



# Understanding the Intrinsic Impact of Live Theatre

Patterns of Audience Feedback across 18 Theatres and 58 Productions

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January 2012

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### Overview of the Study

- With funding from the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, the National Endowment for the Arts and other funders, Theatre Bay Area set out in 2010 to support a cohort of 18 diverse theatres in assessing the impacts of their productions on audiences. To facilitate this assessment, Theatre Bay Area commissioned the research firm WolfBrown to develop a survey methodology based on their extensive experience with impact assessment.
  - A summary of previous research on audience impact by WolfBrown and other researchers can be found at www.intrinsicimpact.org. A description of the constructs of "readiness to receive" and "intrinsic impact" may be found on pages 13-14.
- Theatres were selected through a competitive application process, in partnership with local agencies or funders in each of the six regions covered by the study: The San Francisco Bay Area, Greater Los Angeles, Minneapolis/St. Paul, New York City, Washington DC, and Philadelphia.
- The project represents a critical step forward in the theatre field towards encouraging audiences to provide meaningful feedback on the art itself, and towards providing the 18 theatres and the theatre community more generally with new tools to gather and interpret feedback on their creative output.
- Following a planning phase from May to November 2010, data was collected between November 2010 and September 2011, and analyzed between September 2011 and January 2012.
- Individual theatres were provided with proprietary access to their own survey results through an online dashboard reporting tool co-developed by WolfBrown and Theatre Bay Area, with the assistance of Baker Richards Consulting in the UK and Jacobson Consulting Applications in the US.
- Engaging the individual theatres in a meaningful discussion of their impact results was the primary goal of the study. This report captures cross-site learnings and larger patterns of results, in order for the field to benefit from the study.
- Analysis cohorts covered in this report include:
  - Self-reported variables: age, gender, ticket type, role in the decision process, annual frequency of attendance at the host theatre, motivations for attending, and pre- and post-performance engagement
  - Administrative variables: size of house, percentage of house sold, and production attributes (e.g., plays vs. musicals, family-friendly, classic vs. contemporary, etc.)
- This report was prepared to complement a larger report prepared by Theatre Bay Area on the intrinsic impact project.
  - This report includes only a minor focus on comparing results across the 18 theatres or 58 specific productions, in order to avoid making inappropriate comparisons between theatres with different audiences, different venues, and different markets. Results from this study should not be extrapolated to represent all audiences for plays and musicals, since the samples of theatres and productions were not designed to be representative of the entire theatre field.
- Working with the 18 theatres was a truly rewarding experience. They were invested and dedicated to the success of this project, and it is through their good efforts that this report is available for the field.

### Key Themes and Observations

- **High response rates** (45%, on average) suggest that theatre patrons are willing, able and ready to provide meaningful feedback on their artistic experiences. The quality of responses to open-ended questions was high. The investment of time and psychic energy on the part of patrons in completing almost 19,000 surveys was staggering.
- While the purpose of the study was to engage theatres around impact assessment, patrons also benefit from the **process of providing feedback**, since, in taking the survey, they are forced to articulate a critical reaction to the art.
  - In future efforts it will be important to provide respondents with immediate feedback on how their results compare to those of other patrons, in order to complete the circle of learning and encourage future cooperation with surveys of a similar nature. This feedback might take the form of online graphs and charts, dynamic word clouds projected onto a wall in the lobby, or re-publishing selected audience comments on the theatre's website (e.g., "here's what people are saying about last night's performance".
- Results bring to light what might be considered the **central riddle of impact**: On average, single-ticket buyers report significantly higher impacts than subscribers.
  - Is there a sense of 'novelty' or 'newness' that increases impact for low-frequency attenders?
  - Why are more frequent theatregoers less satisfied, on average? Are they more sophisticated, and therefore harder to please? Certainly they are much more familiar with theatre in general.
  - If first-timers and low-frequency attenders are more satisfied than high-frequency attenders, on average, why are they not attending more frequently? This seems counter-intuitive, and might speak to an underlying driver of the 'churn' phenomenon. It seems to suggest that satisfaction with the artistic experience, alone, is not enough to drive repeat purchase. If excellent artistic work is not enough to retain satisfied patrons, what is?
- Respondents were asked to choose three from a list of 11 reasons why people attend theatre performances. The top three motivations are 'to relax and escape,' 'to be emotionally moved,' and 'to discover something new.' Younger respondents are more socially motivated, and are more likely to attend "for educational purposes" suggesting a personal connection to the art form. High frequency patrons (89% of whom are subscribers) are much more likely to cite emotional and intellectual reasons for attending, whereas low frequency attenders (87% of whom are single-ticket buyers) are motivated by production-specific factors (e.g., 'to see the work of a specific artist'). Although many low-frequency attenders are regular theatregoers, they are 'picking and choosing' the programs they want to see at the host theatre. Among the least frequent attenders (i.e., those attending the host theatre for the first time in a year or more), 35% came 'because someone else invited me,' illustrating the power of social context to drive attendance among infrequent attenders.
  - Overall, motivations can vary dramatically from production to production, suggesting a need to carefully align marketing messages with motivations on a production-by-production basis.
- Younger respondents (age 15-24) reported lower levels of familiarity with theatre in general, but higher levels of familiarity with the playwright and the cast. Overall, these and other survey results suggest that young theatregoers are more likely than older theatregoers to be personally involved in theatre through acting, writing, etc., and are prime candidates for engagement.



### Key Themes and Observations

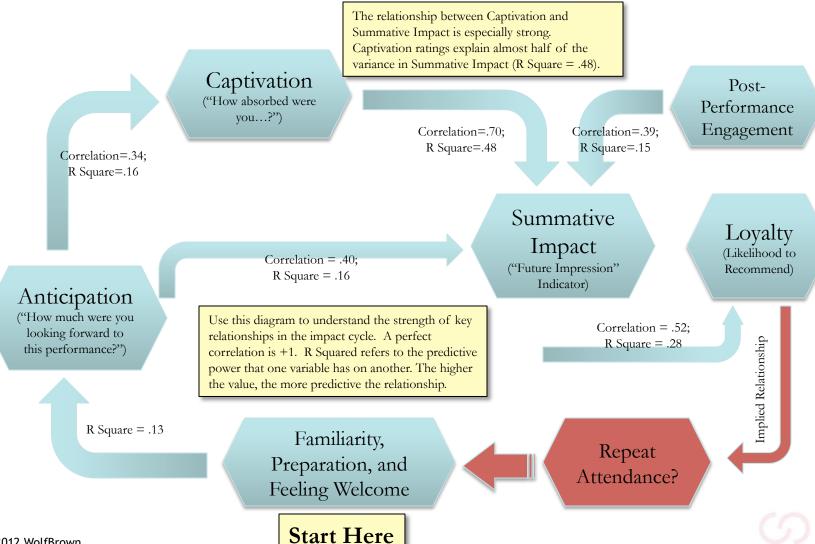
- Women reported higher impacts than men across all 58 productions, in particular feeling 'emotionally charged' after a performance, and 'reflecting on one's opinions'. Some of this difference may be explained by the fact that women were more likely than men to be sole decision-makers (see next point).
- Decision makers (i.e., those who say that 'I made the decision to attend') reported higher levels of context and familiarity, and are more likely to prepare. All of this ties into generally **higher levels of anticipation and impacts among decision-makers** (presumably ticket buyers) compared to those who attend with them.
  - In some ways, decision-makers act as cultural guides to others. How might theatres help reinforce and reward this nurturing behavior?
  - These findings also suggest a problem with surveys that only reach ticket buyers, which bias results in favor of the more knowledgeable and engaged audience members.
- Results were analyzed across different types of productions, with intuitive results. **Plays** generated higher levels of intellectual stimulation and social bridging outcomes, while **musicals** generated higher captivation levels, higher levels of feeling 'emotional charged', higher levels of aesthetic validation and social connectedness with others in the audience. Productions with a **comedic element** tended to precipitate higher social outcomes, suggesting that laughing together creates a social bond that is less prevalent in more serious work. As would be expected, productions involving **challenging material** elicited stronger intellectual impacts.
- Several theatres within the sample presented the same, or similar, productions. Both Arena Stage and Berkeley Repertory Theatre surveyed audiences at *Ruined* (different productions of the same play), yielding strikingly similar results. The same two theatres presented the same production of Anna Deavere Smith's *Let Me Down Easy*, with similar patterns of results, but a much higher magnitude of impacts reported by single-ticket buyers at surveyed performances late in the Berkeley run. Comparison of results between two plays by Tennessee Williams (*The Milk Train Doesn't Stop Here Anymore* and *Camino Real*) point to the diversity of impacts within one playwright's body of work.
- One of the key questions used in the protocol asks respondents "Did you leave the performance with questions you would have liked to have asked the actors, director or playwright?" Overall, 35% of respondents left the performance with unanswered questions, and 98% of these people responded to a follow-up open-ended question, "What were one or two of your questions?", resulting in an enormous body of qualitative data about what was on their minds. Respondents who reported having questions tended to have higher levels of familiarity with the playwright/composer or with the cast, but lower levels of familiarity with the story of the play. In other words, unfamiliar work generates more questions, which stands to reason.
  - Being able to formulate questions about a theatre production you've attended is a form of critical thinking, and relates to positive impacts. Patrons who are not able to articulate their questions or seek answers miss an important opportunity to make meaning from their experience. Analysis of open-ended responses suggests groupings of questions some around the 'why' of the production, some around the "how" of the production. Helping patrons achieve the 'moment of curatorial insight' (i.e., the "aha" moment when understanding dawns) should be the focus of pre- and post-performance engagement efforts.



### Key Themes and Observations

- Reading previews, reviews and social media comments prior to attending has a small but significant effect on increasing anticipation levels, but does not correlate with higher impacts. A much stronger relationship was found between anticipation and respondents' levels of familiarity with the story, cast, and playwright. All three of these familiarities contribute significantly to anticipation. In other words, as familiarity rises, so do anticipation levels. Familiarity with the story of the production contributes twice the predictive value compared to familiarity with the cast or the playwright.
  - This suggests something intuitive about theatre participation: as theatregoers advance along their arc of involvement with the art form, their levels of anticipation and involvement rise.
  - It also suggests that marketing efforts focusing on building familiarity with the story are more likely to build anticipation levels, as opposed to marketing efforts that focus on the playwright or cast (except in the case of stars).
- A strong predictive relationship was found between the intensity of discussion that patrons have with each other and the main indicator of intellectual stimulation ("To what extent did you gain new insight or learning?"). Respondents who reported having an 'intense exchange' after the performance reported an average score of 3.7 on the 'insight or learning' indicator, compared to an average score of 3.2 for those who reported a 'casual exchange'. An even stronger relationship was observed between the intensity of discussion and the indicator of self-reflection, "To what extent did the performance cause you to reflect on your own opinions or beliefs?" Similarly, structured post-performance engagement activities such as talkbacks were found to have significant predictive power over 'insight or learning' outcomes, although it is impossible to prove a causal relationship.
  - Results clearly indicate the benefits of post-performance engagement in terms of increased intellectual outcomes.
- An open-ended question asking respondents to articulate in their own words the emotions they were feeling as they left the theatre provides a nuanced view of the complexity of emotions that a theatre performance can have on an individual and on an audience. Several wordclouds included in the report illustrate how different performances takes audiences on unique emotional journeys. For example, respondents to Woolly Mammoth's production of *Booty Candy* were predominantly happy, sad, confused, entertained and dissatisfied. From an impact perspective, being 'affected' is what matters (i.e., deeper-felt emotion leads to deeper impact, even if that emotion is anger or sadness). Individual theatres, however, can use this openended question to compare their own suppositions about what emotions their audience members are feeling with the reality, and to make judgments about the prevalence of one emotion or another in the context of the artistic work.
- Overall the most helpful summative indicator of impact is: "When you look back at this performance a year from now, how much of an impression do you think will be left?" because it tracks most closely with the range of impacts. The two productions that garnered the very highest levels of summative impact could not be more different: Avenue Q (a raunchy adults-only musical with puppets), and Ruined (a dark, wrenching drama about female genital mutilation in the Congo).
- The diagram on the following page illustrates key relationships between readiness, impact and loyalty, based on the totality of the data set. In general, these results corroborate and expand upon the original impact assessment work from 2006.

# Readiness and Intrinsic Impact: Progression of Key Associations





# Methodology and Response Rates

### Data Collection Methodology

- Data collection consisted of distributing survey packets in-venue at a select number of performances during the run of three different productions.
- Each theatre identified three productions which would be the focus of data collection. They were instructed to distribute 900 mail packets per production, with the goal of generating a sample of 300 completed surveys per production. Survey mail packets consisted of a cover letter, survey and pre-paid business reply envelope all enclosed in an outer envelope.
- In general, three to six was the number of performances identified as optimal for surveying in order to provide a representative sample and a good cross-section of performance days and times (e.g., so as not to over-represent matinees, opening nights, etc., and to achieve a good mix of subscribers and single-ticket buyers).
  - The number of performances surveyed varied from theatre to theatre based on overall capacity and estimated capacity sold for each production. This meant that all performances were surveyed in smaller theatres, or in productions with low estimated capacity sold, in order to generate an adequate sample size.
- There were two options for distributing surveys: 1) pre-setting surveys on every "Nth" seat in the theatre prior to opening the house ("N" stands for the number by which you count patrons in order to identify those who receive the survey (e.g. every 3rd person get a survey packet), thereby ensuring random selection); or 2) handing out survey packets to every "Nth" audience member as audience exit the theatre.
  - Methodology was determined in coordination with the theatre, and depended upon venue logistics, size of house, and capacity of staff (smaller sized staff for some theatres meant that distributing at exits was more feasible).
  - As many theatres utilize smaller size houses (i.e., 250 or fewer seats), surveys were placed on all seats at the majority of performances during the run. For example, The Cutting Ball Theatre in San Francisco (capacity of 60 seats) canvassed their house at every performance.
- Survey workers counted the number of surveys remaining in the theatre at the end of every surveyed performance in order to report the number of pick-ups (to calculate pick-up and response rates as described on the following page), and to re-use them for another performance. Many theatres were able to "recycle" surveys, thereby enhancing the probability of response as one survey might be distributed at three different performances until it is picked up, taken home and completed.
  - Those who were successful in recycling surveys tended to achieve higher response rates, as they effectually distributed anywhere between 900 and about 2,000 surveys.
- Patrons were instructed to take the survey mail packet home, complete the survey within 24 hours and then mail it back in the postage-paid business reply envelope addressed to the WolfBrown office.



### Response Rates

- Overall, 65,738 surveys were distributed. Out of the 42,402 audience members who left the venue with a survey, 18,973 completed it, yielding an average response rate of 45% across all 18 theatres (note this does not include online administration for Berkeley Repertory Theatre's Let Me Down Easy).
  - Response rates range from a high of 61% (La Crosse Community Theatre's *Doubt*) to a low of 22% (Arena Stage's *Ruined*).
  - These rates are calculated by dividing the number of completed surveys received out of the total number picked up.
- Another important figure to take note of is the pick-up rate. This is the number of surveys picked up and taken home out of the total number distributed. The overall average pick-up rate was 65%, with a high of 100% (for those companies that distributed surveys by hand like MetroStage), and a low of 43% (for City Lights Theater Company's production of *Equus*).
- Response enhancement methods were encouraged, including lobby signage, curtain speeches, announcements in general e-newsletters, or advance notice emails to ticket buyers.
- It is hard to pinpoint what exactly influences the response rate, although a few factors to consider include:
  - In general, theatres who achieved higher pick-up rates achieved higher response rates. Most of the theatres who achieved a pick-up rate greater than 70%, had response rates between 38% and 50%.
  - The implementation of response enhancements, such as curtain speeches, has a significant impact on pick-up rates. At least one of the theatres that was unable to do curtain speeches also had difficulty in generating the target sample per production. On the flip side, one of the smallest theatres in the study made a significant effort with curtain announcements and lobby signage, and succeeded far beyond expectations given the limitations of its size.
  - Not surprisingly, we observed a difference between urban and suburban markets, and by location. In general, theatres in more suburban and small city markets had higher response rates than theatres in large urban markets, with some major exceptions.
     For example, La Crosse Community Theatre had an average pick-up rate of 78% compared to Woolly Mammoth's 83%, but La Crosse's overall response rate was 50% compared to a lower 38% for Woolly Mammoth.
- Overall, response rates seem to correlate with the level of effort in terms of response enhancement and diligence in distributing surveys according to procedures.



### Questionnaire Design

- Protocols were customized by artistic, managing and marketing staff at each theatre based upon a master template (see Appendix 2). The template included a wide range of questions covering buyer behavior (e.g., frequency of attendance, motivations), 'readiness to receive,' intrinsic impact, summative impact, post-performance engagement, loyalty and artistic quality.
  - Great effort was made to ensure that both marketing and artistic staff were involved in shaping the protocol for each theatre, in order to maximize engagement with the results.
- There were 19 mandatory questions (listed on the next page) in order to allow for analysis by certain subgroups of respondents (e.g., by age, by ticket type), as well as to ensure adequate data for measuring readiness and impact. The staff at each theatre was allowed to choose an additional three to five questions based on their own interests and goals. All surveys were vetted and approved by both Theatre Bay Area and the individual theatre companies.
  - Some theatres wanted to know about audiences' perceptions of artistic quality and/or loyalty to the organization. Others who either had no interest in that line of questioning or had previously done surveys around those topics opted to include questions around audience engagement, motivations and impact.
  - For example, three theatres (Berkeley Repertory Theatre, Woolly Mammoth, and Mixed Blood Theatre Company) whose work aims to move audiences to action opted for an indicator of emotional resonance: "To what extent did the performance spur you to take some action or make a change?"
- The master template was improved and adjusted during induction meetings with the 18 theatres, most notably with the addition of a question specifically about reading reviews before the performance (an indicator of context). Several theatres required further customization based on special circumstances (e.g., The Public Theater's Shakespeare in the Park respondents could not be classified by ticket type given that all tickets were free. Rather, they were classified by mode of ticket acquisition).
- The key limitations on design were: 1) the inclusion of mandatory questions, 2) the standardization of questions analysis across theatres, to preserve consistency in interpretation and allow for aggregate analyses), and 3) survey length (no more than three pages of questions).
- To help catalyze conversation within each theatre, staff were surveyed as the to the impacts they expected for each show, and these figures were reported in the company's dashboards for context.



## List of Mandatory Survey Questions

- Annual frequency of attendance
  - "In a typical year, approximately how many times do you attend [Theatre Company's] productions?
- Role in decision-making
  - "Whose decision was it to attend this performance?"
- Ticket type
  - "What type of ticket did you hold?"
- Context
  - "Did you do anything to prepare yourself for the performance and understand what to expect?"
- Relevance
  - "Apart from this performance, I am likely to attend professional theatre productions."
- Anticipation
  - "Overall, how much were you looking forward to this performance?"
- Captivation
  - "Overall, to what degree were you absorbed in the performance?"
- Emotional Resonance
  - "Overall, how strong was your emotional response to the performance?"
  - "To what degree did you feel a connection with one or more of the characters?" (empathy)
- Intellectual Stimulation
  - "To what degree did you gain new insight and learning?"
  - "Did you leave with any unanswered questions you would have liked to ask the actor, director or playwright?"
  - "If yes, what were one or two of your questions?"

- Aesthetic Enrichment
  - "To what extent were you exposed to a style or type of theatre or a playwright that you didn't know about previously?"
- Social Bridging and Bonding
  - "How much did you feel a sense of connection to others in the audience?"
- Post-performance Engagement
  - "Afterwards, did you discuss the performance with others who attended?"
  - "Are there any of the scenes or lines [or music] from the performance still bouncing around in your head?"
- Summative Impact
  - "Overall, at what level were your expectations fulfilled for this performance?"
- Demographics
  - Gender
  - Age

# Constructs of 'Readiness to Receive' and Intrinsic Impact

- The theoretical basis for this study grows out of WolfBrown's work for the Major University Presenters consortium in the U.S. in 2006, and has been further developed through work commissioned by the Australia Council for the Arts (2009), and the Liverpool Arts Regency Consortium (2010). Additional context for the study was gained from a 2008 Theatre Bay Area pilot study of Bay Area audiences associated with the Free Night of Theater event, a national program sponsored by Theatre Communications Group to introduce new theatergoers to the thrill of live performance. All final reports from these studies may be accessed at <a href="https://www.intrinsicimpact.org">www.intrinsicimpact.org</a>. In the original MUP study, audience members were surveyed both before performances, to assess their 'readiness to receive' the art, and after performances, to assess the impacts they derived from the experience. In the Theatre Bay Area study, the methodology was streamlined so that only one survey had to be administered after the experience. The design of the survey focused on the three constructs of 'readiness to receive' and five constructs of intrinsic impact.
- Readiness to Receive: In a given audience, some people have a lot of knowledge about what they are about to see, while others may be attending for the first time. Arts and cultural groups can use this information to gauge their success at attracting first-timers, and to assess the need for educational work and interpretive assistance. Three constructs of readiness are investigated in this study:
  - **Context:** The overall level of preparedness an audience member has for the experience, including prior knowledge of the art form and familiarity with the specific work(s) to be presented. Example: "Before the performance, how familiar were you with the playwright/composer/lyricist?"
  - Relevance: The extent to which the arts activity in question is relevant to the participant; primarily to identify individuals who do not normally attend the arts (not investigated in this study, but included here for definitional purposes). Example: "How much do you agree with the statement: 'Apart from this performance, I am likely to attend professional theatre performances.'?"
  - Anticipation: An audience member's psychological state prior to the experience, especially the degree to which they are looking forward to the event. Example: "Overall, how much were you looking forward to this performance?"



#### **Constructs - Continued**

- Intrinsic Impact describes the core benefits that can accrue to individuals by virtue of attending a performance. The five impacts explored in the study are:
  - Captivation: The extent to which the audience member was absorbed in the performance or exhibition; captivation is the lynchpin of impact if you are captivated, other impacts are likely to happen, whereas if you are not captivated (or, worse, if you sleep through a concert), other impacts are less likely to happen. Example: "How absorbed were you in the performance?"
  - Intellectual Stimulation: The degree to which the performance or exhibition triggered thinking about the art, issues or topics, or caused critical reflection. Example: "Afterwards, did you discuss the performance with others who attended?"
  - **Emotional Resonance:** The extent to which the audience member experienced a heightened emotional state during or after the performance or exhibition. Example: "How strong was your emotional response to the performance?"
  - Aesthetic Enrichment: The extent to which the audience member was exposed to a new style or type of art or a new artist (aesthetic growth), and also the extent to which the experience served to validate and celebrate art that is familiar (aesthetic validation). Example: "Did this performance expose you to a style or type of theatre with which you were unfamiliar?"
  - Social Bridging and Bonding: Connectedness with the rest of the audience, new insight on one's own culture or a culture outside of one's life experience, or new perspective on human relationships or social issues. Example: "Did you feel a sense of connectedness with the rest of the audience?"
- It is important to remember that different works of art produce different impacts, often by design. Do not assume that all impacts could or should be associated with any given work of art. For example, one would not expect audiences at *The Wedding Singer* and *Equus* to report the same impacts. Often, different works of art are presented for different reasons, such as when a new play about a challenging topic is produced as part of a season with more popular fare. It is essential not to make value judgments about the worth of different works of art based solely on impact indicators, or to prioritize certain impacts (e.g., intellectual stimulation) over others (e.g., aesthetic validation).



