



## 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

WolfBrown  
808A Oak St., San Francisco, CA 94117  
(415) 796-3060  
[www.wolfbrown.com](http://www.wolfbrown.com)

# 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](http://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.

## Characterizing Program Enhancement Events

### Paper #9

Yael Zipporah Silk & Jordan Raphael Fischbach

## Abstract

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 study 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, we analyzed mean preference for enhancement events to create profiles of enhancement event attendees. Next, we examined mean outcomes for patrons who attended specific pre-performance events and performed a difference-of-differences analysis taking enhancement event attendance frequency into account. Finally, we developed several simple prediction models to identify characteristics associated with preferences for enhancement events.

After analyzing survey data from patrons attending performances presenting by university presenting organizations, we find that enhancement events are primarily serving patrons who 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.

## Background

Efforts to develop performing arts audiences have been guided by the concepts of *deepening* (converting casual ticket buyers into frequent ticket buyers), *broadening* (cultivating people who are like the current patron base, but not yet participating), and *diversifying* (reaching out to people who are different from the current base and not yet participating) (McCarthy and Jinnett, 2001). Enhancement events may have a unique role to play in these efforts by positively impacting patrons' readiness to receive performances, which could result in a more meaningful performance experience and ultimately result in increased participation (Brown, 2007). This model best fits efforts to deepen existing audiences, since enhancement events pull from a patron pool that have already opted in by purchasing tickets. Given that enhancement event attendees are a subset of individuals who have already purchased tickets to a performance, it is unlikely that offering enhancement events alone could account for broadening or diversifying performance audiences. However, in the interest of deepening the performance audience, it is worthwhile to explore ways of broadening and diversifying the enhancement event audience. Attracting new patrons to enhancement events could help to convert these targeted patrons into frequent ticket buyers.

Program enhancement events are opportunities to deepen patrons' performance experiences. Pre-performance events can engage and prepare patrons before a performance begins, while post-performance events can provide time and space to reflect on the performance with the artists themselves and/or fellow patrons. Decades after enhancement events—particularly pre-performance events—became the norm, however, little is known about who chooses to attend or the impact of these events on program attendees.

A literature review confirmed that research on performance enhancement events represents a small body of work mostly focused on school-age children and relying on small sample sizes ( $N < 400$ ). This work has begun to explore the impact of pre-performance interventions on individuals' performance experiences, but results are inconclusive due to the scope of these studies. While past work is limited, it does reveal an emerging consensus in the performing arts field around focus areas that may influence the impact of program enhancement events. These variables include *age*, *prior knowledge*, and *presentation format*.

**Age.** Adult learning theories suggest that preferences become more rigid with age. This implies that changing a patron's readiness to receive a performance via a performance enhancement event may be tied to the patron's age, with younger patrons being more open to change and older patrons tending towards fixed preferences (Brand, 2000). The role that age may play in the impact of a performance enhancement event is complicated by the fact that patrons self-select to participate. Given that performance enhancement event attendees are predisposed to benefiting from the program, there may still be noticeable impact differences across age groups. Another factor that could distort an age effect is that performing arts audiences skew older overall. Therefore the effect of age on the potential impact of enhancement events on how patrons experience live performances is difficult to measure.

**Prior knowledge.** Prior knowledge is the information an individual brings to any new experience. A classical music survey ( $N = 11,300$ ) demonstrated that those who are the most knowledgeable about classical music are also the ones most interested in learning more (Brown et al., 2002). This implies that frequent concertgoers may be more likely to attend a performance enhancement event in the first place. Prior knowledge, however, can be general (e.g., a firm grasp of classical music) or specific (e.g., multiple experiences listening to a specific piece of repertoire). A case study of the Los Angeles Philharmonic's 2006-2007 pre-concert lectures ( $N = 34,997$  total pre-concert audience) tracked pre-concert program attendance rates by concert and repertoire. The attendance data revealed that concerts featuring new repertoire, for which patrons often had no opportunity to experience before the concert itself, consistently had the highest attendance rates at the corresponding pre-concert programs (Silk, 2007).

**Presentation formats.** As with children, adults also need opportunities to engage in meaning making. Constructivist learning theory suggests that performance enhancement events could have a greater impact if they could accommodate diverse adult learning styles and allow patrons to actively participate in genuine ways. Conversations with Eric Booth, national arts education expert, and Polly Kahn, Vice President of Learning & Leadership Development at the League of American Orchestras, confirmed that arts organizations are experimenting with different performance enhancement program formats in order to attract more diverse audiences and/or increase the impact of the programs (personal communications, December 2007).

