

University of Nebraska - Lincoln

DigitalCommons@University of Nebraska - Lincoln

Theses from the College of Journalism and
Mass Communications

Journalism and Mass Communications, College
of

12-2011

Identifying Barriers and Incentives Related to Attending the Performing Arts: An Examination of First Year College Students

Laura J. Sweet

University of Nebraska-Lincoln, laurajanesweet@gmail.com

Follow this and additional works at: <https://digitalcommons.unl.edu/journalismdiss>



Part of the [Advertising and Promotion Management Commons](#), [Communication Technology and New Media Commons](#), [Journalism Studies Commons](#), [Marketing Commons](#), [Other Arts and Humanities Commons](#), [Other Music Commons](#), and the [Public Relations and Advertising Commons](#)

Sweet, Laura J., "Identifying Barriers and Incentives Related to Attending the Performing Arts: An Examination of First Year College Students" (2011). *Theses from the College of Journalism and Mass Communications*. 18.

<https://digitalcommons.unl.edu/journalismdiss/18>

This Article is brought to you for free and open access by the Journalism and Mass Communications, College of at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Theses from the College of Journalism and Mass Communications by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

Identifying Barriers and Incentives Related to Attending the Performing Arts:
An Examination of First Year College Students

by

Laura Jane Sweet

A Thesis

Presented to the Faculty of
The Graduate College at the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree Master of Arts
Major: Journalism and Mass Communications

Under the Supervision of Professor Stacy James

Lincoln, Nebraska

December 2011

Identifying barriers and incentives related to attending the performing arts:

An examination of first year college students

Laura Jane Sweet, M.A.

University of Nebraska, 2011

Adviser: Stacy James

Young adults entering their first year of academic study beyond high school face seemingly limitless opportunities. For the first time, they're on their own: deciding everything from when to eat to where to study and what to do in their free time.

Campuses are rich with possibilities. From official student organizations and clubs, to impromptu pizza parties and dorm floor trivia contests, daily decisions create the experiences that shape the life to come. On many large campuses, alongside academic buildings are art galleries and performance spaces. Research shows that early exposures to the arts lead to increased engagement during student time on campus, and most important, beyond their degree-seeking years. Students at major universities are easily able to opt in for arts experiences without leaving their primary geography. For students on smaller campuses, however, this is often not the case. An undeniable barrier to critical early college career performing arts experiences in the city itself is the distance of travel to the venue. Between coordinating transportation, parking, and the associated costs—many find it easier to opt instead for a campus movie or night in front of the television. This research examines the barriers to attending performing arts events for first year college students, and methods for communicating benefits and incentives to this critical target audience.

Dedication

Dedicated to Mike—my North Star.

With heartfelt thanks and love to Mom and Katie for the hard work and many hours they gifted me with proof reading and editing, not to mention continuing to stick in my corner. Thanks and love also to my Dad for way too much to list here.

With love to Grandpa Frank, Grandpa Cliff, Grandpa Mac, Grandma Mary, Grandma Cathy, and Grandma Arline—my history, my foundation.

With love to Mary Clare, Chloé, Cecily, Bryn, Paige and Tallulah—my beloved girls.

With appreciation to Stacy James for her guidance, honesty and commitment as my advisor. With gratitude to Dr. Meg Lauerman for the constant, thoughtful support from the very beginning. With special thanks to Dr. Linda Shipley for her intelligence and dedication to helping me see this project through. You three journalistic gurus guided and shaped my experience at the University of Nebraska.

Thanks a million times over to my arts industry mentors: Charles Henry Bethea (wouldn't **be** working in the arts without you) along with Patricia A. Mitchell, Jerry Yoshitomi and Alan Brown (wouldn't have **stayed** in the arts without you).

Special thanks also to Joel Rainville (wizard of survey monkey), Danielle Schumann, Jessica Brooks, Audrey Gaard-Johnson and Jeanne Kosfeld (my Ordway family).

With thanks for the support and love to Meghan and Tony, Brad and Keith, Sid and Mary Jane, Scott and Sara, Aunt Lisa, Anne and Donny, Ian, James, and Missy.

