



VALUE & IMPACT STUDY

SUPPLEMENTARY RESEARCH

Additional Insights on Donors, Ticket-Buyers & Audiences

Commissioned by Major University Presenters with funding support from the Andrew W. Mellon Foundation

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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 Performance** - *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.

Social Influences on Intrinsic Impacts of Performance

Paper #7

Trina Rose

ABSTRACT

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 article uses cross-sectional data from the Value & Impact study collected in 2006 (WolfBrown), 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.

Sociologists have long been enamored with the cultural consumption of its subjects –society at large, that is – from Howard Becker's *Arts Worlds* (1982) to more current works that have come from relatively recent National Endowment of the Arts publications. It has intrigued social scientists of all disciplines, such as sociology, psychology, and anthropology (Bruner 1991). Despite the body of literature on cultural consumption, however, since the invention of in-home entertainment, such as television, video capabilities, and internet, the stage has suffered a decline in attendance, moving from a community event to a status event (Balfe & Meyersohn 1995; DiMaggio & Mukhtar 2004); unless, however, certain types of televised shows are counted as art (Robinson 1993). In their study on cohort effects on participation in the arts, Balfe & Meyersohn (1995) found that those who watch more television participate less in the arts, with the exception of baby boomers, who did both. Given the accessibility and price difference between in-home entertainment and live performances, if a person continues to attend live performances, certainly there is an intrinsic benefit to this continued consumption.

Why do some people engage in or partake of the cultural arts? Some studies have shown demographics to play a central role in answering this question. Economic status, for example, is often the primary predictor of attendance (Seaman 2005), even if the venue is free. When people do

participate in or attend the arts, who benefits most, intrinsically, from these performances? Are higher intrinsic impacts generally associated with more experienced audience members in terms of age, previous experience with the art form, subscriber status, frequent attendees? Are these post-performance impacts, in turn, associated with attendance and subscription? Using data from the 2006 Intrinsic Impacts of a Live Performance study, I investigate who is experiencing intrinsic impacts of performance and who is attending and subscribing to live performances because of these impacts.

Social & Individual Factors of Cultural Consumption

Demographics, such as gender, age, race, education, economic status, and employment, have all been well documented as predictors of cultural consumption; most in an intuitive direction. Higher levels of education and income, for example are said to be the most robust predictor of participation in the arts (DiMaggio & Useem 1978; Chan & Goldthorpe 2005; Bergonzi & Smith 1996). Despite this, however, and considering the gender-gap in education and pay, women are found to be more likely to engage in cultural consumption (Kane 2004; DiMaggio, 2004). Given the stark divergence of cultural consumption with regard to income and socio-economic status, DiMaggio and Ostrower (1990) investigated the link between Black and White participation, finding that while race definitely plays a role in active participation in the performing arts, it is not only different by type of art (jazz, for example) but it is “dwarfed by ... educational attainment” (772). Adding to this demographic literature, Upright (2004) found that husbands were more affected by wives’ status and attendance, but wives were also affected by spousal attendance and status. Despite the plethora of literature on cultural consumption, many social and individual factors have not been explored with regard to attendance of performance events.

Many demographics, often only control variables in many studies, are well-known social factors. The significance between these characteristics and attendance lead one to ask what else might be affecting attendance patterns. How does a person's experience, when they have been to a performance, impact whether they will attend again? DiMaggio & Ostrower (1990) suggest that simply being of another race or ethnicity can elicit the feeling of being out of place, whether via covert racism or individual perception, leading these individuals to select out of certain art forms in which others in their racial/ethnic category might not attend. What other emotions experienced at performances effects whether a person attends again or subscribes? Bunting (2005) posits "that cultural consumption is largely motivated by a desire for pleasure, captivation and some level of emotional, intellectual or social engagement" (213). If this is true, might emotions resulting from a performance, have an impact on whether a person attends performances regularly or even subscribes to a venue, or what type of performances they attend?

If emotional, intellectual and social responses to performances, as Bunting (2005) posits, do have an effect on whether a person attends performances or not, then it would be beneficial to understand what predicts these post-performance responses. We know that social patterns, such as parental socialization of cultural consumption, leads to attendance and participation in the arts (Bergonzi & Smith 1996). Alexander (2003) points out that meanings (and interpretations) taken from art forms are specific to the consumer, practically uncontrolled by the creator, thus making these interpretations more important with regard to continued business. So, for example, if a person takes a class or looks at something material to buy, there is often an "interpreter", such as a teacher or sales representative, ready to translate meaning into whatever is the subject at hand. Consumers of performing arts are often left to decipher the art on their own. In the words of Kippax (1988) "the arts become an escape" (18) and interpretations of or responses to this escape are often left

untested and unquestioned at least by the creators and/or performers. If these post-performance impacts are discussed, it is often with those with whom the person attended the performance. Could then, the party a person attends performances with impact post performance impacts, and thus attendance?

Interestingly, people are said to attend performances for social reasons, is it also possible that peer/familial attendance impacts others' attendance. We have already seen that there are associations with spousal attendance (Upright 2004), does this hold true for other relationships? If a possible patron attends with young children, for example, it might have the opposite effect on attendance than, say, a friend. Despite Balfe & Mayersohn's (1995) findings that show that "if parents want to attend they find ways of doing so" (original emphasis: 20), it is not surprising that the primary age groups that do not attend are those in which the average population has children under twelve. Thus, while some social and individual characteristics have been shown to impact reactions and attendance, other social and individual influences have been left unexplored. The purpose of this paper, then, is to explore associations between social and individual characteristics of attendance and post-performance impacts as well as associations between these post-performance impacts and attendance and subscription.

METHODS

Data and Measures

This research is conducted on the Value & Impact study collected in 2006 (WolfBrown, Ticket Buyer Report 2006). This study is one of a kind, in that it samples 3167 audience members attending shows of different disciplines and genres from across the U.S. Audience members were asked to fill out a survey before the show they were attending, and subsequently asked to fill out a

survey after the show, with an incentive to return the post-performance survey. More than half of the participants returned their post-performance surveys.