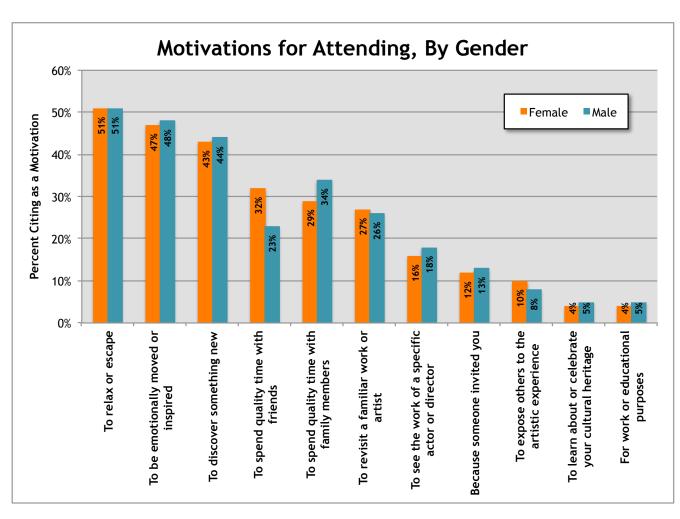
### Overview of Statistical Approaches

- A number of statistical tools were used in the analysis of data for this report. Given the substantial size of the overall sample (almost 19,000 cases), we wanted to use the opportunity to explore relationships between variables (e.g., post-performance engagement and impact).
- Multiple types of relational statistical approaches, as follows:
  - Crosstab Comparison: In many ways, this is the simplest approach to investigating relationships between variables. A crosstab comparison describes how many respondents of one group exhibits a certain behavior or preference. For example, 8,000 respondents reported on whether or not they read a review by a professional critic. Of those 8,000, 2,833 said yes, they did read a review, or 35% of the sample.
  - Comparison of Means: This approach calculates the average rating for a certain group of respondents in comparison with that of another group (e.g., subscribers have a higher average rating (mean) for familiarity with theatre in general in comparison with single ticket buyers).
  - Bivariate Correlation (Pearson's r correlation): Correlation is a measurement of the association between two variables. The Pearson's r is a number that represents that relationship on a scale from -1 to +1, with +1 representing a perfectly positive relationship, and -1 a perfectly negative relationship. For example, the Pearson correlation coefficient of .34 between levels of anticipation and captivation suggests a moderately strong relationship between these variables. Note that there is no proof of causality in this analysis as the direction of influence may occur in either way (i.e., greater anticipation may yield higher levels of captivation and vice versa).
  - Linear Regression (Regression coefficient): Regression is an analysis in which the amount of variance in a dependent variable is explained by the amount of variance in a set of independent variables. The regression coefficient (R-squared) defines the actual amount of variance. For example, the R-squared for how captivation levels affect summative impact is .48. Therefore, we can deduce that 48% of the variance for summative impact is explained by the variance in captivation. Causality is suggested. However, it is important to note that there are a number of other factors that may influence the variation observed in both captivation, and, subsequently, summative impact.
- Because of the large sample size, many multivariate analyses produce statistically significant differences, even though the differences are small in size. In other words, they are significant in a statistical sense, but not always meaningful. Therefore, we focus instead on reporting 'effect sizes' the amount of variation explained by a given relationship (e.g., R-squared in a regression analysis), rather than the statistical significance.



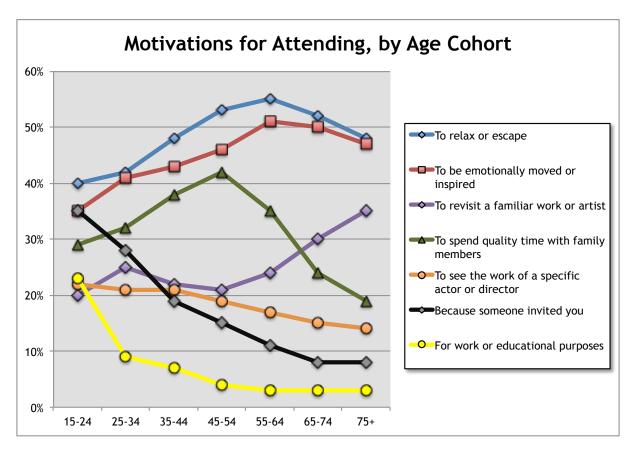


### Motivations for Attending



- Respondents were asked to choose three from a list of 11 possible motivations for attending, covering a wide range of both internally-motivated and externally-motivated reasons.
- The top three motivations reported were: 1) "to relax or escape," 2) "to be emotionally moved or inspired," and 3) "to discover something new."
- A factor analysis suggests several weak correlations between these 11 items. For example, "to expose others to the artistic experience" tends to group with "to learn about or celebrate your cultural heritage." None of these relationships is strong enough to warrant deleting items based on redundancy.
- Females were significantly more likely than males to cite "friendship" social motivations (32% vs. 23%, respectively), while males were more likely than females to cite "family member" social motivations (34% vs. 29%, respectively).

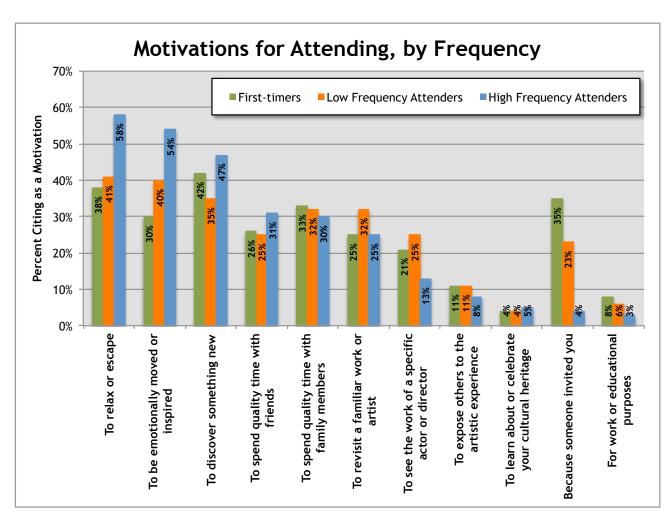
### Motivations, by Age Cohort



- Several interesting patterns are observed across age cohorts. The desire to be emotionally moved (red line), for example, rises dramatically with age, and then levels off after age 55.
- The desire to revisit familiar works (purple line) rises dramatically with age, as might be expected.
- The desire to spend time with family members (green line) rises through the child-rearing age cohorts, and then declines sharply.
- As might be expected, younger theatregoers are more likely to attend 'for work or educational purposes' (yellow line), especially those in the youngest age cohort (15-24). This is consistent with other research suggesting that many of the young adults who attend theatre are personally involved in some fashion.
- As would be expected, the prevalence of an external stimulus ('because someone else invited you' – the black line) drops sharply with age, underscoring the importance of external social context in driving attendance amongst young adults.

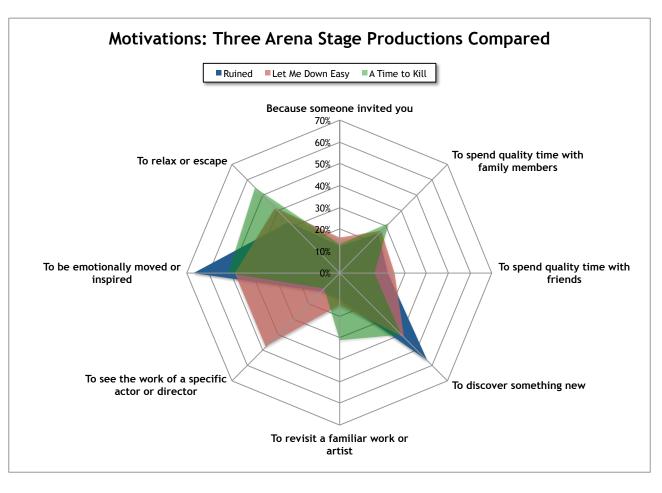


# Motivations, by Annual Frequency of Attendance



- High-frequency theatregoers (blue bars) reported much stronger emotional ('To be emotionally moved') and intellectual ('To discover something new') motivations, while first-time attendees relied on external stimuli more often ('Because someone else invited you').
- Recall that 'first-timers' (green bars) in this case refers to patrons who were at their first production at the participating theatre in the past year. They may attend other arts programs at a higher frequency, and may have a high level of knowledge about theatre.
- The variation in salience of emotional motivations is particularly striking. Low-frequency patrons (orange bars) are more likely to cite artist-specific motivations, which makes sense: they are 'picking and choosing' specific programs.
- It is also interesting that highfrequency patrons (presumably subscribers) are far more likely than low-frequency patrons to cite 'to relax or escape'.

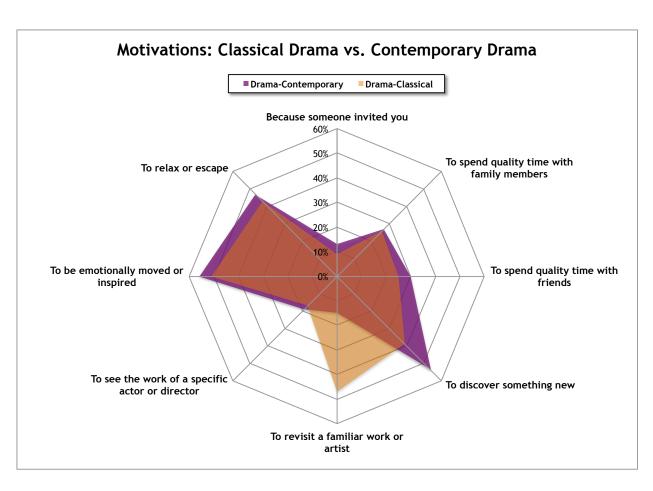
# Motivations: Three Arena Stage Productions Compared



- This radar chart illustrates the mix of selfreported motivations for the three surveyed productions at Arena Stage, and provides a good example of how motivations can vary depending on the nature of the production.
- Recall that patrons were reporting motivations retrospectively on a postperformance questionnaire. Since we did not survey patrons prior to performance, we cannot know how they might have reported motivations differently.
- For example, *Ruined* patrons reported much stronger emotional motivations ('to be emotionally moved or inspired') than patrons at the two other productions.
- Similarly, patrons at Let Me Down Easy, starring Anna Deavere Smith, reported much stronger motivations 'to see the work of a specific actor or director.'
- In contrast, patrons at A Time to Kill (a stage adaptation of John Grisham's novel of the same name) reported motivations more consistent with that production – 'to revisit a familiar work or artist' and 'to relax or escape.'
- The larger discussion relates to how these self-reported motivations align with marketing messages, and how this information might be used to fine-tune marketing messages in the future.



# Patterns in Motivations across Types of Theatrical Productions

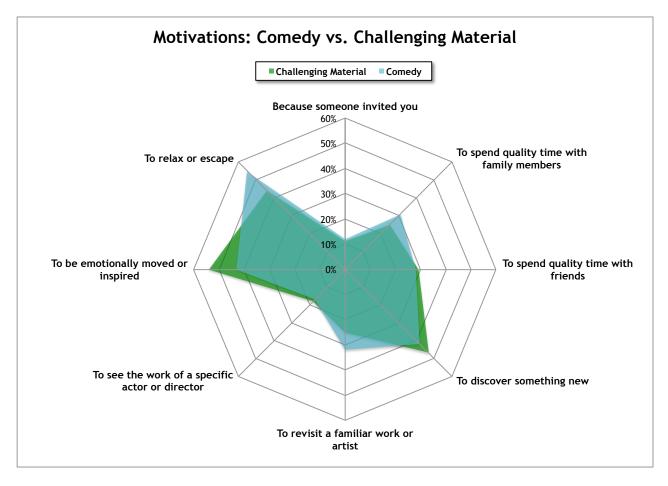


The radar charts on this page and the following three pages illustrate differences in motivations across various types of theatrical productions. Note that several motivations are left off of these charts because of low prevalence and lack of variation. Lists of productions included in the various categories may be found in Appendix 1.

- The chart on this page summarizes the differences between classical drama and contemporary drama.
- One of the dominant motivations for attending classical drama is 'to revisit a familiar work or artist' which is much less of a factor for contemporary drama audiences.
- Conversely, 'to discover something new' is much greater a factor for contemporary drama audiences.
- Both classical and contemporary drama audiences are motivated by the promise of emotional, relaxation, and social impacts.

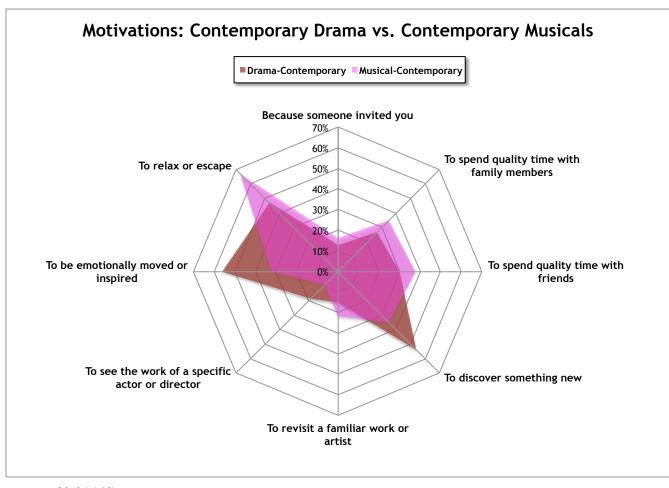


# Motivations: Comedy vs. 'Challenging Material'



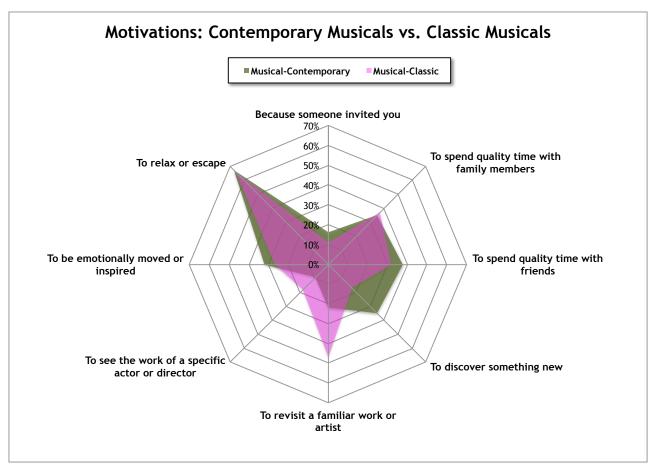
- We thought it might be interesting to look at differences in motivations for comedy vs. plays considered by the theatres to be 'challenging material'.
- As might be expected, patrons at comedic productions reported greater relaxation motivations, while patrons at 'challenging material' productions reported higher emotional motivations.
- Social motivations were similar, except that comedy patrons were more likely to report social motivations within the family, perhaps suggesting the greater appropriateness of comedies for families, as opposed to friends.

# Motivations: Contemporary Drama vs. Contemporary Musicals



- Looking at contemporary drama vs. contemporary musicals, a clear pattern emerges.
- Audiences for contemporary musicals are more socially motivated, and more likely to seek out relaxation and escape, while audiences for contemporary drama are more likely to seek out emotional, aesthetic and intellectual stimulation.

# Motivations: Classic vs. Contemporary Musicals



- As would be expected, patrons attending classic musicals like *Anything Goes* and *Cats* were more likely to be motivated by a desire 'to revisit a familiar work or artist' while patrons at contemporary musicals like *Avenue Q* were more likely to be motivated by a desire 'to discover something new.'
- Respondents at contemporary musicals were also more likely to attach more importance to socializing with friends.
- The larger observation here is the predominance of relaxation as a motivation for attending musicals in general.

# Motivations as Predictors of Anticipation and Impact

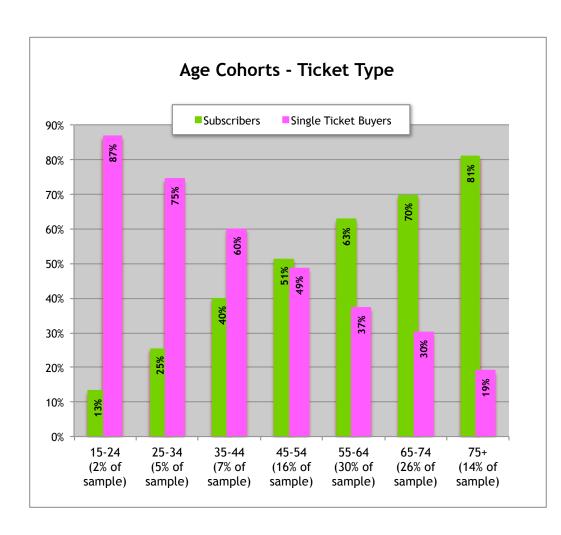
- Are certain motivations associated with higher levels of anticipation? Overall, the highest anticipation levels were associated with two motivations related to seeing specific works: "to revisit a familiar work or artist" and "to see the work of a specific actor or director." Patrons who seek "to expose others to the artistic experience" also experience higher levels of anticipation themselves.
- With respect to impact, several pairs of motivations and impacts were analyzed to explore the hypothesis that motivation leads to fulfillment (a finding of the original 2006 impact study commissioned by Major University Presenters).
- Does a desire 'to discover something new' lead to higher levels of 'gaining new insight or learning?' Yes, the relationship is statistically significant (R-squared = .01), but not necessarily causal.
- Does a desire 'to be emotionally moved or inspired' lead to higher levels of feeling 'inspired?' Yes, the relationship is statistically significant (R-squared = .02), but not necessarily causal.
- Did patrons who wanted 'to learn about or celebrate your cultural heritage' report higher levels of social bonding (i.e., "To what extent did the performance celebrate your cultural heritage or express a part of your identity?")? Yes, the relationship is statistically significant (R-squared = .01), but not necessarily causal.
- Similarly, some inverse relationships were found with respect to negative correlations between relaxation and escape motivations and intellectual stimulation outcomes.
- While we cannot conclude anything about causality, there do appear to be intuitive relationships between motivations and impacts. In other words, people tend to report that the outcomes they derive from attending are the same ones that they were seeking on the way in to the theater (i.e., as a general rule, outcomes relate to intentions and motivations). As with so many other things in life, clarity of intentions is often rewarded with the desired outcome.
  - This points to the importance of accurate messaging during the marketing cycle, so as to build 'attainable expectations' that can be fulfilled. It also suggests that patrons who arrive without some sense of what they want to get out of the experience are less likely to report intrinsic outcomes.





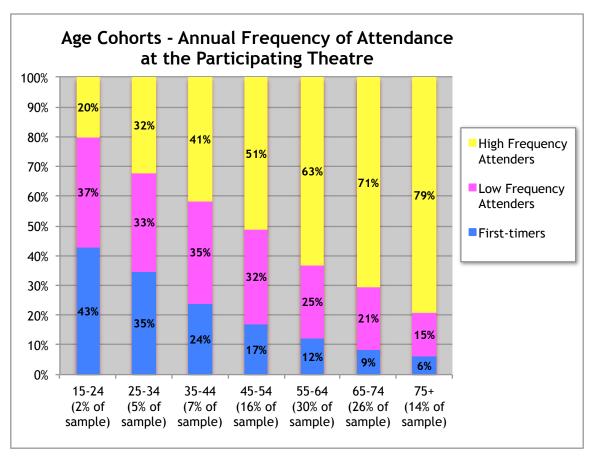
# Demographic Results (Age and Gender)

### Age Patterns by Ticket Type



- To facilitate analysis, survey respondents across all 18 theatres were asked several questions relating to their ticket type, role in the decision process, and frequency of attendance.
  - In total, 49% of all subscribers who responded to the survey are age 65 or over, compared to 27% of single-ticket buyers (STB).
- In considering age patterns, the most striking relationship is a positive correlation between age and subscriber status, illustrated in the top chart at left. Over three-quarters (78%) of respondents under age 35 are single-ticket buyers.
- Conversely, older respondents are much more likely to be subscribers (74% of respondents over age 65 are subscribers), as they typically have greater means and greater inclination and ability to make advance commitments.

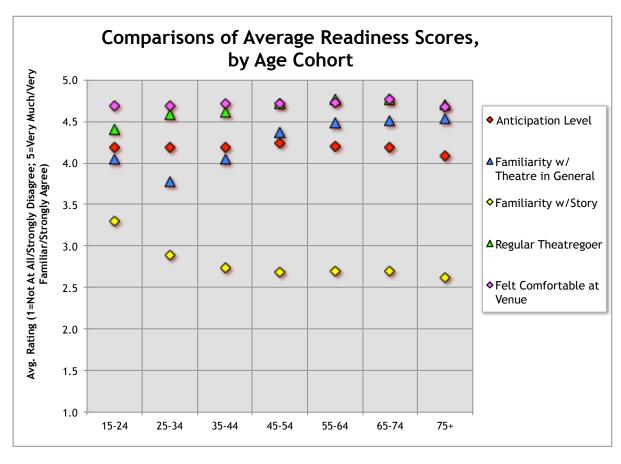
# Age Patterns by Annual Frequency of Attendance



- Respondents were asked, "In a typical year, approximately how many times have you attended [name of theatre company]?"
   Responses allow for comparison of results by frequency of annual attendance:
  - High frequency attenders are defined as those who have attended three or more times over the past year;
  - Low frequency attenders are defined as those who've attended one or two times over the last year;
  - First-timers are defined as respondents who are at their first production offer by the host theatre in a year or more.
- Overall, 60% of all respondents self-defined as high frequency attenders, 25% as low frequency attenders (two or fewer times a year), and only 14% as first-timers.
  - In all likelihood, this reflects a form of response bias (i.e., more frequent attenders are more likely to respond to a survey).
  - Recall that 89% of high-frequency attenders are subscribers.
- As would be expected, younger buyers (under 35) are much more likely to be first-timers (35% between 25 and 34, and 43% under 25), while frequency rises dramatically by age cohort.



