.5
	LA Theatre Works Monkey Trial (UMD)	106	42.5	57.5
	Opera Lafayette	92	29.3	70.7
ASU Gammage	Mamma Mia!	104	42.3	57.7
	James Garcia, Voice of Valor	47	59.6	40.4
	Ronald K. Brown/Evidence	44	18.2	81.8
	Daniel Bernard Roumain	33	15.2	84.8
Mondavi Center, UC Davis	Grupo Corpo	61	14.8	85.2
	London Philharmonic	112	33.9	66.1
	Macbeth (The Acting Company)	78	48.7	51.3
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	111	27.9	72.1
	Pappa Tarahumara	109	35.8	64.2
	Kirov Orchestra	92	15.2	84.8
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	125	20.0	80.0
	Jake Shimabukuro	75	24.0	76.0
	Aquila Theatre Co. - Hamlet	55	21.8	78.2
TOTAL SAMPLE		1598	29.7	70.3

To what extent did you feel a sense of belonging or connectedness with the rest of the audience?

TABLE B-21		N	1 - Not At All	2	3	4	5 - A Great Deal
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	11.7	20.2	28.7	30.9	8.5
	Soweto Gospel Choir (UFPA)	82	3.7	7.3	34.1	34.1	20.7
	Alvin Ailey	88	8.0	18.2	31.8	26.1	15.9
Clarice Smith Center, UMD	Joe Goode Performance Group	93	21.5	29.0	33.3	12.9	3.2
	LA Theatre Works Monkey Trial (UMD)	107	3.7	19.6	25.2	33.6	17.8
	Opera Lafayette	94	18.1	20.2	31.9	21.3	8.5
ASU Gammage	Mamma Mia!	103	9.7	19.4	41.7	23.3	5.8
	James Garcia, Voice of Valor	51	9.8	23.5	23.5	27.5	15.7
	Ronald K. Brown/Evidence	45	24.4	13.3	31.1	26.7	4.4
	Daniel Bernard Roumain	35	20.0	22.9	31.4	25.7	
Mondavi Center, UC Davis	Grupo Corpo	62	25.8	11.3	30.6	24.2	8.1
	London Philharmonic	115	14.8	25.2	27.8	27.8	4.3
	Macbeth (The Acting Company)	79	35.4	24.1	29.1	10.1	1.3
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	113	12.4	17.7	30.1	30.1	9.7
	Pappa Tarahumara	109	33.9	20.2	28.4	14.7	2.8
	Kirov Orchestra	99	12.1	23.2	24.2	32.3	8.1
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	125	16.8	27.2	27.2	23.2	5.6
	Jake Shimabukuro	79	16.5	15.2	29.1	29.1	10.1
	Aquila Theatre Co. - Hamlet	55	12.7	29.1	34.5	21.8	1.8
TOTAL SAMPLE		1628	16.1	20.7	29.9	25.0	8.3

To what extent did the performance serve to celebrate and sustain your own cultural heritage?

TABLE B-22		N	1 - Not At All	2	3	4	5 - A Great Deal
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	92	20.7	17.4	32.6	20.7	8.7
	Soweto Gospel Choir (UFPA)	81	17.3	17.3	17.3	18.5	29.6
	Alvin Ailey	89	19.1	19.1	24.7	14.6	22.5
Clarice Smith Center, UMD	Joe Goode Performance Group	92	30.4	28.3	29.3	7.6	4.3
	LA Theatre Works Monkey Trial (UMD)	102	18.6	18.6	32.4	22.5	7.8
	Opera Lafayette	91	30.8	22.0	16.5	18.7	12.1
ASU Gammage	Mamma Mia!	101	31.7	17.8	23.8	17.8	8.9
	James Garcia, Voice of Valor	50	12.0	20.0	24.0	16.0	28.0
	Ronald K. Brown/Evidence	45	33.3	22.2	20.0	6.7	17.8
	Daniel Bernard Roumain	34	32.4	14.7	29.4	14.7	8.8
Mondavi Center, UC Davis	Grupo Corpo	63	54.0	17.5	19.0	4.8	4.8
	London Philharmonic	113	28.3	15.0	25.7	15.0	15.9
	Macbeth (The Acting Company)	78	60.3	19.2	11.5	6.4	2.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	110	28.2	19.1	27.3	15.5	10.0
	Pappa Tarahumara	108	62.0	23.1	9.3	3.7	1.9
	Kirov Orchestra	98	31.6	19.4	17.3	21.4	10.2
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	121	27.3	20.7	25.6	16.5	9.9
	Jake Shimabukuro	78	34.6	16.7	30.8	12.8	5.1
	Aquila Theatre Co. - Hamlet	55	18.2	34.5	23.6	16.4	7.3
TOTAL SAMPLE		1601	31.2	19.9	23.1	14.8	11.0

To what extent did the performance expose you to one or more cultures outside of your own life experience?

