VALUE & IMPACT STUDY

SUPPLEMENTARY RESEARCH

Additional Insights on Donors, Ticket-Buyers & Audiences

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Research Background

In 2004, fourteen members of the Major University Presenters (MUP) consortium - without foundation support - commissioned WolfBrown to conduct a two-year study of the values and motivations driving performing arts attendance and donation. The findings of *The Value & Impact Study* are available in three public reports, which are available for free download at www.wolfbrown.com/mup:

- *Assessing the Intrinsic Impacts of Live Performance*
- *A Segmentation Model for Performing Arts Ticket Buyers*
- *A Segmentation Model for Donors to 12 University Presenting Programs*
- *Value & Impact Study Supplemental Research: Additional Insights on Donors, Ticket-Buyers & Audiences*

While the study concluded in 2007, much knowledge remained to be harvested from the substantial data sets that the study produced. Recognizing the opportunity, the Andrew W. Mellon Foundation funded a $50,000 proposal from the MUP consortium to extend the value of the study's two major datasets by commissioning 10 focused research papers.

WolfBrown oversaw a competitive selection process starting in October 2007 and welcomed proposals from faculty, research staff and students from all colleges and universities, and all disciplines. The proposals were evaluated based on the significance and relevance of their topic and research questions, the extent to which the research was likely to yield practical applications for the study partners – particularly in the areas of marketing and fundraising, and overall quality and rigor of the proposal.

The funded proposals went to both faculty members and graduate students; five proposals had faculty members serving as the principal investigator (PI), and five had graduate students as PI. The funded researchers represent a broad range of academic departments – public policy; sociology, tourism, recreation and sports management; arts administration; marketing; and business – and a variety of universities.

On behalf of the MUP consortium, we extend our appreciation to the Mellon Foundation for their foresight in allowing *The Value & Impact Study* to pay additional dividends. We encourage other researchers who would like to examine the original data files to be in touch with us, in the spirit of learning.

Sincerely,

Alan S. Brown, Principal   Jennifer L. Novak, Consultant

Overview of Papers

The supported research papers fall into three general topics: Donors, Ticket-buyers & Demand, and Impact. In addition, three papers cover special areas of interest: the relationship between Howard Gardner's multiple intelligences and ticket-buying, the affect of pre-performance enhancement events on impact, and the relationship between political views and both donation and ticket-buying behavior. Below are brief summaries of each paper, which are followed by more detailed abstracts, organized by general topic.

Donors

1. **The Influence of Marketing Messages and Benefits Received On Attributions of Donation Behavior to Intrinsic and Extrinsic Motivations** - *Jennifer Wiggins Johnson & Bret Ellis.* This paper seeks to better understand what influenced the degree to which donors perceive extrinsic benefits as the motivations for giving.

2. **Study of MUP Donors Motivation, Behavior, and Benefits** - *May Kim, Yong JaeKo & Heather Gibson.* This paper provides a review of theoretical frameworks that guide current perspectives on donor motivation.

Ticket-Buyers & Demand

3. **Preferences and Purchase Behavior: Survey Evidence on the Relationship between Stated Interested in the Performing Arts and Ticket Purchase History** - *Sarah Lee.* This paper examines the relationship between individuals' stated preferences for performances and their actual history of ticket-buying.

4. **Community Contexts of University Presenters and Their Audiences** - *Tanya Koropeckyj-Cox, Charles Gattone, William Jawde, & Deeb-Paul Kitchen.* This paper offers broader sociological perspective to the understanding of audience values and preferences, by considering the larger community contexts of the presenter-audience relationship.

5. **Anticipation: Exploring its Origins and Effects on the Live Arts Experience** - *Jara Kern.* This paper examines the causal factors and relationships underlying high levels of anticipation for performing arts programs.

Impact

6. **How We Feel About Art: Motivation, Satisfaction, and Emotional Experience in Performing Arts Audiences** - *Shelly Gilbride & David Orzechowicz.* This paper explores performing arts audiences' self-reported emotional experiences and how they relate to reasons for attending, expectations for, and satisfaction levels with a performance.

7. **Social Influences on Intrinsic Impacts of Performanc**e - *Trina Rose.* This paper examines the relationships between social and emotional factors and attendance, subscription and post-performance impact.

Special Interest Topics

8. **Analysis of Multiple Intelligences in Understanding the Relationships between Ticket Buyers and Their Participation in Performing Arts Programs** - *Mark Creekmore & Sarah Rush*. This paper examines the validity of using the Values & Impact data to study Howard Gardner's theory of multiple intelligences and investigates relationship between intelligences and preferences for types of performances.

9. **Characterizing Program Enhancement Events** - *Yael Zipporah Silk & Jordan Raphael Fischbach*. This paper profiles the enhancement event audience base, examines the impact of enhancement events on patrons who self-select to attend, and identifies characteristics that are predictive of pre- or post-performance event preferences.

10. **How Beliefs Matter: Views, Motives and their Relation to Buyer and Donor Behavior** - *Ximena Varela*. This paper investigates audiences political beliefs and explores the relationship between political views and both ticket-buyer and donor behavior.

Abstracts

Donors

1. The Influence of Marketing Messages and Benefits Received On Attributions of Donation Behavior to Intrinsic and Extrinsic Motivations
Jennifer Wiggins Johnson & Bret Ellis

Wiggins Johnson and Ellis examine the intrinsic and extrinsic motivations of donors to performing arts organizations using the data from the 1,771 donor respondents from the *Value Study* conducted in October 2006. The authors use the twenty items measuring different motivations to donate from these respondents, along with information on their donations from 2003-2006 and their relationships with the presenters to which they had donated. This paper seeks to better understand what influenced the degree to which respondents would perceive extrinsic benefits as the motivations for their donations. Additional data on the communications messages that respondents were likely to experience and the benefits that they were likely to receive in exchange for their donations is used to establish that the messages and benefits that donors receive can influence their attributions of their donation behavior to intrinsic and extrinsic motivations. This suggests that organizations can deliberately or inadvertently influence donor motivations through their communications.

2. Study of MUP Donors Motivation, Behavior, and Benefits
May Kim, Yong Jae Ko & Heather Gibson

In this paper, the authors offer a review of theoretical frameworks that guide current perspectives on donor motivation and its influence on donor amount or donor benefits. Using this review to structure their analyses, the authors explore donor motivations, the influence of gender and age on donor motivations, the relationship between donor motivations and donor behavior, and the relationship between donor motivations and donor benefits.

In addition, these authors wrote a second paper utilizing the Value & Impact Study data entitled *An examination of factors that influence donor behavior: The case of University art museums in the US*, and is available upon request.

Ticket-Buyers & Demand

3. Preferences and Purchase Behavior: Survey Evidence on the Relationship between Stated Interested in the Performing Arts and Ticket Purchase History
Sarah Lee

In this paper, Lee uses the Major University Presenters' *Value Study* dataset to examine the relationship between individuals' stated preferences for performances across a variety of performance types and their actual history of purchasing tickets to performances of those same types. The author finds that there is a substantial proportion of the arts-going population who

exhibit strong preferences for various types of performances, but whose ticket purchase behavior alone would not reveal those preferences ("high-demand non-purchasers"). Lee then develops a profile of high-demand non-purchasers in each performance type, focusing on the differences between high-demand non-purchasers and purchasers in demographic and background characteristics, cultural attitudes, and motivations. This paper briefly surveys the literature on participation, audience-building, and marketing in the arts; discusses the data used for this analysis; presents simple statistical evidence on the relationship between stated preferences and ticket purchase history; profiles high-demand non-purchasers, and uses these profiles to draw conclusions about potential barriers to attendance among high-demand non-purchasers.

4. Community Contexts of University Presenters and Their Audiences
Tanya Koropeckyj-Cox, Charles Gattone, William Jawde, & Deeb-Paul Kitchen

This paper builds on the original *Value & Impact Study* analyses by adding two important sociological perspectives to the understanding of audience values and preferences, taking into account the larger community contexts of the presenter-audience relationship. First, focusing on social and cultural characteristics, the authors construct an alternative audience segmentation model that draws more specifically on sociological research on social capital and engagement, socioeconomic dimensions of taste, and subculture affinities. The authors examine how an audience segmentation model based on social attributes and cultural affinities can help to elucidate audience preferences and potential attendance. Second, they incorporate data on the specific community contexts of the Major University Presenters (and their potential audiences) to examine the influence of contextual dimensions on the relations of audience characteristics with preferences and attendance. Specifically, the research addresses the following research questions:

1) What kind of audience segmentation results from an explicit emphasis on measures of social engagement, institutional connection, and cultural affinities?
2) How is this socially based segmentation related to socio-demographic characteristics and to particular audience preferences and potential attendance at performances?
3) How does this relationship intersect with characteristics of the larger communities in which the audience members and the University Presenters are located?

The findings offer a nuanced assessment of audience preferences within their particular communities and inform strategies for planning, marketing, and outreach that take into account contextual variations. The findings also help to inform policy and arts development by considering the interrelations of communities, institutions, and audience populations.