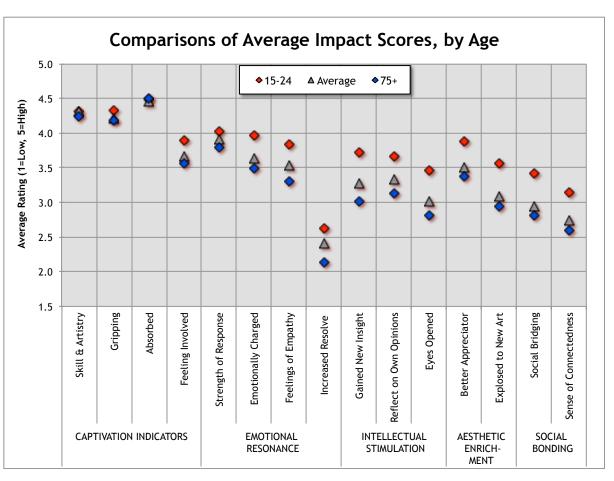
# Indicators of 'Readiness to Receive' by Age Cohort



- The chart at left displays average ratings figures for five indicators of 'readiness to receive'.
- Ratings are high across all age cohorts for all except 'familiarity with the story of the play.' Some patterns by age include:
  - Anticipation levels are relatively consistent across the age cohorts.
  - Familiarity with theatre in general drops from the first to the second age cohort, suggesting that the youngest patrons in the audience, then steadily and significantly increases with age (4.0 for those under 25 years old up to 4.5 for respondents age 65+).
  - By and large, a large majority of all respondents claim to be regular theatregoers (i.e., "Apart from this performance, I am likely to attend a theatre performance"), although the average figures rise somewhat with age, from 4.4 for 15 to 24 year olds to 4.7 for respondents age 65+.
  - One of the more interesting results is how 'familiarity with the story of the play or musical' decreases with age, from 3.3 for respondents age 15-24 to 2.6 for those age 65+). Again, this suggests that younger patrons are more likely to have a personal connection to the theatre.



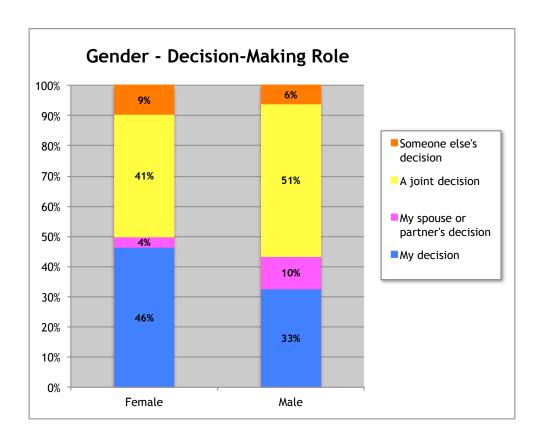
### Key Indicators of Intrinsic Impact, by Age



- This chart shows average ratings for a select group of impact indicators for respondents in the youngest and oldest age cohorts, along with the average figures for all respondents.
- Captivation is high across all age cohorts.
- Respondents in the youngest age cohort (15-24, red dots) reported systematically higher impacts across a range of impact indicators, especially those related to aesthetic enrichment (exposed to new work, better appreciating theatre) and social bonding (being connected to others in the audience and gaining an appreciation of other cultures).
- Younger respondents also reported higher impacts for several of the emotional resonance indicators, including 'feeling emotionally charged,' 'connected to characters on stage,' and encouraged to take action (increased resolve).
  - This corroborates other findings suggesting that younger theatregoers (presumably students) have a personal connection to the art form.
- Conversely, respondents in the oldest age cohort reported somewhat lower impact scores across a range of indicators. Results for the other age cohorts follow a similar pattern between these two extremes.



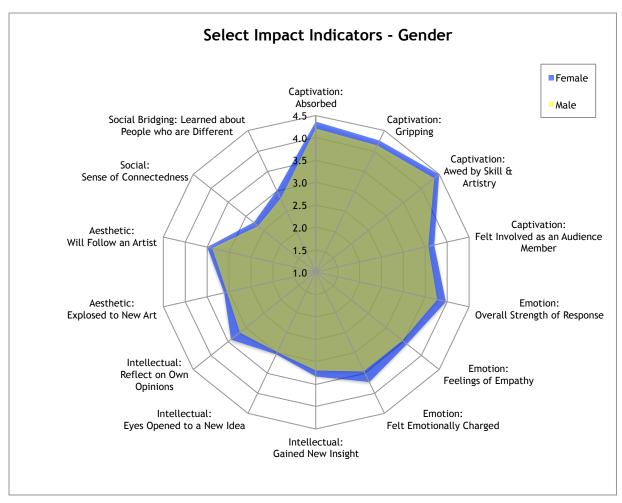
# Gender Patterns in Decision-Making & Ticket Type



- Subtle differences regarding decision-making were observed between men and women. Most notably, women were more likely to have solely made the decision of whether or not attend (46% compared to 33% for men), whereas men were more likely to have been part of a joint decision, most likely with their partner.
- Women were just slightly more likely than men to be subscribers (62% vs. 59%, respectively).



# Gender Differences with Respect to Readiness and Impact

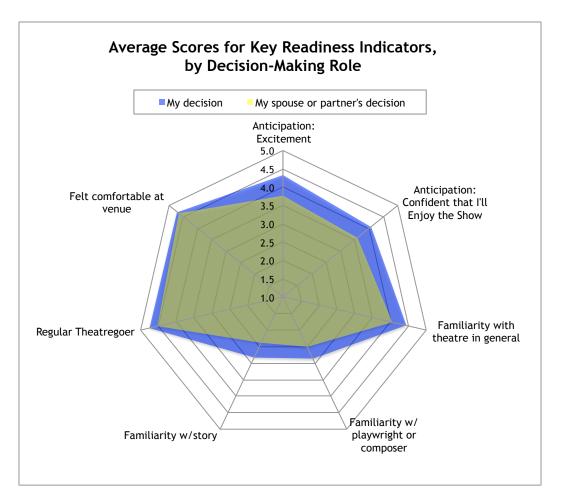


- Women and men reported similar levels of readiness, except that women reported higher levels of anticipation, on average, compared to men. This undoubtedly relates more to their role in the decision process (see next section) rather than their gender.
- In terms of impact (see chart this page), women reported generally higher impacts across the board, especially for feeling "emotionally charged" after the production.
  - Are there different patterns when viewed on a production by production basis? To some extent, but the pattern still holds overall.
  - Of course the extent of the difference between men and women will change by production. For example, overall, women rated their degree of empathy with characters .12 points higher than men across all productions. Men who attended Equus (a play where the lead character is a young man), on the other hand, reported higher levels of empathy than women, by .04 points.
- No significant difference was observed in the proportion of men and women who reported leaving with unanswered questions (35%, not shown).



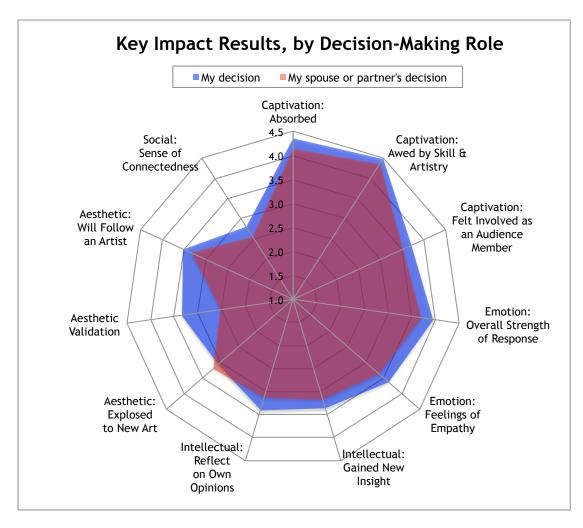
# Decision-Role and Ticket Type

### Variations in Readiness, by Decision Role



- Respondents who reported being the sole decision-maker were significantly more likely to report higher anticipation levels, and were more likely to report familiarity with the playwright/ composer and story.
- Decision-makers are also more likely to be regular theatregoers and to be familiar with theatre in general, as would be expected.
- Respondents whose spouse or partner made the decision reported lower levels of relevance, context and anticipation overall, as did respondents who said that someone else (not a spouse or partner) made the decision.
- Respondents who reported making a 'joint decision' fall in between these extremes (not shown).
- Decision-makers were also much more likely than those whose spouse or partner made the decision to report having done any preparation (27% vs. 18%, respectively).
  - This illustrates one of the key differences between decision-makers and non-decision-makers, and suggests why surveys of ticket buyers do not always paint an accurate picture of the total audience. Decision-makers (who, presumably, are most often the ticket purchaser) have more information about what they are about to see, and have a higher emotional investment in the outing, as evidenced by higher anticipation levels.

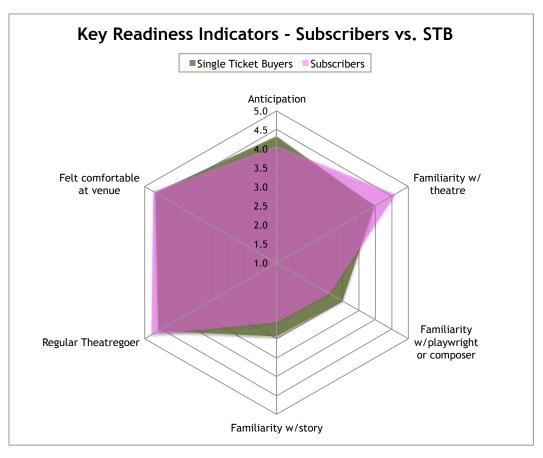
### Variations in Impact, by Decision Role



- As was the case with key indicators of readiness, decision-makers also reported higher levels of intrinsic impact on a small but significant margin.
- As might be expected, non-decision makers reported higher aesthetic growth impacts ('being exposed to something new').
- Conversely, decision-makers were substantially more likely than non-decision makers to report aesthetic validation outcomes ("How much did the performance remind you how much you love [the featured work on the program]?")
  - Results suggest that ticket buyers are, in a sense, cultural guides or docents for the people they attend with. They are more knowledgeable, and better able to derive or extract impacts from a theatre experience. What might theatres do to reinforce this self-perception amongst ticket buyers?

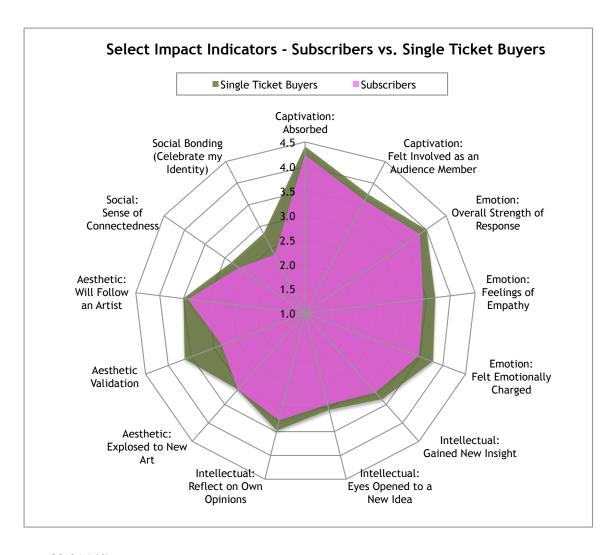


### Variations in Readiness, by Ticket Type



- There are notable and interesting differences in readiness between subscribers and single-ticket buyers.
- Anticipation is higher for STB compared to subscribers. This is likely due, in part, to the fact that STB are significantly more likely than subscribers to be sole decision-makers (49% vs. 35%, respectively).
- Subscribers are more likely to be familiar with theatre in general, and, of course, more likely to attend more frequently, although STB are almost as likely as subscribers to say that they regularly attend the theatre.
- Levels of familiarity with the playwright/composer and with the story are higher for STB, as would be expected, since more STB are selecting shows based on the attributes of the individual show, while subscribers are more likely to attend shows that they did not specifically select, except as part of a package.
- Subscribers and STB feel equally comfortable and welcome at the theatre.
- In terms of motivations for attending (not shown), STB were more likely than subscribers to cite 'to see the work of a specific artist or director' and 'to revisit a familiar work or artist'. In other words, their motivations correspond more directly to their level of context around a specific production.
  - These results may be interpreted in several ways. One implication is that a focus on educating subscribers about the art form will result in higher levels of intentionality, appreciation and impact for these key customers. Another implication is that education efforts should focus on opening up STB to new experiences that they would not necessarily choose for themselves.

### Variations in Impact, by Ticket Type



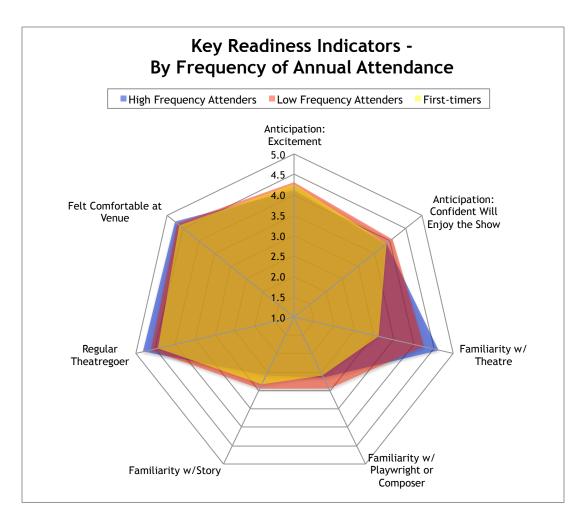
- This chart tells a compelling and paradoxical story about impact. On average, single-ticket buyers reported higher impacts across all 58 productions.
- These findings correspond with patterns observed by age: younger respondents are more likely to be STB and more likely to be sole decision-makers. However, when this analysis is repeated for sole decision-makers only, the differences between subscribers and STB persevere.
- The paradox is this: The best customers (subscribers) have less impactful experiences, on average, compared to more infrequent buyers, most of whom are STB. Perhaps this helps to explain the slow erosion in subscription patterns industry-wide. Infrequent buyers, contrariwise, have more impactful experiences, but do not return at a frequency that will sustain the theatre.
  - This raises all sorts of questions about why STB buyers do not return more frequently, if their experience with the product is so satisfying.





# Annual Frequency of Attendance at the Host Theatre

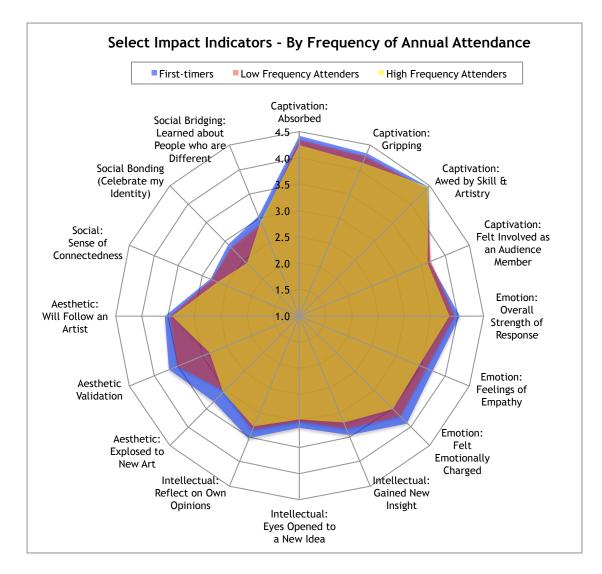
### Variations in Readiness, by Frequency of Attendance



- Analysis of key readiness indicators by frequency of annual attendance at the host theatre yields intuitive patterns.
- As would be expected, first-timers (i.e., those who are at their first production at the host theatre company in the past 12 months) are less familiar with theatre in general (3.1 vs. 4.6 for high frequency respondents), and less likely to be a regular theatregoer relative to high frequency attenders (4.4 vs. 4.8, respectively). With an average score of 4.4 out of 5, however, it should be noted that 'first-timers' are, on average, regular theatregoers they are just less familiar with theatre (self-reported).
- Low frequency attenders are most likely to be familiar with the playwright or composer/lyricist and with the story. This pattern corresponds with that observed by ticket type (single ticket buyers are more likely to be familiar with playwright/composer and story than subscribers).
- Anticipations levels are comparable for all three frequency cohorts, and all three report feeling welcome at the theatre.



### Variations in Impact, by Frequency of Attendance



- First-timers (the blue area in this radar chart) reported somewhat higher impacts across all indicators shown in chart at left, save for their sense of awe for the 'skill and artistry' of the performers, which is high for everyone.
- In particular, first-timers reported higher aesthetic enrichment impacts ('exposed to a style or type of theatre that you didn't know about') and intellectual stimulation impacts ('eyes opened to an idea or point of view...' and '...reflect on your own opinions or beliefs').
- High frequency attenders (89% of whom are subscribers) reported lower levels of impact on most indicators, especially aesthetic validation (i.e., revisiting familiar works), and lower levels of social bonding (i.e., works that 'celebrate your cultural heritage or express a part of your identity,' typified by Avenue Q).
  - Are high frequency attenders 'used to' the performance experience? Or simply used to that particular theatre company's productions? Is there an element of 'newness' or 'surprise' that increases impact? For example, were first-timers less clear on what to expect and therefore more strongly affected? Like other pleasures in life, is less frequent indulgence more pleasurable? Does the wonder of theatre wear off if you see too much of it?



### Comparisons of Impact and Readiness Results for Different Types of Theatrical Productions

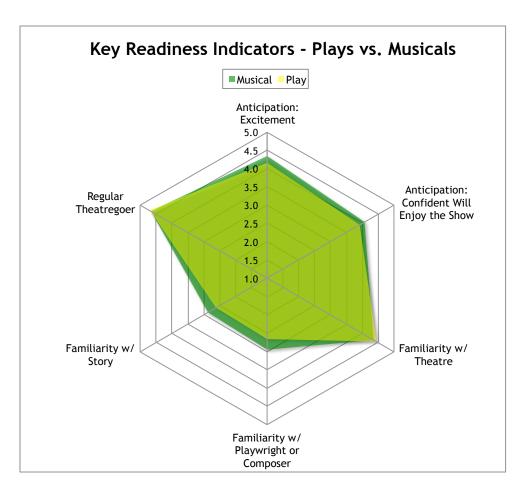


#### **Production Attributes**

- To facilitate analysis across all 58 productions, the 18 participating theatres were asked to categorize their productions using a common set of attributes or categories. While every production is unique, it is useful to aggregate them on common dimensions in order to investigate commonalities and differences. For example, do respondents at comedic productions report different impacts than respondents at plays with challenging themes? How do plays and musicals compare in terms of reported impacts?
- Production attributes explored in this report include:
  - Plays vs. musicals
  - Productions with Comedic Qualities (e.g., *Hatchetman*, *Abraham Lincoln's Big Gay Dance Party*) vs. productions with challenging material (e.g., *Ruined*, *Doubt*)
  - Shakespeare productions (e.g., Measure for Measure) vs. other dramas
  - Classic dramas (e.g., Rosmerholm) vs. contemporary dramas (Three Days of Rain)
  - Classic musicals (e.g., Chicago) vs. contemporary musicals (e.g., Avenue Q)
  - Star-driven (e.g., Compulsion, with Mandy Patinkin) vs. non star-driven
  - Family-friendly (e.g., The Little Women) vs. non family-friendly
- The goal here was to explore contrasts (e.g., funny versus serious work), although these classifications are sometimes ambiguous and overlapping.
- A complete listing of the individual productions associated with each attribute may be found in Appendix 1

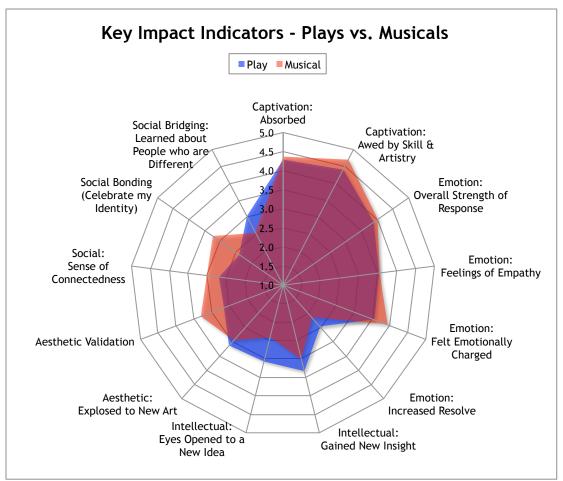


### Variations in Readiness: Plays vs. Musicals



- Respondents who attended musicals reported slightly higher levels of anticipation (4.3 vs. 4.2, respectively), were more confident that they'd enjoy the performance, and reported higher levels of familiarity with the story, and with the playwright or composer/lyricist. This is intuitive given the higher popularity levels associated with musicals like *Cats*, *Chicago*, and *Avenue Q*.
- Respondents who attended plays were slight more likely than those who attended musicals to report higher familiarity with theatre in general, and to be a regular theatregoer, although the difference is not significant.

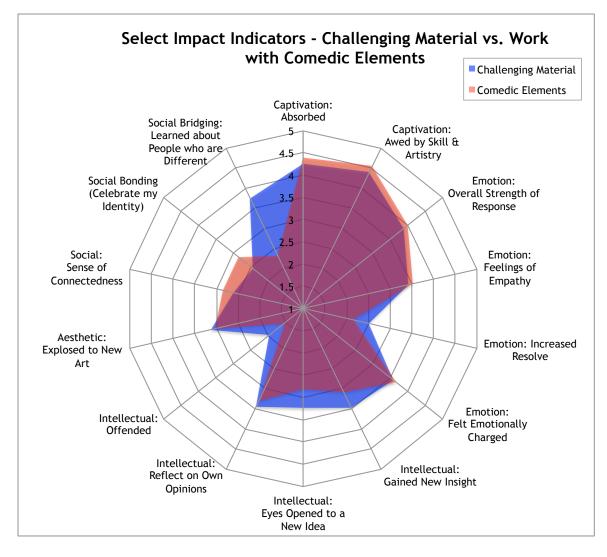
### Variations in Impact: Plays vs. Musicals



- As might be expected, results comparing impacts for plays vs. musicals reveal intuitive differences.
- While both plays and musicals generated similar captivation levels in terms of absorption, musicals generated substantially higher levels of captivation in terms of appreciation for the skill and artistry of the performers. Musical also generated higher levels of emotional charge, aesthetic validation ("How much did the performance remind you how much you love [the featured work on the program]?"), and social bonding ("To what extent did the performance celebrate your cultural heritage or express a part of your identity?"), which was especially high for *Avenue Q* and *A Broadway Christmas Carol*.
- Plays, on the other hand, achieved higher intellectual stimulation impacts, and higher impacts for social bridging ("To what extent did you gain a new appreciation for a culture other than your own?"), especially for The Public Theater's *Urge for Going* (the story of Palestinian girl growing up in a Lebanese refugee camp), Mixed Blood's *The House of* Spirits (the story of a Chilean family), and Arena's *Ruined*.
  - Of course many of these results are a function of the storyline of each production. For example, none of the musicals that were part of the study included topics relating to other cultures (such as Miss Saigon might have). So, we must be careful here not to generalize about all plays and all musicals.