TABLE B-23		N	1 - Not At All	2	3	4	5 - A Great Deal
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	93	24.7	22.6	29.0	21.5	2.2
	Soweto Gospel Choir (UFPA)	82	4.9	7.3	17.1	35.4	35.4
	Alvin Ailey	90	12.2	16.7	20.0	32.2	18.9
Clarice Smith Center, UMD	Joe Goode Performance Group	93	16.1	22.6	30.1	28.0	3.2
	LA Theatre Works Monkey Trial (UMD)	106	17.9	24.5	30.2	19.8	7.5
	Opera Lafayette	92	23.9	19.6	31.5	16.3	8.7
ASU Gammage	Mamma Mia!	102	24.5	25.5	32.4	12.7	4.9
	James Garcia, Voice of Valor	51	9.8	9.8	41.2	17.6	21.6
	Ronald K. Brown/Evidence	44	13.6	15.9	27.3	25.0	18.2
	Daniel Bernard Roumain	35	11.4	5.7	37.1	40.0	5.7
Mondavi Center, UC Davis	Grupo Corpo	64	7.8	18.8	17.2	23.4	32.8
	London Philharmonic	109	34.9	22.9	21.1	17.4	3.7
	Macbeth (The Acting Company)	79	48.1	21.5	13.9	12.7	3.8
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	111	8.1	10.8	21.6	35.1	24.3
	Pappa Tarahumara	108	7.4	18.5	16.7	35.2	22.2
	Kirov Orchestra	95	12.6	17.9	31.6	27.4	10.5
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	120	24.2	18.3	24.2	30.0	3.3
	Jake Shimabukuro	78	15.4	16.7	21.8	38.5	7.7
	Aquila Theatre Co. - Hamlet	54	16.7	27.8	25.9	25.9	3.7
TOTAL SAMPLE		1606	18.1	18.8	25.2	25.8	12.2

Did the performance leave you with new insight on human relations or social issues, or a perspective that you didn't have before?

TABLE B-24		N	1 - Not At All	2	3	4	5 - A Great Deal
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	17.0	20.2	27.7	29.8	5.3
	Soweto Gospel Choir (UFPA)	81	16.0	9.9	28.4	32.1	13.6
	Alvin Ailey	88	30.7	19.3	30.7	12.5	6.8
Clarice Smith Center, UMD	Joe Goode Performance Group	93	18.3	20.4	31.2	22.6	7.5
	LA Theatre Works Monkey Trial (UMD)	108	17.6	21.3	25.9	26.9	8.3
	Opera Lafayette	86	53.5	16.3	17.4	10.5	2.3
ASU Gammage	Mamma Mia!	102	34.3	26.5	31.4	5.9	2.0
	James Garcia, Voice of Valor	50	10.0	26.0	28.0	20.0	16.0
	Ronald K. Brown/Evidence	45	20.0	26.7	31.1	17.8	4.4
	Daniel Bernard Roumain	35	31.4	14.3	14.3	37.1	2.9
Mondavi Center, UC Davis	Grupo Corpo	63	27.0	19.0	31.7	19.0	3.2
	London Philharmonic	108	55.6	16.7	13.9	13.0	0.9
	Macbeth (The Acting Company)	79	48.1	17.7	21.5	10.1	2.5
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	111	23.4	20.7	28.8	21.6	5.4
	Pappa Tarahumara	108	22.2	29.6	25.0	18.5	4.6
	Kirov Orchestra	97	36.1	14.4	16.5	27.8	5.2
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	122	33.6	30.3	23.8	8.2	4.1
	Jake Shimabukuro	75	44.0	25.3	16.0	10.7	4.0
	Aquila Theatre Co. - Hamlet	55	16.4	18.2	40.0	23.6	1.8
TOTAL SAMPLE		1600	29.8	21.0	25.2	18.6	5.4

How satisfied were you with your seat location?

TABLE B-25		N	1 - Not At All	2	3	4	5 - Very
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	3.2	10.6	19.1	29.8	37.2
	Soweto Gospel Choir (UFPA)	82	2.4	6.1	17.1	25.6	48.8
	Alvin Ailey	89	2.2	2.2	21.3	28.1	46.1
Clarice Smith Center, UMD	Joe Goode Performance Group	93		4.3	10.8	28.0	57.0
	LA Theatre Works Monkey Trial (UMD)	109	2.8	7.3	13.8	27.5	48.6
	Opera Lafayette	96	4.2	2.1	12.5	24.0	57.3
ASU Gammage	Mamma Mia!	105	7.6	18.1	22.9	28.6	22.9
	James Garcia, Voice of Valor	51		3.9	21.6	35.3	39.2
	Ronald K. Brown/Evidence	46			6.5	21.7	71.7
	Daniel Bernard Roumain	35		11.4	11.4	17.1	60.0
Mondavi Center, UC Davis	Grupo Corpo	65		1.5	13.8	33.8	50.8
	London Philharmonic	116	2.6	13.8	21.6	25.0	37.1
	Macbeth (The Acting Company)	78	3.8	11.5	16.7	30.8	37.2
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	113	0.9	4.4	19.5	27.4	47.8
	Pappa Tarahumara	108	0.9	11.1	15.7	26.9	45.4
	Kirov Orchestra	101		5.9	19.8	34.7	39.6
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	126		3.2	10.3	27.0	59.5
	Jake Shimabukuro	78		5.1	11.5	29.5	53.8
	Aquila Theatre Co. - Hamlet	54			7.4	25.9	66.7
TOTAL SAMPLE		1639	1.8	6.9	16.0	27.9	47.5

Did you leave at intermission and not return for the remainder of the performance?