Many different aspects were gleaned from the surveys given to the audience both pre- and post-performance, such as demographics, individual, and social factors, and performance aspects, like emotional responses to the performance and past attendance and subscription (WolfBrown, 2006). For example, all participants were asked to check from a list the reasons they were attending the performance that evening, which included things such as “quality time with party” or “celebrate culture”. They were also surveyed on things such as their relationship to the people they were attending with, and who’s idea it was to attend. Aside from the usual demographics, (gender, age, race, education, income, and employment), this gives a relatively clear picture of each respondent’s social and individual characteristics and situation.

Respondents were also asked questions regarding the performance. In addition to asking about familiarity with the show, genre, performance, and training in performance, participants were asked about their reactions to the performances. These post-performance impacts are both dependent and independent variables in the path analyses. Each single post-performance variable was created using a series of questions conceptualized by the investigators of the study to measure each separate concept, creating latent variables for the analysis. Creating latent variables allows for more reliability by taking multiple variables into account, allowing for different dimensions to one concept. So, for example, the latent variable “intellectual stimulation” was created using questions including whether the audience member was intellectually engaged, provoked by an idea or message, reflected on opinions about the performance, understood the program, left with unanswered questions, or discussed the performance with others. The post-performance impacts “emotional resonance”, “spiritual value”, “aesthetic growth”, “social bonding”, “satisfaction” and “captivation”

were created using similar strategies (see WolfBrown 2006 for details). The “captivation” impact was not used in the final analysis because the model would not run with the “captivation” latent variable, so it was dropped from the analysis.

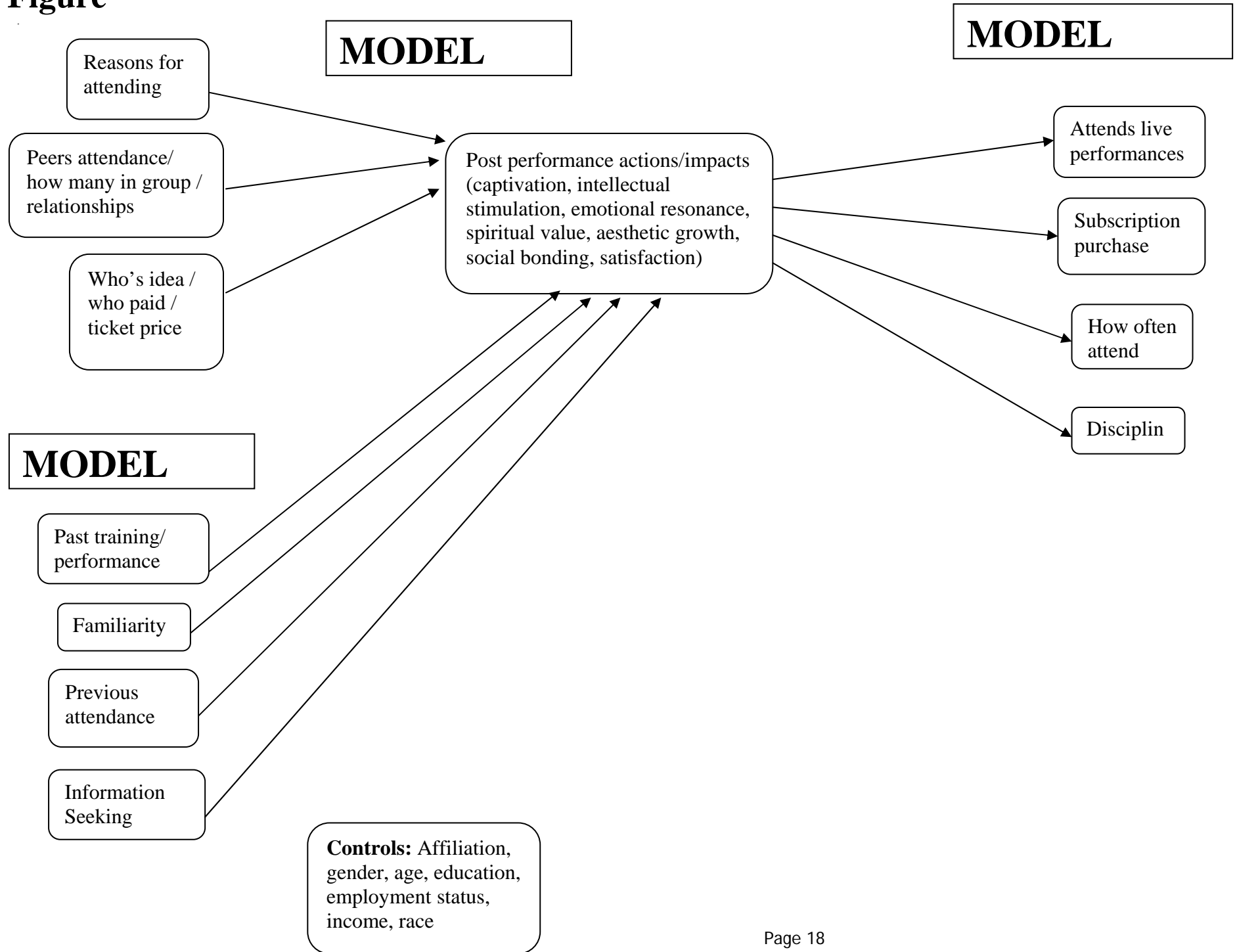
The final set of variables being evaluated in this study pertains to the participants’ attendance and subscription practices, including whether they attend live performances, whether they had ever had a subscription purchase, how often they attend performances, and their likelihood to attend performances other than the one at which they were being surveyed.

Analysis

First, correlations were run to gauge non-directional relationships between variables in the theoretical model. Next, several Analyses of Variance (ANOVA) were run to gauge any direct links before examining these variables together in multivariate path analyses. Finally, a series of path models were run to test the theoretical model in Figure 1. Using Mplus 5, (Muthen & Muthen, 2007), a series of regressions were run in three different models. Permitting concurrent estimation of several regression equations, path analysis was used in order to obtain estimates of direct and indirect impact of one variable on another. Path analysis also allows for variables to simultaneously be run as both dependent and independent variables in separate equations (Franche, Williams, Ibrahim, Grace, Mustard, Minore, & Stewart 2006). Mplus allows for multiple dependent variables to be run in the same model. These were the primary reason for this type of analysis. Given that this paper has multiple dependent variables per model and several regression equations in each model, it made sense to the author to utilize path models using Mplus. This type of model, however, does not imply a causal sequence between models, only within. Three models were run, nevertheless, so that the reader could see direct influences between model two independent variables and control variables and the post performance impacts, in addition to the direct associations