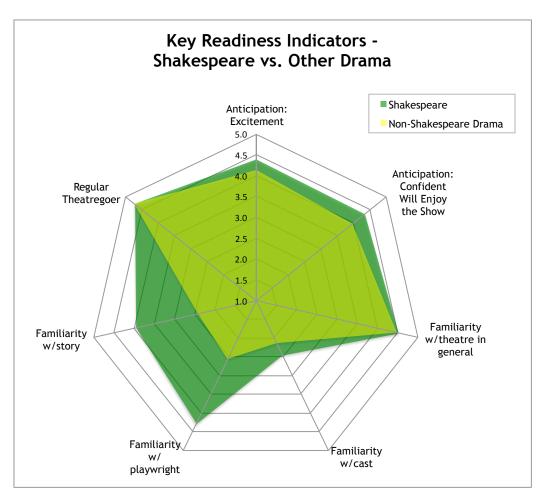
## Variations in Impact: Comedic Productions vs. Plays with Challenging Material



- A number of productions included in the study dealt with challenging issues (e.g., war, sexuality, rape, health care, death). The chart at left compares impacts for these types of productions with impacts for productions involving comedic elements.
  - Note that a few productions were coded for both comedic elements and challenging material, such as Woolly Mammoth's production of *Booty Candy*.
- As might be expected, challenging works generated stronger intellectual stimulation impacts, including gaining new insight or learning and having one's eyes opened to a new idea or point of view that you hadn't fully considered.
- On the other hand, productions with comedic elements generated stronger social connectedness and social bonding impacts.
  - When audiences laugh together, they form a social bond.



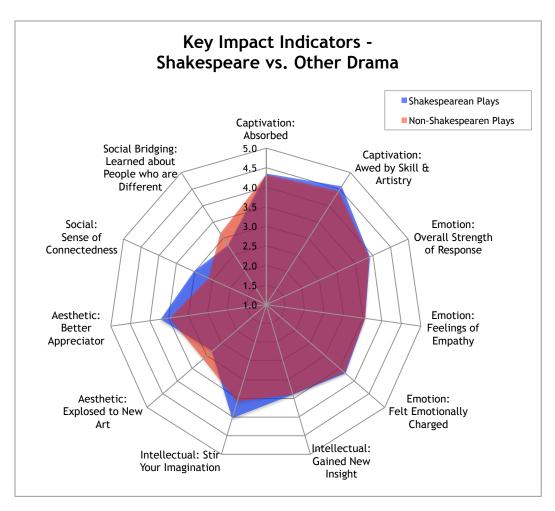
## Variations in Readiness: Shakespearean vs. Non-Shakespearean Plays



- Four of the 58 productions were plays by Shakespeare: *The Tempest* (a highly experimental production by The Cutting Ball Theater), *A Midsummer Night's Dream, Measure for Measure*, and *All's Well that Ends Well*, the last two being The Public Theater's summertime productions in Central Park. We must be careful not to generalize about all Shakespearean work based on this limited cross-section of work. Even so, there are some interesting and intuitive patterns.
- In comparison with non-Shakespearean plays, respondents who attended Shakespearean productions were vastly more familiar with the story and with the playwright. They also reported higher levels of anticipation as well as confidence that they would enjoy the performance.
  - These findings are intuitive given the general popularity and knowledge of Shakespeare's work amongst frequent theatregoers, particularly the Shakespeare enthusiasts who attend The Public Theater's productions in the park.
- Note that 'familiarity with theatre in general' is comparable between Shakespeare and non-Shakespeare audiences.

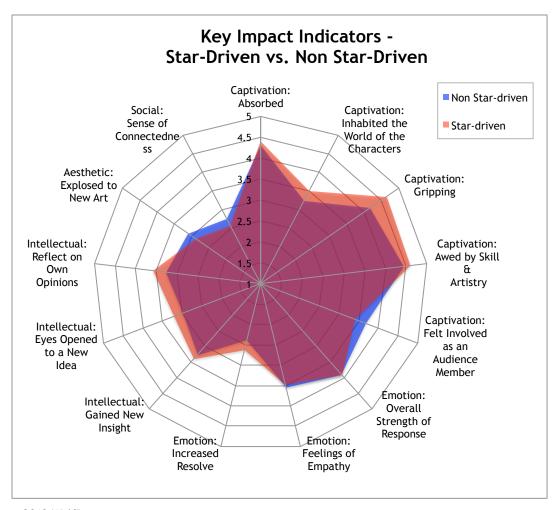


## Variations in Impact: Shakespearean vs. Non-Shakespearean Plays



- Similar impacts are reported between Shakespearean and non-Shakespearean plays, with some interesting exceptions.
- The four Shakespearean productions were significantly more likely to 'stir the imagination,' (score of 4.0 vs. 3.6, respectively), although we cannot say if this was a function of the work itself, the director's interpretation, or some other factor.
- The Shakespearean productions were also more likely to generate a sense of 'social connectedness' (score of 3.0 vs. 2.6, respectively).
  - This might be explained in part by the enhanced social setting offered at the two Shakespeare in the Park productions.
- Non-Shakespearean dramas generated higher impact scores for social bridging, which is most likely a function of subject matter (e.g., *Ruined* is more likely to generate higher social bridging scores than a Shakespeare play).

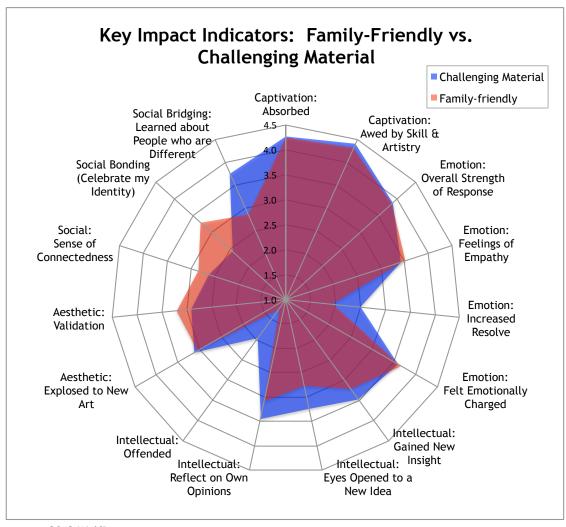
### Variations in Impact: Star vs. Non-Star



- The productions coded for 'star' included *Compulsion* with Mandy Patinkin (The Public Theater), *The Milk Train Doesn't Stop Here Anymore* with Olympia Dukakis, two productions of *Let Me Down Easy* a onewoman show with Anna Deveare Smith (Arena Stage and Berkeley Rep), and several others
  - It is difficult to conclude anything about the impact of star-driven productions without looking at a larger cross-section of productions.
- Most interestingly, captivation levels were found to be higher for productions with star performers, which might reflect a sort of fascination with star performers, or might reflect the forcefulness of Anna Deavere Smith's performance, which weighed heavily in this category.
- Several intellectual stimulation impacts were also found to be higher among respondents at star-driven productions, which undoubtedly relates to the nature of those productions and not to the star power.



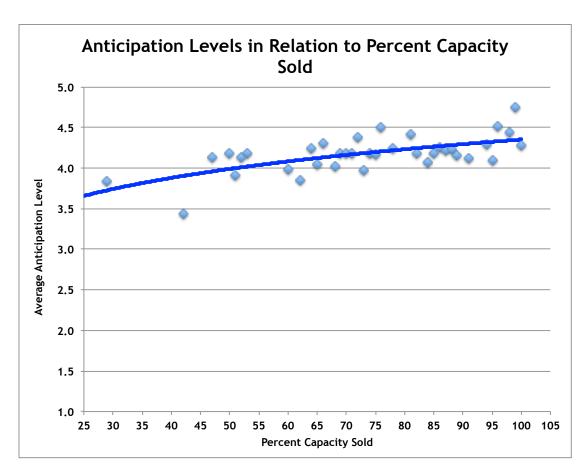
## Variations in Impact: Family-Friendly Fare vs. Challenging Material



- Family-friendly productions (15 of the 58 productions surveyed) generated quite a different impact profile compared to productions with challenging material (18 out of 58), as illustrated in the chart at left. While these were family-friendly productions, note that surveys were filled out by adults, not children.
- Family-friendly productions were more likely to generate social impacts like feelings of connectedness and social bonding (i.e., celebrating one's own culture or identity), and were also more likely to generate aesthetic validation outcomes (i.e., revisiting familiar work), as would be expected with productions like *The Little Prince* (Bristol Riverside Theatre).
  - The primary difference between family-friendly work and non-family friendly work (i.e., everything else) is just the increased social impacts.
- In contrast, productions with challenging material were more likely to generate intellectual stimulation impacts (including being offended), increased resolve to make a change in your life (an emotional outcome) and social bridging impacts.
- It is interesting to note that both of these categories invoked the same levels of captivation and emotional response.



## Anticipation Levels and Percent Capacity Sold



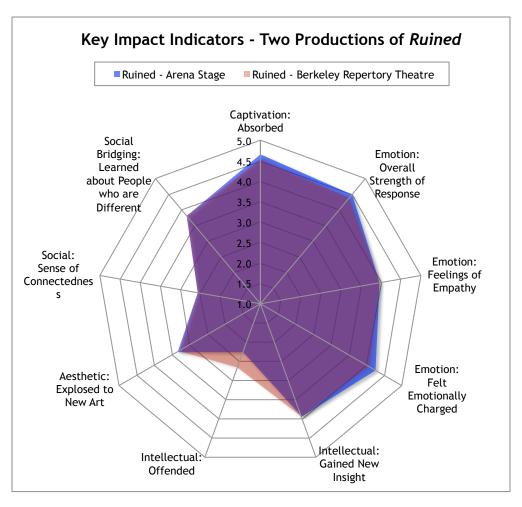
- The 18 participating theatres were required to report the seating capacity of the theatre and the percent of capacity sold for each sampled performance, allowing for analysis of readiness and impact results by house size and by percent capacity sold.
- No significant results were found between house size and indicators of readiness or impact.
- However, regression analysis reveals a significant relationship between percent capacity sold and anticipation levels, as illustrated in the chart at left (R-squared = . 02). As houses fill up, anticipation levels rise by a statistically significant level, though the effect size is not very large.
  - Other factors may play into this relationship, such as the popularity of the production or the presence of a star performer. Nevertheless, there appears to be a statistical relationship between fuller houses and a heightened sense of anticipation. This might be interpreted as rationale for using pricing tactics and other methods of 'dressing the house' on slower nights.



## Illustrative Results for Selected Productions



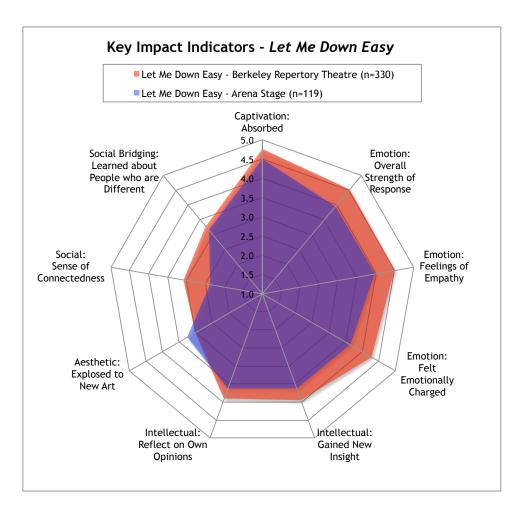
### Impact Comparisons for Two Different Productions of *Ruined*



- Berkeley Repertory Theatre and Arena Stage presented two different productions of the same Pulitzer-Prize winning play, Ruined, by Lynn Nottage. The play is about women in the war-torn Republic of Congo, and addresses challenging topics such as rape and racial discrimination.
- Berkeley audiences were more likely than Arena Stage audiences to report being offended (scores of 2.7 vs. 2.3, respectively).
  - Was this more about being outraged or truly about being uncomfortable with subject matter?
- Arena Stage audiences were just slightly more captivated, and reported slightly higher levels of emotional response, although the impact profile of these two productions is remarkably similar.
- On another indicator of intellectual stimulation, 51% of Arena Stage respondents reported leaving *Ruined* with unanswered questions, compared to 31% of Berkeley Rep audiences.
  - What might explain this difference? Something about the two different productions? The levels of audience engagement?



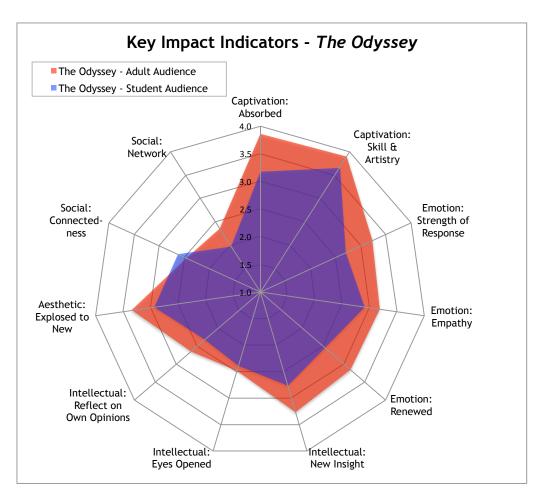
## Impact Comparisons for the Same Production in Two Different Markets - Let Me Down Easy



- Perkeley Repertory Theatre and Arena Stage also presented the same production of the same play Anna Deavere Smith's Let Me Down Easy. (Note that data collection for Berkeley's production occurred online during an extension of the run, and that nearly all respondents were single-ticket buyers), while Arena Stage's data collection occurred in-venue using paper questionnaires, and included a mix of 60% subscribers and 40% STB. Only single-ticket buyers were included in this analysis, to increase comparability.
  - Given the different data collection methodologies, comparison of results is not conclusive and should be considered experimental only.
- Berkeley respondents reported higher impacts for all indicators except for aesthetic growth, suggest that Arena's STB for this production were relatively less familiar with Anna Deavere Smith's work, or the type of work.
- A separate analysis was run only on Arena Stage's audience for this production, comparing subscribers and STB. The only interesting difference is that subscribers reported higher levels of aesthetic growth (i.e., more of them were introduced to something new).



## Impact Comparisons of Student and Adult Audiences - *The Odyssey*

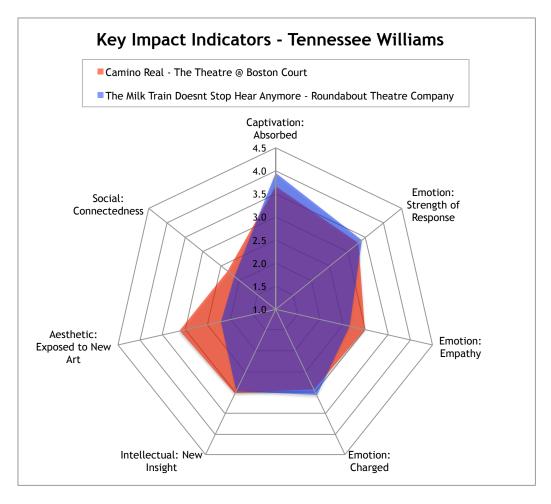


Park Square Theatre Company in St. Paul mounted a production of *The Odyssey*. As part of their sampling efforts, they coordinated with teachers during an educational student matinee event to distribute a modified version of the impact survey to students back in the classroom after the performance. General observations:

- Adult audiences reported higher impacts overall, with the exception of social connectedness. For example, adult audiences reported much higher levels of captivation (absorption) compared to students (3.9 vs. 3.2, respectively).
- Given that students attended with classmates with whom they
  already have a relationship (i.e., they already know and have a
  connection with many people in the audience), it makes sense
  that they would report higher social connectedness scores.
  - Unlike adults, the students did not choose to attend this performance, but rather it was part of their regular classroom activities (i.e., classroom field trip). Does this help to explain the lower impact results?
- This was a pilot study, and we are grateful to staff members of Park Square Theatre and the teachers who cooperated with the study. Many of the students were impacted by the production, and it is not really reasonable to compare them to adults to opted to attend. Additionally, some of the students may have had issues with comprehending the questions on the survey.
- It would be interesting to compare different groups of students (by grade level, etc.) on their reactions to the same production. Are there other survey questions that would help younger audiences to better communicate about, or 'unpack,' their experience?



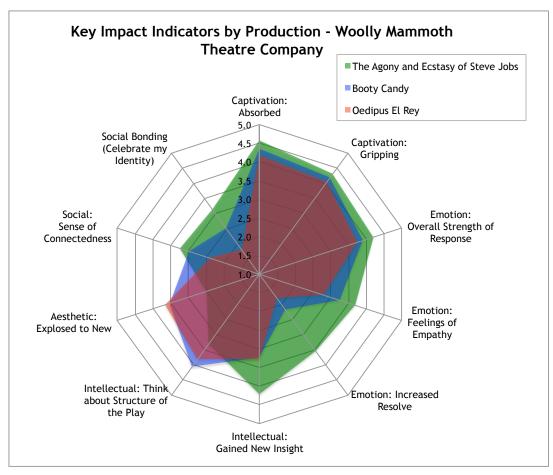
### Comparison of Two Tennessee Williams Plays



- The chart at left compares two different productions of plays by Tennessee Williams: Roundabout Theatre Company's *The Milk Train Doesn't Stop Here Anymore* and The Theatre @ Boston Court's *Camino Real*.
  - Milk Train is about a woman dying at the end of a long terminal illness, and a conversation she has with a young man who trespasses on her property. Roundabout's production starred Olympia Dukakis. Camino Real takes place in a poor border town and is a surreal story that involves several 'famous' characters like Don Quixote and Casanova.
- *Milk Train* respondents reported higher levels of captivation (4.0 vs. 3.7 for absorption), on average. This may have been influenced by the presence of a star actress.
- In contrast, *Camino Real* generated higher rates of empathy (3.0 vs. 2.6) and aesthetic growth (3.1 vs. 2.2). The higher result for aesthetic growth is to be expected given that *Camino Real* is one of the lesser known Williams plays, and, most likely, new material for many in the audience.
- Camino Real respondents also reported somewhat higher levels of social connectedness. Could this be a function of the more intimate layout of Boston Court's 99-seat thrust stage theatre, compared to Roundabout's 404-seat venue for Milk Train?
  - The overall learning from this comparison is to consider how plot elements of different plays by the same playwright may impact audiences differently, and how the relative obscurity of a work can drive aesthetic growth outcomes.

## Illustrative Results for Selected Theatres

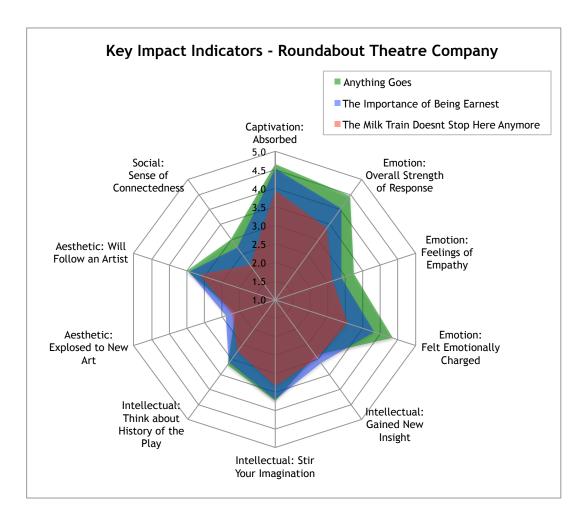
### Three Productions Compared: Woolly Mammoth Theatre Company



This section provides results for three randomly-selected theatres, in order to illustrate variations across the three productions surveyed. The purpose here is not to identify 'winners' and 'losers' but to illustrate the range of impacts generated by different productions.

- Woolly Mammoth's three productions included a one-man show (The Agony and Ecstasy of Steve Jobs), a 'dramedy' dealing with sexuality and race (Booty Candy), and a contemporary Chicano interpretation of a classical Greek drama (Oedipus El Rey).
   Overall, Woolly Mammoth's respondents were quite young and inquisitive.
- Steve Jobs respondents reported the highest impact ratings for all indicators save for 'thinking about structure,' and 'being exposed to something new.'
  - Given that many respondents reported motivations to attend 'to see the work of a particular artist,' it is not surprising that the performance did not expose them to new work.
- Booty Candy generated strong impacts in particular in 'thinking about the structure' of the production, and similarly strong results for aesthetic growth. The structure of the play itself called for 'breaking the 4<sup>th</sup> wall' (i.e., directly engaging the audience, and many of the unanswered questions dealt with this element of the performance:
  - "Twice in the play the '4th wall' was broken, why was this? I didn't feel the 2nd instance in the particular added anything and only left questions"
  - "Why did you opt to break into the 'play within a play' format?"
- Oedipus El Rey elicited lower impacts overall, except for aesthetic growth, which was highest of the three productions.

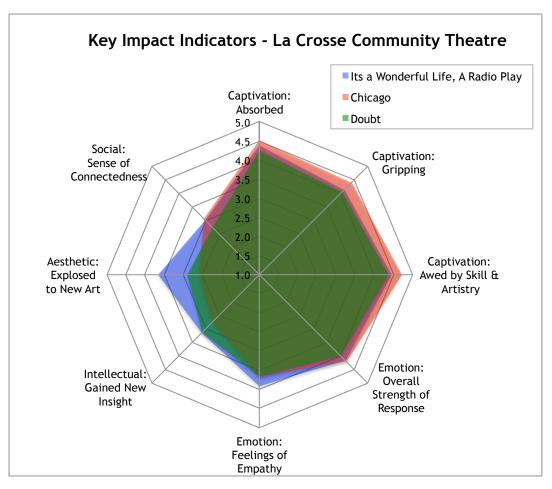
## Three Productions Compared: Roundabout Theatre Company



- Examining results from Roundabout Theatre Company's productions allows for a comparison across three 'classic' production attributes: the classic comedy (*The Importance of Being Earnest*), the classic drama (*The Milk Train...*) and the classic musical (*Anything Goes*).
- Respondents who attended *Earnest* reported highest impacts for 'new insight' (3.1 vs. 2.9 for *Milk Train* and *Anything Goes*) and 'being exposed to something new.' Could these results have been influenced by the fact that Lady Bracknell was portrayed by a male actor (Brian Bedford)? Many of the unanswered questions addressed this:
  - "What was it like for Brian Bedford to play the role of a woman?"
  - "What was it like dressing up as a 19th Century woman?"
  - "What prompted the gender-switching? Brian: Are you looking into other plays where you could play the female's lead? Would you consider Lady Macbeth?"
- Overall, the classic musical *Anything Goes* received higher ratings for captivation, emotional resonance and social connectedness, while *Milk Train* respondents reported lower scores on most indicators.