New formats include audience-driven lectures, integrated performances, and extended discussions. Audience-driven lectures require the lecturer to come prepared with a loose presentation outline and the willingness to ask the audience open-ended questions, often interpretive in nature, and adapt the focus of the presentation to match the audience members' interests. Integrated performances combine the efforts of a lecturer and a performer and feature the artist performing throughout to highlight aspects of the presentation (e.g., a musician plays a main theme with three different articulations to underscore the lecturer's point about color in music). Online tools enable pre-

performance presenters to extend their programs after the performance is over. Specifically, an enhancement event presenter offers the audience some questions to consider during the performance. Patrons can then email responses to the presenter, participate in a listserv, or respond to a blog posting; the end result is that patrons who participate hear the perspective of the lecturer as well as other patrons. New initiatives like these are sometimes organization-driven and sometimes foundation-driven. While the foundation-driven initiatives require some form of documentation, there is no information available to the general public about these efforts to date. Determining the impact of different presentation formats is beyond the scope of this study due to the fact that a majority of the enhancement events analyzed followed a standard lecture format.

Additional variables not addressed in the literature, but discussed anecdotally in the field are *loyalty* and *participation frequency*. Patrons primarily demonstrate loyalty via their ticket purchasing and giving patterns. There is a perception that enhancement events are not reaching new audiences, but rather are primarily serving patrons who are already highly loyal to a given presenting organization. Participation frequency refers not to ticket purchasing, but rather how frequently patrons attend enhancement events. Patrons who attend enhancement events appear to do so as a regular part of their performance attendance experience. When considering the impact of enhancement events, it is important to take into account the impact of a single event in addition to the effect of attending enhancement events regularly over time.

## Research questions

This study explores the potential role a subset of the above-mentioned variables play in performance enhancement event attendance and impact while also seeking to identify new influencing factors. We also use existing survey data to profile enhancement event attendees and patrons who expressed preferences for such events. Our investigation builds on Part 7 of *Assessing the Intrinsic Impacts of a Live Performance* (Brown and Novak, 2008) and we explore the following research questions:

1. Who is attending enhancement events?
  - What are the characteristics of the surveyed patrons who attended pre-performance events?
  - How do ticket buyer and donor preferences for pre- and post-performance events correlate to their cultural attitudes, values, and ticket-purchasing behaviors?
  - What differences are there between patrons who state preferences for pre- and post-performance enhancement events?
2. What impact do enhancement events have on patrons' perceptions of their performance experiences? What differences are there, if any, across post-performance survey variables between patrons who attended pre-performance programs and those who did not?
3. Can cultural attitudes and values help to predict participation in pre- or post-performance events? Is there evidence of subgroups inclined to participate that currently do not?

## Methods

This study includes pre- and post-performance survey data of patrons who attended performing arts presentations. A subset of these patrons also attended a pre-performance enhancement event (*Impact* data). A second data set was analyzed that consisted of ticket-buyer and donor survey results that

were not tied to any specific performance or enhancement event, but rather asked patrons to state general preferences for attending pre- and post-performance events (*Values* data).

Using these two data sets in tandem presented a challenge, because they differ in two significant ways. First, since the *Impact* instrument was a paper survey and the *Values* instrument was an online survey, the latter sample skews younger than the patron population (Brown, 2008). Second, the *Impact* instrument captures data about actual enhancement event attendance, whereas the *Values* instrument captures data about ticket buyers and donors' stated preferences for enhancement events. By asking respondents to state a preference versus reporting actual attendance, the *Values* data may be compromised by a social desirability bias.

Another challenge was determining how to define the enhancement event attendee cohort. Patrons who attended the pre-performance events received different pre-surveys from those who only attended the performances. However, four patrons who completed the former pre-survey indicated that they did not attend the pre-performance event. These responses were dropped from the subsequent analysis. Furthermore, 227 patrons who received the latter survey indicated on the post survey that they did attend the pre-performance event. Of these respondents, however, 124 attended a performance that did not include a pre-performance event.<sup>1</sup> We therefore decided to include those patrons who went to a performance with a pre-performance event and claimed to attend the event as pre-performance attendees, adding 103 respondents to the pre-performance group. The remaining 124 respondents, however, were dropped from the analysis entirely given the ongoing ambiguity as to whether or not they attended an enhancement event.

To perform the analysis, we first developed profiles of enhancement event attendees utilizing both the *Impact* and *Values* datasets. Of particular interest were the roles that age, prior knowledge, loyalty, and participation frequency have on patrons' preferences for enhancement events. The *Values* data provided the opportunity to identify possible connections between preferences for enhancement events and specific attitudes, values, and consumer behaviors. Simple correlational analysis using observed attendance or stated preference for enhancement events resulted in numerous positive and statistically significant, but weak correlations between various factors and preference for enhancement events. The strength of these correlations may be diluted by the limited scale (at most a 1-7 integer scale) or any non-linearities present in the relationships, so we decided to explore these relationships further by examining mean preference for enhancement events by subgroup and moving past simple correlations with analysis-of-variance (ANOVA) and single and multiple regression analysis. This analysis was applied to both pre- and post-performance events.