TABLE OF CONTENTS

CHAPTER ONE: THE PROBLEM

| | |
|---|----|
| Introduction..... | 1 |
| Role of the Performing Arts in 2011/Presenting background | |
| General overview/Why this matters | |
| Why target first year college students? | 6 |
| Major Universities | |
| Most have embedded performing Arts Center (Lied) | |
| Academic ties | |
| Built in discounts | |
| Other Universities | |
| Challenges for arts organizations without University tie | |
| Less formalized connection to curriculum | |
| Barriers to attendance | |
| Role of professors | |
| Class requirements, extra credit | |
| Role of peer advocates | |
| General research hypothesis..... | 10 |
| Delimitations/scope..... | 10 |
| Definitions and operational terms..... | 11 |

CHAPTER TWO: LITERATURE REVIEW

| | |
|--|----|
| Understanding the audience/arts organizations..... | 12 |
| Marketing/communication Industry sources | |
| Role of theory | |
| Using the right vehicles (media/communication theory)..... | 20 |
| Websites | |
| Television and traditional media | |
| Social Network/new media | |
| Campus Media | |
| Case Studies..... | 27 |
| University of Cincinnati College Conservatory of Music | |
| Oregon Symphony | |
| Walker Art Center | |
| Childsplay | |
| Cleveland Orchestra | |
| San Antonio Symphony | |
| Target audience analysis..... | 33 |
| Background research..... | 44 |
| Major University Presenters study | |
| Dartmouth Study | |
| Ordway study—campus connections | |
| Macalester College | |
| University of Saint Thomas | |
| Metropolitan State University State University | |

CHAPTER THREE: METHODOLOGY/PROCEDURES

| | |
|---|----|
| Research design..... | 59 |
| General/specific research hypothesis..... | 59 |
| Participants | |
| Macalester College | |
| University of Saint Thomas | |
| Metropolitan State University | |
| Sampling procedures..... | 65 |
| Specific questions | |
| Instrument | |
| Why quantitative survey | |

CHAPTER FOUR: FINDINGS/RESULTS

| | |
|---------------------------|----|
| Analysis of research..... | 68 |
| Findings/Results | |

CHAPTER FIVE: SUMMARY

| | |
|------------------------------------|----|
| Summary of study..... | 79 |
| Conclusions | |
| Implications to arts industry | |
| Reporting/dissemination plans | |
| Conferences | |
| Peer distribution | |
| MUPS | |
| Campus Connection Partners | |
| Ordway Arts Partners | |
| National Arts Marketing Conference | |
| Suggested further research | |

ATTACHMENTS

| | |
|--|--|
| References | |
| Survey introduction copy | |
| Survey questions (24 pages) | |
| Response details (19 pages) | |
| Charts related to specific questions (9 pages) | |

PROBLEM

Introduction: Case for the Arts/Why the Arts Matter

The arts matter. Studies show that people benefit from participating in and engaging with the arts. In a time of economic and political challenge, the arts can offer solace, provide inspiration; even offer solutions for creative problem solving and simple joy. From remarks by President Barak Obama (2009) at the Reception for Kennedy Center Honorees:

“...the arts are not somehow apart from our national life: the arts are at the heart of our national life. In times of war and sacrifice, the arts remind us to sing and to laugh and to live. In times of plenty, they challenge our conscience and implore us to remember the least among us. In moments of division or doubt, they compel us to see the common values that we share; the ideals to which we aspire, even if we sometimes fall short. In days of hardship, they renew our hope that brighter days are still ahead.”

The benefits offered by the arts range from elevating our daily lives to raising our test scores. A qualitative study done in Cincinnati (2008) and reported in the Fine Arts Fund article titled, “The Arts Ripple Effect: A Research-Based Strategy to Build Shared Responsibility for the Arts”, Produced by the Topos Partnership for the Fine Arts Fund included an overview of four focus groups made up of Ohio residents that provides the following quote from a 30-year old woman who is a sales manager in Batavia, Ohio:

Through art and music, we connect to and learn from each other, which makes us stronger as a community. There is a strong and surprising connection between a community’s ability to get along and solve problems, and the art, music and dance

experiences that are available to local residents. This is because arts experiences and an arts perspective provide benefits that can't be achieved in other ways. For example, they help open our eyes to the many different ways to see and interpret the world, to be sensitive to other perspectives or help us see that there is more than one way to solve a problem. When our community offers us these ways to broaden our horizons, and we take advantage of them, we are more able to work together and make progress together.”