## Three Productions Compared: La Crosse Community Theatre

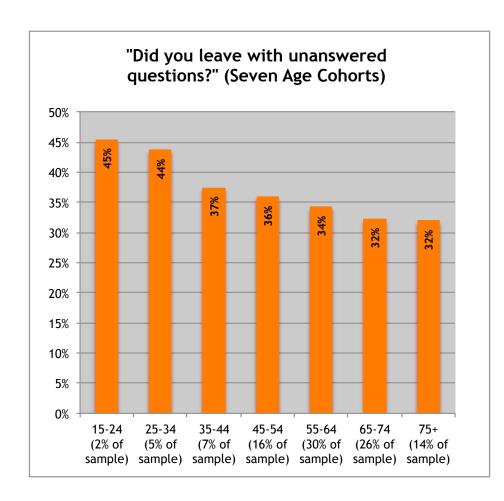


- The three plays La Crosse Community
  Theatre chose to include in the study were a
  holiday play (radio play adaptation of *It's a Wonderful Life*), a contemporary drama
  (audience choice winner *Doubt*) and a classic
  musical (*Chicago*).
- The radio play element of *It's a Wonderful Life* most likely led respondents to report higher impacts around aesthetic growth.
  - Many of the unanswered questions revolved around the traditional radio play task of making staged sound effects using various props ("more information about the sound effects they used").
- Doubt respondents reported somewhat lower impacts, except for around intellectual stimulation gaining new insight, which were on par with Wonderful Life.
- Following similar patterns discussed earlier with respect to musicals vs. plays, *Chicago* respondents reported higher levels of captivation than those at *Doubt* or *Wonderful Life*.
- Overall, La Crosse audiences reported high scores on many of the key indicators, illustrating how community theatres can deliver on impact for their unique audiences.



## Who Leaves with Unanswered Questions?

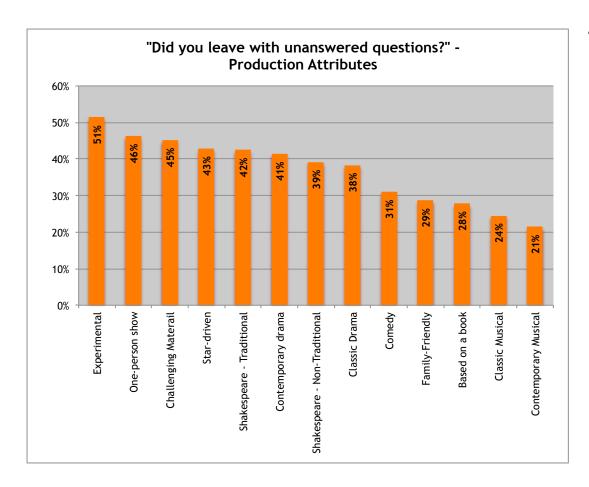
### Unanswered Questions, by Age Cohort



- One of the key indicators denoting intellectual stimulation is "Did you leave the performance with questions you would have liked to have asked the actors, director or playwright?"
- Overall, 35% of respondents left the performance with unanswered questions. This figure ranged from a low of 10% for La Crosse Community Theatre's production of *Its' a Wonderful Life, a Radio Play* to a high of 67% for The Theatre @ Boston Court's production of *El Camino Real*. In fact, all three of The Theatre @ Boston Court's productions topped the list of unanswered questions.
- In general, younger respondents (under 35) were more likely than older respondents to have unanswered questions (44% vs. 33% for those over 55 years old).
- Single-ticket buyers were slightly more likely than subscribers to leave with questions, while respondents who did anything to prepare for the performance were more likely than those who didn't prepare to generate questions (42% vs. 32%, respectively).
  - Many factors might explain the variations in this indicator across productions (the nature of the production itself), theatres (the theatre's history of engaging audiences), and marketplaces (underlying demographics).
- A discussion of the types of questions that audience left with (based on qualitative data from a follow-up open-ended question) can be found later in the report.



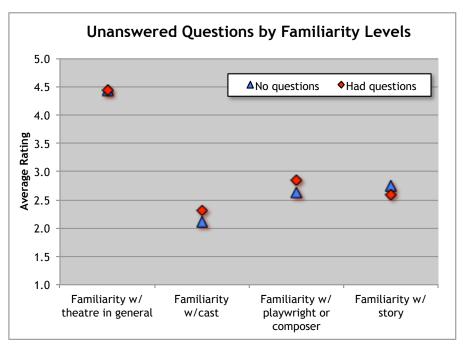
## Unanswered Questions, by Production Attribute



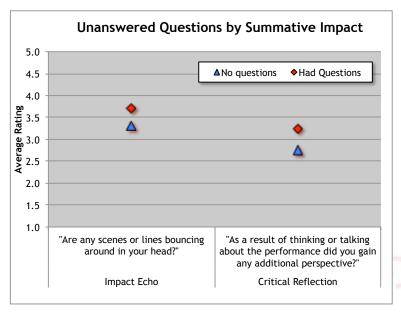
- Experimental productions, as might be expected, generated that highest percentage of unanswered questions, while classical and contemporary musicals generated the lowest percentages of unanswered questions.
  - Clearly, the nature of the production itself plays a large role in determining the likelihood of audiences leaving with unanswered questions.



#### Unanswered Questions, by Familiarity and Post-Performance Engagement



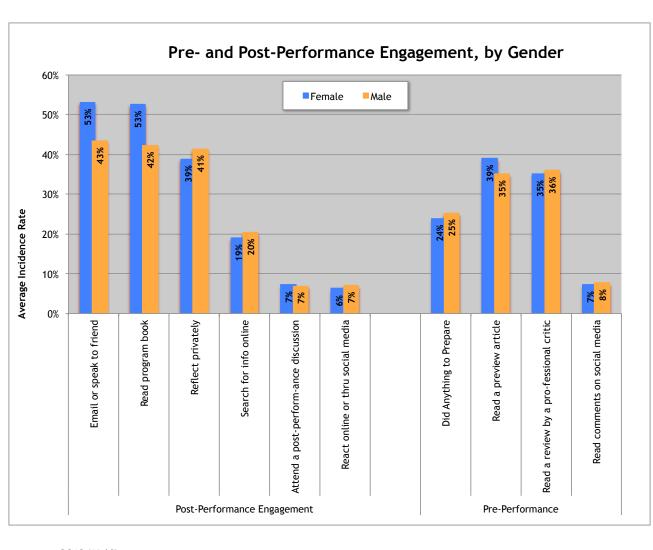
- When examining the relationship between familiarity and unanswered questions (chart at left), it is clear that respondents with questions had greater familiarity with the cast and/or playwright/composer than those without questions. Both are positively correlated with whether or not a respondent had questions (Pearson correlation coefficient of .07 for familiarity with cast and .05 for familiarity with playwright/composer).
  - Does increased familiarity actually inspire curiosity and a deeper desire for insight?
- However, familiarity with the story is negatively associated with unanswered
  questions, which is intuitive. People who expressed more familiarity with the story
  were less likely to have questions about the play.
- The chart below describes the strong positive relationship between unanswered questions and indicators of post-performance engagement (i.e., 'impact echo' and critical reflection (Pearson correlation of .151 for impact echo and .181 for critical reflection). Simply having questions is associated with critical thinking overall, as well as an increased likelihood of extended impact.
  - This argues for audience education. Having unanswered questions is an indicator of
    positive impact, although not having an opportunity to discuss those questions is a
    missed opportunity. Creating ways to help audiences learn critical thinking skills (e.g.,
    now to raise questions and seek answers) may lead to a more lasting impact over time.





## Pre- and Post-Performance Engagement

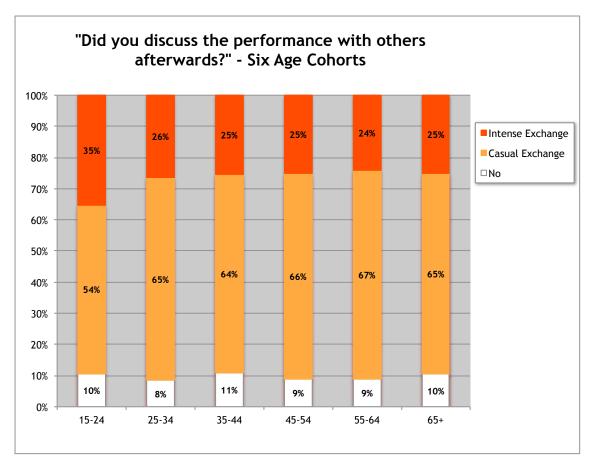
## Pre- and Post-Performance Engagement, by Gender



- In regards to post-performance processing, women were more likely than men to engage by emailing or speaking to friends about the performance afterwards, and by reading the printed program (see chart this page).
- Men, on the other hand, were slightly more likely to 'reflect privately,' and to 'search for more information online.'
- No significant gender differences were observed with respect to preparation or consumption of previews and reviews.
  - Note that the question about preparation ("Beforehand, did you do anything (apart from reading advertisements or brochures) in order to prepare yourself for the performance and understand what to expect?") was asked independently of the questions about having previews and reviews etc., suggesting that some people consider 'reading a preview article' or 'reading a review by a professional critic' to be preparation, while others don't.



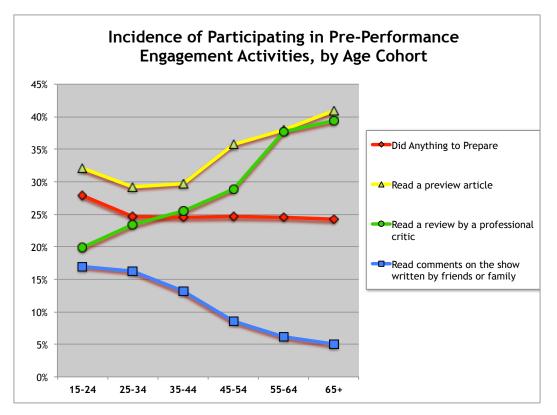
## Intensity of Post-Performance Conversation, by Age Cohort



- A key question regarding postperformance engagement is whether or not, and how intensely, respondents discussed the performance with others.
- Overall, about 60% of all respondents reported having a 'casual conversation' with others, and another quarter reported having an 'intense exchange.' In sum, nine out of ten patrons reported some discussion, suggesting that informal conversation is the dominant form of post-performance engagement.
- Note how younger respondents (under 25) are more likely than older cohorts report an intense exchange.
  - This might be due to the higher prevalence of participatory theatre involvement among younger audience members (i.e., more of them are acting students, etc.), which is borne out in other studies, but was not addressed in this one (i.e., none of the theatres elected to ask about current or prior involvement with theatre).



## Pre-Performance Engagement, by Age Cohort



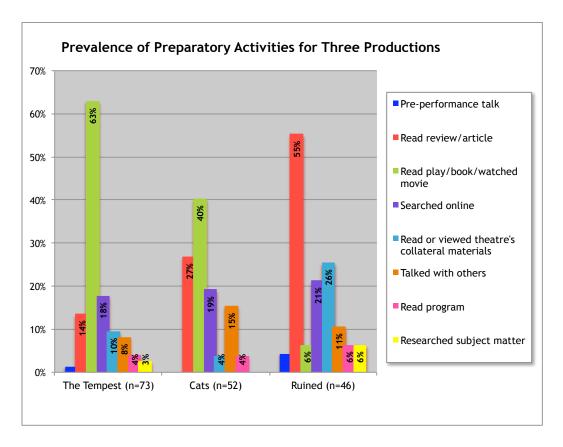
- Most of the 18 participating theatres were interested in better understanding patterns of pre- and post-performance engagement.
- On average, 24% of all respondents indicated that they did anything to prepare, as illustrated in the chart at left, broken down by age cohort. A follow-up open-ended question asked them what, specifically, they did to prepare (see next page).
- The 18 theatres were particularly interested in the extent to which
  patrons had read previews or reviews in advance of attending, or
  had read comments about the play 'written by friends, family
  members, or audiences members (e.g., on Facebook)'.
- Older respondents were significantly more likely to report reading previews and reviews. In fact, patrons in the 65+ age cohort were twice as likely as patrons in the 15-24 age cohort to report having read a review by a professional critic (39% vs. 20%, respectively). The disparity in age between preview readers is not so extreme, suggesting that advance media coverage reaches a more diverse cross-section of the market with respect to age.
- Younger patrons, however, were significantly more likely than older patrons to 'read comments on the show written by friends, family members, or audiences members (e.g., on Facebook)', illustrating the generational shift in what are considered to be credible sources of information about cultural events.

## "Please give an example of what you did to prepare specifically for this performance."

- As a follow up to "did you do anything to prepare," six theatres opted to include an open-ended question asking respondents to describe what preparatory activities they did.
- Often, preparatory activities were determined by the nature of the production itself (e.g., reading the book upon which a play is based)
- Open-ended responses were coded into the following seven general categories of responses:
  - 1. Reading reviews or preview articles (including interviews)
    - "I read a review in the Washington Post."
  - 2. Searching for information online (including watching videos on the theatre's website or on YouTube)
    - "I Googled the background of the story."
  - 3. Reviewing collateral material from the theatre (brochure, website, email)
    - "I read the brochure and website description of the production."
  - 4. Reading the printed program
  - 5. Reading or watching the source material upon which the play is based (e.g., the play itself, a book, a movie)
    - "Read the play" and "Re-read the play"
  - 6. Listening to soundtrack (specific to musicals)
  - 7. Talking with others beforehand
    - "Asked someone who was familiar with the drama about it."
    - "My wife informed me of the history of the story and its performances."
- Note that some responses were coded for multiple activities.
- Results for three diverse productions were compared: 1) The Cutting Ball Theater's production of *The Tempest*, Musical Theatre West's production of *Cats*, and Arena Stage's production of *Ruined*.
  - Of the 193 respondents for *The Tempest*, 73 (or 38%) reported a specific preparatory activity.
  - Of the 375 respondents for Cats, 52 (or 14%) reported a specific preparatory activity.
  - Of the 188 respondents for Ruined, 47 (or 25%) reported a specific preparatory activity.

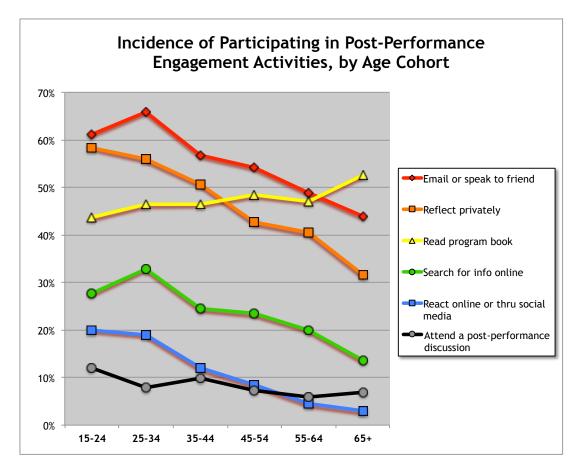


### Specific Preparatory Activities for Three Productions



- This chart illustrates the relative proportion of respondents who cited doing specific preparatory activities out of all respondents who answered that question and attended that particular performance.
  - Thus, the percentages in this graph do not represent all patrons at these productions, but only those patrons who reported doing at least one specific preparatory activity. Moreover, the figures may be influenced by the availability of some of these activities (e.g., a production may not have been reviewed).
- Key differences between the three productions:
  - About six in ten respondents who attended *The Tempest* read the play (sometimes for a second or third time), or read a synopsis. Several actually viewed several movie interpretations (e.g., Peter Greenaway).
  - A little over half of Arena Stage Ruined respondents who answered this question read a review and/or preview article about the play. It is interesting to note that respondents to all of Arena's productions were highly likely to note having read a review or article in advance of any of the three productions included in the survey. One quarter of Ruined respondents also read or viewed the theatre's collateral materials, in particular information on the Arena website, and 21% reported online activity.
  - Cats respondents did a range of different activities, with 40% reading T.S. Elliot's poetry (Old Possum's Book of Practical Cats) or watching a movie version of the musical. About one-quarter read a review or article in the local paper, and 19% searched for information online. Note that Cats respondents were most likely to have talked with others in advance of the performance. Some noted speaking to their children or grandchildren about the play, helping to prepare them and hopefully instill a greater sense of anticipation.
- The differences observed here are intuitive: those who attended Shakespeare brushed up on their Shakespeare (perhaps anticipating a challenging evening?), and those who reside in a heavily media-influenced metropolitan area (in this instance D.C.) are likely to read critical reviews.
  - It's interesting to note that some respondents reporting rereading the play, listening to the soundtrack again or rewatching the movie (of Cats). There is a sense of revisiting the work that is a form of aesthetic validation in and of itself.
  - Results also underscore the critical role that criticism plays in the arc of engagement, especially in large competitive markets.

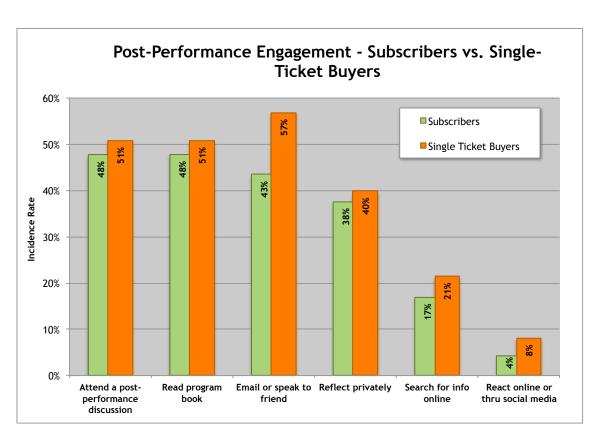
## Post-Performance Engagement, by Age Cohort



- The chart at left shows results for six post-performance engagement activities by age cohort. (Note that multiple responses were allowed.)
- In general, informal conversation (i.e., 'email or speak to a friend afterwards') and private modes of reflection ('reflect privately,' 'review the program book') were most prominent across all age cohorts.
- Younger respondents reported generally higher levels of post-performance engagement, with the exception of reading program books. As might be expected, younger respondents (under 35) are far more likely than older respondents to engage in word of mouth ('email or speak to a friend about the performance') and online activities ('search for information online' and 'react to the performance online or through social media').
- It is interesting to note that younger respondents were also much more likely to reflect privately.
  - What might explain this? What can theatre companies do to encourage private reflection?
- Results point to the value of printed programs as a means of post-performance engagement, especially for older patrons.
  - How might printed programs be leveraged to stimulate informal conversation about the production afterwards? What incentives might motivate patrons to share printed programs with friends?
- Overall, results point to the need to offer multiple channels
  of post-processing so that regardless of age (and experience
  levels), all audience members can find the "right" means of
  making sense of their theatre experiences.



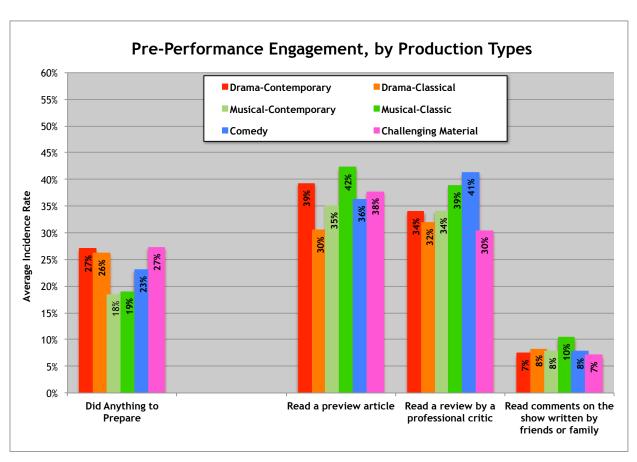
### Pre- and Post-Performance Engagement, by Ticket Type



- Single-ticket buyers were more likely than subscribers to report having done something to prepare (27% vs. 22%, respectively). No significant differences were observed by ticket type with respect to reading previews or reviews, although STB were twice as likely as subscribers to have read comments 'written by friends, family members, or audiences members (e.g., on Facebook)' (10% vs. 5%, respectively).
- As illustrated in the chart at left, STB reported somewhat higher rates of engagement in all six post-performance activities, which is consistent with their overall higher impacts.
- STB were also six percentage points more likely than subscribers to report an 'intense exchange' afterwards (28% vs. 22%, respectively).
- Note the significantly higher rate of engagement in 'email or speak to a friend about the performance' (57%) among STB.
  - Results suggest that STB are emissaries for word-of-mouth, and should be encouraged to do what they do naturally - spread the word about where they've been and what they've seen.
     Over half of them are already doing it.



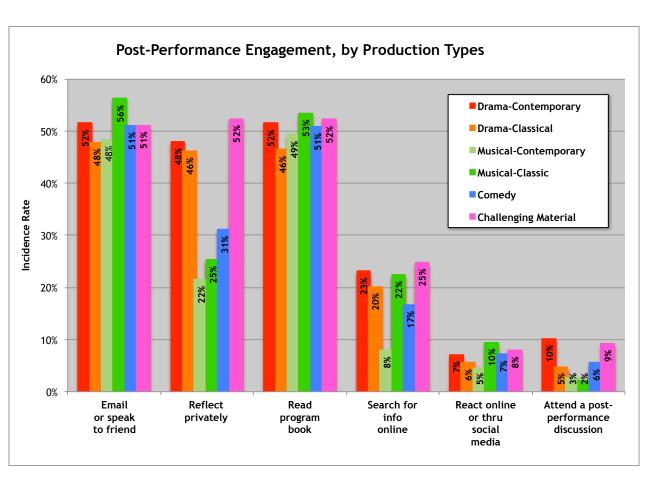
## Pre-Performance Engagement, by Production Type



- Interesting variations in patterns of preperformance engagement can be observed across the production types.
- For example, respondents attending dramas were more likely than respondents attending musicals to say that they did anything to prepare (27% vs. 19%, respectively).
- Respondents attending comedic productions were only slightly less likely than respondents attending 'challenging material' productions to say that they prepared (23% vs. 27%, respectively).
- Preview articles were more likely to be cited by contemporary drama patrons compared to classic drama patrons (39% vs. 30%, respectively), which may reflect patterns of media coverage or respondents' appetites for reading about classic plays they may have already seen.
- Reading a review by a professional critic' was most likely to be cited by respondents at comedic productions, although we were unable to track which productions in which markets received reviews.
- Respondents at classic musicals were slightly more likely to report having read comments 'written by friends, family members, or audiences members (e.g., on Facebook)'.
  - Overall, results point to the continued importance of media coverage and professional criticism in driving theatre attendance.