To explore any differences across performance impacts between patrons who attended pre-performance programs and those who did not, we drew on the *Impact* data and performed a comparison of post-performance mean outcomes between groups. Once we identified a subset of significant impact results, we sought to identify the differential impact of the single pre-performance events between those who self-identify as regular enhancement event attendees and those who rarely or never attend such events. This analysis relies on a difference-of-differences analysis and follows

---

<sup>1</sup> Although the *Impact* study lists UNL's presentation of Jake Shimabukuro as including a pre-performance lecture, according to the data there were no pre-performance surveys distributed at this event and only eight total respondents who claimed to have attended. Thus, we do not count this as a performance with an enhancement event.

the approach used in the *Impact* report to take enhancement event participation frequency into account (Brown, 2008).

Lastly, developed several simple prediction models for attitudes towards performance enhancement events using the *Values* dataset. We first grouped ticket buyers and donors who expressed a “strong preference” for pre- or post-performance events (a 6 or 7 on the seven-point scale) into a single group, and compared the characteristics of this group to those who are neutral towards or dislike enhancement events (5 or below). We first compared mean differences across other variables, and then fit several simple logistic regression models to determine the association between key variables and the likelihood of being in the “strong preference” group. The goal of this final step was to identify characteristics not typically associated with preference for enhancement events that could help to identify potential new patrons.

## Results

### *Enhancement event attendee profile*

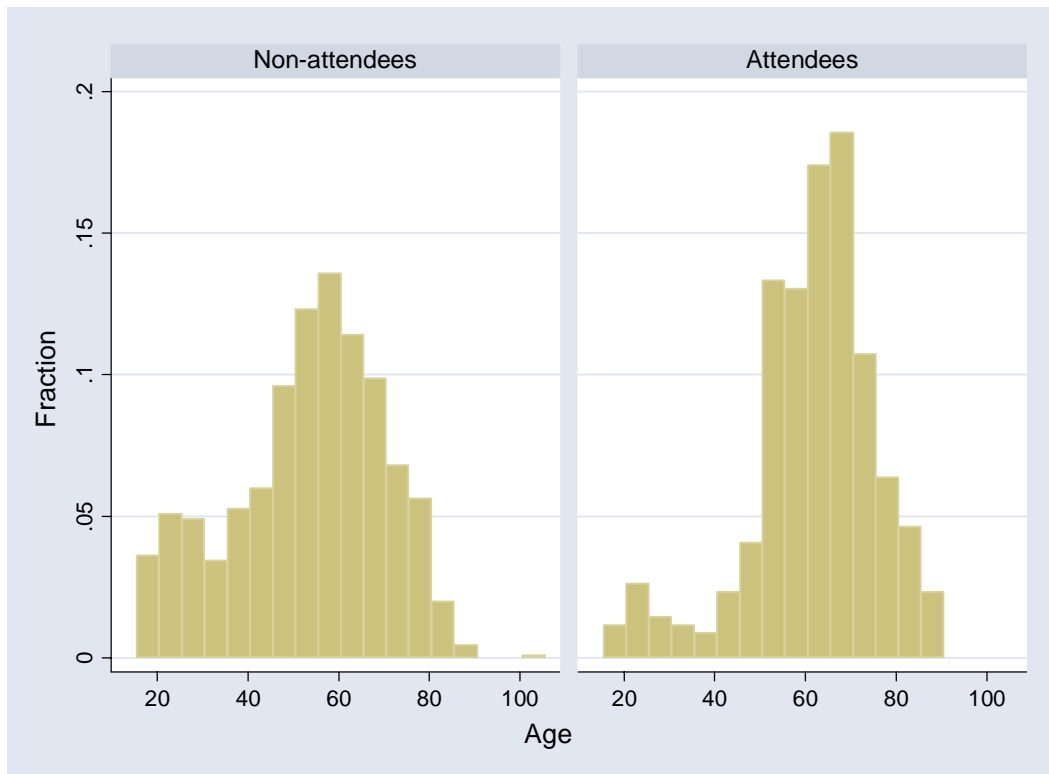
**Attendance frequency.** Forty-three percent of the total audience from the *Impact* survey reported never or almost never attending enhancement events; 45% reported occasionally attending, and 13% reported regularly attending (see Table 1). Half of the non-attendee sample reported never or almost attending and only 6% reported attending regularly. On the other hand, 50% of the enhancement event sample reported attending occasionally and nearly 40% reported attending regularly. These results support the assertion that the majority of patrons who attended the enhancement event make a habit of attending these types of programs.

Table 1: Frequency of non-attendees and attendees participation in enhancement events

Enhancement event attendance frequency	Non-attendees (N = 1,143)	Attendees (N = 484)	Total
Never or almost never	40%	3%	43%
Occasionally	34%	10%	45%
Regularly	5%	8%	13%
<b>Total</b>	<b>79%</b>	<b>21%</b>	<b>100%</b>

**Age.** As Figure 1 shows, the enhancement event participants are more homogeneous than the non-attendees regarding age. The average age in the non-attendees sample was 54.03 and the average age in the enhancement event sample was 62.33 ( $P = 0.00$ ).

