



*Stop Taking Attendance  
and Start Measuring the  
True Impacts of Your  
Programs*

**Major University Presenters'  
Value & Impact Study**

**Presentation by Alan Brown  
and Jennifer Novak at the Arts  
Presenters Conference**

**January 11, 2008**

# Session Overview

3:30 Introduction

3:40 Study findings

*Assessing the Intrinsic Impacts of a Live Performance*

- Alan Brown and Jennifer Novak

4:15 Invite written questions and comments from the floor

4:20 Reactions and debate

- Daniel Bernard Roumain, Music Artist
- Lisa Booth, President, Lisa Booth Management, Inc.
- Ruth Waalkes, Director of Artistic Initiatives, Clarice Smith Performing Arts Center, College Park, MD
- Charles Henry Bethea, Executive Director, Lied Center for Performing Arts, Lincoln, NE

5:15 Finish



## Lead Partners in the Study

- ASU Gammage, Arizona State University, Tempe
- University of Florida Performing Arts, Gainesville
- Lied Center for Performing Arts, University of Nebraska-Lincoln
- University Musical Society, Ann Arbor, Michigan
- Clarice Smith Performing Arts Center, University of Maryland
- Mondavi Center for the Performing Arts, UC-Davis

## Associate Partners

- Annenberg Center for the Performing Arts, UPenn
- Cal Performances, UC-Berkeley
- Center for the Performing Arts, Penn State University
- Hancher Auditorium, University of Iowa
- Hopkins Center for the Arts, Dartmouth College
- Krannert Center for the Perf. Arts, Univ. of Illinois
- Lied Center of Kansas, University of Kansas-Lawrence
- Stanford Lively Arts, Stanford University
- Ontario Presenters Network

# Products of the MUP Value & Impact Study

- *Assessing the Intrinsic Impacts of a Live Performance*  
(fondly called “The Impact Study”)
  - Available for download from ‘Resources’ section of [www.wolfbrown.com](http://www.wolfbrown.com)
  - Arts Presenters will disseminate reports and organize discussion forums
- *A Segmentation Model for Performing Arts Ticket Buyers*
  - Publicly released July 2008
- *A Segmentation Model for Donors*
  - Publicly released July 2008
- *Creative Summit*
  - A strategy workshop report

# Genesis of the Impact Study

- Tendency to define success in terms of revenue and attendance
- Industry-wide debate over intrinsic vs. instrumental benefits
- Anecdotal evidence of intrinsic impact is abundant
- Lack of good metrics for non-financial outcomes
- Decision to focus on “imprint” of the arts experience
  - Impact at the personal, microcosmic level



# Impact Survey - Research Questions & Methods

# Hypotheses & Research Questions

H1. Intrinsic impacts can be measured

- How can we measure the short-term impacts of a live performance?

H2. Different performance experiences generate different impacts

- How should we talk about intrinsic impact - what is the vocabulary?
- Are there patterns of impact?

H3. An individual's "readiness to receive" influences the nature and extent of benefits

- How does readiness affect impact?
- How can impact be intensified?

## Hypothesis 3

**“Readiness to Receive”  
+ The Performance Experience  
= Intrinsic Impact**

# Protocol Design

- Protocol design was the central challenge of the study
  - How to deconstruct intrinsic impacts into discrete questions that can be easily answered?
- Collaborative, iterative design process
  - Design builds on thinking about intrinsic impacts in RAND's *Gifts of the Muse*, *The Values Study* and related research
- Two questionnaires were designed
  - Part 1 to be completed in respondent's seat before the performance
  - Part 2 to be taken home and mailed back within 24 hours

# Protocol Design: Key Constructs

## Part 1

- Situational Factors
  - Purchase Behavior
  - Social Construction
  - Reasons for Attending
- Readiness Constructs
  - Context
  - Relevance
  - Anticipation

## Part 2

- Impact Constructs
  - Captivation
  - Intellectual Stimulation
  - Emotional Resonance
  - Spiritual Value
  - Aesthetic Growth
  - Social Bonding
- Satisfaction Levels
- Demographics

## Data Collection

- 19 performances were sampled January-May 2006 from across the six lead partners, encompassing a range of music, dance and theater
- 200 survey packages were pre-set at each performance
  - Survey packages were taped to every Nth seat
  - Each package included a two-part survey, return envelope & pencil
- Overall response rates
  - Part 1: 74%
  - Part 2: 61%
  - Total yield: 46% of all survey packages were completed



Presenter	Artist/Attraction	Discipline	Genre
Lied (UNL)	Royal Winnipeg Ballet	Dance	Ballet
UFPA	Alivn Ailey	Dance	Modern Dance
UMD	Joe Goode Performance Group	Dance	Modern Dance
ASU	Ronald K. Brown/Evidence	Dance	Modern Dance
Mondavi (UCD)	Grupo Corpo	Dance	Modern Dance
ASU	Daniel Bernard Roumain	Music	Contemp. Music
Lied (UNL)	Jake Shimabukuro	Music	Contemp. Music
UFPA	Soweto Gospel Choir	Music	Ethnic Music
UMS	Soweto Gospel Choir	Music	Ethnic Music
UMD	Opera Lafayette	Music	Opera
Mondavi (UCD)	London Philharmonic	Music	Orchestra
UMS	Kirov Orchestra	Music	Orchestra
Mondavi (UCD)	Macbeth (The Acting Company)	Stage Play	Classical Drama
Lied (UNL)	Aquila Theatre Co. - Hamlet	Stage Play	Classical Drama
UFPA	LA Theatre Works <i>Monkey Trial</i>	Stage Play	Contemp. Drama
UMD	LA Theatre Works <i>Monkey Trial</i>	Stage Play	Contemp. Drama
ASU	<i>Voices of Valor</i> , by James Garcia	Stage Play	Contemp. Drama
UMS	Pappa Tarahumara	Multi-Disc.	Performance Art
ASU	Mamma Mia!	Musical Theater	Musical Theater

# Calculating & Comparing Indices

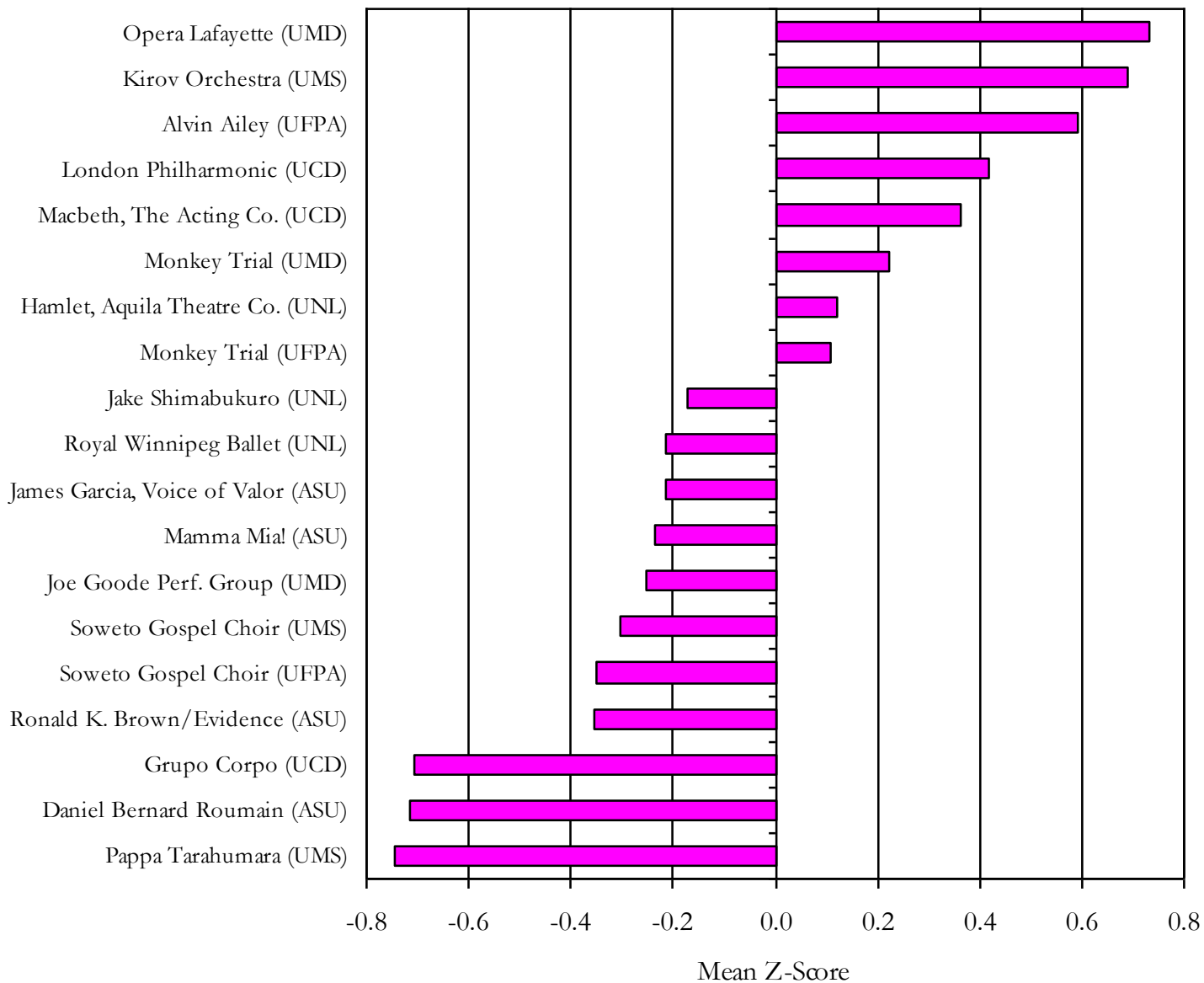
- Indices provide aggregate measures of each construct
- Calculating an index
  - Added response values for questions within a construct for each respondent
  - Standardized response categories into 5-point scale
  - Assumed that responses are additive and equally weighted
- Standardizing index data to allow for comparison
  - Transformed each index into a common scale, using 0 as the mean and 1 as the standard deviation (Z-score)
  - By index, looked at each performance's mean relative to the aggregate mean
- Indices are relative measures, not absolute measures