5. Anticipation: Exploring its Origins and Effects on the Live Arts Experience
Jara Kern

For almost any presenter of the live performing arts, *captivation, satisfaction*, and *remembered value* are the gold standards of a job well done. Audience members and artists who experience a powerfully positive impact during the event, and remember the moment vividly for years to come, become the favored stories of success among most arts presenters. These remembered experiences provide the catalyst for future attendance and increasing connection to the organization and its work. Yet, despite the core importance of captivation, satisfaction, and remembered value, precious little specific research has explored where these experiences come from, how they work, and how they might be more thoughtfully encouraged. This paper is an effort to encourage such understanding

and strategy. Its particular focus is on the role and influence of anticipation on the perceived satisfaction and remembered value of a live performance experience. This paper suggests and tests a causal model, examines findings from relevant literature, and incorporates interviews with audience members, practitioners, and content experts. The paper aims to provide performing arts practitioners with actionable insights on anticipation, and its central function in fostering satisfaction and remembered value in the live performing arts. This paper focuses on the relationship between cause and effect, or the causal flow, for the creation of high levels of anticipation for cultural content.

Impact

6. How We Feel About Art: Motivation, Satisfaction, and Emotional Experience in Performing Arts Audiences
Shelly Gilbride & David Orzechowicz

Using data collected from the *MUPS Value & Impact Study*, Gilbride and Orzechowicz explore the dimensions of self-reported emotional experiences in performing arts audiences. Specifically, the authors look at how these emotional experiences relate to the reasons people attend productions, the expectations they bring with them, the relevance of the performing arts to their daily lives, and their satisfaction with a show. Gilbride and Orzechowicz conduct the first analyses of the qualitative emotions data available from the study and construct ten broad categories of emotional experiences, with an additional six subcategories to provide a more nuanced understanding. These categories are based on the work of Robert Plutchik's categorization of basic and secondary emotions, as well as other research on emotion typologies. The authors then explore the relationship between these experiences and audience demographics, performance genres, and reported levels of captivation and satisfaction. Much of the analysis focuses on five specific emotional experiences: anger, dissatisfaction, fear, inspiration, and joy. The research reveals that certain emotional experiences often seen as negative in most social situations, such as fear and anger, are associated with higher levels of satisfaction and repeat arts consumers. "Positive" emotions like joy, on the other hand, are associated with lower levels of satisfaction and audience members who were out of their comfort zone. The authors speculate on the meaning of these associations and their relevance to the performing arts community.

7. Social Influences on Intrinsic Impacts of Performance
Trina Rose

There have been a number of studies regarding audiences of cultural arts. Lacking, however, is the knowledge of social and emotional factors of these audience members. What social and emotional factors predict attendance and subscription? For example, is the person or persons one attends a performance with related to their post performance impacts? The author explores this question and other gaps in the literature in more detail. To engage in this investigation, this paper uses cross-sectional data from *The Value & Impact Study* and conducts a series of path analyses to gauge whether these social factors are related with post-performance impacts, and whether these emotional factors are associated with subscription and attendance. Results indicate that patrons' reasons for attending a performance, social factors, and ticket price were significantly related to post-performance impacts. Additionally, post-performance impacts were significantly related to attending live performances and performance discipline.

Special Interest Topics

8. Analysis of Multiple Intelligences in Understanding the Relationships between Ticket Buyers and Their Participation in Performing Arts Programs
Mark Creekmore & Sarah Rush

The concept of multiple intelligences (MI) has been used in educational settings, but it can also be used to differentiate arts' patrons by their different abilities, sensibilities and orientations. The hope is that this knowledge may be used to create more specific communication and marketing tools and identify ways to understand and address the preferences among different kinds of patrons. Using the Values Survey from *The
Value and Impact Study*, nine forms of MI (Linguistic, logical-Mathematical, Bodily-Kinesthetic, Musical, Spatial, Naturalist, Interpersonal, Intrapersonal, Existential) are examined in relation to other patron characteristics, including demographic information, inner-directed values, outer-directed values and performance preferences. A considerable portion of this research focused on validating the nine intelligences, identifying relations with performance preferences and investigating differences across the study sites.

9. Characterizing Program Enhancement Events
Yael Zipporah Silk & Jordan Raphael Fischbach

Offering enhancement events is often viewed as a way to draw in casual audiences, provide them with knowledge they may not already have, and in turn positively impact their future participation. This paper profiles the enhancement event audience base, examines the impact of enhancement events on patrons who self-select to attend, and identifies characteristics that are predictive of pre- or post-performance event preferences. Utilizing data from two patron surveys, the authors analyze mean preference for enhancement events to create profiles of enhancement event attendees. Next, they examine mean outcomes for patrons who attended specific pre-performance events and performed a difference-of-differences analysis taking enhancement event attendance frequency into account and, finally, develop several simple prediction models to identify characteristics associated with preferences for enhancement events. The authors find that enhancement events are primarily serving patrons who are have strong allegiances to presenters, are frequent ticket buyers, and donate. Pre-performance attendance also correlates with a number of intrinsic outcome measures, though the effect appears to be greater for patrons who rarely attend enhancement events. Finally, age, appetite for new works, risk taking, personal creativity, allegiance to presenter, and seeking a connection to artists are all associated with preferences for enhancement events. These results point to an opportunity to deepen performance audiences by broadening and diversifying enhancement event audiences, which could in turn affect future participation decisions.

10. How Beliefs Matter: Views, Motives and their Relation to Buyer and Donor Behavior
Ximena Varela

The connection between beliefs, values and the *production* of art has long been acknowledged. Whether it is the artist's intent to make a political or value statement, or whether art is used as a vehicle for political messages or channel for values, the arts convey ideas, emotions, and elicit thought, feeling, and even action. But what happens on the side of *consumption*? Can the public's value systems and political beliefs be linked to specific patterns of arts attendance or even support for the arts? Put another way; are audiences who self-identify as conservative more likely to attend a particular arts event over another? Do their motivations to provide support for the arts vary from those who are more liberal? Do liberals and conservatives expect different things in return for their support of the arts? What are the implications for arts presenters? The paper begins with an overview of the audiences surveyed for the study in terms of their political beliefs, and provides additional descriptive statistics for age and sex distributions. This is followed by an explanation of the methodology used for the analytical process. The paper then divides into two sections: the first discusses the relationship between political views and ticket buying, while the second focuses on political views and donor behavior. It concludes with a discussion of the implications of these findings for performing arts presenter.

How Beliefs Matter: Views, Motives and their Relation to Buyer and Donor Behavior

Paper #10
Ximena Varela

"A vein of poetry exists in the heart of all men."
Thomas Carlyle

Introduction

The connection between beliefs, values and the *production* of art has long been acknowledged. Whether it is the artist's intent to make a political or value statement, or whether art is used as a vehicle for political messages or channel for values, the arts convey ideas, emotions, and elicit thought, feeling, and even action. But what happens on the side of *consumption*? Can the public's value systems and political beliefs be linked to specific patterns of arts attendance or even support for the arts? Put another way; are audiences who self-identify as conservative more likely to attend a particular arts event over another? Do their motivations to provide support for the arts vary from those who are more liberal? Do liberals and conservatives expect different things in return for their support of the arts? What are the implications for arts presenters?

This study explores the links between audiences' political beliefs and values and their consumption and support of the arts, both as attendees and as donors. It seeks to find patterns of participation and support among the fourteen study campuses and their constituencies, and illuminate how these may best serve their current and potential audiences.

The paper begins with an overview of the audiences surveyed for the study in terms of their political beliefs, and provides additional descriptive statistics for age and sex distributions. This is followed by an explanation of the methodology used for the analytical process. The paper then divides into two sections: the first discusses the relationship between political views and ticket buying, while the second focuses on political views and donor behavior. It concludes with a discussion of the implications of these findings for performing arts presenters.

Audience Overview

The audiences surveyed in the fourteen study campuses are notable for their diversity and inclusiveness. They represent a broad range of political views and artistic preferences, and are thus ideally suited for an analysis of the connections between political views and donor/buyer behavior. Although the pooled sample is somewhat skewed towards liberal political views, it can be classified in three groups with relatively homogeneous profiles: *conservative*, *intermediate* and *liberal*. Figure 1 shows the political view profile for all the sample sources. The distribution of political views for each campus is shown on the stacked columns for each campus which range from -3 (most liberal) to +3 (most conservative).