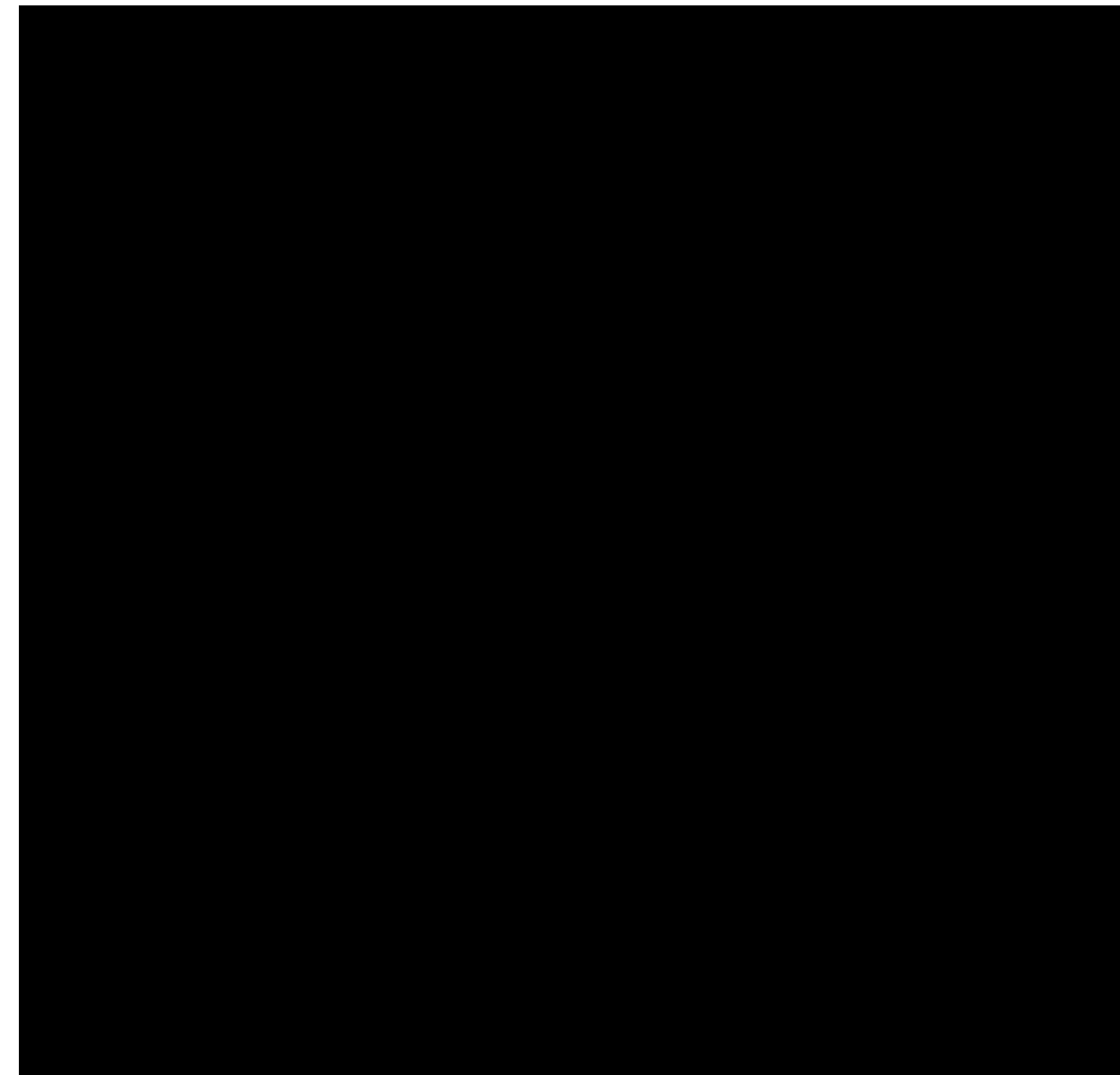
between the focal independent variables in model one and post-performance impacts, as well as, of course direct influences in model three. Figure 1 depicts the full conceptual model of this paper. Model one was run to investigate individual and social effects on post-performance impacts. It is expected that social factors, such as peers attending performances and larger numbers in attending party will increase post-performance impacts. Similarly, it is expected that individual factors, such as reasons for attending will also increase the likelihood of post-performance impacts. Subsequently, model two was designed to investigate demographics and performance aspects on post-performance impacts. It is expected that the more familiarity and experience a patron has with performances and genre, the more likely they will experience post-performance impacts. Demographics are expected to have associations consistent with previous literature. Model three was run to investigate post-performance impacts on attendance and subscription purchase. It is expected that higher scores on post-performance impacts will result in higher attendance and subscription. To finish, models were also run exploring direct associations between individual, social, performance aspects, and demographics and attendance and subscription purchase, because additional information was needed to explain attendance and subscription. Here again, social and individual factors are expected to increase attendance and subscription, demographics are expected to show associations consistent with past research, and familiarity and experience with performance is expected to increase attendance and subscription. All models were run using Maximum Likelihood parameter estimates to adjust for any non-normality in the models. Goodness-of-fit measures were considered and within acceptable ranges.