## Results: Readiness Constructs

## Context

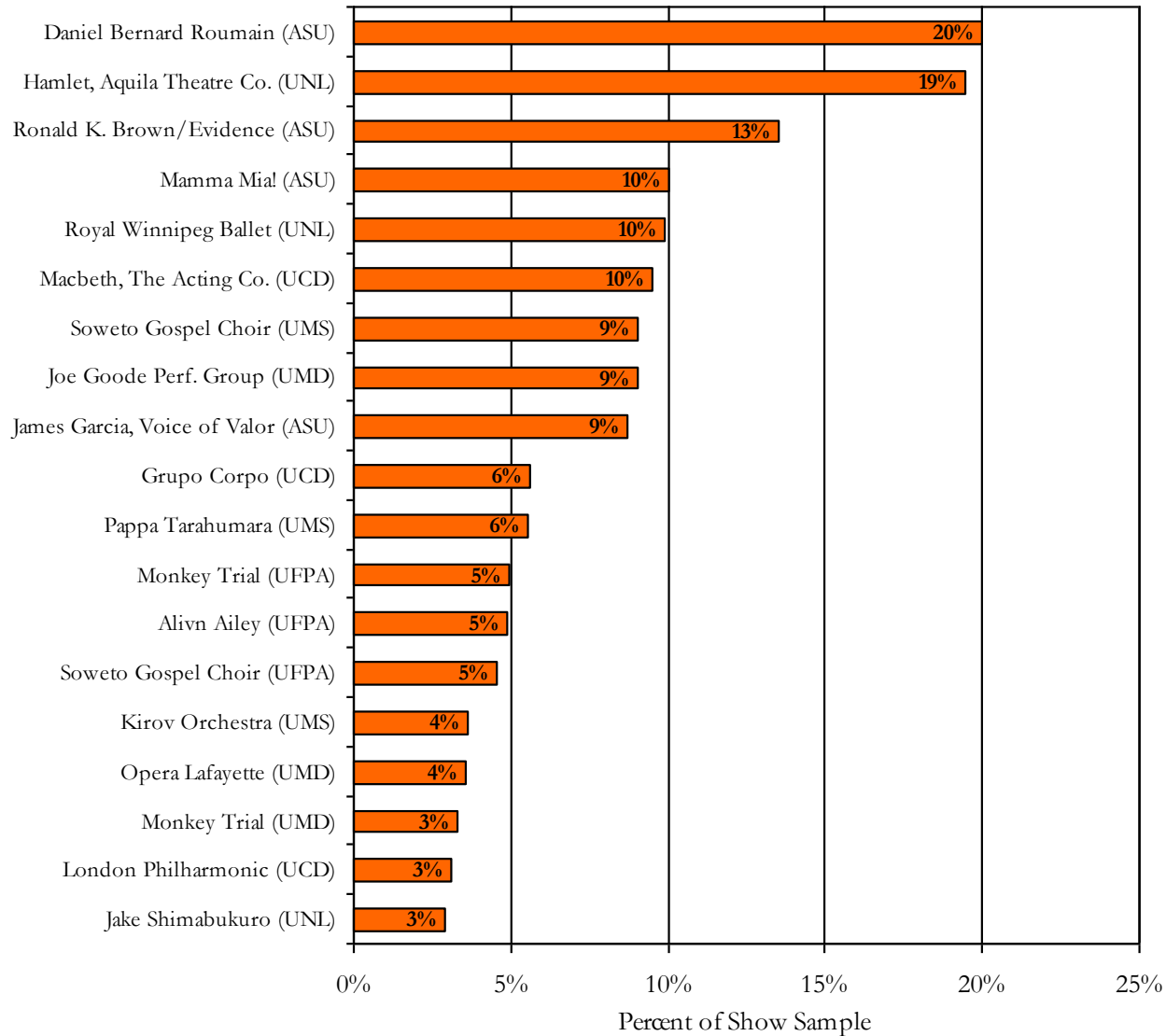
- How familiar are you with the [artist] that will be performing?
- Have you previously attended a performance by [artist]?
- How familiar are you with the [repertoire/pieces]?
- Indicate your level of familiarity, generally, with [genre]
- Have you had any training or performance experience in [genre]?
- Prior to arriving here, did you seek out any information about the performance that prepared you for the experience?

**CONTEXT INDEX, BY SHOW**

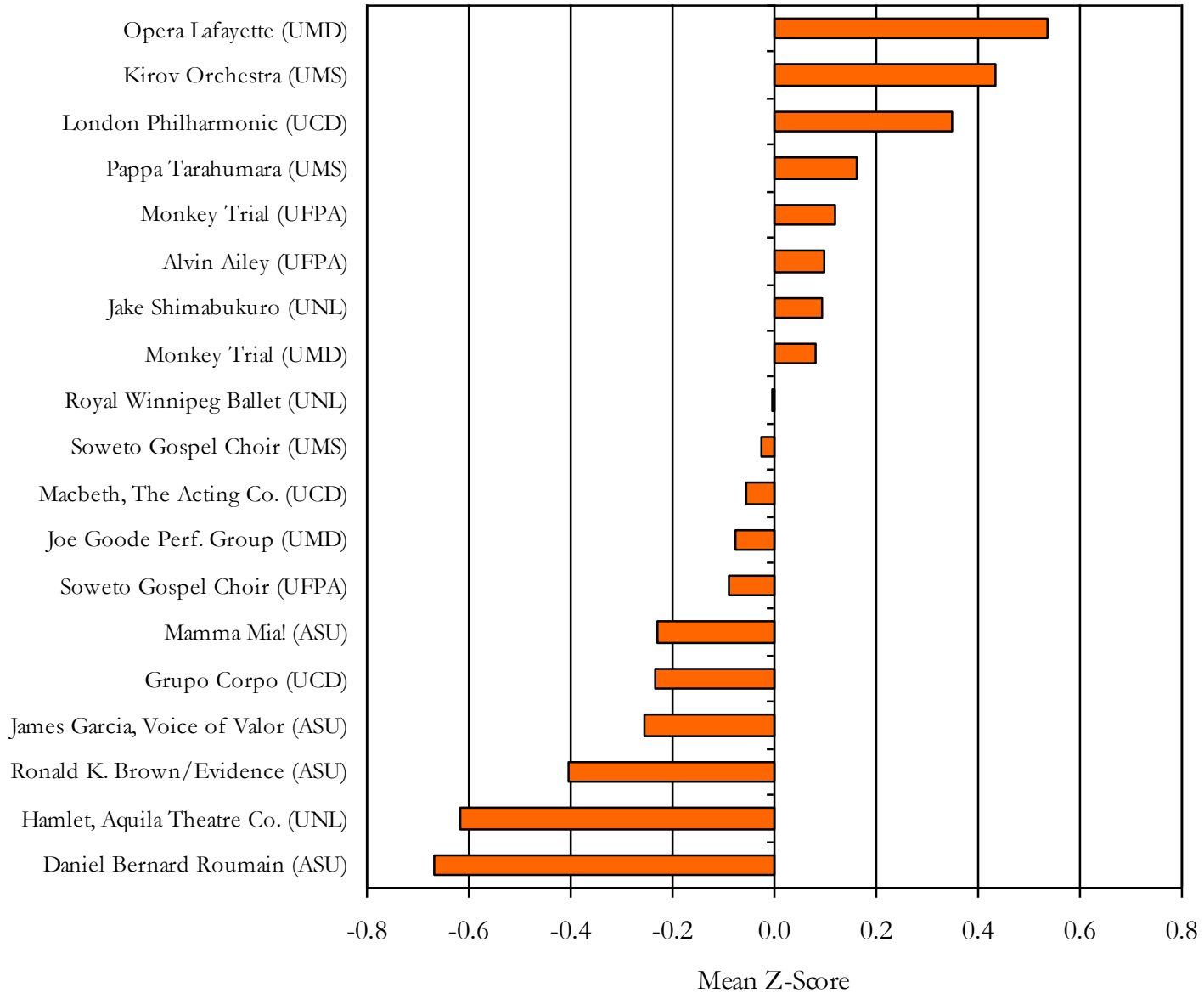
## Relevance

- Apart from tonight's performance, I am likely to attend [performance type].
- Going to live performances (of any type) is a regular part of my life.
- The people I normally socialize with attend performances like this.
- The performance I am about to see lies within my cultural 'comfort zone.'

**THE PERFORMANCE I AM ABOUT TO SEE LIES WITHIN MY  
"CULTURAL COMFORT ZONE" (PERCENT WHO STRONGLY OR  
SOMEWHAT DISAGREE) - "FISH OUT OF WATER"**