TABLE B-26		N	No	Yes
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	92	94.6	5.4
	Soweto Gospel Choir (UFPA)	80	96.3	3.8
	Alvin Ailey	89	96.6	3.4
Clarice Smith Center, UMD	Joe Goode Performance Group	93	95.7	4.3
	LA Theatre Works Monkey Trial (UMD)	108	91.7	8.3
	Opera Lafayette	95	97.9	2.1
ASU Gammage	Mamma Mia!	104	93.3	6.7
	James Garcia, Voice of Valor	50	98.0	2.0
	Ronald K. Brown/Evidence	44	88.6	11.4
	Daniel Bernard Roumain	33	90.9	9.1
Mondavi Center, UC Davis	Grupo Corpo	64	96.9	3.1
	London Philharmonic	114	96.5	3.5
	Macbeth (The Acting Company)	78	84.6	15.4
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	113	92.9	7.1
	Pappa Tarahumara	75	98.7	1.3
	Kirov Orchestra	99	98.0	2.0
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	125	90.4	9.6
	Jake Shimabukuro	79	97.5	2.5
	Aquila Theatre Co. - Hamlet	55	96.4	3.6
TOTAL SAMPLE		1590	94.6	5.4

Generally, how frequently do you attend enhancement events such as pre-performance lectures and post-performance discussions?

TABLE B-27		N	Never or Almost Never	Occasionally	Regularly
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	48.9	43.6	7.4
	Soweto Gospel Choir (UFPA)	82	43.9	45.1	11.0
	Alvin Ailey	90	36.7	51.1	12.2
Clarice Smith Center, UMD	Joe Goode Performance Group	93	37.6	43.0	19.4
	LA Theatre Works Monkey Trial (UMD)	110	50.0	41.8	8.2
	Opera Lafayette	95	28.4	48.4	23.2
ASU Gammage	Mamma Mia!	105	66.7	30.5	2.9
	James Garcia, Voice of Valor	50	58.0	30.0	12.0
	Ronald K. Brown/Evidence	46	41.3	39.1	19.6
	Daniel Bernard Roumain	35	42.9	51.4	5.7
Mondavi Center, UC Davis	Grupo Corpo	65	41.5	35.4	23.1
	London Philharmonic	116	47.4	43.1	9.5
	Macbeth (The Acting Company)	79	41.8	50.6	7.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	113	52.2	38.1	9.7
	Pappa Tarahumara	109	44.0	49.5	6.4
	Kirov Orchestra	101	55.4	40.6	4.0
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	126	38.9	45.2	15.9
	Jake Shimabukuro	78	53.8	39.7	6.4
	Aquila Theatre Co. - Hamlet	56	60.7	37.5	1.8
TOTAL SAMPLE		1643	46.1	43.1	10.8

Did you attend [description of the enhancement event, such as:
 "the pre-performance discussion in the Black Box Theater
 before the concert"]?

TABLE B-28		N	No	Yes
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	25	4.0	96.0
	Soweto Gospel Choir (UFPA)	20	5.0	95.0
	Alvin Ailey			
Clarice Smith Center, UMD	Joe Goode Performance Group			
	LA Theatre Works Monkey Trial (UMD)	34	2.9	97.1
	Opera Lafayette	33		100.0
ASU Gammage	Mamma Mia!			
	James Garcia, Voice of Valor			
	Ronald K. Brown/Evidence			
	Daniel Bernard Roumain			
Mondavi Center, UC Davis	Grupo Corpo	6		100.0
	London Philharmonic	33		100.0
	Macbeth (The Acting Company)	25	4.0	96.0
UMS, Ann Arbor	Soweto Gospel Choir (UMS)			
	Pappa Tarahumara			
	Kirov Orchestra			
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	35	5.7	94.3
	Jake Shimabukuro			
	Aquila Theatre Co. - Hamlet	18		100.0
TOTAL SAMPLE		229	2.6	97.4

If "Yes," did you receive a phone call or email from [name of presenter] inviting you to the pre-performance discussion?				
TABLE B-29		N	No	Yes
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	24	87.5	12.5
	Soweto Gospel Choir (UFPA)	20	85.0	15.0
	Alvin Ailey			
Clarice Smith Center, UMD	Joe Goode Performance Group			
	LA Theatre Works Monkey Trial (UMD)	33	57.6	42.4
	Opera Lafayette	32	81.3	18.8
ASU Gammage	Mamma Mia!			
	James Garcia, Voice of Valor			
	Ronald K. Brown/Evidence			
	Daniel Bernard Roumain			
Mondavi Center, UC Davis	Grupo Corpo	6	100.0	
	London Philharmonic	30	86.7	13.3
	Macbeth (The Acting Company)	25	76.0	24.0
UMS, Ann Arbor	Soweto Gospel Choir (UMS)			
	Pappa Tarahumara			
	Kirov Orchestra			
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	34	100.0	
	Jake Shimabukuro			
	Aquila Theatre Co. - Hamlet	18	100.0	
	TOTAL SAMPLE	222	83.8	16.2

Would you have liked to attend a pre-performance discussion with the artist, if one had been offered? [Performances without enhancement events]