Figure 1: Political Views by University
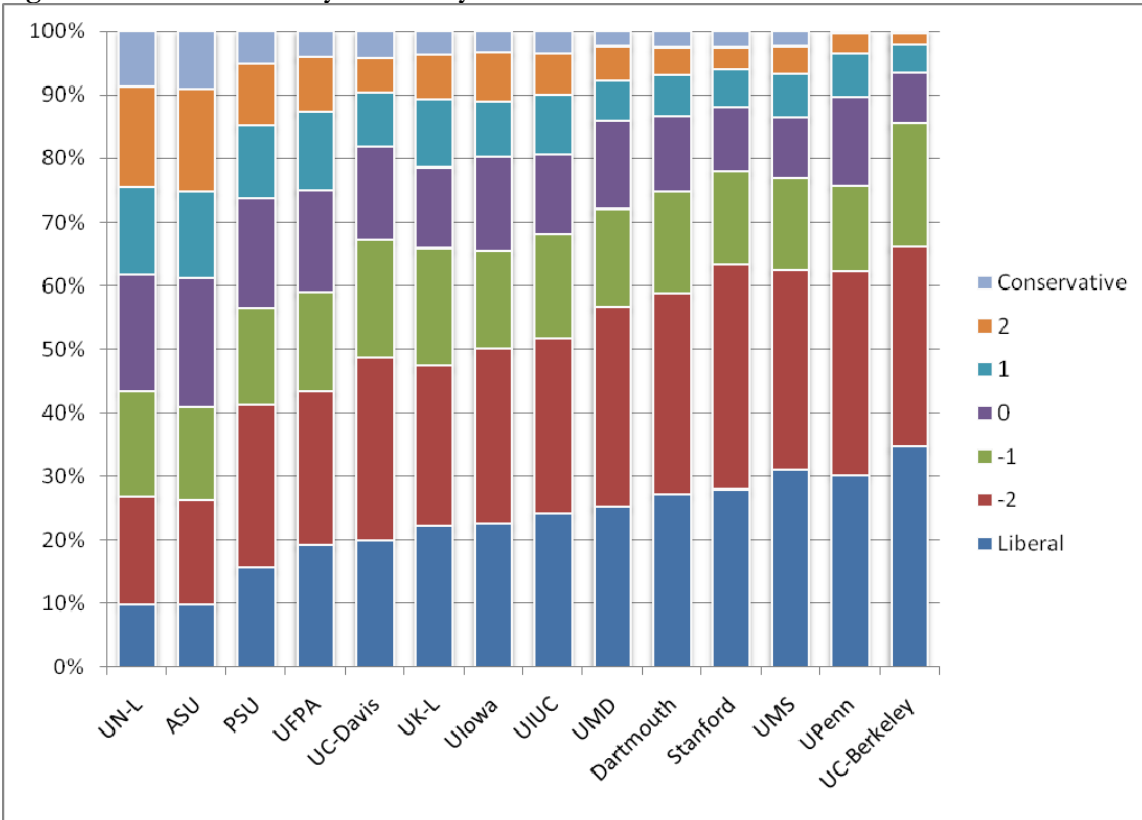
       The more conservative audiences were in the University of Nebraska-Lincoln (UN-L) and Arizona State University-Gammage, Tempe, Arizona (ASU), while the most liberal were University of Maryland (UMD), Dartmouth College (Dartmouth), Stanford University (Stanford), University of Pennsylvania (UPenn), University Musical Society, Ann Arbor, Michigan (UMS), and University of California-Berkeley (UC-Berkeley). An intermediate group includes those with a mix of conservative and liberal political views: the Pennsylvania State University (PSU), University of Florida Performing Arts (UFPA), University of California-Davis (UC-Davis), University of Kansas-Lawrence (UK-L), University of Iowa (UIowa), and University of Illinois (UIUC).
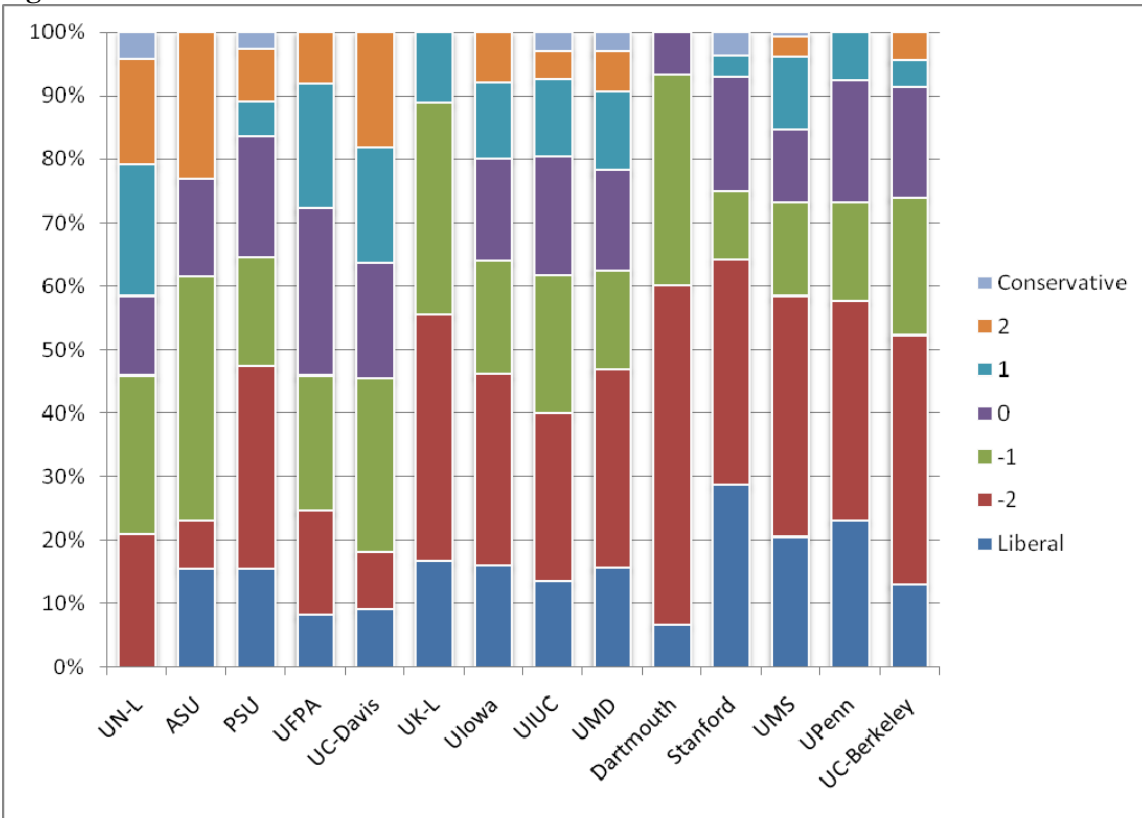
Figure 2: Political Views - Students

Figure 2 shows the distribution for the student population only. The distribution of political views for each campus is shown on the stacked columns which range from -3 (most liberal) to +3 (most conservative). It is interesting to note that students' political views tend to fall in the middle of the scale and a much smaller proportion identify themselves at both extremes (conservative or liberal). In addition, the ranking of universities based on the overall and student population's political views do not correspond exactly, and student populations are much more homogeneous. For example, UK-L and Dartmouth move into the group of most liberal, while UC-Davis and UFPA move into the group of most conservative. In general, student populations are closer to the center of the political spectrum views. Thus, contrary to what conventional wisdom asserts, younger people are not necessarily more liberal, older people are not necessarily more conservative.

This view is also supported by the plot of political view profile in each campus but splitting the population in respondents between 18 and 34 years old, and older than 35. As Figures 3 and 4 show, there is a tendency to self-identify closer to the middle of the scale for younger people, not just students. As a general rule, the younger cohort has the smaller proportion of respondents in the most extreme categories. In this case, the cohort ranks also change. For example, for the younger cohort, UPenn moves into the group of intermediate political views, while UK-L moves closer to the liberal extreme.

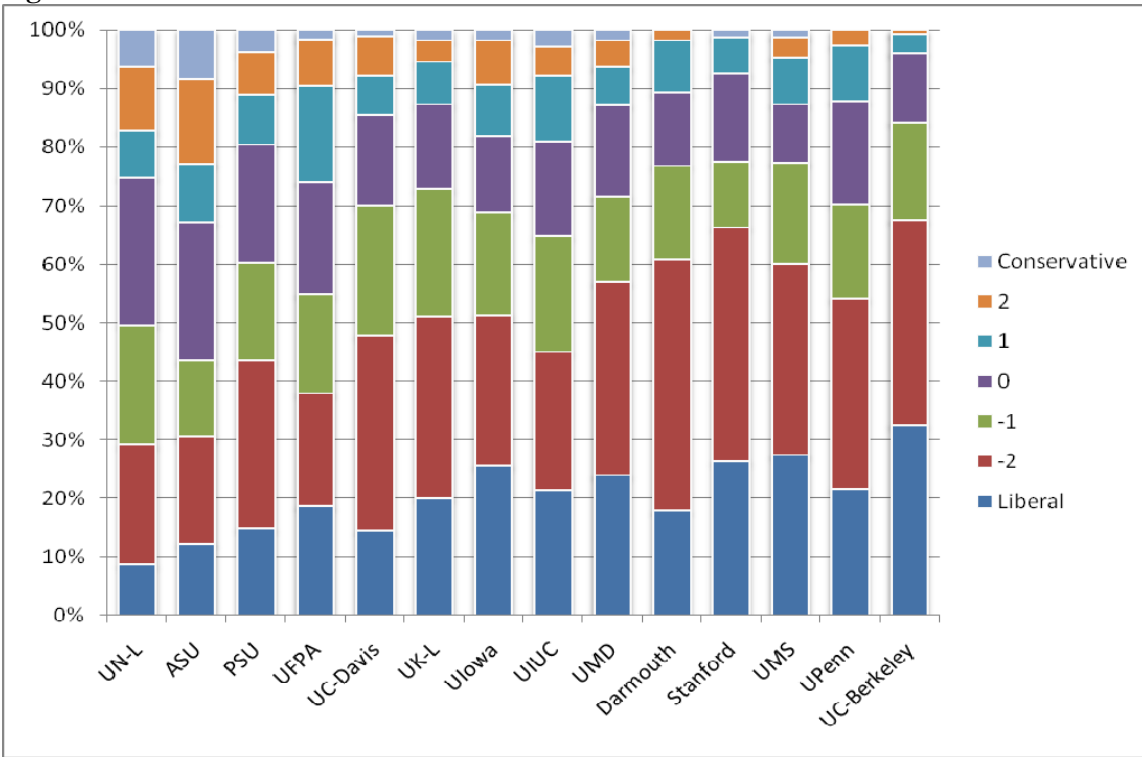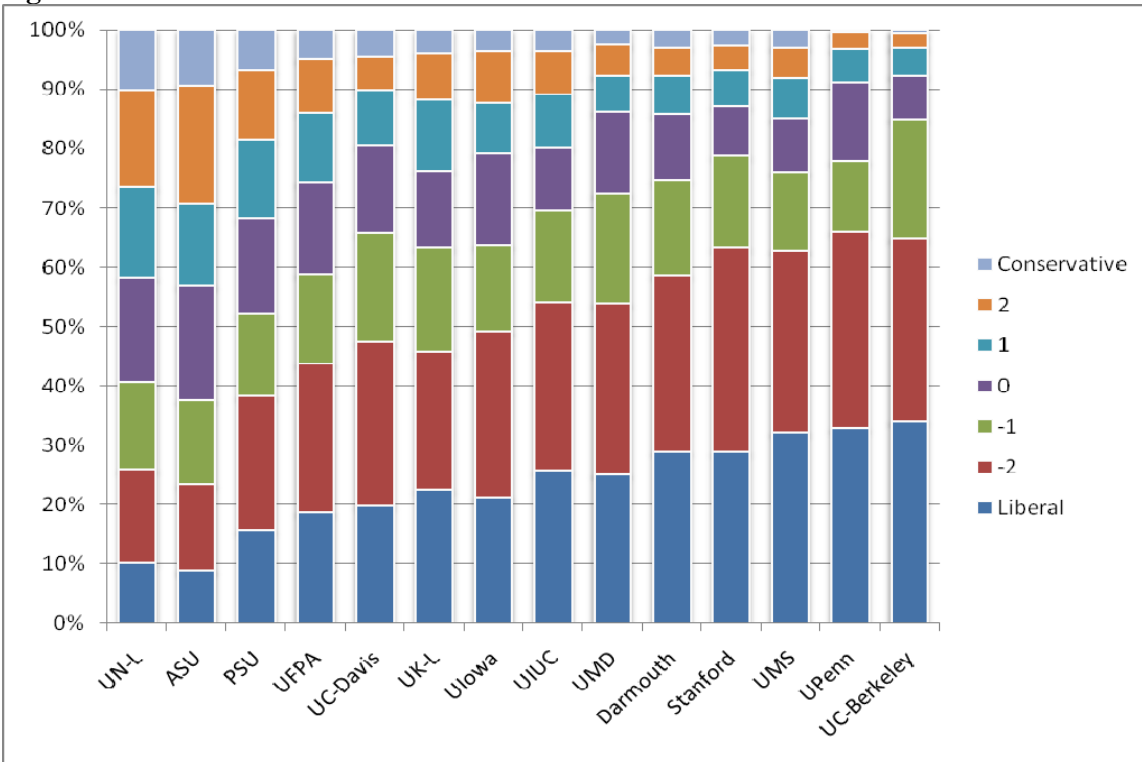**Figure 3: 18-35 Year-Old Audiences and Political Beliefs**