### RELEVANCE INDEX, BY SHOW

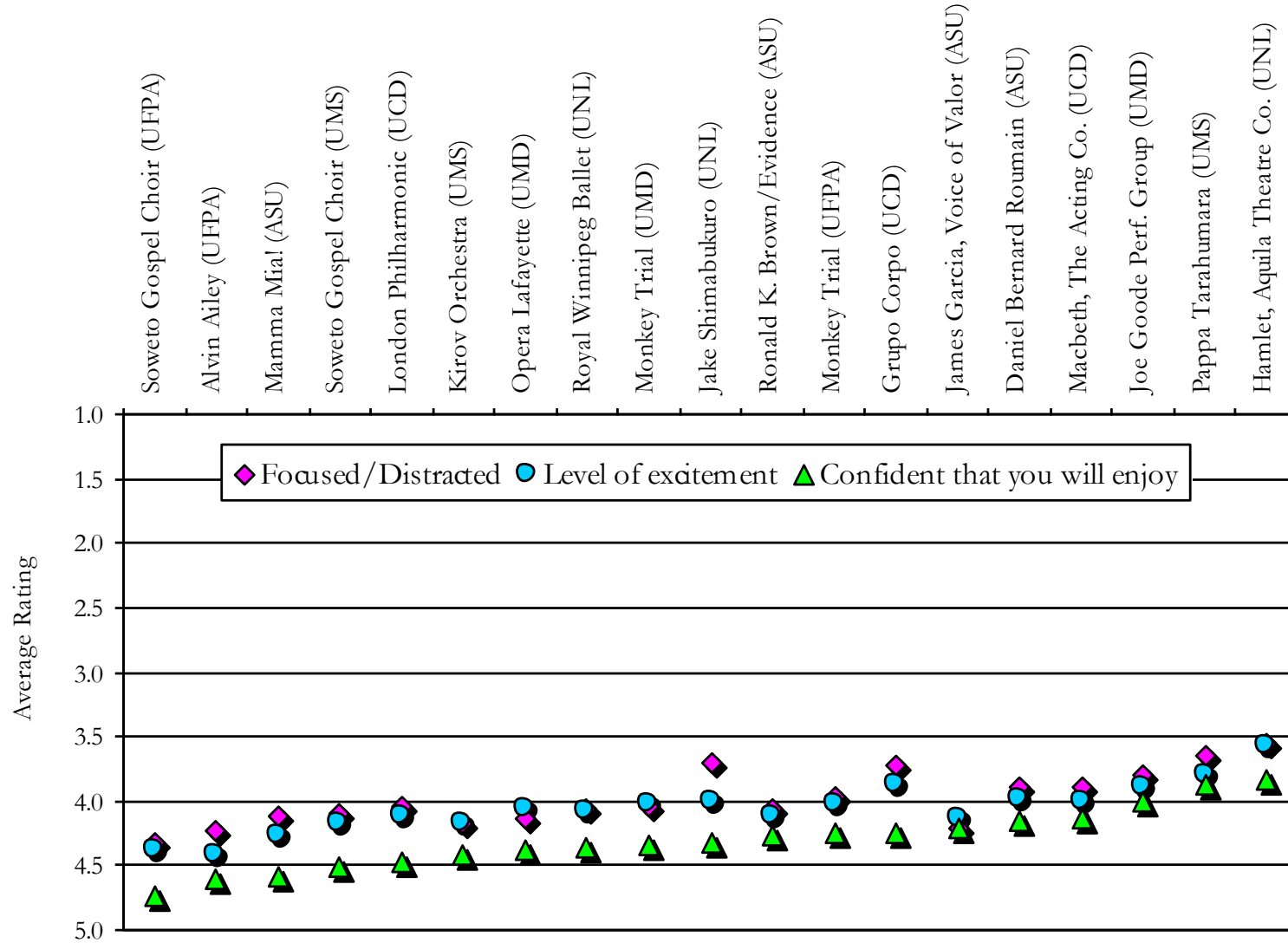


# Anticipation

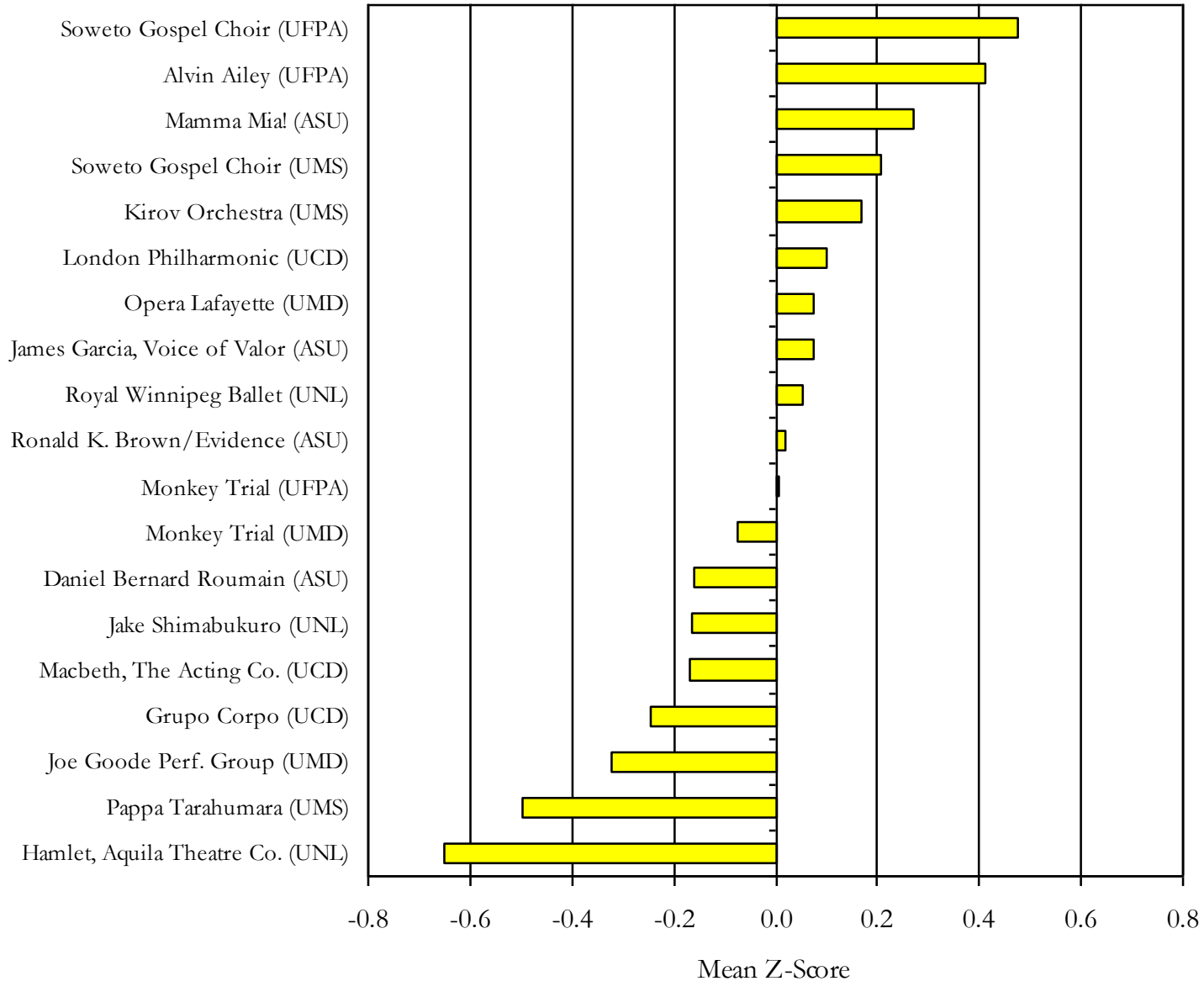
- Generally, how do you feel tonight?  
1 = Distracted, 5 = Focused
- What is your level of excitement for tonight's performance?  
1 = Very Low, 5 = Very High
- How confident are you that you will enjoy the performance?  
1 = Not At All, 5 = Very