Figure



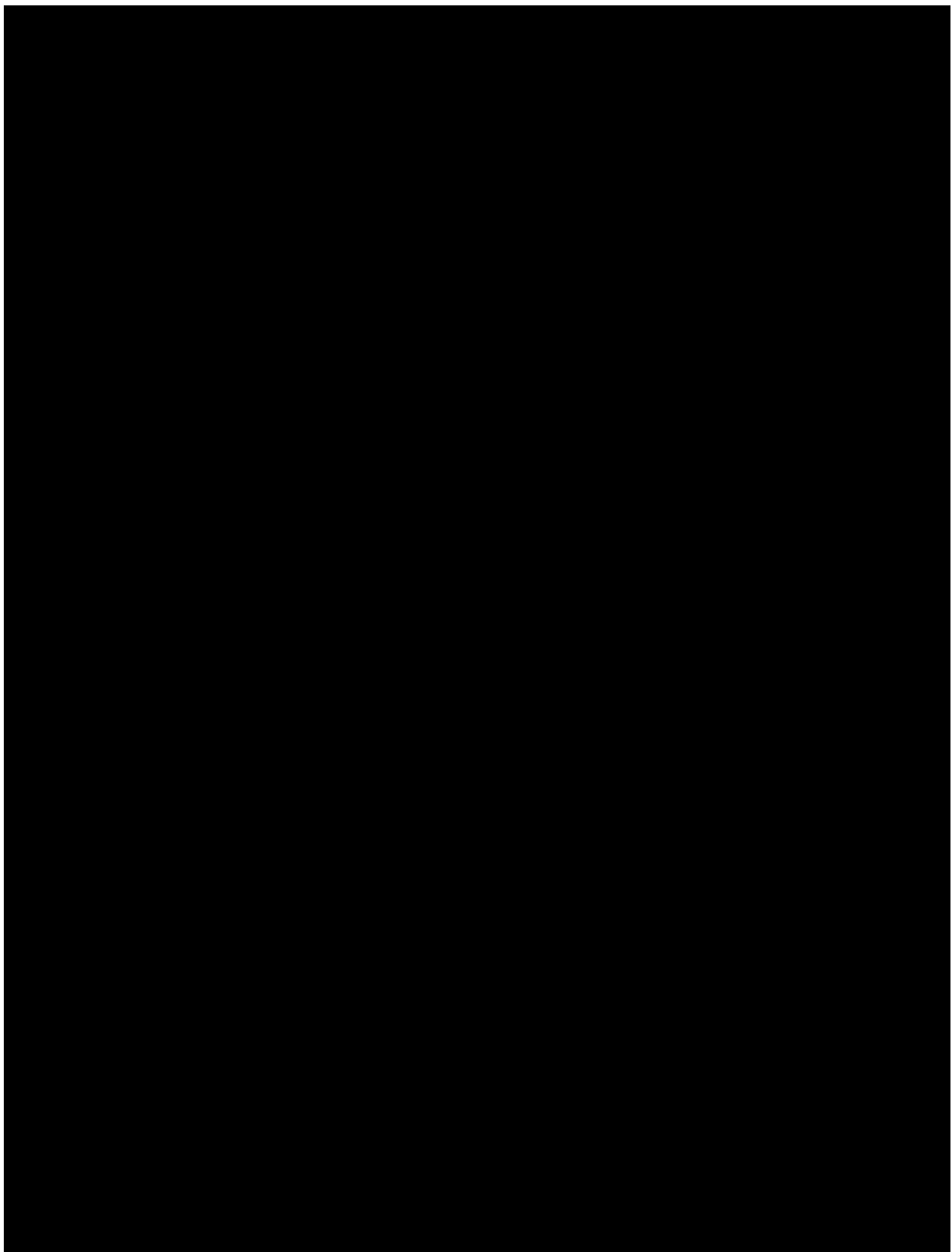
RESULTS

Initial results (Table 1) show a direct relationship between 1) likelihood of attending other performances within this discipline and Familiarity with artists/ensemble, Familiarity with piece/repertoire, Familiarity with genre/style, Previous attendance by artist/ensemble, Prior information seeking about program, Having had training or performance experience, between 2) going to live performances as a regular part of life and Familiarity with artists/ensemble, Familiarity with piece/repertoire, Familiarity with genre/style, Previous attendance by artist/ensemble, Prior information seeking about program, Having had training or performance experience, between 3) how often a person attends these particular programs/presentation and Familiarity with artists/ensemble, Familiarity with piece/repertoire, Familiarity with genre/style, Previous attendance by artist/ensemble, Prior information seeking about program, Having had training and performance experience; and between 4) having ever subscribed and Familiarity with artists/ensemble, Familiarity with piece/repertoire, Familiarity with genre/style, and Previous attendance by artist/ensemble association.



The author tested for collinearity among reasons for attending the performance, showing the highest correlation to be less than .200, negating multicollinearity of these independent variables. Results from model one (Table 2) show partial support for the hypothesis that individual's reasons for attending would have a significantly positive impact on post-performance impacts. These results show that those who report attending the performance to be emotionally moved or spiritually renewed experienced significantly higher levels of all post-performance impacts. Those who reported attending to be emotionally moved experienced significantly higher levels of intellectual

stimulation (.09; $p < .01$), emotional resonance (.16; $p < .001$), spiritual value (.12; $p < .001$), aesthetic growth (.11; $p < .01$), social bonding (.07; $p < .01$), satisfaction (.05; $p < .05$). And those who reported attending for spiritual renewal experienced significantly higher levels of intellectual stimulation (.07; $p < .01$), emotional resonance (.05; $p < .001$), spiritual value (.23; $p < .001$), aesthetic growth (.12; $p < .01$), social bonding (.12; $p < .001$), and satisfaction (.07; $p < .01$). Attending to observe or celebrate culture also experienced significantly higher levels of intellectual stimulation (.12; $p < .001$), emotional resonance (.10; $p < .001$), spiritual value (.11; $p < .001$), and social bonding (.18; $p < .001$). Seeking cultural expansion predicted significantly higher levels of aesthetic growth (.08; $p < .05$). On the other hand, while attending for the purpose of intellectual stimulation has a positive effect on intellectual stimulation as a post-performance impact (.10; $p < .001$), those reporting intellectual stimulation as the reason for attending the performance experienced significantly lower levels of emotional resonance (-.06; $p < .05$), spiritual value (-.05; $p < .05$) and satisfaction (-.07; $p < .01$) as post-performance impacts. Having explored individual's reasons for attending performances and their associations with post-performance impacts, I turn attention toward social factors.