TABLE B-28A		N	No	Yes
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)			
	Soweto Gospel Choir (UFPA)			
	Alvin Ailey			
Clarice Smith Center, UMD	Joe Goode Performance Group			
	LA Theatre Works Monkey Trial (UMD)			
	Opera Lafayette			
ASU Gammage	Mamma Mia!	102	76.5	23.5
	James Garcia, Voice of Valor	48	35.4	64.6
	Ronald K. Brown/Evidence	45	17.8	82.2
	Daniel Bernard Roumain	34	32.4	67.6
Mondavi Center, UC Davis	Grupo Corpo			
	London Philharmonic			
	Macbeth (The Acting Company)			
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	37	40.5	59.5
	Pappa Tarahumara			
	Kirov Orchestra			
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet			
	Jake Shimabukuro			
	Aquila Theatre Co. - Hamlet			
TOTAL SAMPLE		266	48.5	51.5

How would you most prefer to be reminded about pre-performance discussions, if you could choose? [Performances without enhancement events]					
TABLE B-29A		N	By Email	By Regular Mail	By A Short Message Left On Your Voice Mail
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)				
	Soweto Gospel Choir (UFPA)				
	Alvin Ailey				
Clarice Smith Center, UMD	Joe Goode Performance Group				
	LA Theatre Works Monkey Trial (UMD)				
	Opera Lafayette				
ASU Gammage	Mamma Mia!	82	50.0	46.3	3.7
	James Garcia, Voice of Valor	42	54.8	45.2	
	Ronald K. Brown/Evidence	40	67.5	22.5	10.0
	Daniel Bernard Roumain	29	58.6	34.5	6.9
Mondavi Center, UC Davis	Grupo Corpo				
	London Philharmonic				
	Macbeth (The Acting Company)				
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	34	64.7	26.5	8.8
	Pappa Tarahumara				
	Kirov Orchestra				
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet				
	Jake Shimabukuro				
	Aquila Theatre Co. - Hamlet				
TOTAL SAMPLE		227	57.3	37.4	5.3

To what extent do you feel that your own experience with and knowledge of
[music/dance/theater] was adequate to appreciate this program?

TABLE B-30		N	1 - Inadequate	2	3	4	5 - Fully Adequate
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	1.1	1.1	16.0	31.9	50.0
	Soweto Gospel Choir (UFPA)	82		6.1	20.7	39.0	34.1
	Alvin Ailey	91	2.2	8.8	15.4	27.5	46.2
Clarice Smith Center, UMD	Joe Goode Performance Group	93	10.8	14.0	15.1	31.2	29.0
	LA Theatre Works Monkey Trial (UMD)	108		2.8	6.5	24.1	66.7
	Opera Lafayette	95	2.1	12.6	29.5	26.3	29.5
ASU Gammage	Mamma Mia!	104	1.0	2.9	18.3	38.5	39.4
	James Garcia, Voice of Valor	50			8.0	26.0	66.0
	Ronald K. Brown/Evidence	45	8.9	17.8	17.8	26.7	28.9
	Daniel Bernard Roumain	35	5.7	5.7	25.7	28.6	34.3
Mondavi Center, UC Davis	Grupo Corpo	63	4.8	9.5	27.0	22.2	36.5
	London Philharmonic	117	3.4	6.0	26.5	34.2	29.9
	Macbeth (The Acting Company)	79	1.3	8.9	16.5	22.8	50.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	112	2.7	8.9	19.6	40.2	28.6
	Pappa Tarahumara	108	9.3	19.4	23.1	26.9	21.3
	Kirov Orchestra	101	2.0	11.9	27.7	28.7	29.7
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	124	11.3	14.5	25.8	25.0	23.4
	Jake Shimabukuro	78		11.5	20.5	28.2	39.7
	Aquila Theatre Co. - Hamlet	56		5.4	10.7	48.2	35.7
TOTAL SAMPLE		1635	3.6	9.1	19.8	30.7	36.7

Rate the pieces, works or repertoire that was offered - how good was the material?

TABLE B-31		N	1 - Poor	2	3	4	5 - Excellent
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	92	2.2	3.3	9.8	34.8	50.0
	Soweto Gospel Choir (UFPA)	81			3.7	17.3	79.0
	Alvin Ailey	91		2.2	5.5	19.8	72.5
Clarice Smith Center, UMD	Joe Goode Performance Group	91	1.1	2.2	14.3	39.6	42.9
	LA Theatre Works Monkey Trial (UMD)	110		5.5	7.3	31.8	55.5
	Opera Lafayette	93		2.2	4.3	26.9	66.7
ASU Gammage	Mamma Mia!	104	1.0	1.9	20.2	29.8	47.1
	James Garcia, Voice of Valor	51	13.7	2.0	3.9	35.3	45.1
	Ronald K. Brown/Evidence	45	2.2	4.4	11.1	37.8	44.4
	Daniel Bernard Roumain	35	2.9	11.4	20.0	28.6	37.1
Mondavi Center, UC Davis	Grupo Corpo	64	1.6	6.3	7.8	29.7	54.7
	London Philharmonic	116	1.7	2.6	4.3	31.0	60.3
	Macbeth (The Acting Company)	77	3.9	3.9	16.9	27.3	48.1
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	113		0.9	6.2	30.1	62.8
	Pappa Tarahumara	107	5.6	7.5	15.9	37.4	33.6
	Kirov Orchestra	101		2.0	4.0	17.8	76.2
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	124	0.8	3.2	13.7	29.0	53.2
	Jake Shimabukuro	78		1.3	6.4	25.6	66.7
	Aquila Theatre Co. - Hamlet	55		3.6	5.5	43.6	47.3
TOTAL SAMPLE		1628	1.6	3.1	9.2	29.5	56.6