Figure 1: Profile of age for enhancement event non-attendees versus attendees



Also of note was the disproportionate distribution of students in these enhancement event attendance categories. Students represented about 9% of the total audience sample; this subgroup then breaks down to 10% of the non-attendee sample and 3% of the attendee sample ( $P = 0.00$ ). This result underscores the fact that young people were less likely to attend the pre-performance event, which is particularly interesting given that the presenters are all university based and have more students in their audiences than typical performing arts audiences. Students have access to a range of activities on campus that compete for their time and there is room for student participation in enhancement events to increase.

The *Values* data revealed a positive association with age for pre-performance events and a negative (or flat) association with age for post-performance events (see Table 2). Possible reasons for this trend are that post-performance enhancement events offer formats that appeal more to younger patrons (e.g., interacting with the artists in a casual/social setting) or that younger patrons are more willing to extend their performance experience into later hours.



Table 2: Mean preference for pre- and post-performance enhancement events, by age group

Age	Mean preference (1-7 scale)	
	Pre-performance	Post-performance
18-34	3.88	4.14
35-44	3.95	4.03
45-54	4.06	4.07
55-64	4.21	3.96
65+	4.42	3.99
<b>Overall mean</b>	<b>4.08</b>	<b>4.05</b>

**Occupation.** When looking at occupational status by sample in the *Impact* data, working part time and not employed but looking showed no significant differences. However, patrons who identified themselves as full-time employees ( $P = 0.00$ ), full time students ( $P = 0.00$ ), and full-time caregivers ( $P = 0.05$ ) were less likely to attend the enhancement event. Patrons who identified themselves as retired were more likely to attend the enhancement event ( $P = 0.00$ ). It is likely then that lack of leisure time is a barrier to participating in enhancement events.

Preferences for pre-performance events followed a similar pattern when using the *Values* data. Individuals who work part-time, are retired, or are currently unemployed demonstrated higher preferences for pre-performance events (see Table 3). When comparing preferences for pre- and post-performance events, there is a markedly higher student interest and lower retiree interest in post-performance events.

Table 3: Mean preference for pre- and post-performance enhancement events, by occupational status

Occupation	Mean preference (1-7 scale)	
	Pre-performance	Post-performance
Working full-time	4.00	4.02
Working part-time	4.23	4.11
Retired	4.35	3.94
Full-time family	3.95	4.01
Full-time student	4.00	4.23
Not employed, but looking	4.48	4.64
<b>Overall mean</b>	<b>4.05</b>	<b>4.02</b>

**Donor patterns.** Donors' interest in both pre- and post-enhancement events is associated with their level of giving (see Table 4). Mean preference for pre-performance events consistently increased with giving level, while mean preference for post-performance events dipped or stayed flat between the first two quartiles and then increased. This pattern may be explained by a larger percentage of younger donors in the first quartile.

Table 4: Mean preference for pre- and post-performance enhancement events, by donation level

Donation level	Mean preference (1-7 scale)	
	Pre-performance	Post-performance
Under \$200	4.20	3.96
\$200-400	4.30	3.82
\$401-1,100	4.32	4.00
Over \$1,100	4.45	4.27

**Ticket purchasing.** Surprisingly, there was no significant difference regarding ticket purchasing frequency between attendees and non-attendees. However, ticket purchasing frequency is associated with reported enhancement event attendance frequency. Patrons who reported attending enhancement events regularly attended an average of 4 to 6 performances by a given presenter annually, while patrons who reported attending enhancement events occasionally and never or almost never attended an average of 3 and 2 performances, respectively ( $P = 0.00$ ).

A comparison of the mean preference for pre- or post-performance events among ticket buyers for different types of performances reveals a statistically significant higher preference for both types of enhancement events among purchasers in several disciplines. These include modern dance, world music/dance, chamber music, jazz/blues, stage plays, lectures, urban artists, and African/African-American presentations. The difference in means for ticket buyers in these groups is generally between 0.1 – 0.3 on a 1-7 Likert scale, with somewhat larger effect sizes observed for post- rather than pre-performance events. However, in terms of ticket buying, no single discipline appears to be associated with notably greater preference for enhancement events within this group. Of note is that purchasers of symphony tickets expressed a statistically significant higher preference for pre-performance events, but not post-performance events. This may be explained by the tendency of classical music presenters to offer more pre- than post-concert enhancement events.

Other than modern dance, purchasers of tickets to other dance performances did not demonstrate significant interest in enhancement events when compared with the rest of the ticket-buying respondents. This again may be explained by the current availability of enhancement events in the dance world. Certainly, pre-performance events are rare in connection to dance performances since dancers often use that time to warm up before a performance. Post-performance events do occur in connection to dance performances, but are not offered consistently. Unsurprisingly, purchasers of Broadway, comedy, contemporary music, or family/children’s tickets also did not express a preference for pre-performance events, and in some cases the mean preferences among these groups were significantly lower. Patrons of Broadway, comedy, and contemporary music events are not used to enhancement events being offered. It is possible that patrons who purchase family/children’s tickets are less likely to participate in enhancement events because they extend the amount of time a babysitter is needed.