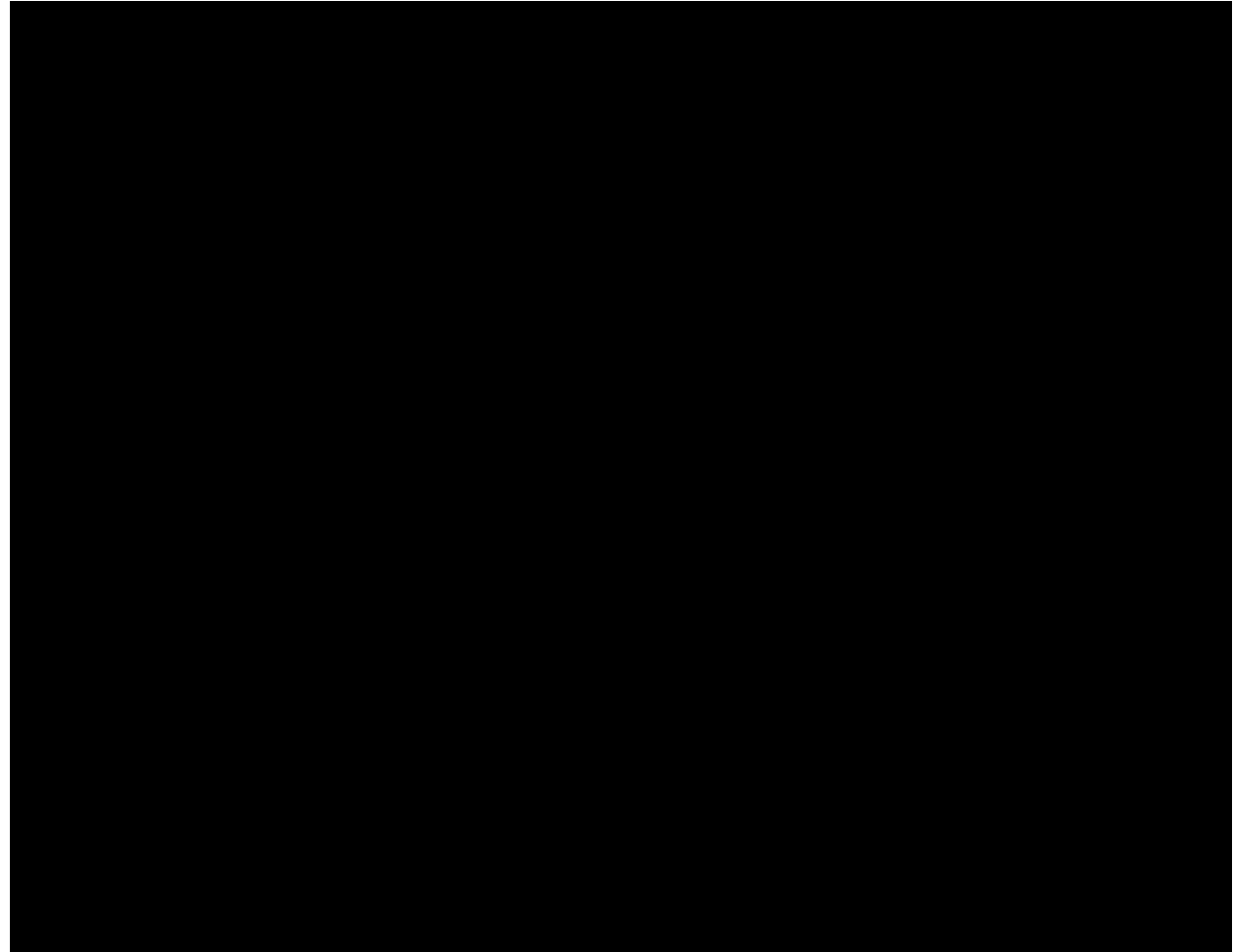
In model one, I also tested for associations between social factors and post-performance impacts. Again, showing only partial support for the hypothesis that social factors would have a higher impact on post-performance impacts, it shows that peer attendance is significantly related to post-performance impacts, but the number of people in the attending group has no significant effects on these impacts. Model one also shows strong relationships between peer attendance and experiencing higher levels of all post-performance impacts: intellectual stimulation (.17; $p < .001$), emotional resonance (.12; $p < .001$), spiritual value (.13; $p < .001$), aesthetic growth (.15; $p < .01$), social bonding (.17; $p < .001$), and satisfaction (.12; $p < .001$), but the number of persons in the group was not significantly related to these impacts.

Other social and individual factors, including the relationship of the person or people a patron attended with and who's idea it was to attend, as well as who paid for and the price of the ticket, were explored in model one, though mostly unsuccessfully with regards to significant relationships with post-performance impacts. Only those attending with a spouse or 'other family member' (other than a parent, child, or other child) showed any significant relationship, and it was only with two of the six post-performance impacts. Those attending a performance with 'other family', for example, experienced significantly lower levels of intellectual stimulation (-.07; $p < .05$) and aesthetic growth (-.09; $p < .05$). A rather interesting association is the negative association when attending with a spouse. Those who attend the performance with a spouse experienced significantly *lower levels* of emotional resonance (-.07; $p < .05$) and spiritual value (-.06; $p < .05$). Even more interestingly, none of the significant associations between the relationship with the party a patron is in attendance with and post-performance impacts are positive associations. That is, no relationship made the participant experience significantly higher levels of any post-performance impacts. As the price of the ticket increases, however, patrons experienced significantly higher levels of emotional resonance (.09; $p < .01$) and satisfaction (.10; $p < .001$), but less intellectual stimulation (-.07; $p < .05$).

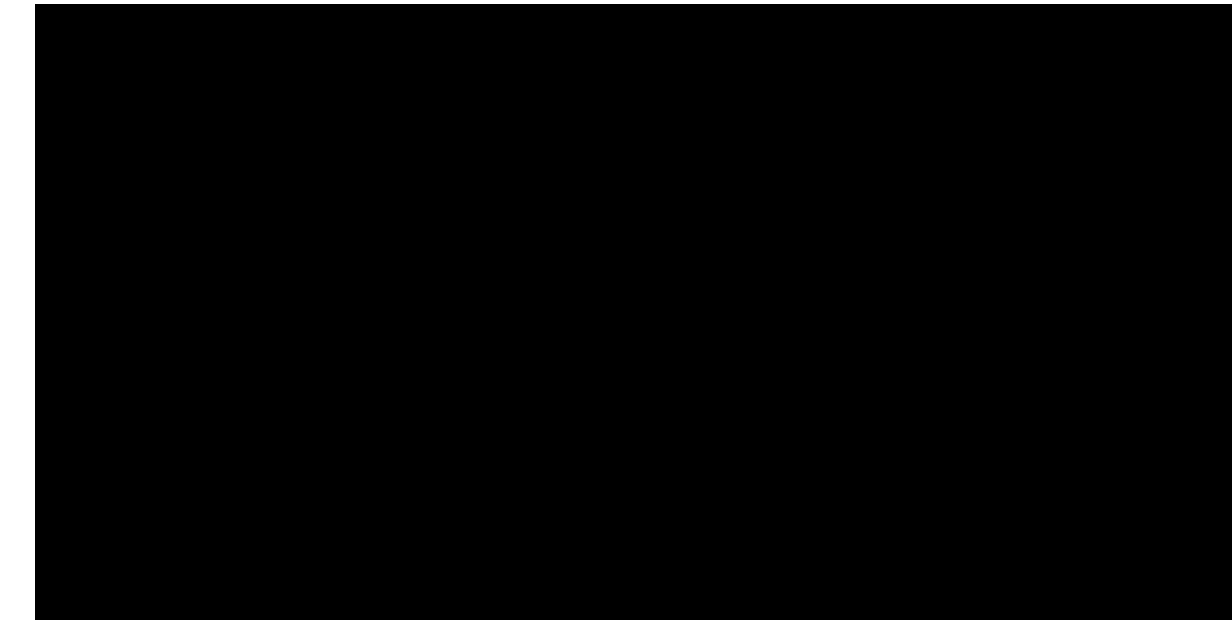
Additionally, if it was the patron's idea to attend the show, then they experienced significantly higher levels of emotional resonance (-.07; $p < .05$).