Why prioritize the arts when so many millions of people struggle to find safe drinking water, food, and shelter to meet their basic daily needs? Why spend resources of time and money at academic institutions to ensure prioritizing access to the arts for students, when their futures will demand increased knowledge of mathematics, multiple languages, and study of other cultures? We are all citizens of a global economy. Mass media stories abound regarding the impact one person can have on a large scale problem.

In research from an arts leadership group called Major University Presenters, lead partners experienced firsthand the power of the arts to transform lives. Patrons spoke of the difference the arts made to them. One arts experience (defined broadly from attending a play or concert to gardening or reading) can lead to increased creativity, new solutions to personal problems and a greater connection to one's community.

The Performing Arts Alliance is a coalition of performing arts advocates, made up of several arts service organizations. In their Action Alert dated 9/14/2011, the Alliance notes that: “The arts contribute to communities in myriad ways, including: communicating across religious, ethnic, and political divides, both at home and abroad; attracting businesses, investment, and entrepreneurs; creating a skilled, creative, and

innovative workforce; exploring civic issues, both current and past; creating human and social services programs focusing on healthcare, addiction, senior services, and many other areas; and providing in-school and afterschool programs for children and teachers, as well as lifelong learning for all.”

Eisner (2002) identified ten general lessons the arts teach children:

- to make good judgments about qualitative relationships;
- that problems can have more than one solution;
- to celebrate multiple perspectives;
- that in complex forms of problem solving, purposes are seldom fixed, but change with circumstance and opportunity;
- that neither words in their literal form nor numbers exhaust what we can know;
- that small differences can have large effects;
- to think through and within a material;
- constructive ways to say what cannot be said;
- that the arts offer experience we can have from no other source; and
- That the arts' position in the school curriculum symbolizes to the young what adults believe is important. (pp. 70-92).

Figuring out the complexity of how to translate priority into new action is critical for the industry to move forward successfully. This industry has witnessed a ‘graying’ of their audiences and need more young people to be potential audience members and future performers and donors. In a society rich with interactive experiences readily available to youth, we must seek to engage these key groups in new and meaningful/relevant ways.

The arts are alive and well in the United States, according to Kushner, J. Ronald and Cohen, Randy. (2011). Their study, The National Arts Index research, was completed in 2010 and published in 2011 is an annual measure of the vitality of arts and culture in the United States. It is composed of over 80 indicators of arts and culture activities that have

been studied annually since 1998. The latest study notes that, “The presence of arts and culture is seen in the 2.2 million artists in the U.S. workforce, 109,000 nonprofit arts organizations and 550,000 additional arts businesses, as well as the hundreds of millions of consumers and audiences and billions of dollars in consumer spending.” (p.1).

Economic hard times are also taking a toll. While there are other significant studies to consider in the field of arts presenting, the National Arts Index is the only one that looks at all the different art sectors (professional and nonprofessional, for profit and not for profit—as well as individual artists, arts educators and amateurs as well). “Issued in January 2011, the National Arts Index bears early witness to how the “Great Recession” of 2008 and 2009 affected the arts.” (p.2). The recession’s ongoing impact on our industry shines a spotlight on the challenges around increasing audience development and outreach to new audiences such as students and young professionals.

From the executive summary of the 2011 report, “In 2009, the National Arts Index fell 3.6 points to a score of 97.7, the lowest point reached in the 12 years measured and the largest single-year change recorded.” The report goes on to note, “Losses during the 2007-2009 recession nearly doubled the gains made between 2003 and 2007.” In terms of trends for audience engagement, the study reports that “the percentage of the U.S. population attending these arts events is shrinking, and the decline is noticeable.” (pg. 9). “In our initial release we anticipated that the beginning of a turnaround in the arts would probably wait until late 2011. As we publish this in January 2011, we are anxious, as researchers and also as arts advocates, to see data coming in that will help validate this projection.” (p. 110).

In addition to providing statistics for what is happening nationally, the report gives local and regional organizations the opportunity to see how specific areas are comparing to what is happening locally, “How do we stack-up with the national trends?” (p. 109). The report notes, “The arts are fundamental to the health of a successful society. By understanding how the arts thrive, we can better understand how to make communities thrive.” (p.11).