## Post-Performance Engagement, by Production Type



- Patterns of post-performance engagement do not vary much across the different types of productions, with several notable exceptions.
- Respondents who attended musicals were half as likely as those who attended dramas to say that they 'reflected privately about the meaning of the work without discussing with others' after the performance.
- As might be expected, comedic productions generated less 'private reflection' than productions involving 'challenging material'.
- It is important to note that 'intense' dialogue after a production is not limited to plays with challenging content. Twenty-four percent of respondents who attended classic musicals reported an intense discussion afterwards, compared to 29% of respondents who attended plays with 'challenging material'.



## Who engages in pre- and postperformance engagement activities?

- As might be expected, patrons who said that they did something to prepare in advance of attending the performance also were more likely to report all forms of post-performance engagement. For example, 9% of respondents who prepared reported that they attended a post-performance discussion, compared to 6% of those who did not prepare.
  - Again, we cannot conclude causality between preparation and post-performance engagement, only that the two types of activities are correlated.
- Is pre- and post-performance engagement the exclusive domain of knowledgeable theatregoers? Results suggest not. Average levels of familiarity with theatre are not significantly different across patrons who do, and do not, prepare, read reviews, or participate in post-performance meaning-making activities.
- Several exceptions are intuitive. Patrons with high levels of familiarity with the cast or the playwright are more likely to read previews and reviews, and more likely to read their program booklets afterwards, react to the performance online, and speak or email with their friends about the play afterwards.
  - This seems to suggest that a pre-existing familiarity with the details of the production tends to lead to higher levels of engagement.
- A strong relationship was also observed between the incidence of respondents who indicated that they left the performance with unanswered questions and the incidence rates for all forms of post-performance engagement. For example, 36% of respondents who left with unanswered questions said that they had an 'intense exchange' after the show, compared to 19% of respondents who had no unanswered questions. It makes sense that productions that raise questions in the minds of audience members create higher levels of demand for post-performance engagement activities. It may also be the case that more inquisitive theatregoers (i.e., those who are more likely to have questions) are also the ones who are most likely to engage in post-performance engagement activities. To test this hypothesis, we look at the relationship between respondents who left with unanswered questions and respondents who indicated that they did something to prepare for the show two variables that would not normally be seen as predictive of each other. In fact, 30% of respondents who prepared reported leaving with unanswered questions, compared to 20% of those who did not prepare, a significant difference. In a multiple regression analysis, unanswered questions exerts twice as much influence on the intensity of post-performance dialogue than does the incidence of preparation. In other words, both of these factors influence the intensity of post-performance dialogue.
  - The implication for theatres is two-fold: 1) audience members are different with respect to their levels of interest in engaging before and after performances; and 2) certain productions are more likely than others to generate demand for post-performance engagement. Anticipating which productions will generate heightened demand for post-performance engagement should be a normal part of discussions around artistic planning.



## Relationships between Pre-Performance Engagement and 'Readiness to Receive'

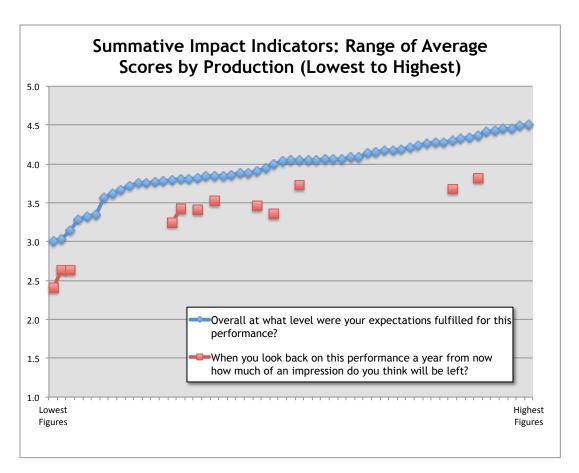
- One might hypothesize that patrons who prepare in advance or read previews or reviews would report higher levels of anticipation. Thus, we set out to investigate the relationships between various pre-performance activity and anticipation levels.
- Correlations between pre-performance engagement and anticipation levels are statistically significant, but not very impressive (Pearson correlation coefficients in the range of .07 to .12).
- Respondents who reported doing something to prepare for the performance were only slightly more likely than those who didn't prepare to report higher anticipation levels. Those who prepared in advance reported an average anticipation level of 4.3 compared to 4.1 for those who didn't prepare. Preparation explains only 1% of the variance in anticipation levels. Thus, we conclude that preparation, alone, is not a significant driver of anticipation.
- Reading previews, reviews and social media comments prior to attending has a slightly more significant effect on anticipation levels. Together, these three sources of advance information explain about 2% of the variance in anticipation levels. For example, people who read social media comments reported an average anticipation level of 4.4 compared to 4.2 for those who didn't.
- A more interesting story emerges when anticipation levels are considered in light of respondents' levels of familiarity with the story, cast, and playwright. All three of these familiarities contribute significantly to respondents' anticipation levels. In other words, as familiarity rises, so do anticipation levels. In a multiple regression analysis, the three aspects of familiarity explain over 10% of the variance in anticipation levels. Familiarity with the story of the production contributes twice the predictive value compared to familiarity with the cast or the playwright.
  - This suggests something intuitive about theatre participation: as theatregoers advance along their arc of involvement with the art form, their levels of anticipation and involvement rise.
  - It also suggests that marketing efforts focus on building familiarity with the story are more likely to build anticipation levels, as opposed to marketing efforts that focus on the playwright or cast (except in the case of stars).
- Anticipation levels are not significantly related to production types, with the slight exception that respondents attending productions featuring a star performer were slightly more likely to report higher levels of anticipation.



## Relationships between Post-Performance Engagement and Impact

- One might hypothesize that patrons who engage in post-performance meaning-making activities would report higher levels of intellectual stimulation. Thus, we set out to investigate the relationships between various post-performance activities and intellectual impacts.
  - We do not hypothesize the same relationship between post-performance activities and indicators of captivation or emotional resonance, since these impacts are more likely to be catalyzed by the performance itself, not from post-performance engagement.
- A strong predictive relationship was found between the intensity of discussion and the main indicator of intellectual stimulation ("To what extent did you gain new insight or learning?"). Respondents who reported having an 'intense exchange' after the performance reported an average score of 3.7 on the 'insight or learning' indicator, compared to an average score of 3.2 for those who reported a 'casual exchange' (R-squared = .04).
- An even stronger relationship was observed between the intensity of discussion and the indicator of self-reflection, "To what extent did the performance cause you to reflect on your own opinions or beliefs?" (R-squared = .05)
  - This suggests that theatre patrons who engage in intense discussion with others who attended the same production get more out of their theatre experiences. How can theatres encourage and facilitate self-guided discussion after performances?
- With respect to the six individual post-performance engagement activities, strong relationships were found, both individually and collectively, in predicting 'insight or learning' outcomes. In a multiple regression analysis, the six activities explain 13% of the variance in gaining 'new insight or learning', a highly significant relationship. 'Reflecting privately' exerted more explanatory power than the other five activities.
  - It is difficult to explain these relationships. While it may be possible that 'intense' post-performance dialogue precipitates higher levels of insight and self-reflection, the nature and quality of the productions themselves might account for some of this phenomenon. For example, respondents who reported an 'intense' exchange afterwards also reported systematically higher levels of captivation. Regardless, results clearly indicate the benefits of post-performance engagement.
- Positive relationships between post-performance engagement and indicators of loyalty were also found. For example, respondents who engage in 'intense' dialogue after a play are significantly more likely to recommend the theatre to a friend or family member (scores of 4.4 vs. 4.0, respectively, R-squared = .025). Other factors may also explain this relationship, as loyalty is most certainly not the exclusive result of post-performance engagement, but may be a contributing factor.



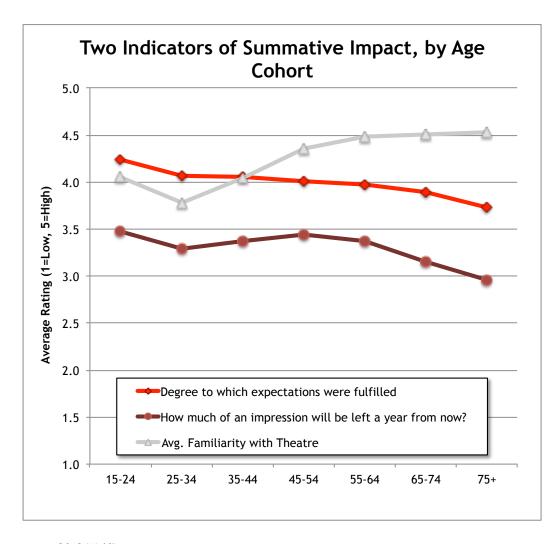


- Two indicators of summative impact were included in the protocol:
  - "Overall, at what level were your expectations fulfilled for this performance?" (mandatory) (mean = 3.9 on a scale of 1=below expectations to 5=exceeded expectation) (we refer to this as the "fulfillment" indicator the blue line at left); Note that almost all productions generated above-average figures for this indicator of summative impact.
  - "When you look back at this performance a year from now, how much of an impression do you think will be left?" (mean = 3.2 on a scale of 1=no impression to 5=big impression) (we refer to this as the "future impression" indicator -the red dots at left) Note that figures for the "future impression" indicator are not available for all productions, as this question was not mandatory.
- These two items correlate at the .76 level, suggesting that they contribute largely the same data. The "future impression" indicator provides a stricter test of impact, and should be used alone in future protocols that require a summative indicator of impact.
- The two productions that garnered the very highest levels of summative impact could not be more different (i.e., *Avenue Q* and *Ruined*), illustrating how different types of theatrical experiences can leave an indelible impression.



- Of course, summative impact is an overall indicator of satisfaction driven by numerous sub-indicators (i.e., specific intrinsic impacts). In fact, many of the individual impact indicators correlate at very high levels with both of the summative indicators. For example...
  - The lead indicator of captivation (i.e., "To what degree were you absorbed in the performance?") correlates with the fulfillment indicator at the .71 level (Pearson correlation coefficient).
  - The emotional resonance indicator of feeling 'emotionally charged' after a performance correlates with the fulfillment indicator at the . 72 level
  - The "provoked" indicator of intellectual stimulation (i.e., "To what extent were you provoked by and idea or message?") correlates with the fulfillment indicator at the .61 level
  - The only negative association with summative impact is the indicator "Did anything about the performance offend you or make you feel uncomfortable?" with a correlation of -.07
- To what extent does anticipation predict summative impact? Simple regression analyses reveal a highly significant relationship. Regressing anticipation on the fulfillment indicator produces an R-squared of .07, while regressing anticipation levels on the future impression indicator produces an R-squared of .16. In other words, anticipation levels explain a significant amount of the variation in summative impact; higher anticipation is associated with higher summative impact.
  - This points to the strategic importance of marketing and pre-performance engagement in increasing anticipation levels.
- Looking deeper into anticipation, one sees a relationship between preparation and summative impact. Respondents who said they did something to prepare reported significantly higher scores on the 'future impression' indicator (3.2 for those who did not prepare vs. 3.5 for those who did). The relationship is even stronger when comparing "future impression" scores with individual preparation activities such as 'reading a preview article' and 'reading a critic's review.' The data suggests that preparation, alone, is a driver of summative impact. People who are more prepared tend to get more out of their theatre experiences.
  - This strongly supports efforts by theatres to facilitate audience preparation.
- Even stronger relationships were found between summative impact and post-performance meaning-making activities. Respondents who reported an "intense exchange" after the performance reported an average 'future impression' score of 3.8 compared to an average score of 2.7 for those who reported no post-performance exchange. A regression analysis suggests that various forms of post-performance processing explain as much as 19% of the variation in summative impact. This is perhaps the strongest evidence yet that post-performance meaning-making activities, whether facilitated or self-guided, play an essential role in generating impacts from theatregoing.





- An interesting relationship was observed between age and summative impact, underscoring earlier findings with respect to individual indicators of impact. Younger theatregoers reported higher summative impacts, while older theatregoers reported lower impacts by a significant margin.
- Also plotted in this chart is the average level of familiarity with theatre in general (the gray line), which rises with age (except for the youngest age cohort, which may be more involved with theatre, and therefore report higher levels of familiarity).
- Are younger theatregoers more 'susceptible' to impact because they know less about theatre (i.e., "It's all fabulous because I don't know enough to be critical")? This does not seem to be the case, given the higher familiarity levels associated with the youngest age cohort. Does a lifetime of theatre-going 'raise the bar' of impact so high as to temper impact among older, more seasoned theatregoers?
  - We should be careful to point out that older theatregoers attend much more frequently than younger theatregoers despite the fact that older theatregoers report less fulfilling experiences, on average.

- A variety of other relationships were observed with respect to summative impact.
- Single-ticket buyers reported systematically higher levels of summative impact, compared to subscribers. This underscores the earlier findings about higher impacts for STB.
  - On the fulfillment indicator, the average score for STB was 4.1 compared to 3.8 for subscribers (R-squared=.01)
  - On the "future impression" indicator, the average score for STB was 3.5 compared to 3.1 for subscribers (R-squared=.02)
- Similarly, less frequent attenders reported higher summative impacts, ranging from an average score of 3.6 for first-timers to 3.1 for high-frequency attenders (on the fulfillment indicator).
  - Why are more frequent theatregoers less satisfied, on average? Are they more sophisticated, and therefore harder to please? Given that high-frequency attenders are much more familiar with theatre in general than first-timers and low-frequency attenders, this hypothesis is at least partially supported by the data. However, if first-timers and low-frequency attenders are more satisfied, on average, why are they not attending more frequently? This seems counter-intuitive, and might speak to an underlying driver of the "churn" phenomenon. It seems to suggest that satisfaction with the artistic experience, alone, is not enough to drive repeat purchase. If excellent artistic work is not enough to retain loyal patrons, what is?
- We did not find significant relationships between summative impact and venue size or percent capacity sold, although subsequent analysis points to a relationship between percent capacity sold and anticipation levels.



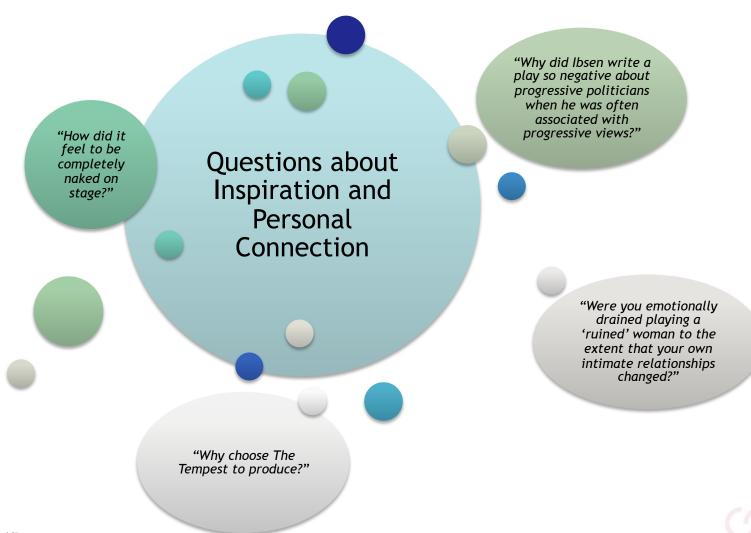
# Discussion of Qualitative Data

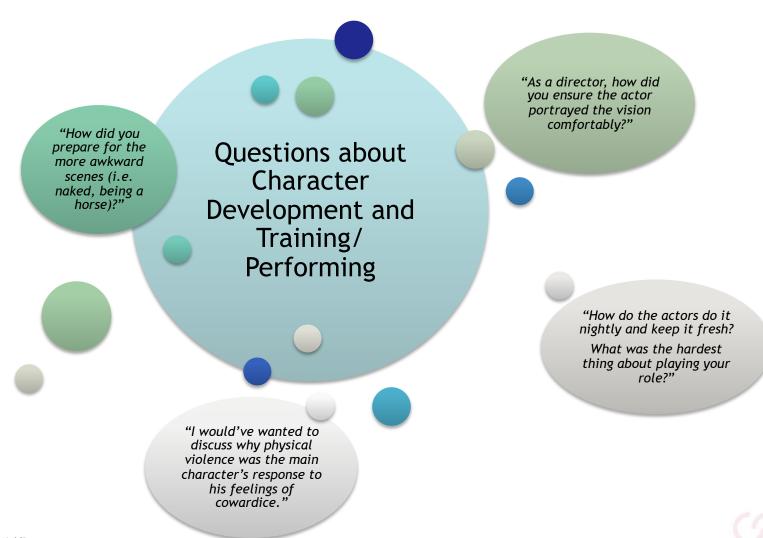
### Overview of Qualitative Data Sources

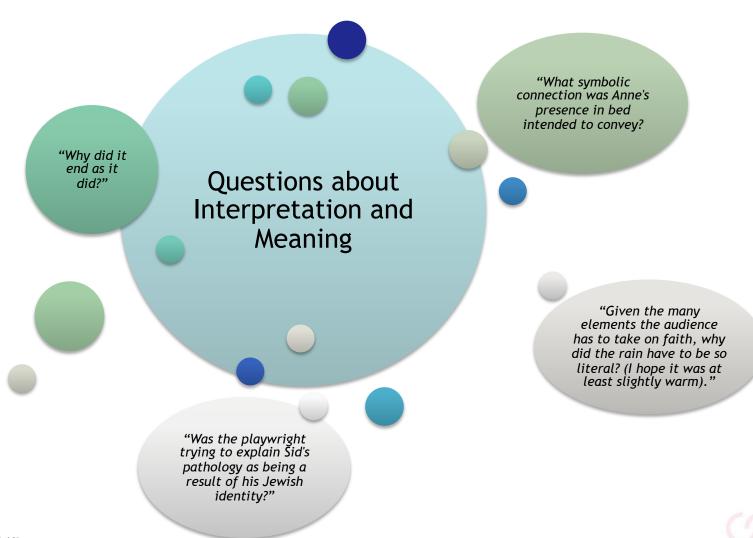
- Theatres were required to include one open-ended question relating to intellectual stimulation: "What questions would you have liked to ask the actor, director or playwright?" (conditional on answering "Yes" to the previous question, "Did you leave with any unanswered questions...").
- A number of other open-ended questions about motivations, preparation, comfort, emotional response and satisfaction were optional:
  - In your own words, what was the main reason you attended this performance?
  - Please give an example of what you did to prepare specifically for this performance.
  - What, if anything, would have made you feel more comfortable or welcome at the theatre?
  - What emotions were you feeling as you left the theatre?
  - Was there anything that made your experience at the performance particularly satisfying or unsatisfying? If so, please share.
  - What would you like for us to know about our work on stage?
- The following pages provide an overview and interpretation of responses to the key questions relating to intrinsic impact in particular: intellectual stimulation and emotional resonance. Examining the richness of response provides insight and nuance to quantitative results.

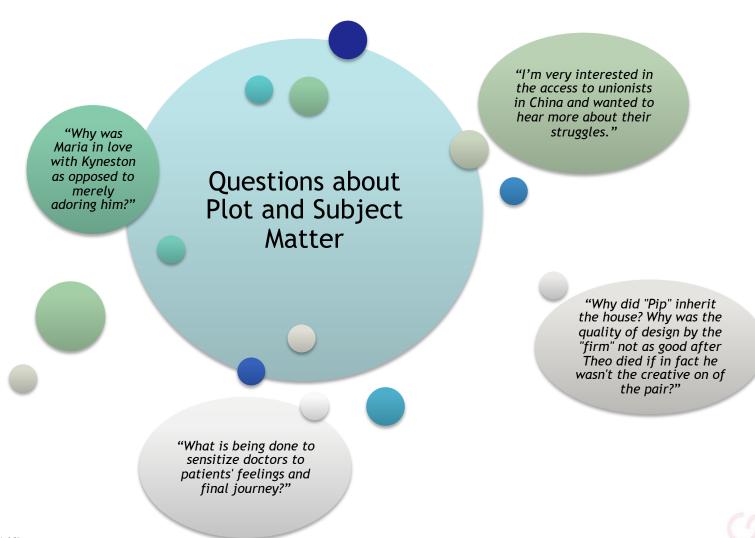


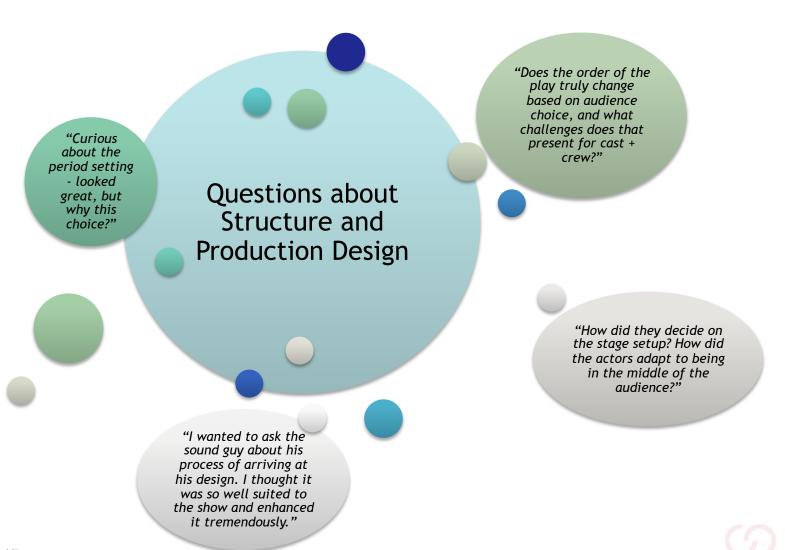
- On average, 35% of respondents indicated that they left with unanswered questions for the actors, director or playwright.
- Ninety-eight percent of those respondents took the time to write down one or two of their questions, resulting in a mountain of 6,300 nuanced, qualitative responses about what was on their mind. The majority of the responses were in the form of a question. Many respondents chose to comment on a particular aspect of the performance through praise and/or criticism. Others responded that they had no questions, or that their questions were answered at a post-performance discussion or Q & A session.
- Responses ranged from deep reflections on the subject matter or a question the play invoked to practical questions about costumes and lighting. Most were directed at actors, and were often about character development, preparation and how it felt to portray this character or have to express certain actions and/or feelings.
- We observed five different categories of questions respondents would have liked to have asked. Examples of questions within each category are provided over the following pages. The five categories are (in rough order of prevalence):
  - Questions about inspiration and personal connection: These questions were directed at the actors and playwrights primarily. Respondents were interested in how the characters and the story were developed, and in particular the emotional connection the playwright and/or actor had to the characters. Some respondents wanted to know why the theatre company choose to produce the play. Sometimes these questions were a reflection of dislike or dissatisfaction with the experience.
  - Questions about character development and training/performing: These questions were a little more practical in nature and focused on the craft of acting. Often they were accompanied by words of praise or derision about actors' performances.
  - Questions about interpretation and meaning: Respondents often had comments and questions around interpretation of characters and the subject matter. These were the types of questions aimed at directors about their choice to include one thing or another. In general, these questions alluded to respondents desire to understand the meaning behind the choices that created that specific performance why one character did this or that, why the director or actor decided to interpret the character or story in one way or another, etc.
  - Questions about plot and subject matter: Although questions about plot are scattered throughout other question categories, it seemed clear that some respondents were seeking clarity in regards to plot. Sometimes this line of questioning was directed towards endings, and illustrated a curiosity about "what happens after this?" almost as if the respondent wanted to continue the experience.
  - Questions about structure and production design: More practically-oriented, these questions were often more prevalent for productions where there was an unusual design element (e.g., the use of puppets) or play structure. *Booty Candy* is an example of this.
- Overall, all questions point to the fact that many respondents are seeking what we call the "moment of curatorial insight" that "aha" moment when they understand the motivations and the "why" that helps them to make meaning out of the artistic experience. This is exemplified by the simple question posed by several respondents: "What's it all about?"