Univariate regression analysis and comparison of means reveals that a respondent’s preference for enhancement events is correlated with his/her appetite for new works. This relationship holds across classical music, dance, and theater disciplines (see Table 5). It is unclear if this trend is the result of patrons of new works lacking prior knowledge of new works or if there are other factors influencing this directionality (e.g., patrons who attend performances of new works may be more likely to be generally more knowledgeable in the arts, attend more live performances, etc.).

Table 5: Mean preferences for new works of art, by type of enhancement event

Appetite for new work by living artists	Mean preference (1-7 scale)	
	Pre-performance	Post-performance
<b>Classical music</b>		
Little or no appetite	3.6	3.7
Some appetite	4.2	4.1
Big appetite	4.6	4.7
<b>Dance</b>		
Little or no appetite	3.9	3.7
Some appetite	4.0	4.0
Big appetite	4.3	4.4
<b>Theater</b>		
Little or no appetite	3.8	3.6
Some appetite	3.9	3.9
Big appetite	4.3	4.4

Patrons’ interest in both pre- and post-enhancement events is also associated with the number of genres from which they purchased tickets (see Table 6). Patrons who purchase tickets from four or more genres certainly fall into the frequent ticket buyer category and report the highest preference for both pre- and post-performance events.

Table 6: Mean preference for pre- and post-performance events by number of genres purchased

Number of genres purchased from	Mean preference (1-7 scale)	
	Pre-performance	Post-performance
Purchased tickets from 1 genre	3.90	3.97
Purchased tickets from 2 or 3 genres	4.03	4.09
Purchased tickets from 4 or more genres	4.17	4.16

In addition to genre, patrons are also influenced by the social implications of their ticket purchases. The *Values* data provided further information about the relationship between enhancement events and social factors. Patrons who generally attend performances alone have a notably greater preference for enhancement events, with a mean preference of 4.5 for both pre- and post-performance events compared with 3.9 for patrons who attend with others ( $P = 0.00$ ). Given that enhancement events offer little to no opportunities for patrons to interact with one another and are primarily designed for individual enrichment, a patron attending a performance alone is in fact an ideal candidate for participating in enhancement events. Conversely, attending with a spouse is negatively associated with enhancement event preference ( $P = 0.00$ ). This provides evidence that enhancement events may conflict with the social goals of performance attendees, which is further supported by a significant negative correlation between enhancement event preference and the statement “going to a live performance is a social occasion for me, not something I would do alone” ( $P = 0.00$ ).

### *Performance Impacts*

Enhancement event attendees report significantly higher mean outcomes across most of the performance impact constructs on the post-survey. The results in Table 7 reflect the subset of

variables within each performance impact construct that demonstrated significant results. There were no significant differences within the spiritual construct.

Table 7: Means comparison of performance impact variables rated on a 5-point scale

IMPACT VARIABLES	Non-attendees (N = 1,143)	Attendees (N = 484)	P-value
<b>CAPTIVATION</b>			
Degree absorbed by the performance	3.97	4.12	0.01
Degree inhabited the world of the performers, lost track of time and forgot about everything else	3.48	3.64	0.02
<b>THINKING</b>			
Degree engaged on an intellectual level	3.64	3.92	0.00
Degree challenged/provoked by idea or message	3.11	3.31	0.03
Degree the performance led to reflection of personal opinions and beliefs	2.80	3.03	0.02
Degree understood the performance and what the artists were trying to convey	3.75	3.95	0.00
<b>EMOTIONAL RESONANCE</b>			
Strength of emotional response	3.69	3.88	0.01
Degree bonded with performer(s)	2.92	3.15	0.01
<b>AESTHETIC</b>			
Likelihood of following the work of artist in the future	3.84	4.00	0.04
<b>SOCIAL</b>			
Degree performance celebrated and sustained individual cultural heritage	2.51	2.76	0.01
<b>SATISFACTION</b>			
Quality of the pieces, works or repertoire	4.41	4.55	0.01
Extent of performance impression after one year	3.82	3.98	0.05

Of the significant outcomes, the *thinking* variables are telling in that they confirm a connection between enhancement events and being intellectually engaged with a performance. These correlations support the notion that enhancement events are in fact educational in nature and may play a role in patrons’ understanding of a given performance.

Most of the impact variables in Table 7 describe patrons’ immediate reactions to the performances they attended (i.e., how absorbed they were by the performance). However, several variables provide additional insight into patrons’ future behaviors. Enhancement event attendees responded that they were more likely to follow the work of the artist in the future, as well as that the performance would have a more lasting impression after one year’s time. These results indicate a connection between attending enhancement events and having a positive performance experience that could possibly influence future behaviors (e.g., buying more tickets or increased loyalty to the presenter). In fact, when looking at how enhancement event attendees answered these two survey items, the largest percentage (30%) of respondents gave both items the highest possible rating.