A critical measurement for audience development and marketing professionals involved in the Arts industry is the ability to develop young audiences. Philip Kotler (1990) noted, “The most important tasks in marketing have to do with studying the market, segmenting it, targeting the groups you want to service, positioning yourself in the market, and creating a service that meets needs out there.” (p. 47).

Work done at the Lied Center, a key performing arts venue in Lincoln, Nebraska, is relevant to consider with projects recently launched at the Ordway Center for Performing Arts in Saint Paul, Minnesota. Ordway’s “Campus Connections,” funded by the Wallace Foundation, seeks to engage students (initially at Macalester College and the Saint Thomas University, and now including Metropolitan State University State University) in programming and expose them to artists from the Ordway. This program serves as the testing ground for this study’s possible solutions to engage younger audiences. Each school poses distinct challenges with specific student populations and missions: Macalester College is a small (approximately 1,800 students) liberal arts college with a high-achieving, international student body. Saint Thomas University has approximately 15,000 students, 60% of whom are from Minnesota. Metropolitan State

University has the most diverse student population, and gears its programs to professionals who are re-entering college after years in the workforce.

This research will assess the barriers to developing an interest in the performing arts in first year college students, and begin to shine a light on how arts organizations can address these barriers.

Why first year college students?

Much research supports the idea that habits and interests formed during a student's initial time on campus will serve to influence habits for the rest of their lives. Jacobs (2010) writes in her article, "Values Forged in College Predict Adult Well-Being," for example, notes that, "For most students, college isn't just a chance to learn skills and obtain knowledge. It's also a time when goals are set, priorities are established, and a vision of adulthood is shaped." He finds "a sense of purpose developed during college years sticks with you and shapes adult behavior..."

Hill (2010) et al in their paper titled, "College Purpose Orientations and well-being in early and middle adulthood" describe a two-part study comparing college student goals with their middle adulthood attitudes. Seventeen hundred seniors, members of the class of 1994 at a major Midwestern university, filled out a survey in which they rated the importance of various life goals. Some goals were labeled "pro-social" including "Participating in a community service program," and "Developing a meaningful philosophy of life." Others were financial in nature, or relating to creativity, "Becoming accomplished in one of the performing arts" yet others involved personal recognition, "Becoming an authority in my field." (pp.173-179).

In 2007, 416 former classmates agreed to participate in a detailed follow-up to the survey. The researchers found a strong correlation/stability between what the students had originally responded and what they cited as giving them life purpose currently. This survey's results suggest that focusing efforts on college students and prioritizing engaging them early in their college careers seem likely to prove successful for extending arts engagement into young adulthood.

Barriers for first year college students' involvement and participation in performing arts events include time constraints, transportation challenges, and a general lack of awareness (or interest in) the specific arts events offered. Curricular ties and possible extra credit are also important to consider. Professor Paul Dosh at Macalester College, for example, has used Ordway World Music and Dance events to add connection and depth to his political science and international studies classes. His students reported a deeper understanding of subjects covered through the event and subsequent discussions.

Considering the background and interests of college students is also relevant. A background that includes personal experience with the arts (such as working on a school play, singing with a choir, performing in a band or doing set design) likely will lead to increased interest and engagement with performing arts experiences.

A relatively new challenge facing the arts industry is the dramatic shift away from providing ongoing significant arts experiences in the classroom. For example, the need to increase test scores and measure aptitude in areas like math and science have pressed the need for art into the background. Arts organizations across the country including the Ordway have developed new initiatives to address these shifts. The Ordway Education

department provides inexpensive multi-disciplinary arts opportunities for youth K-12 throughout the Twin Cities. Over 50,000 students participated in ‘performing arts classrooms’ last year with \$3.50 tickets and 100% subsidized bus transportation. While young children may experience the arts through programs like the Ordway’s during early years, continuing that exposure into college life presents a new challenge. Research shows that most performing arts centers are not currently doing large-scale outreach to college students.

Specific research questions for this study are:

RQ1: What are the barriers to attendance of the performing arts for first year college students?

RQ2: What are the different barriers if college students have had significant personal experience with performing arts (e.g. being a performer themselves)?