Figure 4: Over 35 Year-Old Audiences and Political Beliefs

The percentage of females is approximately similar for all the sample sources with the exception of UPenn, which has a significantly larger proportion of females than the other sites. Figure 5 indicates the breakdown of the population's political views by sex[1]. As was indicated above, the populations are skewed towards the liberal end of the spectrum, but overall men self-identify as more conservative than women. The higher in the conservative range, the more pronounced these differences become.

Figure 5: Political Views by Sex
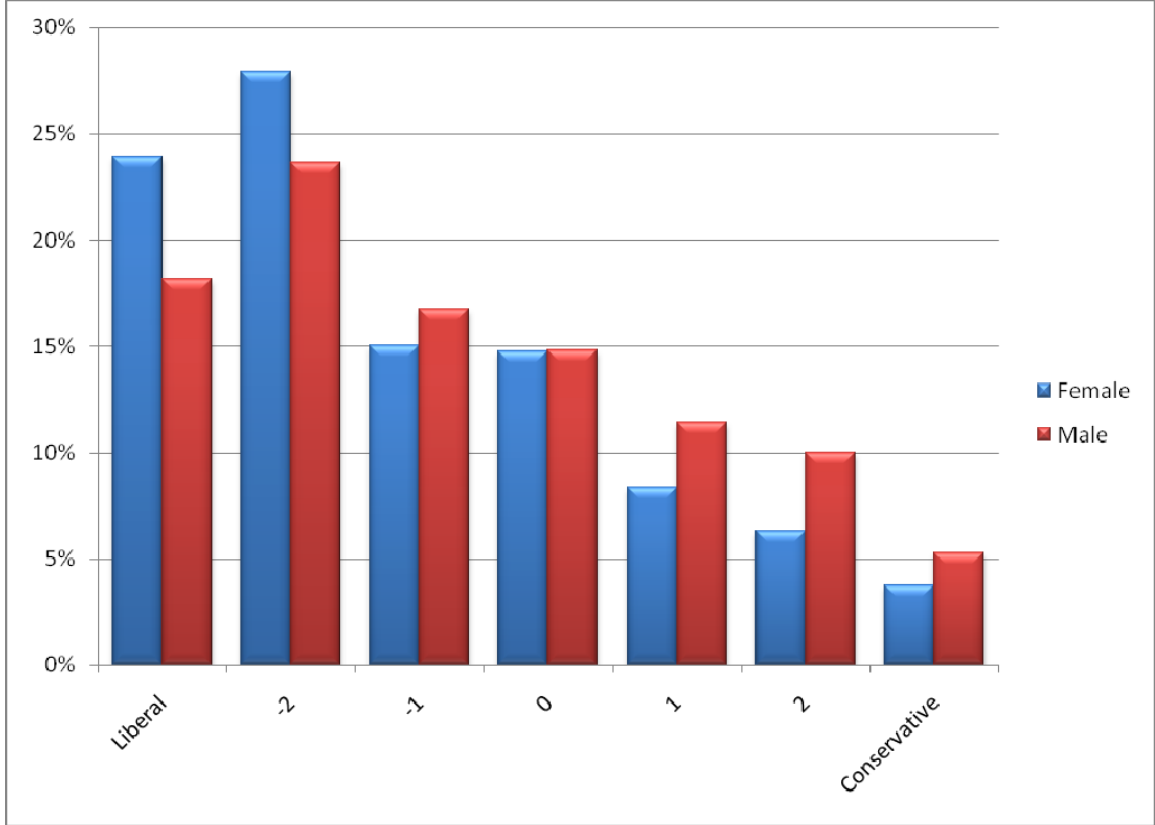
Analysis and Methodology

Before embarking on an analysis of the overall findings, a critical question was to determine how accurately the survey instrument used for this study captured the values and motives espoused by respondents. This section describes the analytical process used to determine both the validity of the instrument, as well as to extract meaning from the reported findings. Those readers who wish to view the results of the study, or whose eyes tend to glaze over at methodological descriptions, should skip directly to the next section, which describes the findings on both buyer and donor behavior as it relates to their political beliefs.

In order to assess the ability of the survey to capture the values and motives of the respondents, exploratory factor analyses were conducted with the questions in the instrument that tap these constructs (Kim & Mueller, 1978). Factor analysis is a methodology that found its first wide usage in the psychometrics (Spearman, 1904; Cattell et al, 1970), where it is utilized for example

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[1] I prefer to use "sex," which refers to biological characteristics, rather than "gender," which refers to the traits (behavior, cultural, etc.) generally associated to each of the sexes.

to test the validity of instruments in measuring individual traits and characteristics. It has also been applied in the business literature to test the validity of instruments measuring cultural characteristics (Hofstede, 1990 and 1993; Peterson et al, 1995), organizational characteristics (Ronan & Prien, 1973). In the marketing literature factor analysis has been also utilized to analyze customer preferences, the generation of perceptual maps, and product positioning (Huber et al., 2007; Tybout et al., 1978).

Values and motives are by themselves unobservable; nevertheless, we can observe actions and infer values and motives behind the action. For these reason, the wording of survey questions are appropriate to measure values and motives indirectly. Each question is connected to a value, but is not in itself a full indication of that value. Each respondent's values will lead them to respond to the questions in a certain way. Factor analysis is a way to eliminate researcher bias and understand which questions are driven by one factor, from the point of view of the respondent. Therefore, this paper follows a long tradition in social psychology research of measuring values by means of using factor analysis on surveys (Rokeach, 1973; Hofstede 1990).

In sum, factor analysis is a dimension reduction method that, based on the correlation of a number of items, identifies the unobserved constructs (factors) that drive the observed variables (i.e., items, questions). In terms of this study, exploratory factor analysis can provide evidence of whether the questions tap constructs that are consistent with the purpose of the researcher (Hofstede, 1998). By analyzing the questions that load together in the same factor, the researcher is able to assess whether the questions behave as expected; in other words whether responses are consistent with the unobserved variables.

The instrument included several groups of questions with the intention of measuring the values and motives that guide respondents' decisions. The resulting grouping of the item responses does not match exactly the one in the questionnaire; nevertheless, a look at the items in each factor show certain patterns that allow the assignment of names to the constructs that reflect the underlying concept in the respondents' minds. For example, the importance assigned to "Developing your creativity", "Sharpening your mind; intellectual pursuits", and "Reflecting upon, and processing, your emotions" are associated with the *Exploration* value.

As mentioned before, this analysis of values follows a long tradition in social psychology research of measuring values by means of surveys analyses with factor analysis (Rockert, 1973; Hofstede 1990). Since it is likely that personal values are correlated with each other, factor analysis oblique rotation was performed (Factor Analysis, Principal Components, Oblimin rotation, SPSS V.15). This provides a much easier interpretation of the underlying unobserved factors. The five factors extracted, *Exploration*, *Social Responsibility*, *Family*, *Mastery*, and *Fantasy,* were identified from questions revealing aspects that are valued by the respondent. See table 1 for questions associated to each factor.