Rate the performers on the quality of their performance

TABLE B-32		N	1 - Poor	2	3	4	5 - Excellent
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	1.1	3.2	7.4	35.1	53.2
	Soweto Gospel Choir (UFPA)	86				5.8	94.2
	Alvin Ailey	93		1.1	3.2	15.1	80.6
Clarice Smith Center, UMD	Joe Goode Performance Group	94			3.2	21.3	75.5
	LA Theatre Works Monkey Trial (UMD)	109		2.8	7.3	21.1	68.8
	Opera Lafayette	96			2.1	10.4	87.5
ASU Gammage	Mamma Mia!	105	2.9		11.4	36.2	49.5
	James Garcia, Voice of Valor	54			20.4	25.9	53.7
	Ronald K. Brown/Evidence	47			4.3	23.4	72.3
	Daniel Bernard Roumain	37	2.7	5.4	8.1	21.6	62.2
Mondavi Center, UC Davis	Grupo Corpo	64			1.6	15.6	82.8
	London Philharmonic	122		0.8	2.5	7.4	89.3
	Macbeth (The Acting Company)	77		22.1	31.2	32.5	14.3
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	114		0.9	2.6	15.8	80.7
	Pappa Tarahumara	108		1.9	4.6	29.6	63.9
	Kirov Orchestra	104			1.9	15.4	82.7
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	125			7.2	36.0	56.8
	Jake Shimabukuro	80		1.3	2.5	12.5	83.8
	Aquila Theatre Co. - Hamlet	56		5.4	3.6	44.6	46.4
TOTAL SAMPLE		1665	0.3	2.1	6.0	21.6	70.1

Rate the quality of the production design (i.e., scenery, staging, lighting, costumes, etc.)

TABLE B-33		N	1 - Poor	2	3	4	5 - Excellent
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94		9.6	16.0	39.4	35.1
	Soweto Gospel Choir (UFPA)	86		3.5	3.5	23.3	69.8
	Alvin Ailey	93		1.1	7.5	22.6	68.8
Clarice Smith Center, UMD	Joe Goode Performance Group	94		2.1	10.6	36.2	51.1
	LA Theatre Works Monkey Trial (UMD)	107		4.7	14.0	33.6	47.7
	Opera Lafayette	66	1.5	13.6	36.4	24.2	24.2
ASU Gammage	Mamma Mia!	105	1.9	3.8	10.5	41.0	42.9
	James Garcia, Voice of Valor	54		1.9	31.5	44.4	22.2
	Ronald K. Brown/Evidence	48	2.1	4.2	22.9	33.3	37.5
	Daniel Bernard Roumain	36		5.6	19.4	33.3	41.7
Mondavi Center, UC Davis	Grupo Corpo	64		1.6	4.7	25.0	68.8
	London Philharmonic	90	3.3	3.3	26.7	30.0	36.7
	Macbeth (The Acting Company)	78	20.5	21.8	26.9	23.1	7.7
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	114	0.9	4.4	13.2	36.8	44.7
	Pappa Tarahumara	109	0.9	5.5	7.3	26.6	59.6
	Kirov Orchestra	79	2.5		26.6	30.4	40.5
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	124		3.2	9.7	35.5	51.6
	Jake Shimabukuro	77	1.3	7.8	45.5	22.1	23.4
	Aquila Theatre Co. - Hamlet	56	1.8	7.1	23.2	33.9	33.9
TOTAL SAMPLE		1574	1.8	5.3	17.3	31.4	44.1

Overall, at what level were your expectations fulfilled for this performance?

TABLE B-34		N	1 - Disappointed	2	3 - Met	4	5 - Exceeded
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	95	11.6	14.7	11.6	36.8	25.3
	Soweto Gospel Choir (UFPA)	86	1.2	4.7	10.5	24.4	59.3
	Alvin Ailey	93	1.1	2.2	14.0	20.4	62.4
Clarice Smith Center, UMD	Joe Goode Performance Group	94	2.1	5.3	21.3	39.4	31.9
	LA Theatre Works Monkey Trial (UMD)	110	6.4	4.5	25.5	34.5	29.1
	Opera Lafayette	96	4.2	4.2	25.0	38.5	28.1
ASU Gammage	Mamma Mia!	105	5.7	4.8	21.0	35.2	33.3
	James Garcia, Voice of Valor	54	1.9	5.6	31.5	24.1	37.0
	Ronald K. Brown/Evidence	48	10.4	8.3	10.4	29.2	41.7
	Daniel Bernard Roumain	37	13.5	2.7	21.6	24.3	37.8
Mondavi Center, UC Davis	Grupo Corpo	62	1.6	6.5	17.7	16.1	58.1
	London Philharmonic	121	2.5	5.8	14.0	28.9	48.8
	Macbeth (The Acting Company)	77	31.2	20.8	29.9	15.6	2.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	115	1.7	5.2	18.3	29.6	45.2
	Pappa Tarahumara	106	11.3	14.2	23.6	22.6	28.3
	Kirov Orchestra	103		1.0	15.5	35.0	48.5
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	124	5.6	6.5	17.7	33.1	37.1
	Jake Shimabukuro	79	1.3	6.3	12.7	39.2	40.5
	Aquila Theatre Co. - Hamlet	56	5.4	1.8	19.6	41.1	32.1
TOTAL SAMPLE		1661	5.8	6.6	18.8	30.5	38.3

Overall, was this program worth the investment of time and money that you put into it?