### ANTICIPATION INDICATORS

Scale: 1=Strongly Disagree; 5=Strongly Agree



### ANTICIPATION INDEX, BY SHOW



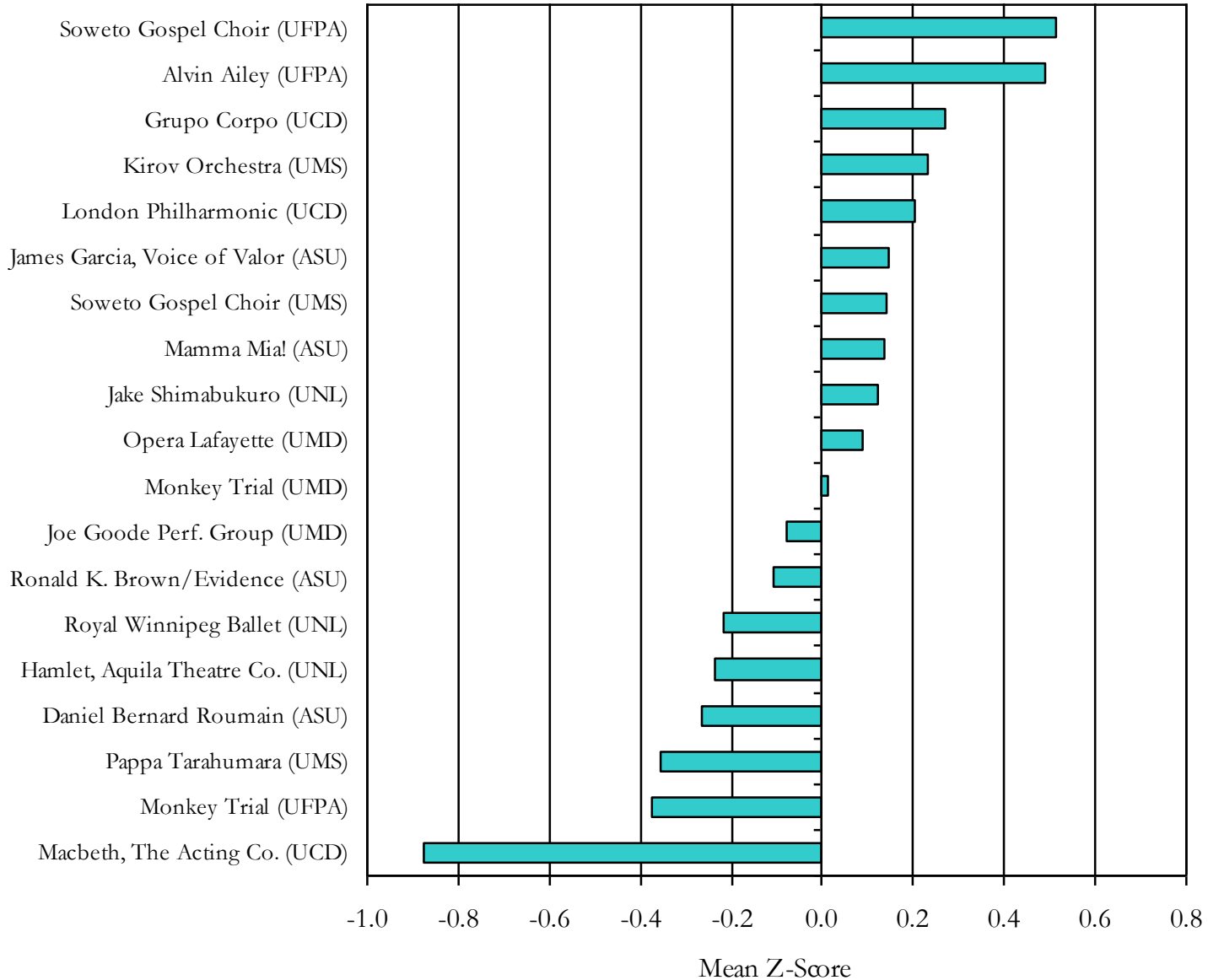


## Results: Impact Constructs

# Captivation

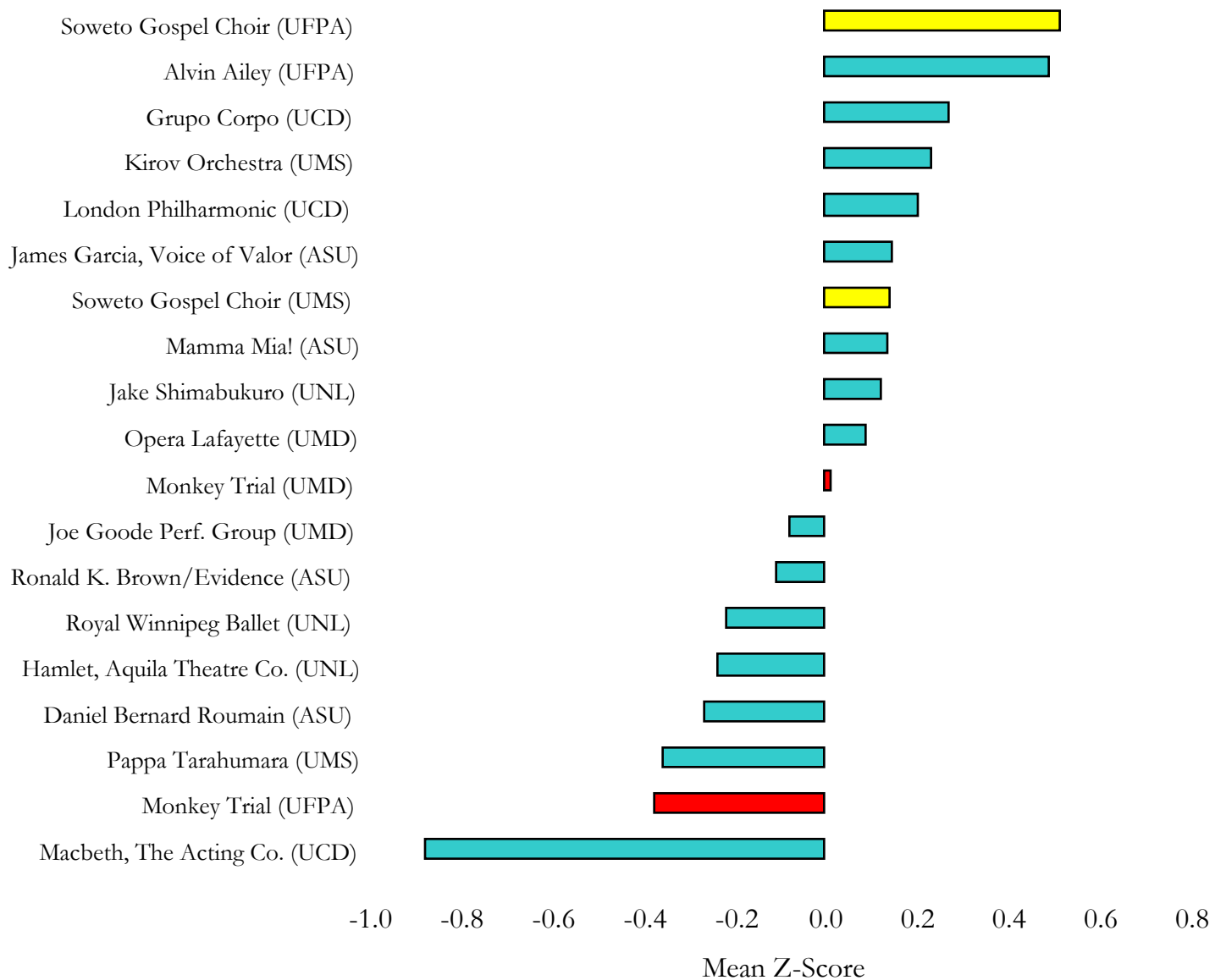
- To what degree were you absorbed in the performance?
- To what extent did you inhabit the world of the performers, lose track of time and forget about everything else?

### CAPTIVATION INDEX, BY SHOW





### CAPTIVATION INDEX, BY SHOW



## Intellectual Stimulation

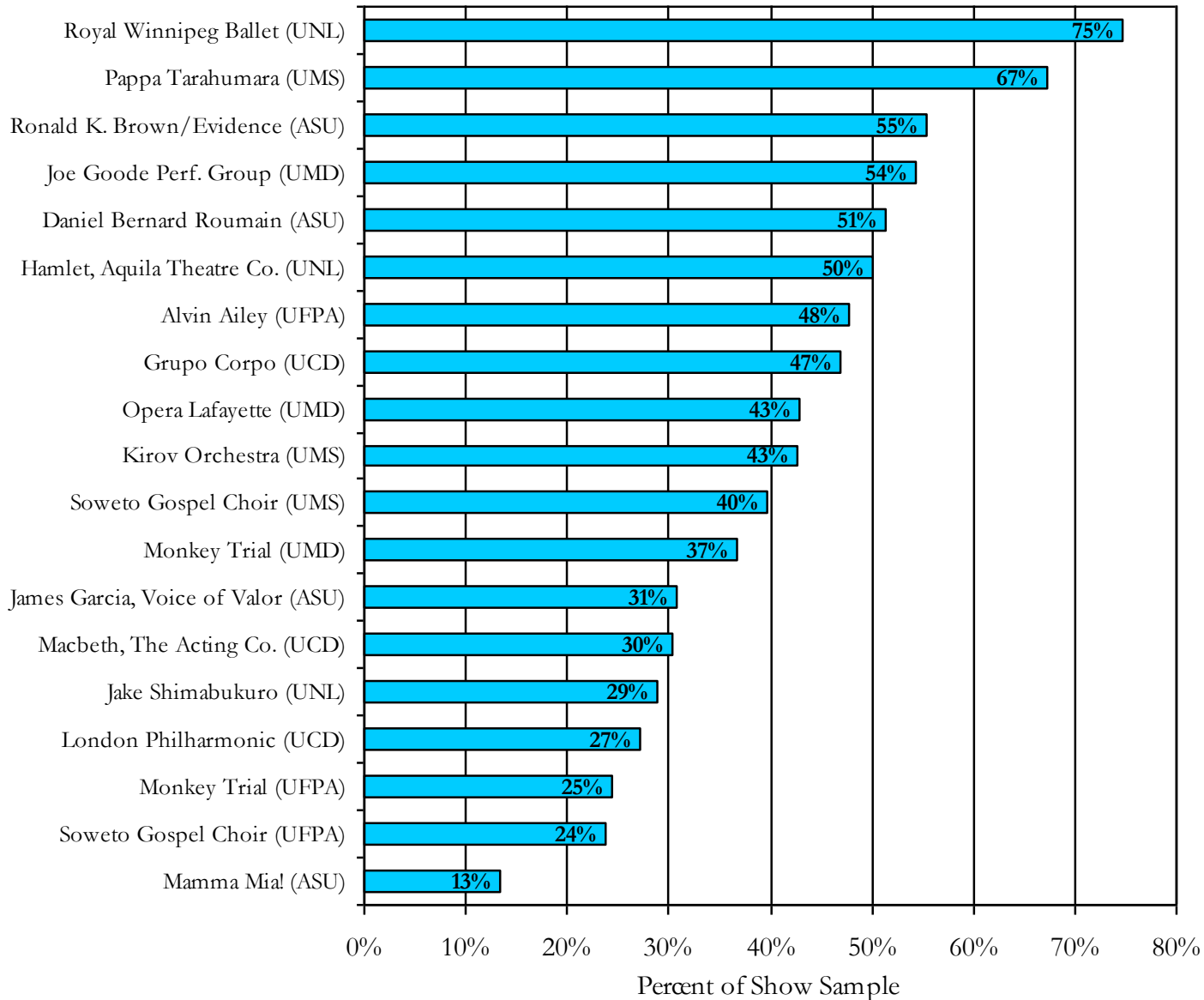
- How much did the performance engage you on an intellectual level?
- How much were you provoked or challenged by an idea or message?
- To what extent did the performance cause you to reflect on your own opinions or beliefs?
- To what extent do you feel that you understood the program and “got” what the artists were trying to convey?