Table 1. Items in Factors from Values Factor Analysis.

How important to you are each of the following?	
Exploration Value	[development of the creative self] Developing your creativity
	[gregariousness] Always exploring, discovering, and hoping to be surprised
	[life of the mind] Sharpening your mind; intellectual pursuits
	[thought leader] Being on the cutting edge of new art and ideas
	[emotionally reflective] Reflecting upon, and processing, your emotions
	[emotionally experiential] Feeling the extremities of emotion through art
	[reject social norms] I instinctively challenge authority and make my own rules
Social Responsibility Value	[strong relationship with the natural world] Supporting environmental causes and conservation efforts
	[sense-making] Keeping up with world events and why things happen
	[civic engagement] Being involved in civic affairs and working on behalf of your community
	[inclined toward political expression] Voicing your political views
	[social justice] Social justice and equal opportunity.
	[sense of philanthropic obligation] Re-paying society for the opportunities and good fortune you've had
	[sense of duty to mankind] Working to alleviate other people's suffering
Family Value	[spiritual] Having a spiritual life
	[family cohesion] Strengthening family relationships
Mastery Value	[achievement] I am driven to surpass my own limits in pursuit of excellence
	[socially gregarious] Making new friends and expanding your social network
	[self-empowered] Gaining control over your destiny
	[embrace technology] Adopting new technologies as quickly as possible
Fantasy Value	[fantasy-seeker] Escaping to a make-believe world

Since motives as well as values are not directly observable, and can only be inferred from actions, a similar approach was followed for their analysis. An oblique factor analysis identifies four motives influencing donor's decisions from questions revealing the donors' reasons for supporting the arts (i.e., *Humanistic*, *Self-Centered*, *Community-Centered*, and *Perceived Munificence*). See table 2 for associated questions.

Table 2. Items in Factors from Motives Factor Analysis.

How important are each of the following reasons why you have contributed to *[presenter]*?	
Humanistic motives	To participate in a civic dialogue about current issues
	To support outreach efforts towards disadvantaged populations
	To promote awareness and appreciation of diverse cultures
	To expand the reach of the performing arts to places where it is not accessible
	To allow deeper engagement between artists and audience
	To be a part of the evolution of the art forms and the creation of new art
	To provide cultural experiences for area school children

Self-centered motives	Because I am concerned about popular culture and its effect on society
	To enjoy the social opportunities provided to donors
	To join with the group of people who make this community great
	To network for business purposes (me or my spouse/partner)
	So that others can see that I am contributing
	To receive the specific benefits associated with my gift level
Community-centered motives	To make possible a high quality of life for our community
	Because I want others to have experiences like the ones I've had with
	Because I want to leave a legacy that includes a vibrant cultural life
	To ensure the long-term viability and sustainability
	To help ensure that students can see great artists, as part of their education
	To underwrite appearances by high profile artists who otherwise might not appear in our community
Perceived Munificence	Because I have more money than I need

Finally, oblique factor analysis was run for the items tapping the importance attributed to different benefits by donors. The analysis extracts two factors that were named *Convenience* and *Artistic Experience* (see table 3 for questions associated to the factors). Overall, these factor analyses provide support to the validity of the instrument to measure values and motives of respondents. They show that the set of questions tap different facets of respondent values and motive, and that respondents interpret the questions in a consistent manner. For a detailed description of the factor analyses for values, motives and benefits importance see, appendix A.

Table 3. Items in factors Artistic Experience and Lack of Convenience

How much value do you attach to each of the following donor benefits?	
Convenience	Priority seating
	Advance notice of programs
	Ability to purchase single tickets in advance of public sale
	Parking privileges
Artistic Experience	Access to more in-depth experiences
	Opportunities to meet artists
	Opportunities to involve my children or grandchildren in quality programs

Findings: Political Views and Ticket Buying

Political Beliefs and Genre Preferences

Two analyses were conducted to study the impact of political beliefs on genre preferences. The first studied how political beliefs impact the purchase of tickets for different genres. After calculating the average political view of the audience that purchased tickets for each type of art form (see table 4), a cross-tabulations analysis[2] confirmed that there is a significant association between

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[2] Available from the author by request.

political view and purchase of tickets for most of the genres. Only for Ballet and Other Dance (not including ethnic) there are no differences associated to political beliefs regarding the *tendency* to buy tickets.

Table 4: Average Political View - Buyers by Genre

	average political view*
Modern Dance	-0.44
Other dance (jazz, tap, hip hop, but not ethnic)	-0.07
World Music and Dance	-0.29
Symphonic Music	-0.08
Chamber Music	-0.52
Opera, Vocal Recitals, Vocal Ensembles	-0.25
Contemporary Music	-0.46
Jazz or Blues	-0.53
Broadway Shows	0.03
Stage Plays	-0.58
liberal = -3 conservative = +3	

Across most of the genres the average political views of audiences reflect the political views profile of the campus. A few exceptions are in ballet: the ASU audience is more liberal than the PSU and UFPA audiences; for symphonic orchestras and student assembles UC-Berkeley and UPenn rank among the most conservative; for jazz or blues, UC-Davis and UMD are the most conservative audiences.

Although it would appear that conservative political beliefs are associated with buying tickets for Broadway musicals, this result could be driven by the fact that in ASU, a sample source with a conservative profile above average, the offering tends to be dominated by this type of shows. For this reason the analysis was repeated excluding the observations from ASU. The results remained unchanged and the significant association between attendance to Broadway shows and conservative audience was confirmed. Liberal political beliefs, on the other hand, are associated with buying tickets for other shows such as dance, jazz music, stage performance, family programs, lectures and speakers, and student performances.

The interest analysis shows that interest and political beliefs are associated for each of the genres, with conservative political beliefs associated to higher interest in Gospel music concerts, while liberal political beliefs are associated to higher interest in the remaining genres than conservative political beliefs. All the correlations are significant except for Jazz Concerts – New

Table 5: Correlation between Political View and Interest in Specific Genre

	Correlation with Political View	
Acrobatic or circus	-0.01	Not Significant
Ballet	-0.10**	Significant
Bluegrass or Appalachian Folk Music Concerts	-0.08**	Significant
Broadway musicals	0.12**	Significant
Chamber Music Concerts (intimate scale)	-0.10**	Significant
Classical Music Concerts (symphonic or prominent recitalists)	-0.06**	Significant
Classical music from the 20th century	-0.05**	Significant
Ethnic or folk dance of diverse cultures	-0.14**	Significant
Gospel Music Concerts	0.09**	Significant
Hip Hop or Rap Concerts	-0.06**	Significant
Jazz Concerts – Bebop	-0.04**	Significant
Jazz Concerts – Jazz fusion or avant-garde jazz	-0.10**	Significant
Jazz Concerts – Latin jazz (Afro-Cuban or Brazilian jazz)	-0.17**	Significant
Jazz Concerts – New Orleans Jazz or Dixieland	-0.01	Not Significant
Jazz Concerts – Swing or Big Band Music	0.07**	Significant
Jazz or tap dance	-0.03**	Significant
Lectures on current topics by distinguished speakers	-0.18**	Significant
Modern/contemporary dance	-0.18**	Significant
Multi-media theatrical programs or performance art	-0.05**	Significant
Music from the Classical and Romantic periods	-0.05**	Significant
Music from the Medieval, Renaissance and Baroque periods	-0.09**	Significant
Opera (fully staged productions)	-0.10**	Significant
Performances by comedians or comedy troupes	0.06**	Significant
Spoken word events featuring literature, poetry, etc.	-0.20**	Significant
Stage plays – contemporary drama	-0.14**	Significant
Stage plays – Shakespeare	-0.14**	Significant
World Music Concerts	-0.25**	Significant
** correlation with Political View significant at 0.01 level		

Orleans or Dixieland, and circus. Associated to conservative views are: broadways musicals, Jazz Concerts and Gospel Music. Most associated to liberal views are: World Music Concerts, Modern Dance, Stage Plays - contemporary drama and Shakespeare (see table 5).

Findings: Political Views and Donor Behavior

Political Beliefs and Motivation to Contribute to the Arts

To analyze the impact of political beliefs on the motivations to contribute to , table 6 presents the correlations between the political belief variable (higher values represent more conservative beliefs) and the donors' scores in each motivation to contribute to arts (*Humanistic*

Table 6. Correlation between Donors' Political Views, Motives and Values.

		1	2	3	4	5	6	7	8	9	10
1	Political View	1.000									
2	Humanistic Motive	**-0.145**	1.000								
3	Self-Centered Motive	**0.157**	**0.204**	1.000							
4	Community-Centered Motive	-0.001	**0.529**	**0.072**	1.000						
5	Perceived Munificence	**-0.061**	**0.089**	0.125	0.094	1.000					
6	Exploration Value	**-0.233**	**0.445**	0.105	0.213	0.063	1.000				
7	Social Responsibility Value	**0.387**	**-0.502**	-0.059	**-0.354**	-0.055	**-0.329**	1.000			
8	Family Value	**0.340**	**0.171**	0.082	0.177	-0.072	0.051	**-0.071**	1.000		
9	Mastery Value	**0.151**	**0.247**	0.269	0.211	-0.004	**0.181**	-0.203	0.083	1.000	
10	Fantasy Value	0.041	-0.026	**0.060**	**-0.164**	0.059	-0.072	0.119	-0.033	**-0.090**	1.000

Number of observations 1300 - Bold correlations are significant at the 0.05% level

Motives, *Self-centered Motives*, *Community-centered Motives* and *Perceived Munificence* scores
estimated utilizing Regression option, SPSS v.15). The four motives were derived from the factor
analysis described above.