Model two (Table 3) explores associations between patron demographics and familiarity with performance aspects and post-performance impacts. Many of the results from this model are not surprising, and support our hypotheses. For example, I hypothesized that women would be more likely to report post-performance impacts, since women are already found to be more likely to engage in cultural consumption (Kane 2004; DiMaggio, 2004), and in fact, the analysis shows that women experienced significantly higher levels of all post-performance impacts except spiritual value (female=0; male=1). Experiencing significantly higher levels of intellectual stimulation is predicted by more familiarity with performance (.25; $p < .001$), familiarity with the genre (.14; $p < .001$) and information seeking (.05; $p < .05$), and more education (.07; $p < .05$). Experiencing significantly higher levels of emotional resonance is predicted by more familiarity with the performance (.23; $p < .001$), familiarity with the genre (.14; $p < .001$), experience in performance (.10; $p < .001$) and information seeking (.07; $p < .01$). None of the performance aspects or controls significantly predicted experiencing significantly higher or lower levels of spiritual value, but experiencing significantly higher levels of aesthetic growth was significantly predicted by more familiarity with performance (.17; $p < .001$), experience in performance (.09; $p < .01$), and information seeking (.16; $p < .001$). Experiencing significantly higher levels of social bonding was predicted by more familiarity with the performance (.27; $p < .001$) and information seeking (.10; $p < .001$), and satisfaction was significantly predicted by more familiarity with performance (.20; $p < .001$), experience in performance (.08; $p < .01$) and information seeking (.06; $p < .01$). An interesting finding in this model was the negative association between previously attending and the post-performance impacts. Past attendance predicts significantly lower levels of intellectual stimulation (-.11), aesthetic growth (-.13), social

bonding (-.17), and satisfaction (-.10) (all at the $p < .001$ significance level).