Following the *Impact* study, a difference-of-differences analysis suggests that most of the difference in the means comparison represents the impact of the enhancement events on those who never/rarely attend them (see Table 8). The coefficients presented below represent the difference in mean response between those who did and did not attend the pre-performance events, controlling for their past participation in these events. This analysis is designed to estimate the “treatment

effect” of the enhancement events on those who never/rarely attend, though the results are preliminary and should be interpreted with caution. When comparing the impact of the enhancement events on patrons who never/rarely to those who regularly attend, the former group consistently reported higher impacts while the latter group reported flat or negative impacts. The largest effect sizes were for the strength of their emotional response, the degree the performance led to reflection of personal opinions and beliefs, and the degree inhabited the world of the performers.

Table 8: Difference-of-differences analysis summary

IMPACT VARIABLES	Estimated coefficient	P-value
<b>CAPTIVATION</b>		
Degree absorbed by the performance	0.49	.02
Degree inhabited the world of the performers, lost track of time and forgot about everything else	0.77	.00
<b>THINKING</b>		
Degree engaged on an intellectual level	0.64	.01
Degree challenged/provoked by idea or message	0.60	.06*
Degree the performance led to reflection of personal opinions and beliefs	0.79	.02
Degree understood the performance and what the artists were trying to convey	0.59	.00
<b>EMOTIONAL RESONANCE</b>		
Strength of emotional response	0.86	.00
Degree bonded with performer(s)	0.60	.06*

\* Significant at the 90% confidence level

### *Predicting participation*

In order to determine if there were variables with predictive power that could help determine the likelihood of a patron participating in an enhancement event, we built three predictive models. The first looks at variables that demonstrated significant mean differences for ticket buyers. The second model includes variables that demonstrated significant mean differences for donors. Finally, the third model includes both ticket buyers and donors, and includes the significant variables that appeared on both the ticket buyer and donor surveys. The models provide evidence that a series of variables may factor into a patron’s likelihood to participate in enhancement events. The models were fit using logistic regression analysis, and all three overall models were statistically significant. In addition, all variables listed below yielded significant odds ratios at the 95% confidence level, though the odds ratio estimates were modest in size (less than 2).

Table 9: Variables with significant odds ratios, by category

	<b>Pre-performance (N=6,821)</b>	<b>Post-performance (N=8,438)</b>
<b>Ticket buyers</b>	<ul style="list-style-type: none"> <li>○ Allegiance to the presenter</li> <li>○ Appetite for new work (classical music)</li> <li>○ Attaches high value to the authenticity and historical accuracy of art</li> <li>○ Willingness to see any performance, even if enjoyment is not guaranteed</li> <li>○ Acting is of vital importance</li> <li>○ Book clubs are of vital importance</li> <li>○ Playing an instrument is of vital importance</li> <li>○ Importance of developing creativity</li> <li>○ Importance of sharpening your mind, intellectual pursuits</li> <li>○ Importance of being on the bleeding edge of new art and ideas</li> <li>○ Attend performances with parents or grandparents</li> <li>○ Attend performances alone</li> <li>○ Inclination to subscribe</li> <li>○ Age</li> </ul>	<ul style="list-style-type: none"> <li>○ Allegiance to the presenter</li> <li>○ Appetite for new work (classical music)</li> <li>○ Appetite for new work (dance)</li> <li>○ Appetite for new work (theater)</li> <li>○ Attaches high value to the authenticity and historical accuracy of art</li> <li>○ Acting is of vital importance</li> <li>○ Playing an instrument is of vital importance</li> <li>○ Importance of developing creativity</li> <li>○ Importance of sharpening your mind, intellectual pursuits</li> <li>○ Importance of being on the bleeding edge of new art and ideas</li> <li>○ Importance of always exploring, discovering and looking for new experiences</li> <li>○ Attend performances with spouse or partner (negative association)</li> <li>○ Attend performances with children</li> <li>○ Attend performances alone</li> </ul>
<b>Donors</b>	<p><b>Pre-performance (N=1,525)</b></p> <ul style="list-style-type: none"> <li>○ Affiliation with university presenter = none</li> <li>○ Affiliation with university presenter = alumni</li> <li>○ Appetite for new work (classical music)</li> <li>○ Allow deeper engagement between artist and audience</li> <li>○ Access to more in-depth experiences</li> <li>○ Age</li> </ul>	<p><b>Post-performance (N=1,546)</b></p> <ul style="list-style-type: none"> <li>○ Preference for safe/sure choice vs. risky choice</li> <li>○ Appetite for new work (theater)</li> <li>○ Allow deeper engagement between artist and audience</li> <li>○ Importance of sharpening your mind, intellectual pursuits</li> </ul>
<b>Combined</b>	<p><b>Pre-performance (N= 8,410)</b></p> <ul style="list-style-type: none"> <li>○ Allegiance to the presenter</li> <li>○ Appetite for new work (classical music)</li> <li>○ Attaches high value to the authenticity and historical accuracy of art</li> <li>○ Willingness to see any performance, even if enjoyment is not guaranteed</li> <li>○ Importance of developing creativity</li> <li>○ Importance of sharpening your mind, intellectual pursuits</li> <li>○ Importance of being on the bleeding edge of new art and ideas</li> <li>○ Age</li> </ul>	<p><b>Post-performance (N=8,303)</b></p> <ul style="list-style-type: none"> <li>○ Allegiance to the presenter</li> <li>○ Preference for safe/sure choice vs. risky choice</li> <li>○ Appetite for new work (classical music)</li> <li>○ Appetite for new work (dance)</li> <li>○ Appetite for new work (theater)</li> <li>○ Attaches high value to the authenticity and historical accuracy of art</li> <li>○ Willingness to see any performance, even if enjoyment is not guaranteed</li> <li>○ Importance of developing creativity</li> <li>○ Importance of sharpening your mind, intellectual pursuits</li> <li>○ Importance of always exploring, discovering and looking for new experiences</li> <li>○ Importance of being on the bleeding edge of new art and ideas</li> </ul>