Higher levels of conservative beliefs are positively correlated to *Self-centered Motives*,
and negatively correlated to *Humanistic Motives*. There is no significant correlation between political
beliefs and *Community-Centered Motives*. Therefore, according to the correlation table, contributions by
people espousing conservative beliefs are likely to be more motivated by self interest (mainly yielding
benefits to the contributor, e.g., status, networking opportunities), while contributions by people
espousing liberal beliefs are likely to be more motivated by altruistic interest (mainly yielding benefits
to others without demanding affiliation to the contributor's group, e.g., support inclusive action for
disadvantaged populations, or promote awareness of diverse cultures).

Political Views and Donor Motivations

To analyze the impact of political beliefs on the values espoused by donors, table 6 presents
the correlations between the political belief variable (higher values represent more conservative
beliefs) and the donors' score for each factor measuring the importance the donors

Table 7. Correlation between Non-Donor Audience's Political View and Values.

		1	2	3	4	5	6
1	Political View	1.000					
2	Exploration Value	**-0.282**	1.000				
3	Social Responsibility Value	**0.341**	**-0.392**	1.000			
4	Family Value	**0.327**	0.062	**-0.105**	1.000		
5	Mastery Value	**0.071**	**0.307**	**-0.306**	**0.103**	1.000	
6	Fantasy Value	**0.041**	**-0.142**	**0.194**	**-0.058**	**-0.106**	1.000

Number of observations 7406 - Bold correlations are significant at the 0.05% level

assign to each value (*Value Exploration*, *Value Social Responsibility*, *Value Family*, *Value Mastery*, and *Value Fantasy* scores estimated utilizing Regression option, SPSS v.15).

Then, high levels of conservative beliefs are negatively associated to *Value Exploration*, while positively associated to *Value Social Responsibility*, *Value Family*, and *Value Mastery*. It should be noted that similar correlations are found for political views and values for audience members that are not donors (see Table 7).

Value Attached to Perks, by Political Beliefs

Regarding how much different perks are valued by the donor, factor analysis yielded two factors named *Artistic Experience* and *Convenience* (refer to table 3 for questions in each factor). A correlation between the donor's political beliefs and scoring for these factors show that both are significantly associated to conservative beliefs. This is consistent with results from the political beliefs and motives analysis, since conservative political beliefs were associated to self-centered motives, which would be expected to result in higher importance attached to perks received by the donor. These results are consistent with political views driving values, motives and interests, but it should be noted that the causal mechanism could also be in the opposite direction. Nevertheless it is likely that, in the short term, political views would be driving motives and interests. Thus, one would expect that, if present, the effect on political views would be less significant and take a longer time to manifest itself.

Finally, buying behaviors and political views could also be the result of matching and driven by the artistic offer. Not every artistic offer is present in all sites; therefore, it could be possible for artistic managers to limit the artistic offer and bias the findings. This concern is alleviated by the fact that artistic managers should be responding to site demand, that every genre has presence in several sites and, when tested, results did not change by dropping sites with more extreme political views from the sample.

Discussion: Implications for Presenters

As has been discussed above, testing the instrument reveals that it is an accurate measure of respondents' values and motivations, both for buying and donating to the arts. Thus, whether seeking to diversify their audiences (both as attendees and supporters) in terms of beliefs systems or motivations, or seeking to maximize the effectiveness of their marketing and fundraising efforts on campus, the following conclusions may be extracted:

- Ballet and Other Dance (excluding ethnic) is the only genre for which there are no differences associated to political beliefs regarding the tendency to buy tickets.

- There is a significant association between more conservative political views and attendance at Broadway shows. Thus, for example, if a presenter is interested in attracting/exposing a more conservative audience to the performing arts, Broadway shows are the most likely to be effective. That is to say, if the local conservative audience does not attend, Broadway shows are a way to establish a connection with them.

- Liberal political beliefs, on the other hand, are associated with buying tickets for shows such as dance, jazz music, stage performance, family programs, lectures and speakers, and student performances.

- Interest and political beliefs are associated to each of the genres, with conservative political beliefs associated to higher interest in Gospel music concerts, while liberal political beliefs are associated to higher interest in the remaining genres than conservative beliefs. If attendees tend to choose to attend one performance and not another (reasons of cost, time, etc.), then the broader the range of offerings, the more likely the audience will be captured.

- In terms of contributions, higher levels of conservative beliefs are positively correlated to self-centered motives, and negatively correlated to humanistic motives. Contributions by people espousing conservative beliefs tend to be motivated by self interest (mainly yielding benefits to the contributor, e.g., status, networking opportunities), while contributions by people espousing liberal beliefs tend to be motivated by altruistic interest. Thus, political beliefs are of key importance in devising fundraising strategies and planning for development benefits, as what motivates one type of audience is not at all what motivates the other, and the benefits appreciated by one may be of little or no importance to the other.

What are the implications of these findings for presenters? It is clear that a same arts event speaks to different values and beliefs in a target audience, and that these differences matter in terms of their willingness to buy tickets or provide support for the arts. Although we have observed that some campuses tend towards the liberal end of the spectrum while others tend to the conservative, figures 1 and 2 both showed how every campus has, in fact, a healthy mix of political views and beliefs. Thus, presenters should probably think about crafting different messages depending on which population they are targeting. For example, in a liberal campus where the presenter wishes to attract a greater number of conservative patrons (or where the presenter can offer perks that are important to conservatives), a message focusing on Artistic Experience and Convenience, which the conservative rates as particularly important.

One of the most important conclusions to be extracted from the study is that no single art form naturally excludes a particular audience. Although there are some clear associations between values and artistic preferences, all of the categories of performing arts attract audiences across a wide spectrum of political beliefs. It is equally important to realize, however, that audiences do differ, and differ widely, in what they expect from their experience with the performing arts. What this study shows is that elements of the augmented product (in contrast to the core product), and of the rest of the marketing mix (particularly communication and pricing) are very important. This should be heartening news for presenters who do not have much flexibility in terms of programming but who are open to innovation in crafting their messages for specific audiences. For all of these reasons, thinking of more liberal and more conservative audiences in terms of niches, and developing separate toolkits (in terms of donor benefits, messages, etc.) would seem to be a worth-while investment. There is no question that the arts are an vitally important part of campus life, and of the communities in which they are embedded. This study shows how performing arts presenters on campuses can communicate with their target audiences in ways that are more conducive to a common language and a common purpose.

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Appendix A

This appendix presents further description and result of the factor analyses for Values and Motives. As described in the paper, I utilized factor analysis with oblimin rotation because it provides an easier interpretation of the results. Follows the description and interpretation of the output obtained in SPSS v.15 for two of the analyses.

For values, the solution for the unrotated factor analysis extracts 5 factors that explain 57% of the variance (see table A1). From the scree plot, I conclude that the variance explained by the sixth factor is not much different from the one explained by the seventh factor, reason for which the five-factor solution is preferred. This also agrees with another rule that includes all the factors with eigenvalue less than 1 in the solution. The unrotated solution is presented in table A2. Columns 1 to 5 present the loading factors for each question in each one of the five factors. Loading of the items is quite clean, with most of the items showing a loading in one factor that is significantly larger than the loading in other factors. In summarizing the data, factor 1 is a weighted average of all the questions that load in it, and explains about 31% of the variance. Nevertheless, the interpretation of these factors is unclear. Table A3, Structure Matrix, presents the correlations between the questions and the factors. It differs from the Patterns matrix (Table A4, the linear combination of the questions) only for oblique rotations and the later is utilized to calculate each factor score for each observation for further analysis. Table A3, the result of the oblique rotation, shows clearly that items load on only one of the different factors. The set of questions addresses the values that guide the respondent. The interpretation is much simpler. The first factor includes questions that underline the search for intellectual exploration, the testing of boundaries and adventure in new areas. The second factor includes questions that reflect issues related to social responsibility and actions that lead to the ability to act in a socially responsible way. The third factor includes two items that are associated to the connection between the cultural activities and the family. The forth factor reflects the value assigned to mastery of the environment and technology. Finally, the fifth factor the value associated to fantasy, to experience that are not necessary restricted by reality. (See Table A4 to identify the questions that loaded on each factor.) Table A5 shows the correlations between the five extracted factors.

Tables: Factor Analysis - Values

Table A1. Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total
1	6.753	30.694	30.694	6.753	30.694	30.694	4.846
2	1.838	8.353	39.047	1.838	8.353	39.047	4.822
3	1.523	6.924	45.971	1.523	6.924	45.971	1.813
4	1.250	5.682	51.654	1.250	5.682	51.654	3.018
5	1.209	5.495	57.148	1.209	5.495	57.148	1.958
6	.802	3.647	60.796				
7	.781	3.552	64.348				

Extraction Method: Principal Components. Unrotated Solution.