RQ3: What are the incentives that can affect or increase attendance in the performing arts in first year college students?

The focus of this study is college students in Saint Paul, Minnesota, from three diverse college campuses as outlined above. While first year (freshman) students from Macalester College, Metropolitan State University State University and Saint Thomas University will be the focus of research efforts, additional data obtained by students later in their academic careers will not be discounted and will be referenced for comparison purposes.

Operational terms to define for purposes of this research include:

First year college students: Students who are currently enrolled in classes who have completed no more than two full semesters (either at one institution or with credits from other schools.)

Performing arts: forms of creative activity that are performed in front of an audience such as drama, music and dance.

Major University Presenter: Refers to the twenty performing arts presenting organizations that are embedded on research-one State University campuses. (Such as the Lied Center for Performing Arts).

Barriers to attendance: factors limiting potential engagement or attendance at a performing arts event.

Personal arts experience: includes acting, being a musician, involvement backstage or behind-the-scenes, being a poet, or being a dancer.

Cultural activities (as defined by the Culture Track research program): attendance at cultural activities such as museum/art collections, dramatic theater, musical theater, classical music, film festivals, classical dance/ballet, modern dance, and opera. It does not include visiting parks or historic sites.

Initiator: individual who organizes a group to attend a performing arts event.

Social Networks: Web-based services that allow individuals to (1) construct a public or semi-public profile within a bounded system, (2) articulate a list of other users with whom they share a connection, and (3) view and traverse their list of connections and those made by others within the system. The nature and nomenclature of these connections may vary from site to site. Typical services include Facebook, My Space, Twitter, Foursquare and YouTube.

CHAPTER TWO

LITERATURE REVIEW

Understanding the audience/arts organizations

Arts community resources tend to focus on understanding the audiences as key, rather than which media mix and communication strategy is most appropriate for targeting efforts. Arts sources also lend insights to programs that have proven effective for engaging younger audiences as well as noting general barriers and programmatic interest areas for this target audience.

Sources *outside* the arts community offer more suggestions on the benefits and individual attributes of each media, specifically concerning older teens and young adults. The disadvantage to these sources, however, is their lack of direct connection to the arts. In the past ten years, the Internet has dramatically changed the way young adults receive information and plan their social activities, including their exposure to and participation in the performing arts. And as the overwhelming proportion of current research suggests, the Internet also creates unlimited opportunities to attract young audiences.

The Pew Research Center for the People and the Press has investigated extensively the role the Internet plays on impacting advertising audiences. Information and links provided by Pew included key statistics and article sites for this literature review's foundation.

National organizations like the National Endowment for the Arts website provided rich source material for performing arts marketing research. The NEA has a comprehensive search engine within its archives, allowing researchers to easily access relevant topics.

Five national arts organization surveys particularly inform this project.

1. The Wallace Foundation is strong ally for research in the industry. For example, it is through their funding that Ordway's Campus Connections program has been launched. From M. Christine DeVita's remarks at the Wallace National Grant Recipient Conference, "The idea animating The Wallace Foundation's work in the arts is simple: Unless we get better at building demand and appreciation for the arts, we will not have the strong, healthy cultural life that our communities deserve and that arts organizations need in order to flourish." DeVita goes on to note, "Common themes are emerging in our partners' work. Among them is a particular interest in developing efforts to attract two important groups to the arts: 18 to 34-year-olds, who are a declining share of the overall audience, and families with children under 12, who represent the audience of the future." Several other of the conference speakers, whose presentations are available at the Wallace Foundation website, also focused on marketing initiatives to young adults. Young people, it turns out, are flocking to the arts—only they are doing so on their own terms. "We are at the brink of a renaissance of creativity and arts that is driving change in our lives and our culture right now," said author and marketing expert Patricia Martin, who has come up with a roadmap for reaching the new arts consumers. These "RenGens," as she calls them—short for Renaissance

Generation—bring different values to arts engagement from their parents. (p. 12 from remarks). Conference sessions highlighted the importance of offering relevant opportunities for young adults to engage with arts in ways that are meaningful to their generation’s own styles and methods. None of the speakers went so far as to say marketing to young adults is easy. With their “often short attention spans and fluid, eclectic tastes, young audiences test the ingenuity of presenters in fine and commercial arts alike. The trick, according to Judith Hurtig, artistic director of Hancher Auditorium at the University of Iowa, lies in finding a way to connect new cultural experiences to familiar ones.” (p. 13).