## Intellectual Stimulation (cont.)

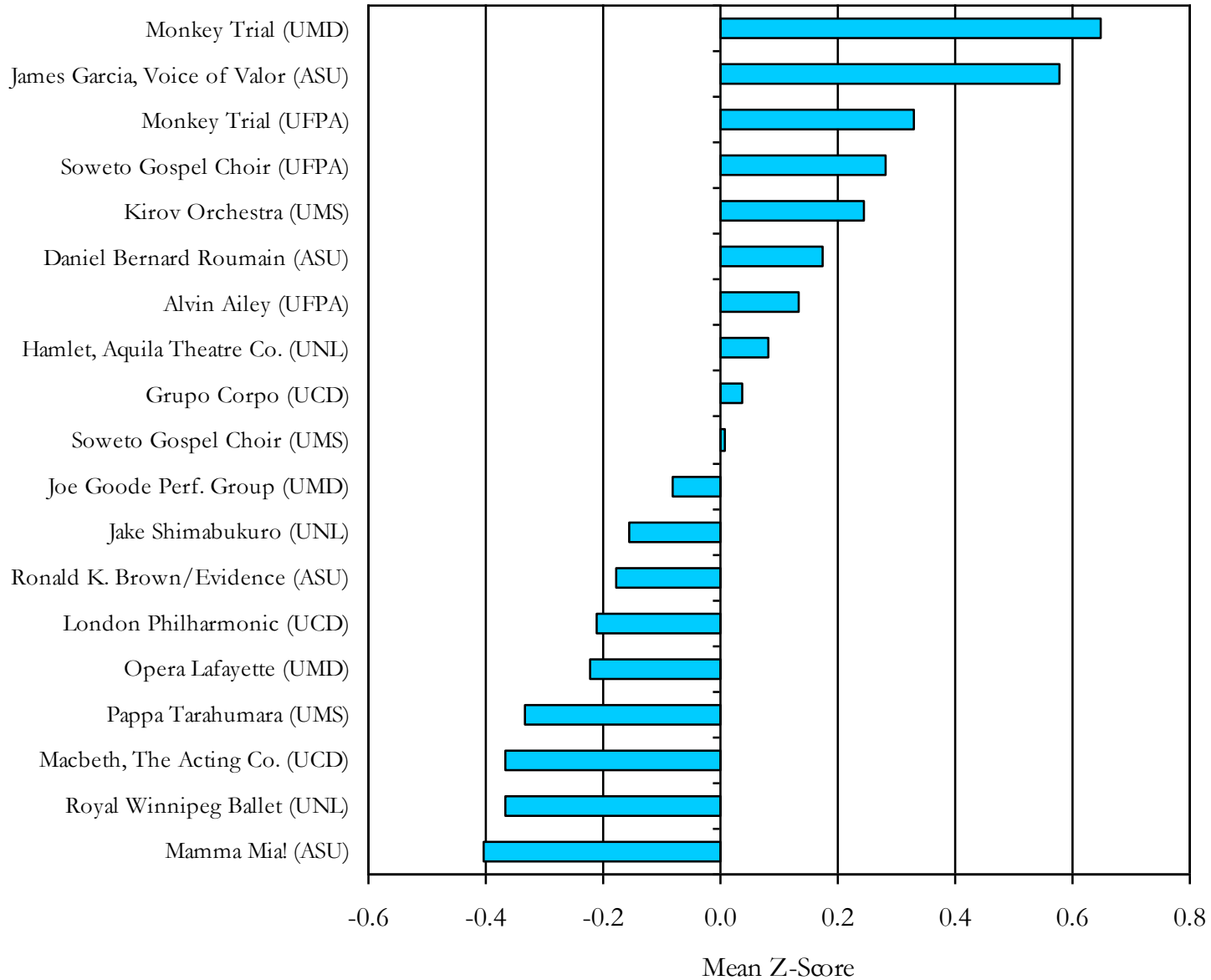
- Afterwards, did you discuss the meaning or merits of the performance with others who attended?
  - 13% - “No”
  - 68% - “A casual exchange”
  - 19% - “An intense exchange”
- Do you recall leaving the performance with unanswered questions that you would like to ask the performers or creators of the work?
  - 42% “Yes”



### PERCENT LEAVING THE SHOW WITH "UNANSWERED QUESTIONS"

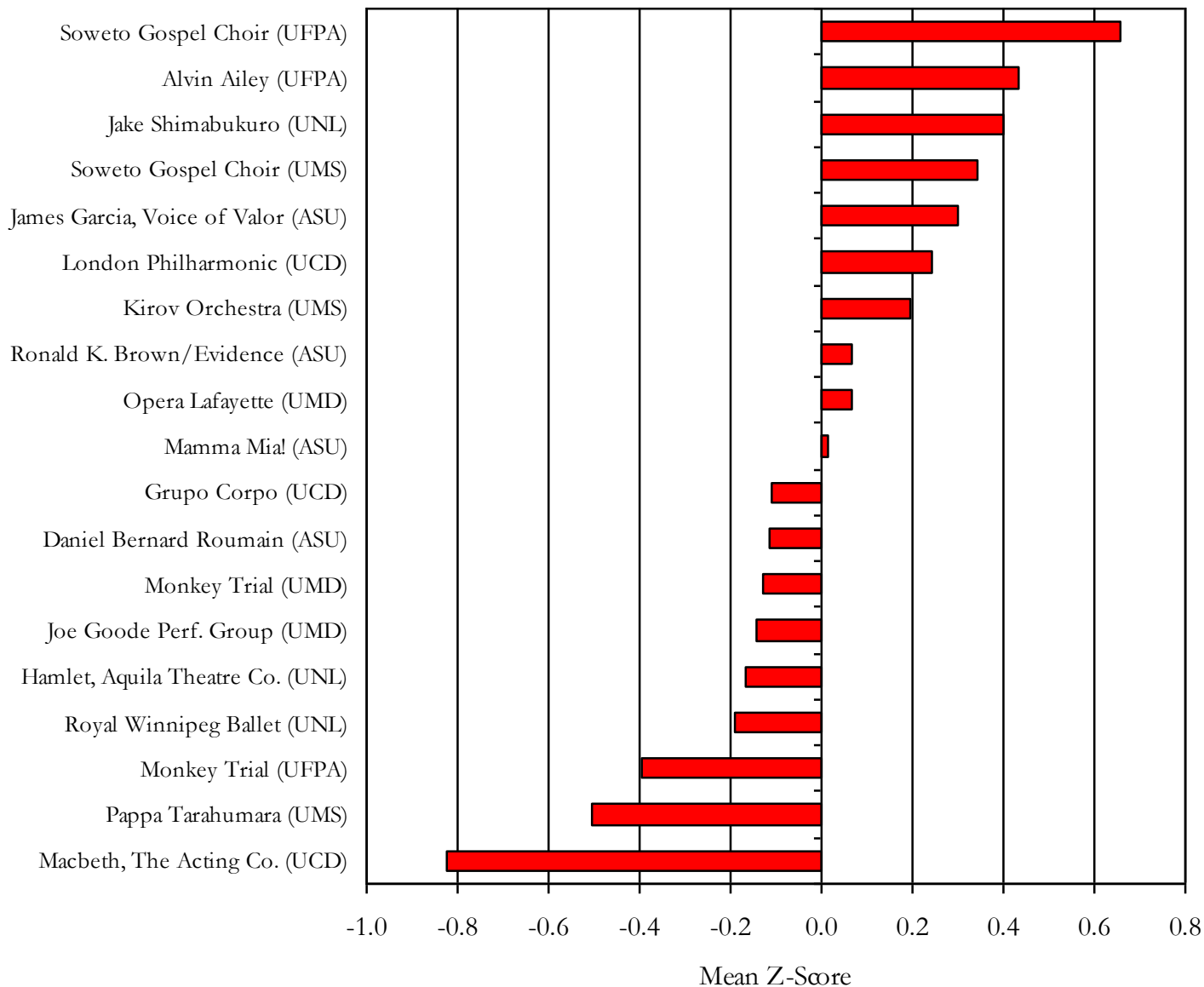


### INTELLECTUAL STIMULATION INDEX, BY SHOW



# Emotional Resonance

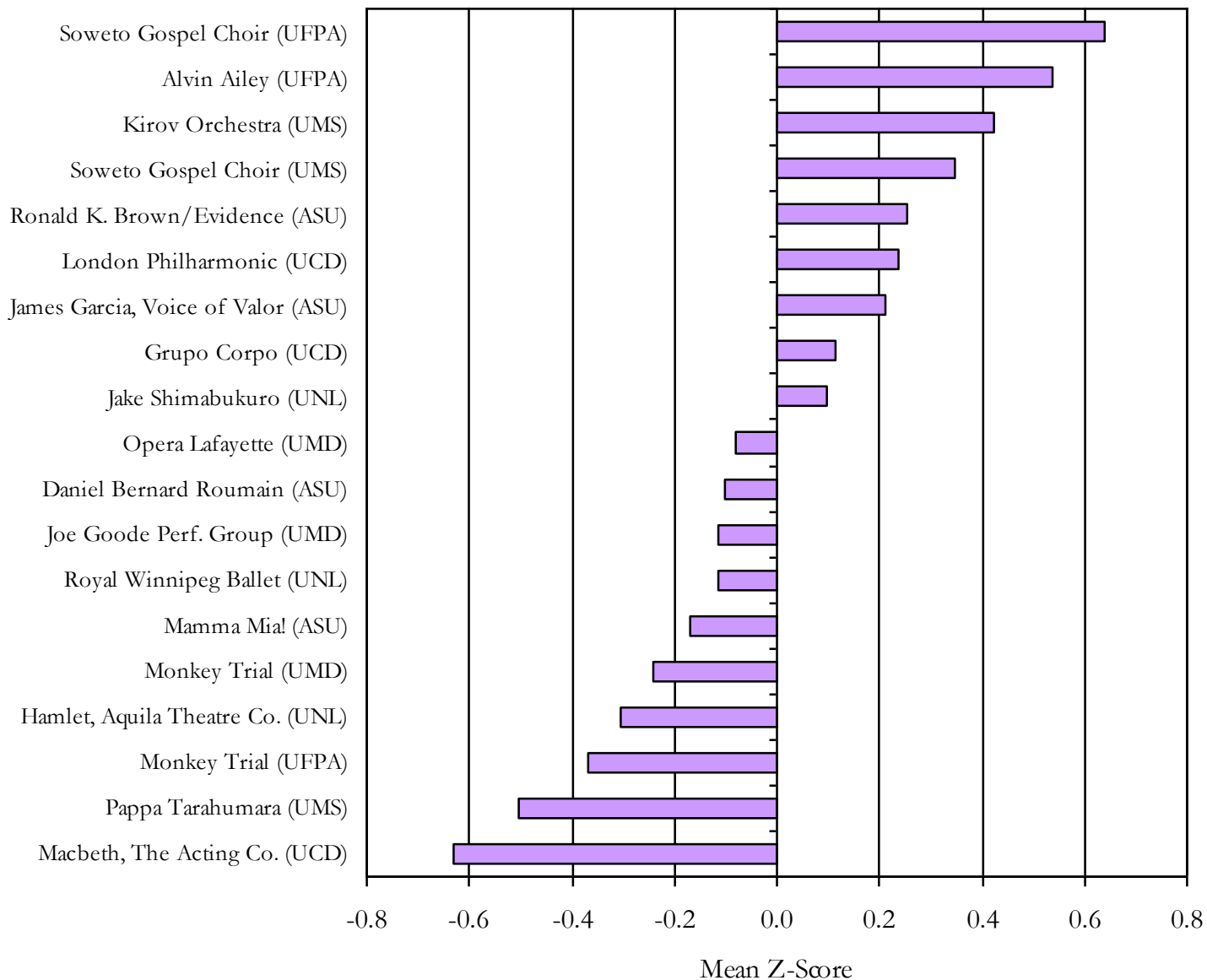
- How would you characterize your emotional response to the performance?  
1 = Weak, 5 = Strong
- To what extent did you relate to, or feel bonded with, one or more of the performers?  
1 = Not At All, 5 = A Great Deal
- To what extent was the performance therapeutic for you in an emotional sense?  
1 = Not At All, 5 = A Great Deal