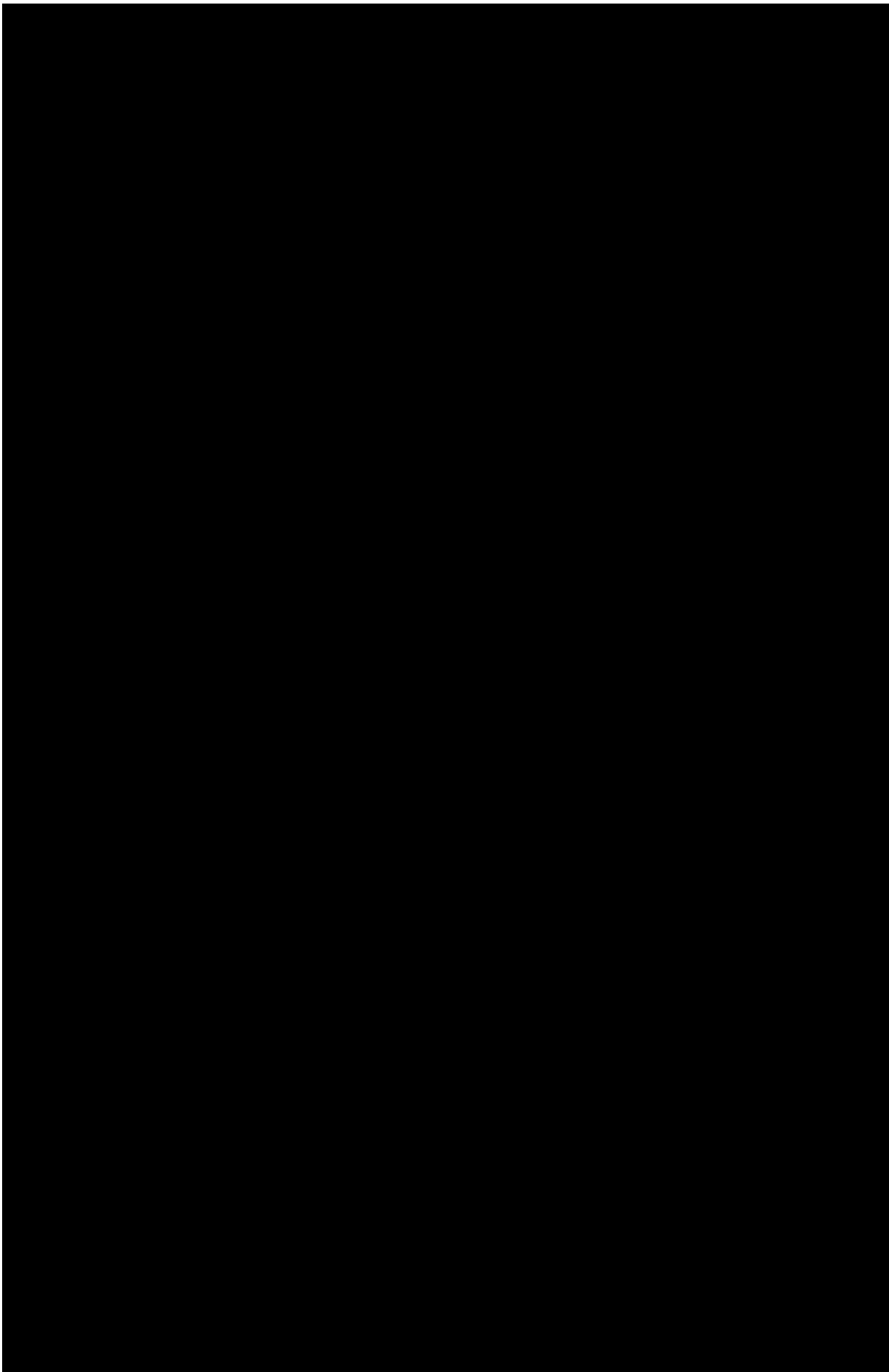


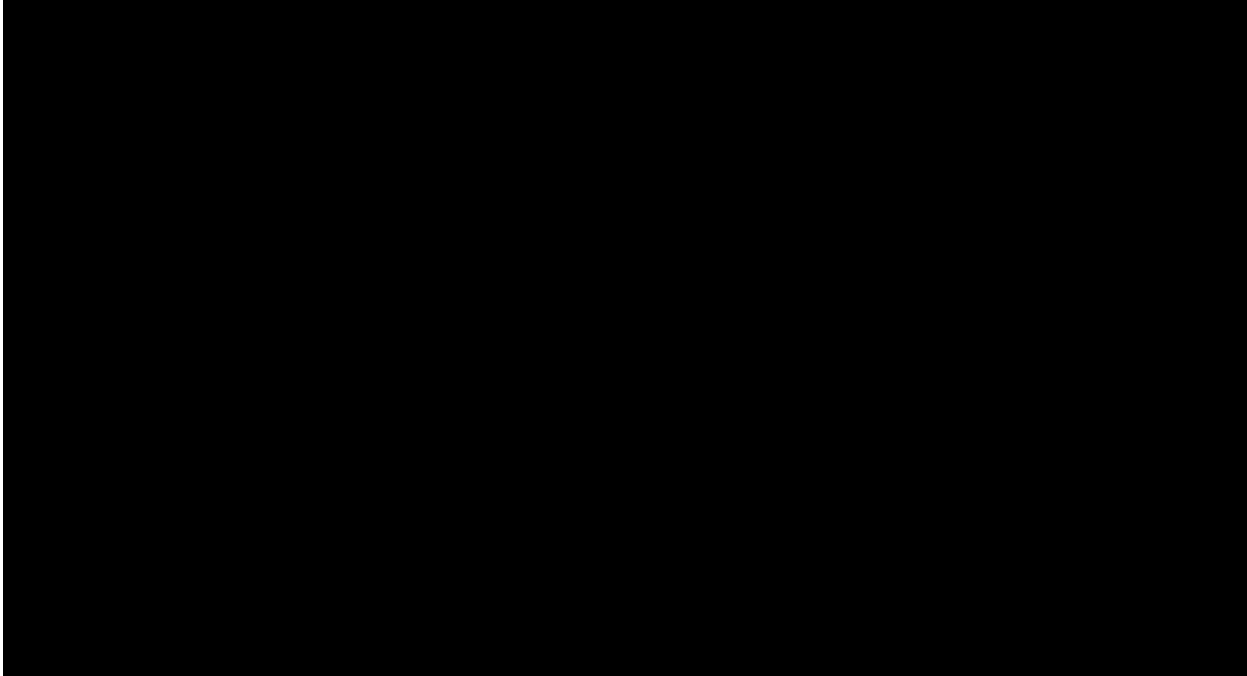
Model three (Table 4) investigates relationships between these post-performance impacts and attendance and subscription. All of the post-performance impacts are positively and significantly related to the likelihood of future attendance of a performance of this type. Similarly, all of the post-performance impacts, except social bonding, are significantly and positively related to attending live performances as a regular part of one's life. Only two of the post-performance impacts, higher reports of spiritual value and satisfaction, were significantly related to higher reports of attending performances. Interestingly, none of the post-performance impacts showed significant relationships with subscription purchase.



Because none of the post-performance impacts were significantly related to subscription purchase, I was interested to see whether there was a direct relationship between any of the social, individual, performance aspects, or controls and attendance and subscription purchase without the post-performance impacts in the middle. While subscription purchase was still predicted by the fewest associations, significant links did arise. Peers frequenting performances was a significant predictor of subscription (.24; $p < .001$). Similarly, those who were attending with their spouse were significantly more likely to report subscription purchase (.08; $p < .001$). Other variables showed negative associations with attendance and subscription purchase: those reporting spending quality time with one's party and observing and celebrating culture as reasons for attending were both less likely to be subscribers (-.05; $p < .05$). Likewise, those who reported attending with their coworker(s) were significantly less likely to report subscription purchase (-.04; $p < .05$). Many of these variables were also directly associated with attendance. Individual factors were significant predictors of all attendance and subscription. Because of the reverse coding of the variables "whose idea" and "who paid" (1=mine/me; 3=someone else) they are actually in the same direction as the ticket price.

Thus, if it was the participants idea to attend, if the respondent paid for the ticket, and if the price of the ticket was higher, there was a greater likelihood of attendance and subscription.





Performance aspects and demographics or controls were also significantly related to subscription in particular, as well as all other attendance constructs. Familiarity with the genre of the performance (.08; $p < .001$), for example, and past attendance (.06; $p < .01$) both showed a positive significant association with attendance and subscription. All performance aspects were significantly positively associated with attending live performances and likelihood of attendance. Familiarity with genre (.12; $p < .001$) and past attendance (.09; $p < .001$) were significantly positively associated with how often one attends. Demographically speaking, age, education, and income were associated in the expected direction. Interestingly, gender was *not* associated with attendance or subscription at all.

Some results were as hypothesized and expected while others were rather surprising, while even others, which were expected to be, were not significantly associated at all. It is clear, however, that those who expect to have impacts from the performance, and those who are more familiar or experienced with the performances or genres are more likely to benefit from post-performance

impacts. It is also clear that those who have peers that frequent performances, and those who pay more for their tickets benefit more from the performance with post-performance impacts.