### **Emotional Response**

- Impacts around emotional resonance are complex. The strength of emotional response does not communicate what kinds of emotions and the degree to which those emotion were shared amongst audience members. Most artists and arts organizations are seeking an emotional connection, and the study's findings show how the 58 productions elicited strong emotional responses across a range of different types of productions.
- To better understand the range of emotions respondents felt after a performance, some theatres opted to ask respondents to share the specific emotions they were feeling in their own words.
- This open-ended question generated a wide range of responses, depending on the nature of the play. Musicals and family-friendly works mostly elicited responses of happiness, joy, enjoyment, elation, etc.
- The majority of plays at which this question was posed, however, prompted an array of various and often contradictory responses. One play can inspire tremendous sadness and happiness at the same time. Inspiration, admiration for characters, actors, playwrights is often alluded to, reflecting the sense of awe and appreciation many feel after a performance.
- The same performance can produce tremendously different emotional impacts for different audience members. On the next several pages, wordclouds based on responses for three different plays communicate the complexity of emotions elicited by each play:
  - Ruined, produced by Arena Stage a contemporary drama about women in war-torn Republic of Congo (physical and emotional violence are plentiful);
  - Compleat Female Stage Beauty, produced by City Lights Theater Company contemporary drama about one actor's struggle in the time when the practice of men portraying women on stage was fading (the main character was a man who was famous for playing female roles);
  - Booty Candy, produced by Woolly Mammoth Theatre Company a 'dramedy' about a gay African-American's experience that explores issues around sexuality and race.



## "What emotions were you feeling as you left the theatre?" - Ruined (Arena Stage)



"What emotions were you feeling as you left the theatre?" - Compleat Female Stage Beauty (City Lights Theater Company)



### "What emotions were you feeling as you left the theatre?" - *Booty Candy* (Woolly Mammoth Theatre Company)

Again, note the extreme juxtaposition of emotions associated with this 'dramedy' - capturing the essence of the work.





## Appendix 1: Categorization of Productions

- Experimental theatre experimental, perhaps surreal interpretations of either contemporary or classical works
  - The Tempest (The Cutting Ball Theater)
  - Bone to Pick & Diadem (The Cutting Ball Theater)
  - Lady Grey and Other Plays (The Cutting Ball Theater)
- One-person shows plays written and performed by one actor
  - Let Me Down Easy (Arena Stage and Berkeley Repertory Theatre)
  - The Agony and Ecstasy of Steve Jobs (Woolly Mammoth Theatre Company)
  - Eyes of Babylon (Bristol Riverside Theatre Company)
- Challenging Material plays that address sensitive and/or provocative subject matter
  - Eyes of Babylon (Bristol Riverside Theatre Company)
  - Ruined (Arena Stage and Berkeley Repertory Theatre)
  - Oedipus El Rey (Woolly Mammoth Theatre Company)
  - The Agony and Ecstasy of Steve Jobs (Woolly Mammoth Theatre Company)
  - Booty Candy (Woolly Mammoth Theatre Company)
  - The Tempest (Cutting Ball Theatre)
  - Bone to Pick & Diadem (The Cutting Ball Theater)
  - Lady Grey and Other Plays (The Cutting Ball Theater)
  - Camino Real (The Theatre @ Boston Court)
  - How to Disappear Completely and Never Be Found (The Theatre @ Boston Court)
  - Completeness (South Coast Repertory)
  - Three Days of Rain (South Coast Repertory)
  - The House of Spirits (Mixed Blood Theatre Company)
  - Agnes Under the Big Top (Mixed Blood Theatre Company)
  - Doubt (La Crosse Community Theatre)
  - Opus (Park Square Theatre)
  - Rosmerholm (The Pearl Theatre Company)
  - The Milk Train Doesn't Stop Here Anymore (Roundabout Theatre Company)
  - *Urge for Going* (The Public Theater)



- Shakespeare Non-Traditional Interpretation
  - The Tempest (The Cutting Ball Theater)
  - A Midsummer Night's Dream (South Coast Repertory)
- Shakespeare –Traditional Interpretation
  - All's Well That Ends Well (The Public Theater)
  - Measure for Measure (The Public Theater)
- Star-Driven Productions that included a mainstream star actor
  - Let Me Down Easy (Arena Stage and Berkeley Repertory Theatre)
  - A Time to Kill (Arena Stage)
  - The Importance of Being Earnest (Roundabout Theatre Company)
  - The Milk Train Doesn't Stop Here Anymore (Roundabout Theatre Company)
  - Compulsion (The Public Theater)
- Comedy
  - Superior Donuts (Arden Theatre Company)
  - Hatchetman (The People's Light and Theatre Company)
  - A Broadway Christmas Carol (MetroStage)
  - The Real Inspector Hound (MetroStage)
  - Booty Candy (Woolly Mammoth Theatre Company)
  - Lemony Snicket's The Composer is Dead (Berkeley Repertory Theatre)
  - Abraham Lincoln's Big Gay Dance Party (City Lights Theater Company)
  - Distracted (City Lights Theater)
  - A Midsummer Night's Dream (South Coast Repertory)
  - Completeness (South Coast Repertory)
  - Avenue Q (Mixed Blood Theatre Company)
  - It's a Wonderful Life, A Radio Play (La Crosse Community Theatre)
  - Chicago (La Crosse Community Theatre)
  - Misanthrope (The Pearl Theatre Company)
  - Wittenburg (The Pearl Theatre Company)
  - The Importance of Being Earnest (Roundabout Theatre Company)
  - Anything Goes (Roundabout Theatre Company)



- Classic Musical
  - Chicago (La Crosse Community Theatre)
  - Anything Goes (Roundabout Theatre Company)
  - Cats (Musical Theatre West)
  - His Eye is on the Sparrow (MetroStage)
- Contemporary Musical
  - A Broadway Christmas Carol (MetroStage)
  - Avenue Q (Mixed Blood Theatre Company)
  - Lemony Snicket's The Composer is Dead (Berkeley Repertory Theatre)
  - Summer of Love (Musical Theatre West)
  - The Wedding Singer (Musical Theatre West)
  - The Little Women (Bristol Riverside Theatre Company)
- Family-Friendly
  - The Little Prince (Bristol Riverside Theatre Company)
  - The Little Women (Bristol Riverside Theatre Company)
  - The Adventures of Tom Sawyer (The People's Light & Theatre Company)
  - Lemony Snicket's The Composer is Dead (Berkeley Repertory Theatre)
  - Arabian Nights (Berkeley Repertory Theatre)
  - A Broadway Christmas Carol (MetroStage)
  - Cats (Musical Theatre West)
  - It's a Wonderful Life, A Radio Play (La Crosse Community Theatre)
  - The Odyssey (Park Square Theatre)
  - To Kill a Mockingbird (Park Square Theatre)
  - The Importance of Being Earnest (Roundabout Theatre Company)
  - Anything Goes (Roundabout Theatre Company)
  - *Urge for Going* (The Public Theater)
  - All's Well That Ends Well (The Public Theater)
  - Measure for Measure (The Public Theater)



#### Contemporary Drama

- Superior Donuts (Arden Theatre Company)
- Wanamaker's Pursuit (Arden Theatre Company)
- Completeness (South Coast Repertory)
- Let Me Down Easy (Arena Stage and Berkeley Repertory Theatre)
- A Time to Kill (Arena Stage)
- Ruined (Arena Stage and Berkeley Repertory Theatre)
- Oedipus El Rey (Woolly Mammoth Theatre Company)
- The Agony and Ecstasy of Steve Jobs (Woolly Mammoth Theatre Company)
- Booty Candy (Woolly Mammoth Theatre Company)
- Arabian Nights (Berkeley Repertory Theatre)
- Bone to Pick & Diadem (The Cutting Ball Theatre)
- Lady Grey and Other Plays (The Cutting Ball Theatre)
- Compulsion (The Public Theater)
- Complete Female Stage Beauty (City Lights Theater Company)
- Equus (City Lights Theater Company)
- Camino Real (The Theatre @ Boston Court)
- How to Disappear Completely and Never Be Found (The Theatre @ Boston Court)
- Heavier Than... (The Theatre @ Boston Court)
- Completeness (South Coast Repertory)
- Three Days of Rain (South Coast Repertory)
- The House of Spirits (Mixed Blood Theatre Company)
- Agnes Under the Big Top (Mixed Blood Theatre Company)
- *Doubt* (La Crosse Community Theatre)
- Opus (Park Square Theatre)
- Wittenburg (The Pearl Theatre Company)
- Compulsion (The Public Theater)
- *Urge for Going* (The Public Theater)



#### Classic Drama

- A Moon for the Misbegotten (Arden Theatre Company)
- The Tempest (The Cutting Ball Theatre)
- Bone to Pick & Diadem (The Cutting Ball Theatre)
- The Odyssey (Park Square Theatre)
- To Kill a Mockingbird (Park Square Theatre)
- Rosmerholm (The Pearl Theatre Company)
- Misanthrope (The Pearl Theatre Company)
- The Milk Train Doesn't Stop Here Anymore (Roundabout Theatre Company)

#### Based on a book

- The Little Prince (Bristol Riverside Theatre Company)
- The Little Women (Bristol Riverside Theatre Company)
- A Time to Kill (Arena Stage)
- Arabian Nights (Berkeley Repertory Theatre)
- Lemony Snicket's The Composer is Dead (Berkeley Repertory Theatre)
- The House of Spirits (Mixed Blood Theatre Company)
- It's a Wonderful Life, A Radio Play (La Crosse Community Theatre)
- The Odyssey (Park Square Theatre)
- To Kill a Mockingbird (Park Square Theatre)



# Appendix 2: Protocol Template

#### **Guide to Using the Survey Design Template**

This survey template was commissioned by Theatre Bay Area as a resource for participating theatres, and is intended as a catalyst for discussing what impacts and other questions you wish to ask of your patrons on a regular basis. A handful of questions are mandatory, so that results can be analyzed by Theatre Bay Area across the 15 theatres. Use the template to choose the optional survey questions that best align with your artistic objectives and information needs. For each proposed question, you might ask, "What actions might we take, if we had this information?" You will have an opportunity to discuss the protocol in detail at the induction meeting.

The template provides theatres with a pre-tested set of survey questions that incorporate best practice in audience impact assessment. If at all possible, we recommended that you use the same questionnaire for all productions, so that you may compare results across productions. For those who are surveying both plays and musicals, the wording of several questions will be slightly different across the protocols.

#### **Recommended Action Steps:**

- 1. Identify a Project Leader within your organisation who will take primary responsibility for coordinating input from staff. In larger organisations, you may want to appoint a small interdepartmental team for this purpose, representing artistic, marketing and other viewpoints.
- Make a list of the individuals within your organisation (perhaps including board members, as well as staff) who will be asked to provide input as to the indicators you wish to track. The list of individuals <u>must</u> include artistic decision-makers, senior administrative staff, and marketing staff, at minimum.
- 3. Provide copies of the survey template document to each individual on the list with the following instructions:
  - Your input is requested on what program impacts and other audience feedback measures our theatre should track over time. This is a significant benchmarking effort which requires the buy-in of key decision-makers throughout our organization. First, please read the survey template in its entirety. Then, work through the question sets, circling the questions or "indicators" you feel are most appropriate for our organization. Mark items that you feel are a top priority with a "1." Mark items that you feel are a secondary priority with a "2." Do not make any markings next to items that you feel are unnecessary or inappropriate. Bear in mind that we can only expect our audiences to answer a maximum of 20 questions, so be judicious. When you are done, please make a copy of your marked-up document and give it to [Name], who will tally everyone's priorities and circulate a consolidated version that reflects everyone's input. Your input is due on [Deadline date].
- 4. The Project Leader will then collect responses and produce a consolidated document that indicates everyone's priorities (e.g., adding up a cumulative score for each item, count one point for every "first priority" mark, and half a point for every "second priority" mark).
- 5. Hold a meeting of all the individuals who were asked for input, to review and discuss the consolidated input. Everyone should be given a chance to argue for the indicators they feel are most important to include in the protocol.
- 6. Please come to the induction meeting prepared to discuss your priorities, and the rationale behind them.
- 7. Immediately after the meeting, we will prepare a final draft of your protocol for your review and approval. An example of a finished survey is included below. **Your finished survey must be no longer than three pages.**

#### **Overview of the Survey Template**

- 1. Administrative Questions
  - a. Performance attended
- 2. Buyer Behavior Characteristics
  - a. Frequency of attendance/first-timer status
  - b. Respondent's role in the purchase decision
  - c. Ticket type (series ticket vs. single ticket); this will identify subscribers
  - d. Price paid
  - e. Social context surrounding attendance
  - f. Motivations for attending
- 3. Readiness to Receive Indicators (asked retrospectively in a post-performance context)
  - a. Context (i.e., knowledge level, past experience, preparation)
  - b. Relevance (i.e., the extent to which the respondent normally does this sort of activity)
  - c. Anticipation level
- 4. Intrinsic Impact (five constructs)
  - a. Captivation and Personal Involvement
  - b. Emotional Resonance
  - c. Intellectual Stimulation
  - d. Aesthetic Enrichment
  - e. Social Bridging and Bonding
- 5. Post-Performance Engagement & Summative Impact
  - a. Discussion with others who attended
  - b. Participation in various post-performance activities
  - c. Desire for further engagement
  - d. Impact resonance and meaning
- 6. Summative Impact
  - a. Overall extent to which the performance met expectations
  - b. Suggestions for improvements to the experience
- 7. Loyalty
  - a. Willingness to recommend
  - b. Confidence in the organization's leadership and management
  - c. Other loyalty indicators
- 8. Artistic Quality
  - a. Satisfaction with overall quality of productions, selection of plays/artistic works, artistic direction
  - b. Belief that the quality of artistic work is improving
  - c. Open-ended question for general feedback on artistic work
- 9. Demographics
  - a. Gender, age, work status, type of household

To allow for the possibility of aggregating responses across productions and theatres in the future, certain questions are identified as "mandatory" [M].

#### **Survey Design Template – Cover Letter**

[This document will be dropped into your digital letterhead]

Dear I	Patron
--------	--------

Would you take a few minutes to give us some feedback?

[Name of theatre] is participating in a groundbreaking national study of the impact of live theatre.

After the performance, please take the survey pack with you, and complete it at home within 24 hours. A postage-paid reply envelope is provided.

Please do not complete the survey at the venue.

Only a handful of performances will be surveyed, therefore your response is critical to the study.

Your answers will assist us in understanding how audiences are impacted by theatrical works, and will help to ensure the vibrancy of our productions into the future.

I thank you for your cooperation.

Sincerely,

[insert digital signature]

[Name]

[Title]

#### **Survey Design Template – Protocol**

[Name of Theatre] invites your feedback on the performance you saw today. Please complete this questionnaire when you get home, preferably <u>no later than 24 hours after the performance</u>. Your responses will be extremely helpful in guiding our thinking about future programs. You must be at least 15 years old to respond. Your answers are confidential.

[Note: Section headings and annotations will not appear in the final version of the survey. They are included here for reference only.]

#### **☑** Administrative Questions

[Note: results.		ninistrat	tive and	buyer b	ehavior	variables wi	ll be ι	used primarily t	o context	ualize the	impact
1.		The questions in this survey are about your experience at a recent [Name of Theatre] performance. Please indicate which performance you attended.									
		[Name	e Title, D e Title, D e Title, D e Title, D	ate and ate and	Time] Time]			[Name Title, D [Name Title, D [Name Title, D Other date:	ate and T ate and T	ime]	
				-		e surveys wil ling plan.	l be p	ore-printed, an '	other da	te" option	is provided, i
☑ B	uye	er Be	havi	or an	d Co	ntextua	ıl Q	uestions			
2.			pical yeans? (sele		oximate	ly how man	y tim	es do you atter	ıd [ <mark>Name</mark>	of Theatr	<mark>e</mark> ]'s
		Less th 1 or 2 3 to 5	this wa nan once times a times a ore time	a year year year		t a [ <mark>Name o</mark>	f Org	<mark>anization</mark> ] perfo	rmance		
attenda that th	ance eir re k pro	at the sesults ca	sponsori an be ex	ng orga amined	nization' alongsid	's programs. le responses	It is from	co self-report th primarily intend n more frequent question so tha	ded to ide t attende	entify first- es. If there	timers, so are fewer
3.	[ <b>M</b> ]	Whose	e decisio	n was it	t to atte	nd this perfo	orma	nce? (select one	:)		
		Mine	□ Му	spouse o	or partne	er's decision		A joint decision	☐ Some	eone else's	s decision
accordi	ng t	o decisi	on-make	er status	s. This q			n-makers, so tha necessarily ider			

4.	[M] What type of ticket did you hold? (select one)							
	☐ Subscription or series ticket☐ Individual ticket	☐ Complimen☐ Special grou	•					
5.	How many people were in your pa	rty, including y	ourself? #:					
6.	Who were they? (select all that app	oly)						
	<ul><li>☐ My spouse or partner</li><li>☐ My children or grandchildren</li></ul>	☐ My parents☐ Other famil		☐ Co-workers or classmates☐ Clients or business associates				
[Note:	This optional question allows for the	e tracking of th	e social context sur	rounding attendance.]				
7.	Select the three most important reasons why you attended the performance. (select three)							
<ul> <li>□ Because someone invited you</li> <li>□ To spend quality time with family members</li> <li>□ To spend quality time with friends</li> <li>□ To expose others to the artistic experience</li> <li>□ To discover something new</li> <li>□ To revisit a familiar work, or to see the work</li> </ul>			☐ To learn about or celebrate your cultural heritag					
betwee relate d	The goal of this question is to allow on motivations for attending and imp directly to impacts, while others do natural stimulation is a desired outcom	pacts derived froot. For examp	om the experience.	. Some of these motivations				
8.	In your own words, what was the i	main reason w	hy you attended th	is performance?				

[Note: This optional open-ended question allows respondents to express the main reason why they attended, which will be helpful to respondents who do not find their main reason on the pre-coded list in the previous question.]

#### **☑** Readiness Questions (Context, Relevance, Anticipation)

[Note: This module of questions investigates the respondent's level of knowledge, context and anticipation prior to the performance. For logistical reasons, it is not possible to survey audiences in advance of performances, only afterwards. Thus, these "readiness to receive" questions must be asked retrospectively (i.e., post-performance). In situations where the protocol must be cut back, this module may be omitted entirely, although we encourage arts groups to monitor audience preparedness, especially when audience engagement efforts are being evaluated.]

9. Before the performa with (circle a numb	nce, how familiar were you per)	Not At All Familiar	<b>&gt;&gt;</b>	<b>&gt;&gt;</b> >	<b>&gt; &gt; &gt;</b>	Very Familiar	Priority
A theatre in gen	eral?	1	2	3	4	5	
B the cast of the	production?	1	2	3	4	5	
	, [Name of playwright]? [Or, nposer, [Name of composer],   lyricist]?	1	2	3	4	5	
D the story of [T	tle of Play or Musical]?	1	2	3	4	5	

[Note: Some theatres may wish to monitor the context levels in the audience, and variations in context levels across productions.]

10.	Have you had any trai	ning or performance experience	in theatre? (select one)							
	□ No	☐ Yes – earlier in my life	☐ Yes – this is a current activity for me							
form.	•		pondent has personal experience with the art tion's service to artists in the community,							
form. Tregardl  11.  [Note:		[M] Beforehand, did you do anything (apart from reading advertisements or brochures) in order to prepare yourself for the performance and understand what to expect? (select one)								
	□ No	☐ Yes								
-		a basic key indicator of prepared at, specifically, people believe the	ness. The next question provides arts groups ey are doing to prepare.]							
12.	If Yes, please give an example of what you did to prepare specifically for this performance.									
13.	Prior to attending, did	you? (select all that apply)								
	☐ Read a review by a p		members, or audiences members (e.g., on Facebook)							
[Note:	This question allows fo	r analysis of potential influence o	of professional critics or "citizen" critics in							

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informing the experience. Although we don't ask what specifically was read (e.g., positive or negative), we

will be able to compare results with other readiness and impact indicators. Other research has shown that some people rely on critic's to inform their decision to attend at all.]

14.	How much do you agree with the following statements? (circle a number)	Strongly Disagree	<b>&gt;&gt;</b>	<b>&gt;&gt;</b> >	<b>&gt; &gt; &gt;</b>	Strongly Agree	Priority
	[M] A. Apart from this performance, I am likely to attend professional theatre productions.	1	2	3	4	5	
	B. Going to live performances (of any type) is a regular part of my life.	1	2	3	4	5	
	C. The people I normally socialise with attend the theatre.	1	2	3	4	5	
	D. I felt comfortable and welcome at [Name of Venue].	1	2	3	4	5	

[Note: The first three indicators pertain to the relevance of the activity to the respondent. They may be used independently or rolled up into a composite indicator of relevance. Primarily, they are used to identify respondents who are "fish out of water" (i.e., respondents who do not normally attend programs like this). Some organizations may consider this to be a key marketing performance indicator (i.e., attracting people who do not normally attend) – just getting them in the theatre is a "win." The fourth item is designed to identify those who felt unwelcome or ill at ease in the hall, as some arts groups work hard to make patrons feel welcome, and would benefit from an indicator of this type.]