TABLE B-35		N	No	Yes
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	92	14.1	82.6
	Soweto Gospel Choir (UFPA)	84	3.6	94.0
	Alvin Ailey	92	1.1	98.9
Clarice Smith Center, UMD	Joe Goode Performance Group	93	7.5	92.5
	LA Theatre Works Monkey Trial (UMD)	109	8.3	91.7
	Opera Lafayette	96	7.3	92.7
ASU Gammage	Mamma Mia!	104	6.7	92.3
	James Garcia, Voice of Valor	52	7.7	92.3
	Ronald K. Brown/Evidence	46	19.6	80.4
	Daniel Bernard Roumain	37	16.2	83.8
Mondavi Center, UC Davis	Grupo Corpo	64	4.7	95.3
	London Philharmonic	121	5.8	93.4
	Macbeth (The Acting Company)	74	40.5	59.5
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	111	5.4	94.6
	Pappa Tarahumara	109	20.2	79.8
	Kirov Orchestra	102	2.0	98.0
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	121	5.8	93.4
	Jake Shimabukuro	78	6.4	93.6
	Aquila Theatre Co. - Hamlet	55	5.5	94.5
	TOTAL SAMPLE	1640	9.2	90.3

When you look back on this performance a year from now, how much of an impression will be left?

TABLE B-36		N	1 - No Impression	2	3	4	5 - Lasting Impression
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	92	8.7	18.5	17.4	33.7	21.7
	Soweto Gospel Choir (UFPA)	84		2.4	8.3	25.0	64.3
	Alvin Ailey	93		4.3	12.9	20.4	62.4
Clarice Smith Center, UMD	Joe Goode Performance Group	94	5.3	20.2	27.7	26.6	20.2
	LA Theatre Works Monkey Trial (UMD)	109	3.7	11.0	19.3	40.4	25.7
	Opera Lafayette	95	4.2	16.8	14.7	36.8	27.4
ASU Gammage	Mamma Mia!	105	3.8	13.3	22.9	24.8	35.2
	James Garcia, Voice of Valor	53	13.2	3.8	15.1	26.4	41.5
	Ronald K. Brown/Evidence	48	8.3	10.4	16.7	27.1	37.5
	Daniel Bernard Roumain	37	5.4	8.1	18.9	37.8	29.7
Mondavi Center, UC Davis	Grupo Corpo	63	1.6	14.3	15.9	30.2	38.1
	London Philharmonic	120	5.0	10.0	16.7	29.2	39.2
	Macbeth (The Acting Company)	79	21.5	27.8	30.4	12.7	7.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	114	2.6	8.8	9.6	38.6	40.4
	Pappa Tarahumara	105	3.8	18.1	21.9	32.4	23.8
	Kirov Orchestra	103	1.0	6.8	12.6	33.0	46.6
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	121	2.5	19.0	22.3	33.1	23.1
	Jake Shimabukuro	79	3.8	10.1	13.9	36.7	35.4
	Aquila Theatre Co. - Hamlet	56	7.1	10.7	26.8	37.5	17.9
TOTAL SAMPLE		1650	4.8	12.7	18.0	30.8	33.6

Your gender?				
TABLE D-1		N	Female	Male
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	61.7	38.3
	Soweto Gospel Choir (UFPA)	85	84.7	15.3
	Alvin Ailey	92	79.3	20.7
Clarice Smith Center, UMD	Joe Goode Performance Group	93	72.0	28.0
	LA Theatre Works Monkey Trial (UMD)	110	64.5	35.5
	Opera Lafayette	97	49.5	50.5
ASU Gammage	Mamma Mia!	106	71.7	28.3
	James Garcia, Voice of Valor	54	70.4	29.6
	Ronald K. Brown/Evidence	48	81.3	18.8
	Daniel Bernard Roumain	36	69.4	30.6
Mondavi Center, UC Davis	Grupo Corpo	64	68.8	31.3
	London Philharmonic	122	58.2	41.8
	Macbeth (The Acting Company)	77	71.4	28.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	114	61.4	38.6
	Pappa Tarahumara	108	60.2	39.8
	Kirov Orchestra	100	53.0	47.0
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	120	65.0	35.0
	Jake Shimabukuro	78	65.4	34.6
	Aquila Theatre Co. - Hamlet	55	80.0	20.0
	TOTAL SAMPLE	1653	66.4	33.6

Your age?