DISCUSSION AND CONCLUSIONS

To answer the research questions, this study engaged a path analysis. When people do participate in or attend the arts, who benefits most, intrinsically, from these performances? Are higher intrinsic impacts generally associated with more experienced audience members in terms of age, previous experience with the art form, subscriber status, and frequent attendees? The results show that those who expect to have impacts from the performance, and those who are more familiar or experienced with the performances / genres are more likely to benefit from the performance based on post-performance impacts. While it is interesting that those who report intellectual stimulation, observation or celebration of culture, emotional movement, and spiritual renewal are significantly related to nearly all of the post-performance impacts, the more interesting question could be why are ‘spending quality time with people in the party’, and ‘seeing friends outside of the party’ *not* significantly related to post-performance impacts when having peers that frequent performances *does* increase a patron’s likelihood of having post-performance impacts? Could it be that they perceive their peers as being someone outside of their party or those attending show? This is slightly verified in the lack of significance among the “relationship” variables with the post-performance impacts, since the relationship variables indicate those attending the performance with the respondent.

Past attendance leads to fewer reports of post-performance impacts, which is intuitive, because if a performance has been attended already, it is likely a person would have had the impacts before, and thus does not experience them a second or third time. Another interesting thought regarding this association is the finding that past attendance is negatively associated with all of the post-performance impacts, but all of the post-performance impacts are strongly positively associated

with 'attends live performances as a regular part of life'. It might be easy to simply note that these are tapping into different constructs, that is, those that have been to a particular performance before are seeking that specific performance out. On the other hand, it also might be that those who attend performances regularly have these emotional, intellectual, spiritual, (etc.) impacts, not only to the performance, but to the cultural arts as a whole, that is, the romantic idea of the stage and a personal connection with live performers. Once an audience member has experienced these impacts, they are part of a subculture, and the best way to remain in and identify with others in a subculture is to continue the act which made you part of it, or in this case, continue attending live performances (making them a 'part of your life').

Another interesting link was that between price of the ticket and post-performance impacts: those who pay more report significantly more emotional resonance and satisfaction, but less intellectual stimulation. While the positive association does not go against intuition, the negative association seems surprising. There could be multiple explanations for such a relationship. One possibility is that there is more satisfaction because of the better seats, and possibly more emotional resonance because of being closer and bond with characters (i.e. facial expressions, body movements, etc.) more.

Another result warranting further discussion is that the "relationship" variables had a significant positive association with post-performance impacts, but peer attendance was highly significant with all of the impacts. The patrons experiencing post-performance impacts, then, could be attending these performances with anyone, and who that is doesn't matter, but if their "peers" frequent these events, they're more likely to have post-performance impacts. This is only testable by understanding how these patrons were conceptualizing "peers," if they are not defining them as people that they are attending the show with. Perhaps, however, their "peers" talk about the

performance with them so that they know they're "supposed" to have these impacts because peers told them what to expect.

A second research question: "are these post-performance impacts, in turn, associated with attendance and subscription," was also explored in this paper. All or most of the post-performance impacts were significantly associated with more reports of attending live performances being a regular part of a patron's life and the likelihood of attending such performances in the future. Interestingly, however, only spiritual value and satisfaction predicted how often a patron reported attending, and *none* of the post-performance impacts predicted subscription activity.

This lack of relationship between subscriber status and post-performance impacts is particularly interesting, given the unspoken but seemingly prevalent assumption and stereotype that subscribers are more highly developed or advanced because they are more involved in the arts. If this assumption were true, however, would there not be significant associations between the post-performance impacts and subscriber activity, or could it be that *because* they are more involved in the arts, they have already gone through the mental, emotional, social and spiritual growth processes that may be being stimulated with other patrons for the first time in these performances? While these assumptions and stereotypes could be indirectly supported by these results with such reasoning, it is equally as likely that subscribers are not having these impacts to the performance because they are not more highly developed or advanced. DiMaggio and Mukhtar (2004), for example, point out that stage performances have become a status event for the economically privileged. If this is the case, then one could deduce that subscribers are not attending stage performances for intrinsic fulfillment, but for status, and thus, does not take the same mental, emotional, and spiritual ride that others (perhaps there specifically to experience this ride) do. Other explanations would be methodological, such as response bias.

When results were lacking significance with subscription activity, further analysis was engaged in to look for links with frequent attendance and subscription. Results showed that peer attendance, attending with a spouse, age, race, education, income, employment and affiliation all had significant effects on reports of subscription and frequent attendance. Also, familiarity with, experience in and information seeking significantly predicted more attendance and subscription. While it was not surprising that many of the demographics and performance aspects were related to subscription, it was surprising to see that experience or training in performance was *not* related to subscription, but instead only to attending live performances as a regular part of one's life and likelihood of future attendance. This may be indicative of economic status. That is, perhaps those reporting training or experience in performing arts have employment or lifestyles that limit their ability to subscribe, whether because of external variables unknown to the researcher, such as scheduling conflicts, (having to know availability sometimes a year in advance), or child care needs (even if the performance is free), or simply because of economic status.

Another interesting result, with regards to subscription, is that attending to spend quality time with party and attending to observe or celebrate culture were both significantly *negatively* associated with subscription purchase. While this seems somewhat counter intuitive, it makes sense from the standpoint that if a person is really only there for the company (i.e. someone invited them, and the only reason they went was to be with that person) that person wouldn't be the type of person that would be a subscriber. Similarly, if someone is going to a show specifically *because* it is a cultural event or show, then it is not likely that the entire season is going to be about their culture, making it unlikely that this patron would subscribe to an entire season?

One of the answers that can be gleaned from this paper is "who IS attending"; but a similar and perhaps more important question for future researchers to consider, however, might be "who is NOT attending" and "why". This type of question is obviously not attainable via samples of

audiences, and may have to be explored via qualitative methods, but might be a worthy undertaking to understanding how to attract more diverse patrons.

While there are limitations of the data, such as only being collected at programs associated with universities, or the homogeneity of the respondents, the message from this paper can still be of practical use to the producers of cultural consumption. Social and individual factors do matter where intrinsic impacts, and thus attendance and subscription are concerned, but only some of them. Peer attendance is important, for example, but number of peers is not. Familiarity and information seeking is intrinsically impactful but past attendance is not. Intrinsic impacts matter with regard to regular attendance and future attendance, but not for subscription.

While it is outside of the scope of this study, future studies should seek to tease out the influences of each variable within the scales, to better understand this dynamic. Additionally, it might be interesting to tease out the significant effects of race. It appears that live performances continue to attract older, more affluent (that is, more highly educated and higher economic status) patrons. Future endeavors might also benefit from separating subscribers from non-subscribers and simply getting a good descriptive picture of each and the differences therein.

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