**EMOTIONAL RESONANCE INDEX, BY SHOW**

# Spiritual Value

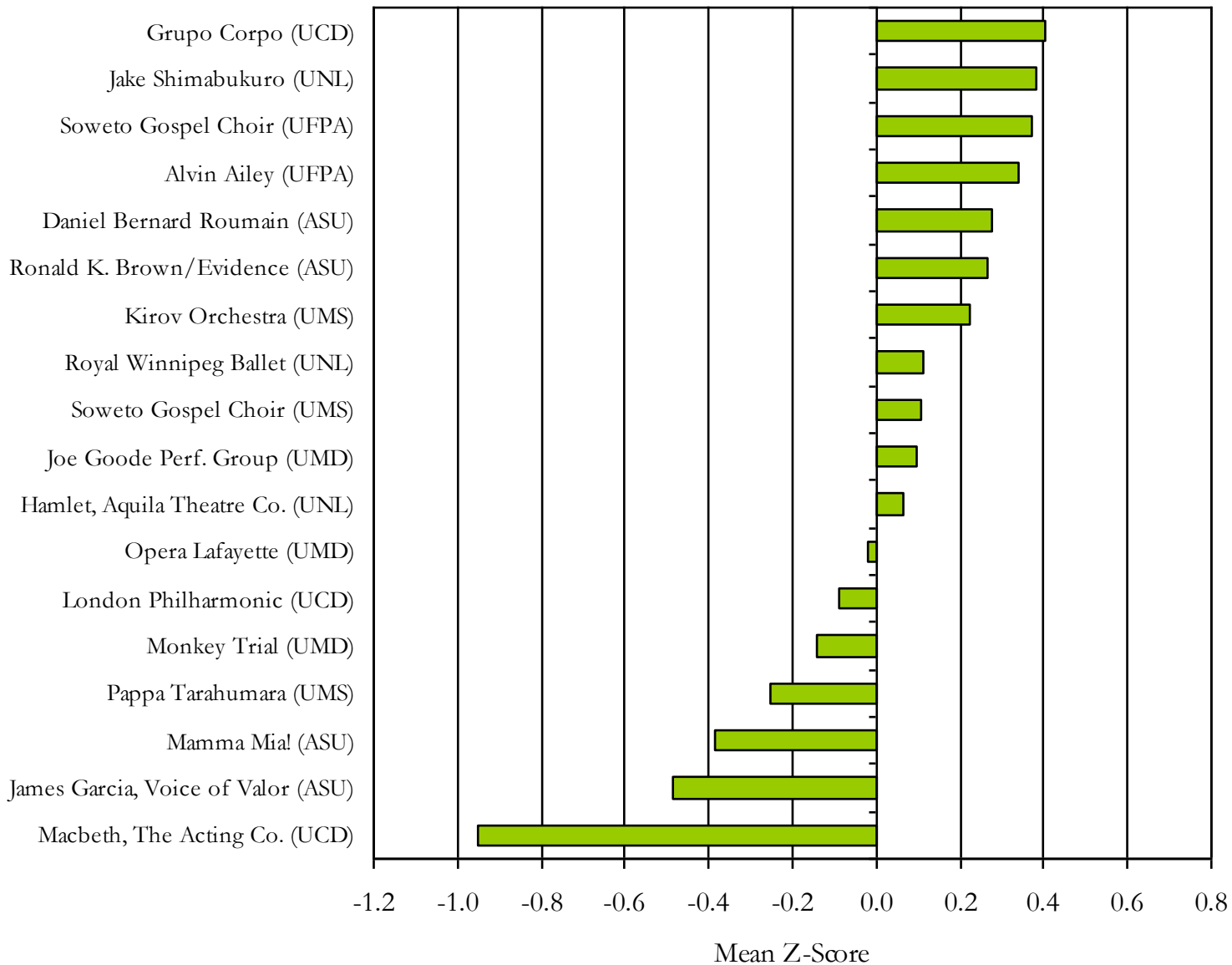
- How much did the performance leave you feeling uplifted or inspired in a spiritual sense
- To what degree was it a transcendent experience for you, in the sense of passing into a different state of consciousness for a period of time?
- To what extent did the performance leave you feeling empowered?

### SPIRITUAL VALUE INDEX, BY SHOW



## Aesthetic Growth

- Did this performance expose you to a style or type of [dance/music/theater] with which you were previously unfamiliar?
- How much did this performance change your feelings about the type or style of [dance/music/theater] performed?
- Are you any more or less likely than you were before the performance to follow the work of [name of artist, composer, ensemble or company] in the future?
- To what extent do you think your attendance at this performance will cause you to be more creative in your life, work or artistic endeavors?
- As a result of this performance, do you feel any better equipped to appreciate [music/dance/theater] in the future?