Scree Plot
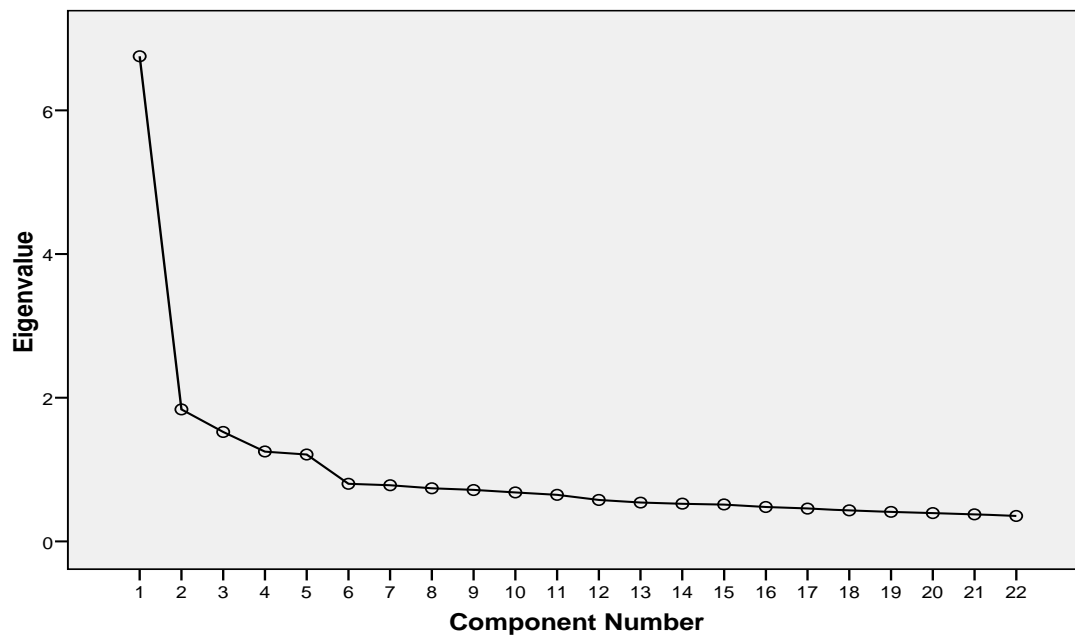
Table A2. Component Matrix

Question 25/6: How important to you are each of the following?	Component				
	1	2	3	4	5
Q25D. [gregariousness] Always exploring, discovering, and hoping to be surprised.	.672				
Q26G. [sense of duty to mankind] Working to alleviate other people's suffering.	.660				
Q26E. [social justice] Social justice and equal opportunity.	.648				
Q25F. [life of the mind] Sharpening your mind; intellectual pursuits.	.643				
Q25G. [thought leader] Being on the cutting edge of new art and ideas	.635	-.416			
Q26F. [sense of philanthropic obligation] Re-paying society for the opportunities and good fortune you've had	.632	.425			
Q25C. [development of the creative self] Developing your creativity.	.624				
Q25I. [emotionally experiential] Feeling the extremities of emotion through art.	.620				
Q25H. [emotionally reflective] Reflecting upon, and processing, your emotions.	.619				
Q26C. [civic engagement] Being involved in civic affairs and working on behalf of your community.	.614	.426			
Q25A. [strong relationship with the natural world] Supporting environmental causes and conservation efforts.	.591				
Q25L. [achievement] I am driven to surpass my own limits in pursuit of excellence.	.590				
Q25E. [sense-making] Keeping up with world events and why things happen	.565				
Q26B. [socially gregarious] Making new friends and expanding your social network.	.545				
Q26D. [inclined toward political expression] Voicing your political views.	.509		-.505		
Q25B. [health and physical activity] Doing activities that keep you physically active and contribute to your health	.471				-.454
Q26A. [family cohesion] Strengthening family relationships	.412	.452	.429		
Q25K. [reject social norms] I instinctively challenge authority and make my own rules.	.423	-.433			
Q25J. [spiritual] Having a spiritual life			.567		
Q26J. [embrace technology] Adopting new technologies as quickly as possible				.619	
Q26H. [self-empowered] Gaining control over your destiny.	.461			.495	
Q26I. [fantasy-seeker] Escaping to a make-believe world					.496

Extraction Method: Principal Component. Unrotated Solution.

Table A3. Structure Matrix

Question 25/6: How important to you are each of the following?		Component				
		1	2	3	4	5
Exploration	Q25C. [development of the creative self] Developing your creativity.	0.738				
	Q25D. [gregariousness] Always exploring, discovering, and hoping to be surprised.	0.695				
	Q25F. [life of the mind] Sharpening your mind; intellectual pursuits.	0.565				
	Q25G. [thought leader] Being on the cutting edge of new art and ideas	0.730				
	Q25H. [emotionally reflective] Reflecting upon, and processing, your emotions.	0.716				
	Q25I. [emotionally experiential] Feeling the extremities of emotion through art.	0.770				
	Q25K. [reject social norms] I instinctively challenge authority and make my own rules.	0.560				
Social Responsibility	Q25A. [strong relationship with the natural world] Supporting environmental causes and conservation efforts.		-0.618			
	Q25E. [sense-making] Keeping up with world events and why things happen		-0.573			
	Q26C. [civic engagement] Being involved in civic affairs and working on behalf of your community.		-0.731			
	Q26D. [inclined toward political expression] Voicing your political views.		-0.740			
	Q26E. [social justice] Social justice and equal opportunity.		-0.784			
	Q26F. [sense of philanthropic obligation] Re-paying society for the opportunities and good fortune you've had		-0.689			
	Q26G. [sense of duty to mankind] Working to alleviate other people's suffering.		-0.726			
Family	Q25J. [spiritual] Having a spiritual life			0.715		
	Q26A. [family cohesion] Strengthening family relationships			0.630		
Mastery	Q25L. [achievement] I am driven to surpass my own limits in pursuit of excellence.				0.529	
	Q26B. [socially gregarious] Making new friends and expanding your social network.				0.579	
	Q26H. [self-empowered] Gaining control over your destiny.				0.695	
	Q26J. [embrace technology] Adopting new technologies as quickly as possible				0.758	
Fantasy	Q25B. [health and physical activity] Doing activities that keep you physically active and contribute to your health					-0.640
	Q26I. [fantasy-seeker] Escaping to a make-believe world					0.492

Extraction Method: Principal Component. Oblique Rotation (Oblimin) Solution

Table A4. Pattern Matrix

Question 25/6: How important to you are each of the following?	Component				
	1	2	3	4	5
Q25C. [development of the creative self] Developing your creativity.	0.717				
Q25D. [gregariousness] Always exploring, discovering, and hoping to be surprised.	0.637				
Q25F. [life of the mind] Sharpening your mind; intellectual pursuits.	0.535		-0.429		
Q25G. [thought leader] Being on the cutting edge of new art and ideas	0.665				
Q25H. [emotionally reflective] Reflecting upon, and processing, your emotions.	0.664				
Q25I. [emotionally experiential] Feeling the extremities of emotion through art.	0.759				
Q25K. [reject social norms] I instinctively challenge authority and make my own rules.		0.762			
Q25A. [strong relationship with the natural world] Supporting environmental causes and conservation efforts.		-0.461			-0.419
Q25E. [sense-making] Keeping up with world events and why things happen		-0.709			
Q26C. [civic engagement] Being involved in civic affairs and working on behalf of your community.		-0.689			
Q26D. [inclined toward political expression] Voicing your political views.		-0.697			
Q26E. [social justice] Social justice and equal opportunity.		-0.710			
Q26F. [sense of philanthropic obligation] Re-paying society for the opportunities and good fortune you've had		-0.537			
Q26G. [sense of duty to mankind] Working to alleviate other people's suffering.		-0.676			
Q25J. [spiritual] Having a spiritual life			0.580		
Q26A. [family cohesion] Strengthening family relationships			0.776		
Q25L. [achievement] I am driven to surpass my own limits in pursuit of excellence.				0.586	
Q26B. [socially gregarious] Making new friends and expanding your social network.				0.402	
Q26H. [self-empowered] Gaining control over your destiny.				0.467	
Q26J. [embrace technology] Adopting new technologies as quickly as possible				0.667	
Q25B. [health and physical activity] Doing activities that keep you physically active and contribute to your health	0.412				0.585
Q26I. [fantasy-seeker] Escaping to a make-believe world	0.430				-0.466

Row group labels (left margin): Exploration (Q25C–Q25K), Social Responsibility (Q25A–Q26G), Family (Q25J–Q26A), Mastery (Q25L–Q26J), Fantasy (Q25B–Q26I).

Extraction Method: Principal Component. Oblique Rotation (Oblimin) Solution.

Table A5. Value Component Correlation Matrix

Component	Exploration	Social Responsibility	Family	Mastery	Fantasy
Exploration	1.000	-.373	.060	.293	-.141
Social Responsibility	-.373	1.000	-.097	-.296	.201
Family	.060	-.097	1.000	.102	-.056
Mastery	.293	-.296	.102	1.000	-.109
Fantasy	-.141	.201	-.056	-.109	1.000

Extraction Method: Principal Component. Oblique Rotation (Oblimin) Solution.

A factor analysis with oblimin rotation was also conducted for Motives. In this case, according to both rules (scree plot and eigenvalue less than 1) three factors are extracted and explain almost 50% of the variance. I also reported the forth factor because of its theoretical interest. The component matrix (table B3) shows that for the unrotated solution, most of the items load in the first factor, which explains about 32% of the variance. Again, what those factors represent is unclear. As usual, the oblimin rotation yields a solution of much easier interpretation. Table B3, Structure matrix after oblique rotation, presents the correlation of each question with the factors and shows that the items load cleanly on only one factor each. Table B4 provides the linear combination of the items in each factor and is utilized to calculate each observation factor score. The first factor includes items that reflect humanistic motivations. The second factor includes items reflecting self-centered motivations. The third factor includes items reflecting community centered motivation, while the fourth factor includes only one item reflecting perceived munificence. (See Table B4 to identify the questions that loaded on each factor.) It is interesting to note that, consistent with interpretation, factor 1 (items reflecting humanistic motivations) and factor 3 (items reflecting community centered motivations) are the ones with the highest correlation (0.555), the rest of the correlations are relatively low (see Table B5).