2. The Knight Foundation and its website offer information on leveraging social context to build audiences. From their issue paper authored by Brown (2004) connections are made between the abundance of arts opportunities and a lack of motivation on the part of potential audiences to take action. A study done by Knight in 2001 (cited in the above noted issue paper) reports that half the people who most enjoy going to classical music concerts don’t act on their interests. “Initiators... are the glue that holds together your audience. They do something instinctively that marketers in other sectors spend millions of dollars cajoling other customers to do: recommend a product to friends.”
3. The work of initiators was also researched by Alan Brown and the Major University Presenter’s group. Research shows that having someone in one’s social circle ‘recommend’ or encourage one to attend an event makes it dramatically more likely that not only a prospective patron will give a performance a try—but that they will enjoy the event and consider similar events

in the future. The Knight research says that Initiators “are more likely to say that arts plays a major role in their lives”—58 vs. 23% of those who are not Initiators. They are also more likely to be both single and female.

4. The New Generations Program, launched in 2000 by Theater Communications Group with the support of the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation, has had five rounds of granting applications in this signature program. The objectives are the development of future leaders in the arts industry as well as future audiences. Sato (2005) studied strategies adopted by the New Generations theaters to build younger (under 30) and/or culturally-specific audiences and reported in *American Theatre Magazine*. The program objective has been “to strengthen and deepen innovative existing programs, to reward what is already working and to allow theaters that have been succeeding to do even better.” (p. 50). Recurring themes among the grant recipients include the importance of treating audiences as participants in the experience; leading with the art (focusing on the art itself rather than the reception with free pizza etc.); cultivating multiple audiences with multiple strategies; and investing in people so that they, in the end, invest in theatre. At Mixed Blood Theatre Company in Minneapolis, grant recipient Jack Reuler pulled no punches: “We have thrown in the toilet the notion of getting bigger numbers; targeted marketing is hand-to-hand combat, and we are looking more at who’s coming than how many.” (p. 54). Themes echo in this program summary from other national surveys: “Working Classroom in Albuquerque, N.M. discovered that their younger audiences tend to rely on a local independent weekly for ticket-buying information, rather than the

daily newspaper preferred by the theatre's board and staff." And, "Another recurring theme is marketing through "influencers:--individuals who, in turn, influence others to buy." (p. 55.)

Reuler summarizes the importance of arts organizations collaboratively working together:

"I don't distinguish between benefiting the field and benefiting Mixed Blood. If you can ask; how does this benefit the theatre? The community? The field? And answer the question for every sector, then that's the action you want to take. Mixed Blood and the field are joined at the hip. I don't think of it as altruistic: I think of it as purpose."

The success of the New Generations program is that at its core it's about people, and its underlying principal that cultivating audiences in one community impacts the national field.

5. LaPlaca Cohen's 'Culture Track 2011' is relevant for purposes of this literature review. It is an ongoing tracking study that has been fielded five times since 2001. It is done as a collaborative service to the arts industry. Data was collected from over 4,000 online respondents in January of 2011—enough responses to statically mirror the U.S population. All respondents were over 18 and had attended at least one cultural activity in the past year. The survey found that 49% of respondents say they have decreased their attendance because of the economy—findings track that across the board, respondents are attending fewer cultural events per month. The strongest incentives to attendance were less expensive tickets and more convenient transportation or parking. Barriers cited

were cost (67%) unappealing program or event (50%) and too much of a hassle to get there (39%). The fourth barrier listed that respondent cannot find anyone to go with at (26%) of respondents. Traditional media channels are still very important for sharing information about cultural activities with (73%) citing television as an important information source, (75%) use word of mouth, (68%) Sunday newspapers, (66%) daily newspapers, (62%) radio and (39%) Facebook. (75%) of the most frequent cultural attendees regularly utilize Facebook on at least a weekly, if not daily basis. Younger audiences are the highest users, with (82%) of 18-29 year olds, though even 54% of 45-64 year old respondents to this survey use social media regularly.