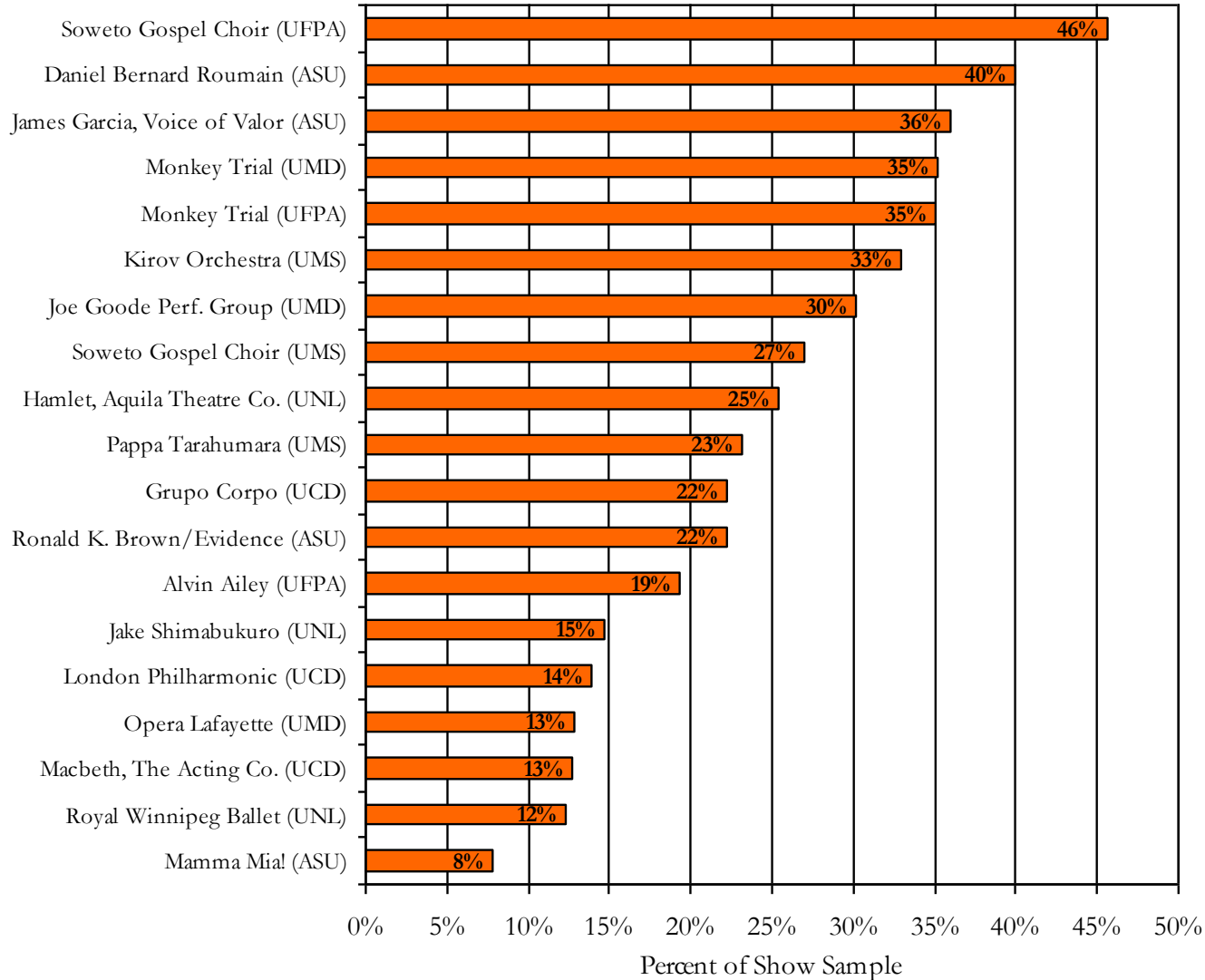
**AESTHETIC GROWTH INDEX, BY SHOW**

## Social Bonding

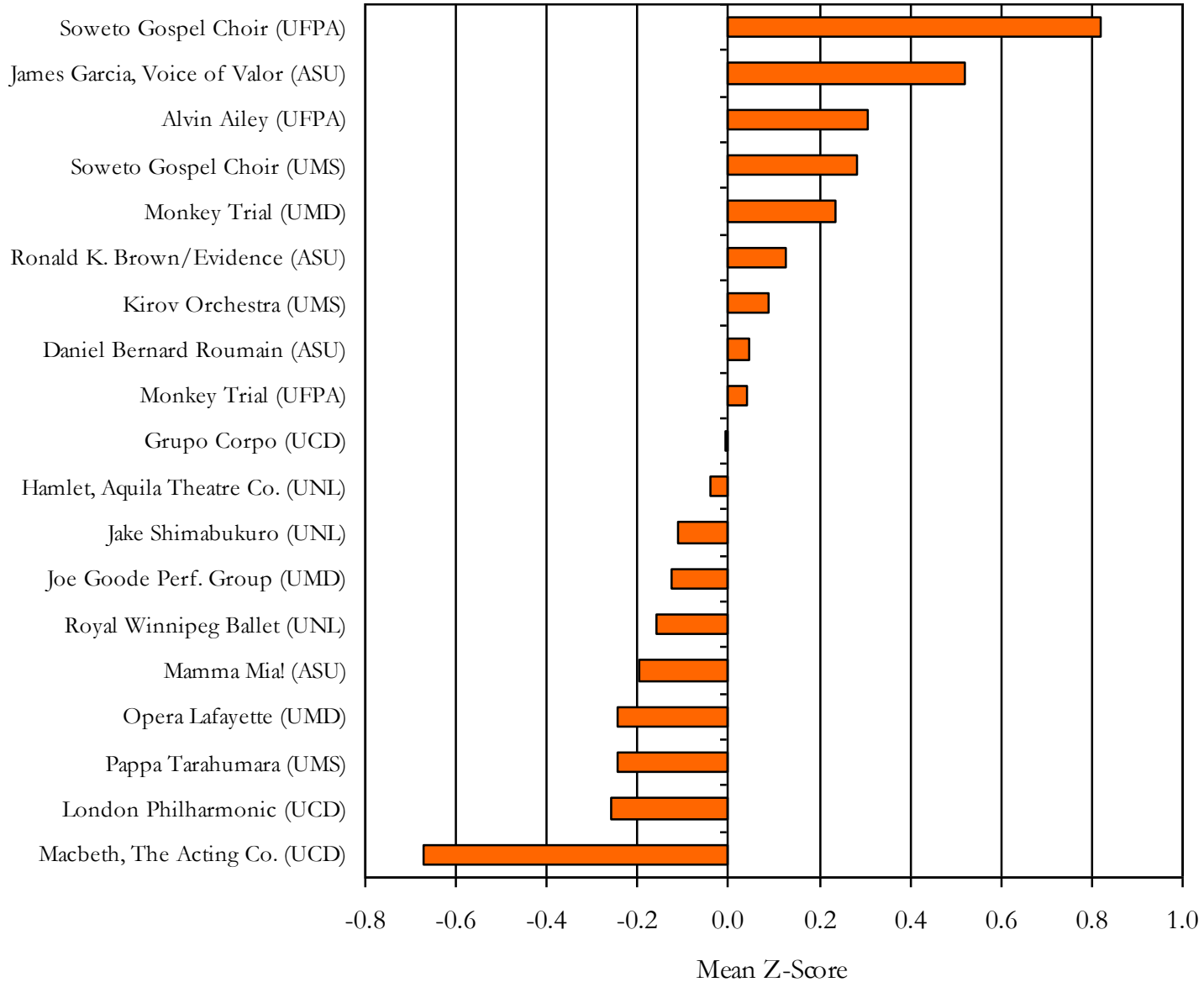
- To what extent did you feel a sense of belonging or connectedness with the rest of the audience?
- To what extent did the performance serve to celebrate and sustain your own cultural heritage?
- To what extent did the performance expose you to one or more cultures outside of your own life experience?
- Did the performance leave you with new insight on human relations or social issues, or a perspective that you didn't have before?



**DID THE PERFORMANCE LEAVE YOU WITH NEW INSIGHT ON HUMAN RELATIONS OR SOCIAL ISSUES, OR A PERSPECTIVE THAT YOU DIDN'T HAVE? (SCORES OF 4 OR 5)**



### SOCIAL BONDING INDEX, BY SHOW





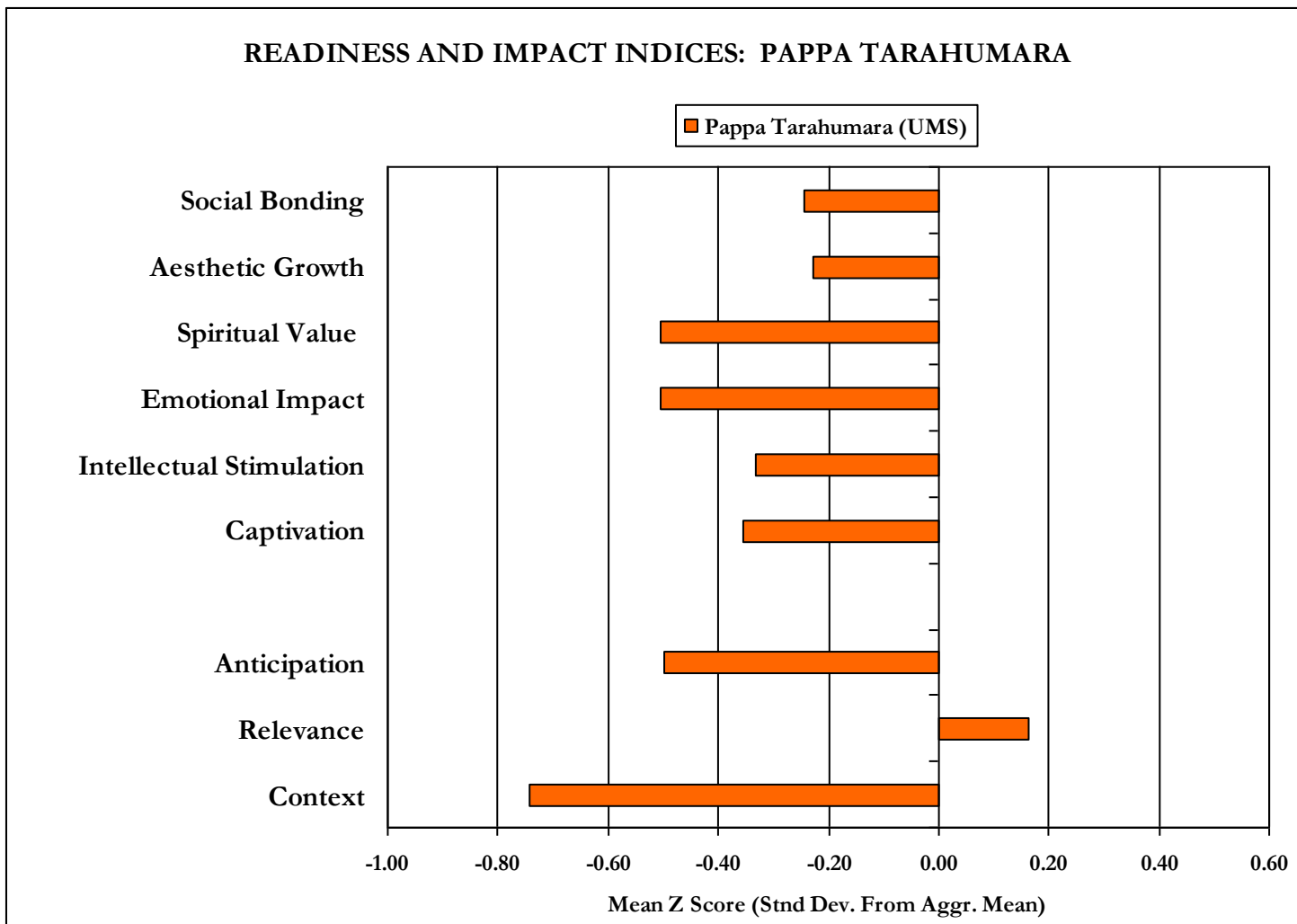
# Relationship Between Readiness & Impact

## Quadrant Analysis

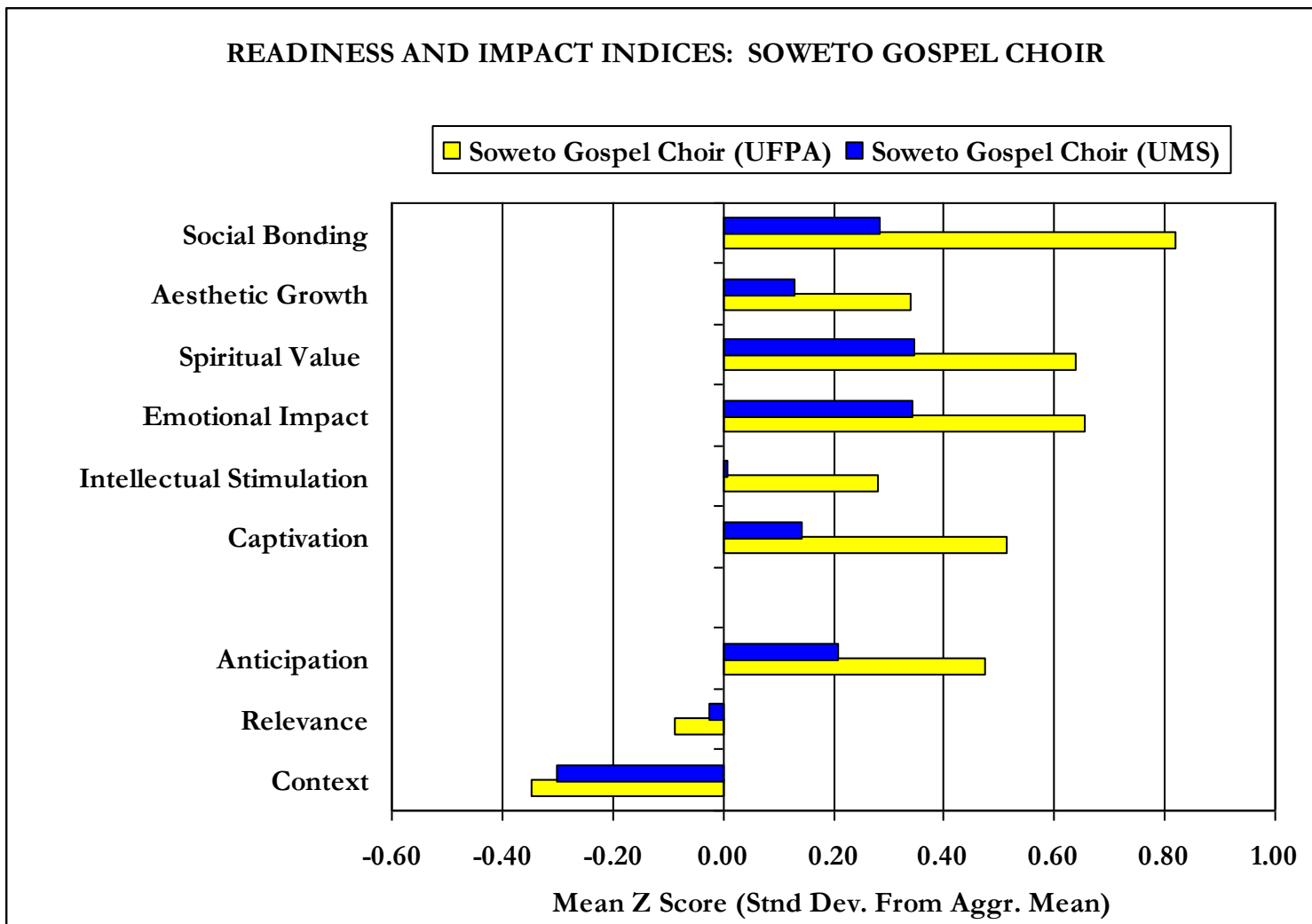
**H3:** An individual's "readiness to receive" influences the nature and extent of benefits