Table B1. Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total
1	6.491	32.457	32.457	6.491	32.457	32.457	5.645
2	2.266	11.329	43.785	2.266	11.329	43.785	2.640
3	1.194	5.969	49.754	1.194	5.969	49.754	4.665
4	.993	4.967	54.722	.993	4.967	54.722	1.177
5	.968	4.839	59.561				
6	.818	4.088	63.648				
7	.740	3.701	67.349				

Extraction Method: Principal Components. Unrotated Solution.
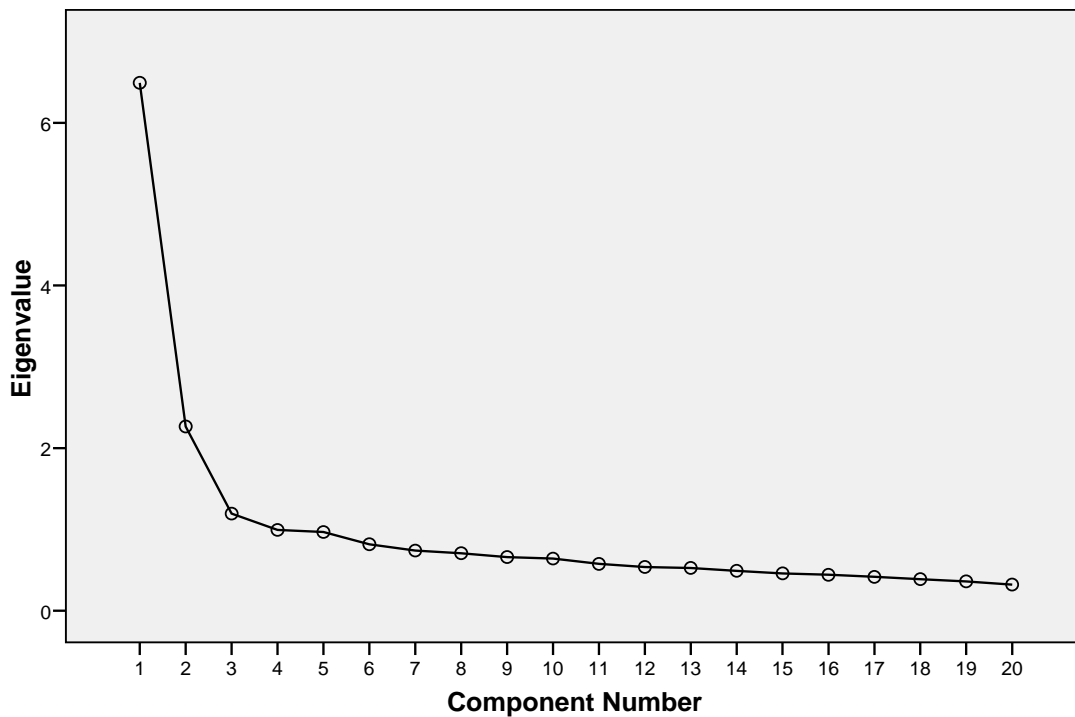
Scree Plot

Table B2. Component Matrix

Question 22. How important are each of the following reasons why you have contributed to *[presenter]*?	Component			
	1	2	3	4
d_q22e. To expand the reach of the performing arts to places where it is not accessible	.750			
d_q22c. To support outreach efforts towards disadvantaged populations	.728			
d_q22p. To allow deeper engagement between artists and audience	.701			
d_q22s. To provide cultural experiences for area school children	.696			
d_q22d. To promote awareness and appreciation of diverse cultures	.693			
d_q22k. Because I want others to have experiences like the ones I've had with	.667			
d_q22o. To help ensure that students can see great artists, as part of their education	.667			
d_q22l. Because I want to leave a legacy that includes a vibrant cultural life	.632			
d_q22a. To make possible a high quality of life for our community	.629			
d_q22r. To be a part of the evolution of the art forms and the creation of new art	.619			
d_q22n. To ensure the long-term viability and sustainability	.597		.471	
d_q22g. To join with the group of people who make this community great	.583			
d_q22b. To participate in a civic dialogue about current issues	.582			
d_q22t. Because I am concerned about popular culture and its effect on society	.562			
d_q22q. To underwrite appearances by high profile artists who otherwise might not appear in our community	.463			
d_q22i. So that others can see that I am contributing		.674		
d_q22m. To receive the specific benefits associated with my gift level		.660		
d_q22f. To enjoy the social opportunities provided to donors	.418	.655		
d_q22h. To network for business purposes (me or my spouse/partner)		.623		
d_q22j. Because I have more money than I need				.873

Extraction Method: Principal Component. Unrotated Solution.

Table B3. Structure Matrix

	Question 22. How important are each of the following reasons why you have contributed to *[presenter]*?	Component			
		1	2	3	4
Humanistic motives	d_q22b. To participate in a civic dialogue about current issues	0.721			
	d_q22c. To support outreach efforts towards disadvantaged populations	0.759			
	d_q22d. To promote awareness and appreciation of diverse cultures	0.777			
	d_q22e. To expand the reach of the performing arts to places where it is not accessible	0.651			
	d_q22p. To allow deeper engagement between artists and audience	0.697			
	d_q22r. To be a part of the evolution of the art forms and the creation of new art	0.743			
	d_q22s. To provide cultural experiences for area school children	0.618			
	d_q22t. Because I am concerned about popular culture and its effect on society	0.689			
Self-centered motives	d_q22f. To enjoy the social opportunities provided to donors		0.776		
	d_q22g. To join with the group of people who make this community great		0.495		
	d_q22h. To network for business purposes (me or my spouse/partner)		0.677		
	d_q22i. So that others can see that I am contributing		0.662		
	d_q22m. To receive the specific benefits associated with my gift level		0.688		
Community-centered motives	d_q22a. To make possible a high quality of life for our community			0.766	
	d_q22k. Because I want others to have experiences like the ones I've had with			0.658	
	d_q22l. Because I want to leave a legacy that includes a vibrant cultural life			0.566	
	d_q22n. To ensure the long-term viability and sustainability			0.806	
	d_q22o. To help ensure that students can see great artists, as part of their education			0.585	
	d_q22q. To underwrite appearances by high profile artists who otherwise might not appear in our community			0.713	
(1)	d_q22j. Because I have more money than I need				.954

(1)Perceived munificence

Extraction Method: Principal Component. **Oblique Rotation (Oblimin) Solution**.

Table B4. Pattern Matrix

	Question 22. How important are each of the following reasons why you have contributed to *[presenter]*?	Component			
		1	2	3	4
Humanistic motives	d_q22b. To participate in a civic dialogue about current issues	0.672			
	d_q22c. To support outreach efforts towards disadvantaged populations	0.752			
	d_q22d. To promote awareness and appreciation of diverse cultures	0.761			
	d_q22e. To expand the reach of the performing arts to places where it is not accessible	0.625			
	d_q22p. To allow deeper engagement between artists and audience	0.653			
	d_q22r. To be a part of the evolution of the art forms and the creation of new art	0.713			
	d_q22s. To provide cultural experiences for area school children	0.596			
	d_q22t. Because I am concerned about popular culture and its effect on society	0.628			
Self-centered motives	d_q22f. To enjoy the social opportunities provided to donors		0.759		
	d_q22g. To join with the group of people who make this community great		0.444		
	d_q22h. To network for business purposes (me or my spouse/partner)		0.671		
	d_q22i. So that others can see that I am contributing		0.666		
	d_q22m. To receive the specific benefits associated with my gift level		0.681		
Community-centered motives	d_q22a. To make possible a high quality of life for our community			0.759	
	d_q22k. Because I want others to have experiences like the ones I've had with			0.589	
	d_q22l. Because I want to leave a legacy that includes a vibrant cultural life			0.403	
	d_q22n. To ensure the long-term viability and sustainability			0.858	
	d_q22o. To help ensure that students can see great artists, as part of their education			0.492	
	d_q22q. To underwrite appearances by high profile artists who otherwise might not appear in our community			0.606	
(1)	d_q22j. Because I have more money than I need				.954

(1)Perceived munificence

Extraction Method: Principal Component. **Oblique Rotation (Oblimin) Solution**.

Table B5. Motive Component Correlation Matrix

Component	Humanistic motives	Self-centered motives	Community centered motives	Perceived munificence
Humanistic motives	1.000	.204	.533	.070
Self-centered motives	.204	1.000	.066	.126
Community-centered motives	.533	.066	1.000	.083
Perceived munificence	.070	.126	.083	1.000

Overall, these factor analyses provide support to the validity of the instrument to measure values and motives of respondents. They show that the set of questions tap different facets of respondent values and motive, and that respondents interpret the questions in a consistent manner, although not exactly the one envisioned by the instrument as evident by the fact that items originated in different questions loaded on the same factor. This is also a positive characteristic of the instrument, since it provides psychological separation to the questions, which diminishes the concerns about single respondent bias (Podsakopf et al, 2003).

Finally, I ran a factor analysis with oblimin rotation for the items tapping the importance attributed to different benefits by donors. The analysis extracts two factors that I named *Convenience* and *Artistic Experience*. I reversed the code for questions a, b and c due to negative correlations between the factor and the original questions.