Of particular note is that age is predictive only of preferences for pre-performance events, not post-performance events. This could mean that age is less of a barrier for post-performance events, making these events ideal for attracting new audiences to enhancement events.

A constant in all of these categories is an appetite for new work. This finding confirms a connection between this performance and a preference for pre- and post-enhancement events. In addition to partiality for new works, being willing to attend a risky performance and a desire to be in touch with current trends in the arts are also predictors of enhancement event preference.

Another group of results address patrons' personal development. Patrons who value acting, participating in book clubs, and playing instruments are more likely to express preferences for enhancement events. Additionally, they value developing their creativity, sharpening their minds, and discovering new experiences.

A final set of predictors relate to patrons' connection to the presenters and artists. Ticket buyers who express a higher allegiance to a present are more likely to express a preference for enhancement events. Similarly, donors who seek deeper engagement between artist and audience and access to more in-depth experiences are also more likely to express a preference for enhancement events.

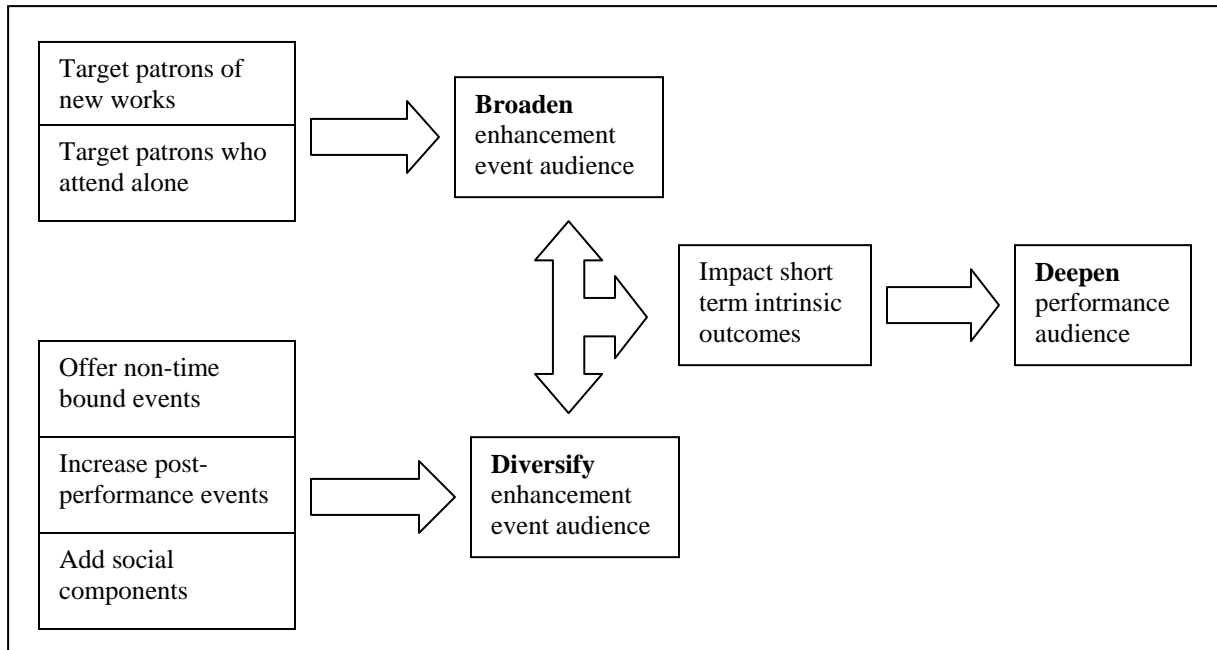
## **Conclusion**

This analysis appears to confirm anecdotal evidence that enhancement event attendees are patrons who express strong allegiance to presenters, frequently buy a range of performance tickets, and donate. A significant percentage of enhancement event attendees attend these events regularly. Pre-performance attendees skew older in age than the total performance audience, while younger patrons prefer post-performance events. Patrons with an affinity for new works and those who attend performances alone are particularly interested in enhancement events.