TABLE D-2		N	18 - 34	35 - 44	45 - 54	55 - 64	65 - 74	75 +
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	13.8	10.6	20.2	24.5	21.3	9.6
	Soweto Gospel Choir (UFPA)	84	8.3	13.1	21.4	28.6	19.0	9.5
	Alvin Ailey	86	20.9	8.1	24.4	24.4	12.8	9.3
Clarice Smith Center, UMD	Joe Goode Performance Group	94	31.9	6.4	23.4	18.1	10.6	9.6
	LA Theatre Works Monkey Trial (UMD)	107	12.1	7.5	21.5	29.9	22.4	6.5
	Opera Lafayette	93	3.2	4.3	15.1	35.5	24.7	17.2
ASU Gammage	Mamma Mia!	101	11.9	10.9	16.8	28.7	25.7	5.9
	James Garcia, Voice of Valor	52	17.3	17.3	19.2	23.1	21.2	1.9
	Ronald K. Brown/Evidence	45	17.8	13.3	24.4	26.7	13.3	4.4
	Daniel Bernard Roumain	33	9.1	24.2	33.3	21.2	12.1	
Mondavi Center, UC Davis	Grupo Corpo	64	15.6	14.1	17.2	26.6	21.9	4.7
	London Philharmonic	118	1.7	5.1	12.7	32.2	31.4	16.9
	Macbeth (The Acting Company)	75	26.7	12.0	18.7	29.3	5.3	8.0
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	113	14.2	12.4	23.0	32.7	14.2	3.5
	Pappa Tarahumara	106	22.6	15.1	30.2	18.9	8.5	4.7
	Kirov Orchestra	101	9.9	5.9	14.9	20.8	36.6	11.9
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	119	13.4	10.1	17.6	25.2	19.3	14.3
	Jake Shimabukuro	79	16.5	15.2	32.9	21.5	13.9	
	Aquila Theatre Co. - Hamlet	54	51.9	9.3	14.8	14.8	3.7	5.6
TOTAL SAMPLE		1618	15.8	10.4	20.6	26.0	18.8	8.4

Your highest level of school completed?

TABLE D-3		N	High School or Less	Associate or Vocational Degree	Some College, No Degree	Bachelor's Degree	Master's Degree	Professional Degree	Doctoral Degree
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	95	2.1	3.2	9.5	25.3	26.3	10.5	23.2
	Soweto Gospel Choir (UFPA)	85	2.4	3.5	16.5	31.8	34.1	3.5	8.2
	Alvin Ailey	93	2.2	2.2	15.1	23.7	32.3	9.7	15.1
Clarice Smith Center, UMD	Joe Goode Performance Group	95	2.1	2.1	16.8	30.5	33.7	3.2	11.6
	LA Theatre Works Monkey Trial (UMD)	109	1.8		9.2	29.4	37.6	9.2	12.8
	Opera Lafayette	96			4.2	21.9	35.4	9.4	29.2
ASU Gammage	Mamma Mia!	106	11.3	9.4	17.9	34.9	19.8	2.8	3.8
	James Garcia, Voice of Valor	53	9.4	1.9	17.0	32.1	28.3	5.7	5.7
	Ronald K. Brown/Evidence	47	6.4	8.5	23.4	31.9	17.0	4.3	8.5
	Daniel Bernard Roumain	37	5.4		16.2	27.0	29.7	2.7	18.9
Mondavi Center, UC Davis	Grupo Corpo	63	1.6	3.2	4.8	31.7	23.8	17.5	17.5
	London Philharmonic	120		0.8	2.5	30.0	33.3	13.3	20.0
	Macbeth (The Acting Company)	77	1.3	5.2	7.8	20.8	28.6	20.8	15.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	115	2.6	1.7	8.7	26.1	39.1	10.4	11.3
	Pappa Tarahumara	109	3.7	2.8	3.7	24.8	37.6	7.3	20.2
	Kirov Orchestra	103	1.0	1.0	3.9	16.5	39.8	18.4	19.4
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	123	6.5		13.0	31.7	22.0	13.0	13.8
	Jake Shimabukuro	79	5.1	5.1	16.5	41.8	17.7	6.3	7.6
	Aquila Theatre Co. - Hamlet	56	5.4	8.9	26.8	28.6	23.2	3.6	3.6
TOTAL SAMPLE		1661	3.4	2.8	11.2	28.2	30.3	9.5	14.5

Which of the following describe your occupational status?

TABLE D-4		N	Working Full-Time (for pay)	Working Part-Time (for pay)	In School Full-Time	Not Employed, but Looking	Full-Time Family Caregiver	Retired
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94	48.9	10.6	8.5	1.1	3.2	27.7
	Soweto Gospel Choir (UFPA)	86	34.9	11.6	8.1	1.2	4.7	39.5
	Alvin Ailey	90	46.7	5.6	13.3	1.1	4.4	28.9
Clarice Smith Center, UMD	Joe Goode Performance Group	95	49.5	8.4	21.1	1.1	1.1	18.9
	LA Theatre Works Monkey Trial (UMD)	109	45.9	12.8	9.2	0.9	0.9	30.3
	Opera Lafayette	96	39.6	6.3	3.1	1.0	4.2	45.8
ASU Gammage	Mamma Mia!	106	38.7	9.4	0.9	0.9	10.4	39.6
	James Garcia, Voice of Valor	54	64.8	7.4	7.4			20.4
	Ronald K. Brown/Evidence	48	43.8	18.8	6.3	2.1		29.2
	Daniel Bernard Roumain	37	70.3	18.9	5.4			5.4
Mondavi Center, UC Davis	Grupo Corpo	63	36.5	7.9	17.5		7.9	30.2
	London Philharmonic	120	36.7	8.3	2.5			52.5
	Macbeth (The Acting Company)	77	55.8	5.2	18.2		5.2	15.6
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	114	62.3	5.3	6.1	0.9	1.8	23.7
	Pappa Tarahumara	108	47.2	13.9	14.8	2.8	6.5	14.8
	Kirov Orchestra	103	38.8	8.7	7.8		1.9	42.7
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	124	41.1	10.5	11.3	0.8	4.8	31.5
	Jake Shimabukuro	77	67.5	13.0	5.2	2.6	2.6	9.1
	Aquila Theatre Co. - Hamlet	55	43.6	5.5	36.4		5.5	9.1
TOTAL SAMPLE		1656	46.8	9.5	10.1	0.9	3.6	29.1