15.	What, if anything, would have made you feel more comfortable or more welcome at the hall?

16.	Before the performance (circle a number)	Not At All	<b>&gt;&gt;</b>	<b>&gt;&gt;</b> >	<b>&gt; &gt; &gt;</b>	Very Much	Priority
	[M] A. Overall, how much were you looking forward	1	2	3	4	5	
	to this performance? [anticipation indicator]						
	B. Overall, how confident were you that you'd enjoy	1	2	3	4	5	
	the show? [low ratings indicate scepticism]						

#### **☑** Reflecting on Your Experience (Intrinsic Impacts)

#### **Intrinsic Impacts - Captivation and Personal Involvement**

[Note: Captivation and Personal Involvement is the first domain of intrinsic impact. Testing will help determine the best mix of indicators, and the single best indicator. The ordering of the items will be changed in the final version of the survey.]

The following questions ask for your general reactions to the performance.

17.	During the performance (circle a number)	Not At All	<b>&gt;&gt;</b>	<b>&gt;&gt;</b>	<b>&gt;&gt;</b>	Very Much	Р
	[M] A. Overall, to what degree were you absorbed in the performance? [captivation]	1	2	3	4	5	
	B. To what extent did you inhabit the world of the characters? [a more stringent test of captivation, appropriate for theatres]	1	2	3	4	5	
	C. Overall, how exciting or gripping was the performance? [energy, tension; more appropriate for theatre and dance]	1	2	3	4	5	
	D. Overall, how much did the skill and artistry of the actors impress you? [wonder, awe; this item may not be appropriate for non-professional theatres]	1	2	3	4	5	
	E. How involved did you feel as an audience member? [engagement level]	1	2	3	4	5	
	F. How responsive were the performers to the audience? [sense of connection from the stage]	1	2	3	4	5	

#### Intrinsic Impacts – Emotional Resonance

[Note: Emotional Resonance is the second domain of intrinsic impact. Here we are careful not to make value judgments about the specific emotions felt by respondents.]

18.	In regards to the performance (circle a number)	Weak	<b>&gt;&gt;</b>	<b>&gt;&gt;</b>	<b>&gt; &gt; &gt;</b>	Strong
	[M] Overall, how strong was your emotional response	1	2	3	4	5
	to the performance? [strength of emotional response]					

19.	In regards to the performance (circle a number)	Not At All	<b>&gt;&gt;</b>	<b>&gt;&gt;&gt;&gt;&gt;&gt;</b>		Very Much	P
	[M] A. To what extent did you feel a bond or connection with one or more of the characters? [empathy]	1	2	3	4	5	
	B. To what extent did the performance leave you feeling refreshed or renewed? [sense of invigoration]	1	2	3	4	5	
	C. How much did the performance inspire you? [spiritual value]	1	2	3	4	5	
	D. To what extent did the performance spur you to take some action, or make a change? [increased resolve]	1	2	3	4	5	

E. To what degree did you leave the performance	1	2	3	4	5	
feeling emotionally charged? [tension, 'buzzing,'						
heightened emotional state]						

20.	what emotions were you feeling as you left the performance?

#### Intrinsic Impacts – Intellectual Stimulation

[Note: Intellectual Stimulation is the third domain of intrinsic impact. These indicators explore the extent to which the performance caused people to think. The various indicators provide progressively more stringent tests of "cognitive traction." In past research, we have seen high levels of impact in this domain for theatre performances.]

21.	In regards to the performance (circle a number)	Not At All	<b>&gt;&gt;</b> -	<b>&gt;&gt;</b>	<b>&gt;</b> >>	Very Much	P
	[M] A. To what extent did you gain new insight or learning? [learning/knowledge acquisition]	1	2	3	4	5	
	B. How much were your eyes opened to an idea or point of view that you hadn't fully considered? [mental stimulation]	1	2	3	4	5	
	C. To what extent were you provoked by an idea or message? [provocation]	1	2	3	4	5	
	D. To what extent did the performance cause you to reflect on your own opinions or beliefs? [self-reflection, a higher-order impact]	1	2	3	4	5	
	E. To what extent did anything about the performance offend you or make you uncomfortable? [cognitive dissonance, perhaps counter-productive, perhaps not]	1	2	3	4	5	
	F. How much did the performance stir your imagination? [creative stimulation]	1	2	3	4	5	
	G. During the performance, how much did you think about the structure or characteristics of the [play or musical]? [thinking about form]	1	2	3	4	5	
	H. During the performance, how much did you think about the history of the [play or musical], or the life of the [playwright/lyricist/composer]? [thinking about historical context]	1	2	3	4	5	

22.	-	performance with questions that you would have liked to ask the actors, [/lyricist/composer]? (select one)
	□ No	☐ Yes
23.	If "Yes", what were on	e or two of your questions?

#### **Intrinsic Impacts – Aesthetic Enrichment**

[Note: Aesthetic Enrichment is the fourth domain of intrinsic impact. Aesthetic Enrichment encompasses both aesthetic growth (being stretched) and aesthetic validation (reinforcement of pre-existing tastes and preferences). We are careful not to prize one over the other.]

24.

In regards to the performance (circle a number)	Not At All	<b>&gt;&gt;</b>	<b>&gt;&gt;</b>	<b>&gt;&gt;</b>	Very Much	P
[M] A. To what extent were you exposed to a style or	1	2	3	4	5	
type of theatre or a playwright that you didn't know						
about previously? [exposure to new aesthetic]						
B. How much did the performance remind you how	1	2	3	4	5	
much you love [the featured work on the program]?						
[aesthetic validation]						
C. As a result of attending this performance, do you	1	2	3	4	5	
feel any better able to appreciate [contemporary						
theatre/musical theatre]? [aesthetic development]						
D. How much did the performance change the way	1	2	3	4	5	
you feel about [contemporary theatre/musical						
theatre]? [aesthetic conversion – either positive or						
negative, in reference to the form, not a particular						
artist]						
E. Are you any more likely than you were before the	1	2	3	4	5	
performance to follow the work of						
[playwright/lyricist or composer] in the future?						
[heightened interest in an artist]						

#### Intrinsic Impacts – Social Bridging and Bonding

[Note: Social Bridging and Bonding is the fifth domain of intrinsic impact. This domain addresses the social value that is intrinsic to the artistic experience, but tries to avoid measuring the social value that is extrinsic to the art (e.g., going out to dinner beforehand). Bonding refers to building closer ties with one's own people or culture. Bridging refers to engaging with cultures outside of one's own life experience (often associated with world music and dance). Both are important impacts, but neither of them may be intended outcomes of a given performance. These items should not be rolled up into a composite index.]

25.

In regards to the performance (circle a number)	Not At All	<b>&gt;&gt;</b> -	<b>&gt;&gt;</b>	<b>&gt;</b> >>	Very Much	P
M A. How much did you feel a sense of connection to others in the audience? [communal bonding/social capital arising from shared experience]	1	2	3	4	5	
B. To what extent did the performance celebrate your cultural heritage or express a part of your identity? [social bonding]	1	2	3	4	5	
C. To what extent did you gain a new appreciation for a culture other than your own? [social bridging]	1	2	3	4	5	
D. How much did the performance bring you closer to people you care about? [strengthened family/social network]	1	2	3	4	5	

#### **☑** Post-Performance Engagement

29.

[Note: This section investigates the extent to which the respondent engaged in post-performance "meaningmaking" activities that would extend or magnify impact, whether social or solitary, facilitated or not.]

26.	[M] Afterwards	s, did you discuss the pe	erformance with others who attended? (select one)
	□ No	☐ Yes – casually	☐ Yes – intensely
27.	After the perfo that apply)	rmance, did your or do	you plan to do any of the following activities? (select all
	Read the pro Searched fo Reacted to t Emailed or s	poke with a friend abou	sely
more to import or a full may no	han six items ma ant meaning-ma I day afterwards ot have elapsed f	y be used. The list need king activities. Bear in r , so the elapsed time wi	d for each organization, based on the activities available. No d not be comprehensive, but rather should capture the most mind that the survey might be taken immediately afterwards, Il vary from respondent to respondent, and sufficient time ies to occur. Results should provide theatres with an work.]
28.	Do you wish yo (select one)	ou would have been abl	e to talk more about your reactions to the performance?
	□ No	☐ Yes	
[Note:	This question pr	rovides an indicator of h	unger for deeper post-performance engagement.]

**Thinking about your experience...** (circle a number)

ΑII Much [M] A. Are any of the scenes or lines [or music] from 1 3 5 the performance still bouncing around in your head? [impact echo] 3 B. Afterwards, as a result of thinking or talking about 5

the performance, did you gain any additional perspective (apart from taking this survey)? [critical expression]

Not At

Very

	Below	Met	Above
	<u>Expectations</u>	<b>Expectations</b>	<u>Expectations</u>
	12	2 3	-45
31.	When you look back on this per think will be left? (circle a numb	-	w much of an impression do you
	No Impression		Big Impression
	1 2	2 3	-45
	ence). Here, we ask respondents to rmance a year from now, as an ove	•	nich they will remember the
•			
32.	Was there anything that made y unsatisfying? If so, please share		nance particularly satisfying or
			nance particularly satisfying or
			nance particularly satisfying or
			nance particularly satisfying or

[Note: This open-ended question is framed in terms of the "total experience" not solely in terms of the artistic program. Thus, you may get a wide range of responses to this question (e.g., "Parking was terrible," "It was my daughter's 15<sup>th</sup> birthday."]

#### **☑** Loyalty Indicators

[Note: These indicators are provided for the purpose of measuring different aspects of audience loyalty. They are not specifically related to a particular program, but are more general in nature. Thus, this module should not be mixed with other modules, and should carry special introduction/transition language.]

The next few questions pertain to your feelings about [Name of Theatre] in general.

33.

How much do you agree with the following statements? (circle a number)	Strongly Disagree	<b>&gt;&gt;</b> -	<b>&gt;&gt;</b>	<b>&gt;&gt;&gt;</b>	Strongly Agree
I'll go see almost anything that [Name of Theatre] puts on. [artistic trust]	1	2	3	4	5
I have confidence in the [Name of Theatre] organization. [management confidence]	1	2	3	4	5
I have a strong sense of [Name of Theatre]'s mission. [connection to mission]	1	2	3	4	5
The [Name of Theatre] deserves my loyalty.	1	2	3	4	5

34.	<ol> <li>Based on this performance, how likely are you to recommend future [Name of Theatr to your friends or family? (select one)</li> </ol>										
	☐ Not at all likely	☐ Not very likely	☐ Somewhat likely	☐ Very likely	☐ Extremely likely						
•	J		r derives from a 2006 True Growth. Reichhe	, , ,	•						

here we select with the five-point scale used throughout the survey, so as not to introduce another scale.

#### **☑** Artistic Quality Indicators

[Note: These indicators are provided for the purpose of measuring different aspects of artistic quality through the eyes of the audience. They are not specifically related to a particular program, but are more general in nature. Thus, this module should not be mixed with other modules, and should carry special introduction/transition language.]

The next few questions pertain to your feelings about [Name of Theatre] in general.

35.		en your past experience with ects of our work on stage. (ca			ase eva	luate eac	h of the	followin	ıg
	•		•	Very				Very	Don't
				Good	Good	Neutral	Poor	Poor	Know
	A.	Quality of the acting		1		-		5	Х
	В.	Quality of productions (sets,							Х
	C.	Overall selection of [plays and							Х
	D.	Artistic direction of the theat							Х
		Getting worse	nt with the past	<b>-</b> 6	etting b	oetter		on't Kno	W
		gramming is?  Getting worse	nt with the past		etting b	oetter		on't Kno	w
-		key indicator here is the percentage is acceptable? Over wh			indicat	e that art	istic qua	ality is de	clining.
37.	Wł	at would you like us to know	about our work	on stage?					

#### **☑** Demographic Characteristics

☐ Couple with children living at home

☐ Share or group accommodation

☐ Couple without children

☐ Couple with no children living at home

answers are confidential. A. M Your gender? ☐ Female ■ Male В. [M] How old are you? **□** 15 – 24 **□** 25 − 34 **□** 35 − 44 **□** 45 − 54 **□** 55 − 64 **□** 65 − 74 □ 75+ C. Which of the following best describes your ethnicity? (select one) ☐ Asian or Pacific Islander ■ American Indian or Alaska Native ☐ Black or African American ☐ White, Not Hispanic ☐ Hispanic or Latino ■ Two or more races ■ Middle Eastern □ Other race D. Do you consider yourself part of a disability community? ■ No Yes E. Which of the following best describes your primary working situation? (select one) ☐ Full time paid employment ☐ Part-time paid employment ☐ Self-employed ☐ Unemployed or looking for work ☐ Retired ☐ Home duties or unpaid work ☐ Full time student ☐ Don't know / prefer not to answer F. Which of these best describes your household? (select one)

To finish, please answer a few questions about yourself and your family. Please be reminded that your

Thank you for your feedback. Please return your survey in the envelope provided.

☐ Live alone

☐ Single parent with children living at home

☐ Don't know / prefer not to answer

☐ Single parent with no children living at home

#### **Example Survey Protocol: ABC Theatre Company**

ABC Theatre invites your feedback on the performance you saw today. Please complete this questionnaire when you get home, preferably <u>no later than 24 hours after the performance</u>. Your responses will be extremely helpful in guiding our thinking about future programs. You must be at least 15 years old to respond. Your answers are confidential.

	•	rformance yo		<b>J</b> .						
☐ Thur	nesday, June 3 a sday, June 4 at 8 ay, June 5 at 8:00	3:00 p.m.		⊒ Sı	aturday, J unday, Ju other:	ne 7	at 2:	00 p.m	١.	
In a typic	al year, approxi	mately how n	nany times	do y	ou atten	d AB	C's p	roduct	tions? (s	select one)
☐ Less	☐ Less than once a year			nce				es a yea times a		
Whose d	ecision was it to	attend this p	erformanc	<b>:e?</b> (s	elect one	)				
☐ Mine	☐ My spouse	or partner's	decision [	] Δ ic	nint decisi	ion		omeon	e else's	decision
- 1711116	— My spouse	or partiter 5	uccision =	_ / ( ) C	Jiii deeis			omcon	10 0130 3	accision
What typ	e of ticket did y	ou hold? (sele	ect one)							
	e the performan		ar were you	J	Not At					Very
with	. (circle a numbei	r)			All Familiar		<b>→</b> →	<b>&gt;</b> → →	<b>&gt;&gt;&gt;</b>	Famili
					All Familiar		2	<b>&gt;&gt;&gt;</b>	<b>&gt;&gt;&gt;</b> 4	<b>Famili</b>
A	theatre in genera	al?	peare?		Familiar			1	1	
A B		al? Villiam Shakes	peare?		Familiar 1		2	3	4	5
A B C	theatre in general the playwright, Veneral the story of Romand, did you do a yourself for the	al? Villiam Shakes eo and Juliet? anything (apa	rt from rea	nding	Familiar  1  1  1  advertise	eme	2 2 2 nts o	3 3 3 r brock	4 4 4 nures) ir	5 5 5
A B C  Beforehaprepare v	theatre in general the playwright, Veneral the story of Romand, did you do a yourself for the	al? Villiam Shakes eo and Juliet? enything (apa performance  Yes	rt from rea and unders	ading stanc	Familiar  1  1  1  advertised what to	eme	2 2 2 nts o ect?	3 3 3 r brock	4 4 4 nures) ii	5 5 5 n order to
A B C  Beforehaprepare v	theatre in general the playwright, Veneral the story of Rome and, did you do a yourself for the	al? Villiam Shakes eo and Juliet? enything (apa performance  Yes	rt from rea and unders	ading stanc	Familiar  1  1  1  advertised what to	eme	2 2 2 nts o ect?	3 3 3 r brock	4 4 4 nures) ii	5 5 5 n order to
A B C  Beforehaprepare v	theatre in general the playwright, Veneral the story of Rome and, did you do a yourself for the	al? Villiam Shakes eo and Juliet? enything (apa performance  Yes	rt from rea and unders	ading stanc	Familiar  1  1  1  advertised what to	eme	2 2 2 nts o ect?	3 3 3 r brock	4 4 4 nures) ii	5 5 5 n order to
A B C Beforehaprepare y No If Yes, pla	theatre in general the playwright, Veneral the story of Rome and, did you do a yourself for the	al?  Villiam Shakes eo and Juliet?  anything (apa performance  Yes  mple of what	rt from rea and unders	ading stance	Familiar  1  1  1  advertised what to	emerexp	2 2 2 nts o ect?	3 3 3 r brock	4 4 4 nures) in one)	5 5 5 n order to
A B C Beforehaprepare y No If Yes, plo	theatre in general the playwright, Veneral the story of Rome and, did you do a syourself for the lease give an exact children agree	with the follow	rt from rea and unders you did to wing	ading stance	Familiar  1  1  advertised what to pare spectrongly	emerexp	2 2 2 nts o ect?	3 3 r brock	4 4 4 nures) in one)	5 5 5 n order to

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Playhouse.

9.	Before the performance (circle a number)	Not At All	<b>&gt;&gt;</b>	<b>&gt;&gt;</b>	<b>&gt;&gt;&gt;</b>	Very Much
	A. Overall, how much were you looking forward to this	1	2	3	4	5
	performance?					

#### **☑** Reflecting on Your Experience

**12**.

**15.** 

During the performance (circle a number)	Not At All	<b>&gt;&gt;</b>	<b>&gt;</b> → → →	<b>&gt; &gt; &gt;</b>	Very Much
A. Overall, to what degree were you absorbed in the performance?	1	2	3	4	5
B. Overall, how much did the skill and artistry of the actors impress you?	1	2	3	4	5
C. To what extent did you feel a bond or connection with one or more of the characters?	1	2	3	4	5

11.	In regards to the performance (circle a number)	Weak	<b>&gt;&gt;</b>	<b>&gt; &gt; &gt; &gt;</b>	<b>&gt;&gt;&gt;</b>	Strong
	Overall, how strong was your emotional response to the performance?	1	2	3	4	5


What emotions were you feeling as you left the performance?

If "Yes", what were one or two of your questions?

In regards to the performance (circle a number)	Not At All	<b>&gt;&gt;</b> -	<b>&gt;</b> > > -	<b>&gt; &gt; &gt;</b>	Very Much
A. To what extent did you gain new insight or learning?	1	2	3	4	5
B. How much did the performance stir your imagination?	1	2	3	4	5

14.	Did you leave the performance with o	questions that you would have	liked to ask the actors, director or
	playwright? (select one)	□ No	☐ Yes


\_\_\_\_\_\_

16. In rega	rds to the performance (circle a number)	Not At All	<b>&gt;&gt;</b> -	<b>&gt;&gt;</b>	<b>&gt;</b> >>	Very Much
	what extent were you exposed to a style or type tre or a playwright that you didn't know about?	1	2	3	4	5
	w much did the performance remind you how you love Romeo and Juliet?	1	2	3	4	5
	you any more likely than you were before the mance to follow Shakespeare's work?	1	2	3	4	5

In regards to the performance... (circle a number)

A. How much did you feel a sense of connection to

**17.** 

		audianca?						
	others in the		1		2	2	4	
		h did the performance	bring you closer	1	2	3	4	5
	to people you	u care about?						
	Afterwards, o	did you discuss the per	formance with othe	ers who a	ttended	? (select	one)	
	,, c	and you allocate and per-				100.000	<i>()</i>	
	☐ No	Yes – casually	Yes – intense	ly				
	Didda				2 /!	4 - 11 41	·	
	טומ you do ar	ny of the following acti	vities <u>after</u> the peri	ormance	! (seiec	t all that	с арріу)	
	☐ Attended a	a post-performance dis	cussion					
		orogram booklet more						
	•	for more information o	•					
	☐ Reacted to	the performance onlin	ne or through social	media				
	☐ Emailed or	r spoke with a friend ab	out the performand	e after yo	ou got h	ome		
	☐ Reflected	privately about the me	aning of the work, w	vithout di	scussing	with ot	hers	
				T	ı			_
	Thinking abo	out your experience (c	ircle a number)	Not At	<b>→→</b>	<b>&gt; &gt; -</b>	<b>→</b> →	Very
	A A # 0 0 0 1 1 0	.f +b = =================================	ma tha marfarmana	All	2	1 2	1 4	Much 5
		of the scenes or lines from g around in your head?	in the periormance	1		3	4	5
		ds, as a result of thinking	ng or talking about	1	2	3	4	5
		ance, did you gain any	-				-	J
	-	(apart from taking this						
	perspective	(apart from taking tins	survey):	1				
	Overall, at wl	hat level were your exp	pectations fulfilled f	for this po	erforma	nce? (cii	cle a nu	mber)
						Abo		
	,	Polow	N/a+			AUC	ive	
		Below	Met					
		<u>ectations</u>	<b>Expectations</b>	<i>1</i>		Expect	ations _	
			<b>Expectations</b>	4		Expect	ations _	
	<u>Exp</u>	<u>ectations</u>	Expectations 3	•		<u>Expect</u> 5	<u>ations</u>	ng or
	Exp. Was there an	ectations 1 2	Expectations 3	•		<u>Expect</u> 5	<u>ations</u>	ng or
	Exp. Was there an	ectations 1 2  Tything that made your	Expectations 3	•		<u>Expect</u> 5	<u>ations</u>	ng or
	Exp. Was there an	ectations 1 2  Tything that made your	Expectations 3	•		<u>Expect</u> 5	<u>ations</u>	ng or
	Exp. Was there an	ectations 1 2  Tything that made your	Expectations 3	•		<u>Expect</u> 5	<u>ations</u>	ng or
	Exp. Was there an	ectations 1 2  Tything that made your	Expectations 3	•		<u>Expect</u> 5	<u>ations</u>	ng or
	Was there an unsatisfying?	ectations  1 2  ything that made your  If so, please share:	Expectations33 experience at the p	oerforma	nce par	Expect	satisfyir	
	Was there an unsatisfying?  Based on this	ectations  1 2  ything that made your  If so, please share:  s performance, how lik	Expectations33 experience at the p	oerforma	nce par	Expect	satisfyir	
	Was there an unsatisfying?	ectations  1 2  ything that made your  If so, please share:  s performance, how lik	Expectations33 experience at the p	oerforma	nce par	Expect	satisfyir	
	Was there an unsatisfying?  Based on this or family? (see	ectations 1 2  ything that made your If so, please share:  s performance, how like	Expectations33 r experience at the periods ely are you to recor	performa	nce par	Expect.  ticularly  GC produ	satisfyir	o your fi
	Was there an unsatisfying?  Based on this	ectations 1 2  ything that made your If so, please share:  s performance, how like	Expectations33 r experience at the periods ely are you to recor	performa	nce par	Expect.  ticularly  GC produ	satisfyir	o your fi
nis	Was there an unsatisfying?  Based on this or family? (so	ectations 1 2  ything that made your If so, please share:  s performance, how like	Expectations3 r experience at the period of th	nmend fu	uture AE	Expect5  ticularly  GC produ	satisfyir	o your fi
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ΑII

Very

Much

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Thank you for your feedback. Please return your survey in the envelope provided.