Attending enhancement events does correlate with positive intrinsic outcomes. Specifically, attendees who do not typically attend enhancement events apparently receive the most benefit from them. This suggests that enhancement events may provide unique opportunities to have an immediate impact on patrons who are currently not taking advantage of these programs. This impact could ultimately play a role in increasing patrons' loyalties to a given presenter, converting casual ticket buyers to frequent ticket buyers, and/or inspiring patrons to donate.

In order to pursue this hypothesis in practice, presenters will need to broaden and diversify their enhancement event audiences. Broadening and diversifying who attends enhancement events will increase the likelihood of these programs having an immediate impact on patrons' intrinsic outcomes, which will feed into their decision-making process regarding future performances (Figure 2).

Figure 2: Model for expanding enhancement event audience and deepening performance audience



**Broadening enhancement event audiences.** Broadening the enhancement event audience requires identifying patrons who share similar characteristics with enhancement event attendees. This study identified affinity for new works and attending performances alone as easily identifiable patron characteristics that are associated with enhancement event preference. Presenters could target these subgroups with marketing materials about upcoming enhancement events in order to attract patrons who are likely to, but not currently attending.

**Diversifying enhancement event audiences.** Considering new formats for enhancement events that are not time-bound may attract younger patrons as well as working professionals who are not presently participating. Current examples in the field are podcasting enhancement events and radio broadcasting them live so patrons can listen on route to the performance. Allowing patrons to participate in enhancement events that are currently designed for individual enrichment on their own time might also attract patrons who would otherwise be deterred from participating because they are attending performances with spouses or children.

Rethinking the balance of pre- and post-performance programs offered may also provide more occasions to attract new types of patrons to enhancement events. For example, since younger audiences appear to have stronger preferences for post-performance events, increasing the number of these programs could provide increased opportunities for younger patrons to become more engaged audience members.

Exploring formats that incorporate some social aspects while still providing a learning experience for patrons could also attract patrons who have not previously participated due to their social preferences and/or obligations. For example, patrons could be seated around small cocktail tables and the speaker/artist(s) could provide attendees with opportunities to break out into small group



discussions throughout the program; this would allow for patrons to learn from an outside expert as well as from their peers. This format would also allow for food to be served during the program, which would resolve a conflict if patrons are torn between dining before a performance and attending an enhancement event.

**Future research agenda.** While this study identified a number of correlations between enhancement event attendance and the impact of performances on patrons, further investigation is needed to determine the underlying causality. Additionally, the impact of enhancement event presentation formats is an area that needs further exploration, especially since presenters are already experimenting with new formats. Most of the enhancement events in this study were lecture formats and so it was not possible to gain insight into this area. A causal study could be designed by a presenting organization offering multiple enhancement event formats simultaneously and randomly assigning patrons to attend, or by presenting different formats on different nights of a performance's multiple night run. Formally studying program formats would also provide useful data about which formats are most successful with which type of patrons. This information could in turn help presenters design enhancement events to meet their specific audience development goals.

## REFERENCES

- Brand, M. (2000). Music Teachers' Role in Preparing Students for Live Symphonic Experiences  
Brand. *Research Studies in Music Education*, 15: 24-30.
- Brown, A., & Novak, J. (January 2007). *Assessing the Intrinsic Impacts of Live Performance*. Commissioned  
by 14 Major University Presenters.
- Brown, A., Wolf, S., Fish, A., Fenlaw, M.B., Lorway, C., & Swenson, E. (2002). *Classical Music  
Consumer Segmentation Study: How Americans Relate to Classical Music and Their Local Orchestras*.  
Southport, CT: Audience Insight LLC.
- Glass, R. (2005). Observer Response to Contemporary Dance in Thinking in *Four Dimensions:  
Creativity and Cognition in Contemporary Dance*. Grove, R., Stevens, J. C., & McKechnie, S. (Eds.)  
Melbourne University Publishing.
- Hugh, B. (December 2000). Can Musicians Alter the Music Preferences of Their Audience?  
The Effect of Pre-Performance Informational Presentations on Music Preference. St. Joseph,  
Missouri: Missouri Western State College.
- McCarthy, K. F., & Jinnett, K.. (2001). A New Framework for Building Participation in the Arts.  
RAND.
- Prendergast, M. (Fall 2004). "Playing Attention": Contemporary Aesthetics and Performing Arts  
Audience Education. *The Journal of Aesthetic Education*, 38(3): pp. 36-51.
- Silk, Y. (December 2007). *Overview of 2006-2007 Upbeat Live Attendance Data*. Unpublished  
manuscript.