Your annual household income?

TABLE D-5		N	Less than \$35,000	\$35,001 - \$50,000	\$50,001 - \$75,000	\$75,001 - \$100,000	\$100,001 - \$150,000	\$150,001 - \$200,000	Over \$200,000
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	91	15.4	9.9	16.5	19.8	20.9	9.9	7.7
	Soweto Gospel Choir (UFPA)	75	16.0	18.7	26.7	14.7	9.3	8.0	6.7
	Alvin Ailey	85	21.2	12.9	18.8	14.1	11.8	9.4	11.8
Clarice Smith Center, UMD	Joe Goode Performance Group	88	22.7	10.2	13.6	18.2	12.5	13.6	9.1
	LA Theatre Works Monkey Trial (UMD)	93	10.8	7.5	14.0	17.2	31.2	11.8	7.5
	Opera Lafayette	86	1.2	8.1	15.1	18.6	26.7	10.5	19.8
ASU Gammage	Mamma Mia!	91	8.8	8.8	24.2	20.9	19.8	14.3	3.3
	James Garcia, Voice of Valor	53	7.5	24.5	28.3	18.9	15.1	3.8	1.9
	Ronald K. Brown/Evidence	45	22.2	20.0	24.4	11.1	15.6	2.2	4.4
	Daniel Bernard Roumain	35	5.7	22.9	11.4	14.3	20.0	8.6	17.1
Mondavi Center, UC Davis	Grupo Corpo	60	11.7	15.0	13.3	20.0	25.0		15.0
	London Philharmonic	106	1.9	6.6	10.4	18.9	33.0	17.9	11.3
	Macbeth (The Acting Company)	72	12.5	4.2	13.9	13.9	22.2	22.2	11.1
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	101	6.9	10.9	25.7	17.8	13.9	12.9	11.9
	Pappa Tarahumara	93	15.1	7.5	18.3	18.3	22.6	11.8	6.5
	Kirov Orchestra	95	3.2	7.4	16.8	8.4	27.4	16.8	20.0
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	116	20.7	14.7	13.8	17.2	16.4	5.2	12.1
	Jake Shimabukuro	72	15.3	5.6	26.4	25.0	19.4	5.6	2.8
	Aquila Theatre Co. - Hamlet	53	35.8	11.3	24.5	13.2	5.7	3.8	5.7
TOTAL SAMPLE		1510	12.9	11.0	18.3	17.1	20.0	10.7	10.0

Which of the follow best describes your racial/ethnic background?

TABLE D-6		N	Asian or Pacific Islander	American Indian or Alaskan Native	Black or African-American	Hispanic or Latino	White	Mixed Race or Other
UF Performing Arts	LA Theatre Works Monkey Trial (UFPA)	94				1.1	98.9	
	Soweto Gospel Choir (UFPA)	84	1.2		28.6	2.4	66.7	1.2
	Alvin Ailey	90	1.1		15.6	5.6	72.2	5.6
Clarice Smith Center, UMD	Joe Goode Performance Group	94	4.3		4.3	1.1	88.3	2.1
	LA Theatre Works Monkey Trial (UMD)	103			1.0	1.9	95.1	1.9
	Opera Lafayette	92	2.2			1.1	94.6	2.2
ASU Gammage	Mamma Mia!	104	1.9			1.0	95.2	1.9
	James Garcia, Voice of Valor	54				57.4	40.7	1.9
	Ronald K. Brown/Evidence	45			22.2	4.4	66.7	6.7
	Daniel Bernard Roumain	37		2.7	10.8	8.1	73.0	5.4
Mondavi Center, UC Davis	Grupo Corpo	64	3.1	1.6	4.7	3.1	82.8	4.7
	London Philharmonic	115	10.4	0.9	0.9		85.2	2.6
	Macbeth (The Acting Company)	77	5.2			2.6	87.0	5.2
UMS, Ann Arbor	Soweto Gospel Choir (UMS)	111	3.6		10.8	0.9	82.9	1.8
	Pappa Tarahumara	105	5.7		1.9		89.5	2.9
	Kirov Orchestra	99	4.0		1.0		92.9	2.0
Leid Center, Univ. of Nebraska	Royal Winnipeg Ballet	123	3.3			0.8	93.5	2.4
	Jake Shimabukuro	75					93.3	6.7
	Aquila Theatre Co. - Hamlet	56		1.8			94.6	3.6
TOTAL SAMPLE		1622	2.8	0.2	4.7	3.4	85.9	2.9