<b>Impact</b>	<b>High</b>	<b>Low Readiness, High Impact</b>	<b>High Readiness, High Impact</b>
	<b>Low</b>	<b>Low Readiness, Low Impact</b>	<b>High Readiness, Low Impact</b>
		<b>Low</b>	<b>High</b>
		<b>Readiness to Receive</b>	

# Low Readiness, Low Impact

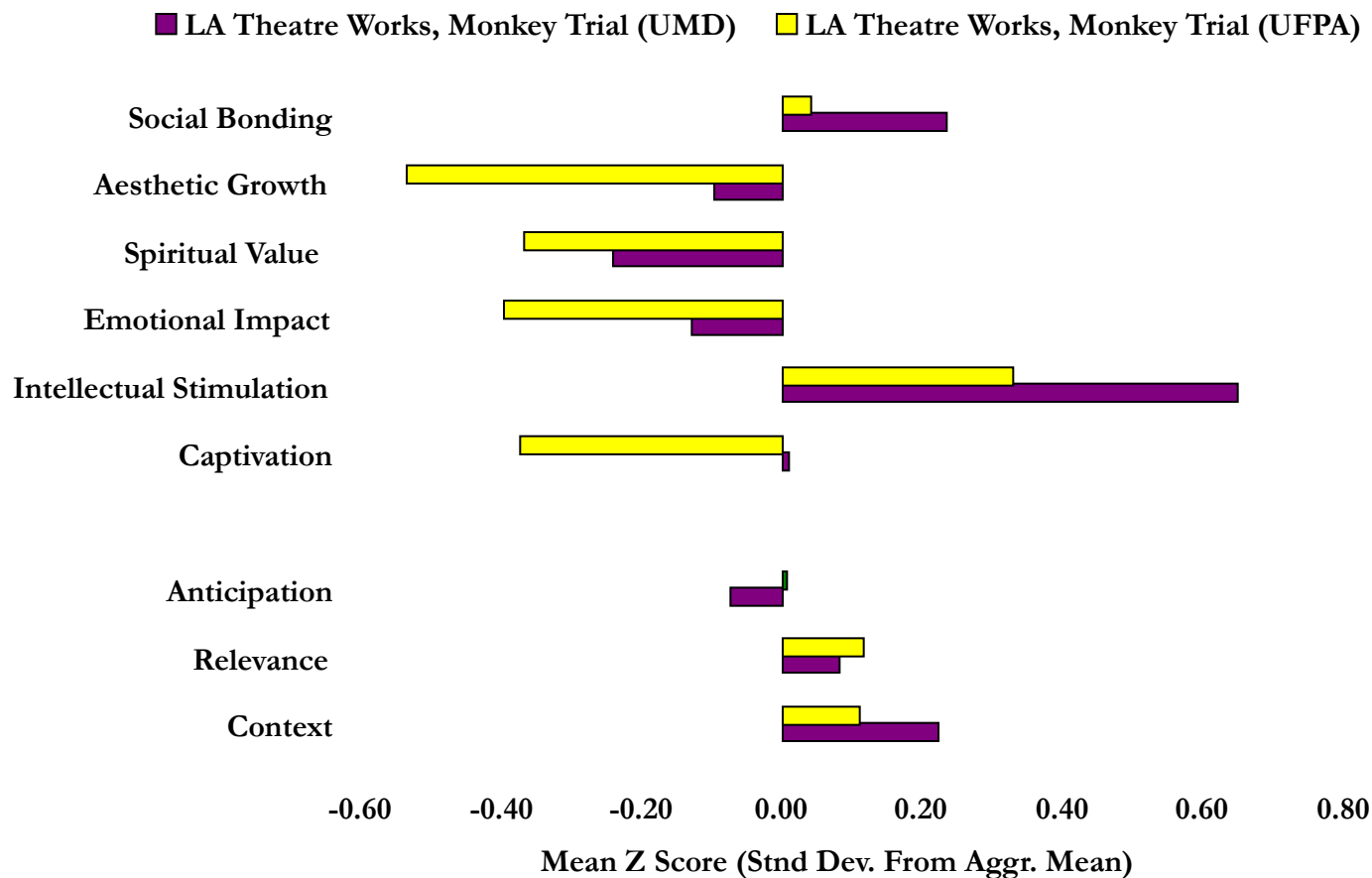


# Low Readiness, High Impact

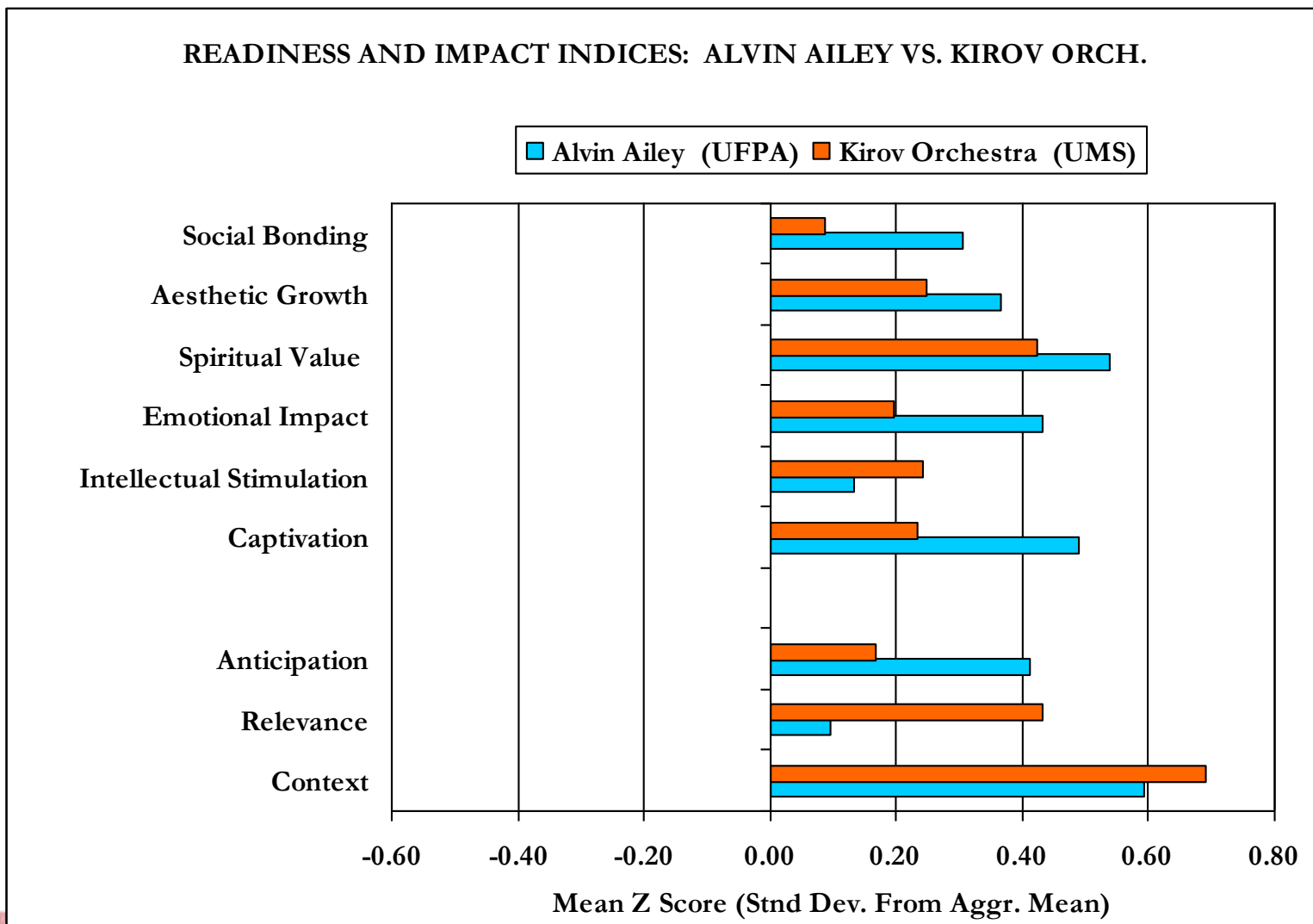


# High Readiness, Low Impact

READINESS AND IMPACT INDICES: LA THEATRE WORKS



# High Readiness, High Impact



# Summary Observations

- ✓ H1: Intrinsic impacts can be measured...
  - Although they cannot be fully untangled from each other
- ✓ H2: Different performances create different impacts
  - Repeat engagements seem to be associated with higher impact levels
- H3: An individual's "readiness to receive" influences the nature and extent of benefits
  - ✓ Anticipation has predictive power over all impacts
  - ✓ Higher levels of Context are positively associated with 4 of the 6 impacts
  - ✓ Higher levels of Relevance are positively associated with 2 of the 6 impacts

## Potential Implications for Presenters

- Suggests focus on pre-performance context-building and engagement strategies
- Re-evaluate the audience experience
  - Maximize audience's likelihood of achieving "Flow"
- Messaging effectively to create anticipation
  - Often, the marketing message is the only context that audiences have
- Suggests new, more involved relationships with artists
- Potential for regular assessment of intrinsic impacts
  - Need to move beyond satisfaction measurement
- Paradigm shift: curate impacts through artists

## Questions for Reflection

- What are the advantages and disadvantages of trying to measure intrinsic impacts?
- How does one reconcile the curatorial role of the presenter with data on impact? What are the limitations of impact data?
- Could this information be useful to artists, or is it an affront to their artistic license?
- Do you envision a time when impact measurement is a regular part of presenting?
- How might you incorporate this information into your organizational thinking?