After identifying barriers to college student's attendance and interest, communication theory will help to explain what attributes might make specific media vehicle choices most effective for marketing events to specific audiences, and demonstrate from a historical perspective what has already proven successful. Theory will also provide contexts for media effects on audiences, mass communication's uses, and explain media's role in shaping people's values and views.

Wolf (2000) is an industry expert with many publishing's to his credit who provides a comprehensive overview from a manager's perspective of the performing arts industry. Regarding the Internet role in audience development and arts promotion, Wolf suggests: "Online promotion as well as the buying and selling of tickets on the Internet has already become a major factor in the performing arts field." Wolf also reinforces other industry articles on the importance of making new audiences feel at home when they attend performances. "...if you want to build audience, you must make people feel a part of

your organization.” (pp. 149-151). He suggests organizing groups to go out to dinner before performances, inviting new audience members to serve on committees or a board, and to reach into segments of the community that you haven’t impacted before.

The Ordway has expanded on this notion of belonging by considering having students engaged as volunteer or paid usher staff. This would provide the students with a viable community service role in addition to granting them access to performers. As part of the Ordway’s Campus Connections program to date, they have worked to try to reach out for employment opportunities into each of our three campus partners. They are prioritizing the three schools for available internships and paid positions alike. Wallace has funded three ‘student advisor’ positions (one from each school) to assist the Ordway’s marketing department with distributing posters and fliers on campus, as well as doing outreach to campus clubs, activities and other student organizations. All these initiatives help position, per Wolf’s point above, the Ordway as an inviting and fun place for students to spend their time.

Obalil (2000) writing in ArtsREACH notes that, “Age diversity is challenging arts administrators...part of this may be due to ‘generational myopia’- what happens when members of one generation attempt to describe and understand the members of another generation. A disconnect occurs because the actions of the new generation are interpreted through the values and experiences of the generation that is currently in power (at this moment in time that position belongs to the Baby Boomers).” She goes on to note that, “It’s really a matter of opening the mind to new concepts and fully doing the necessary homework before targeting any new audiences.” (pp. 13-15). Her article points out the necessity to understand not just who attends events, but *why* they are attending.

Arts participation seems to be motivated by a basic desire to be engaged and entertained. It becomes a discussion of relevance to each prospective audience member. This article notes that to reach out to new audiences a presenter should consider the advice to “begin relationships with new audiences on their territory. Whether this means producing outside of your home venue or “sampling” your product where the new target audience already spends time, a level of trust needs to be established before new audiences will travel to the product at its home venue.”

What might be concluded from this article is that arts programs (like the Ordway’s) must thoughtfully reach out to new groups in viable, relevant ways. They must also remember to shape message and content to appeal to their interests and issues for attendance. More might be done to bring the artists from a performing arts organization like the Ordway to the campus—especially when the campuses aren’t lucky enough to have a center embedded (like the Lied.)

Marketing to younger audiences clearly is and must be a different enterprise than marketing to traditional older groups. In her article regarding presenting music to non-traditional audiences Marianne Stone (2001) notes that “marketing directors and arts organization professional’s creative juices are on full-fry, sizzling and stirring with all kinds of ways to lure (this) young group: cards, demos, CDs, age-targeted ads, collaborations, casual concerts-and education.” Like Obalil, Stone asserts that building trust first is critical. Stone also suggests that it is also key to enhance these new concertgoers’ experience, suggesting “making the musical experience more familiar, appealing, and meaningful.”

Using the right vehicles (media/communication theory)

Reaching college students with marketing messages is a complex task—the answer to what communication method is preferable is almost as unique as each student in the target audience. While one source might encourage sticking with traditional mass media, another might say only online advertising or having a recommendation directly from a friend/peer would entice them to check out a performance. Each communication method also comes with associated costs in both production and placement. While it might seem like an inexpensive venture to print a few hundred posters or doorknob signs, the real expense comes in staff time getting approval from the associated campus contacts who oversee the spaces at each school, as well as the time availability of student workers. The following is a review of communication methods.

Television

Levinson (2001) notes, “The power of television is demonstration. No other medium lets you show your product or service in use, along with the benefits it offers, like television. Compared to television, online marketing is growing stronger every day and will continue to gain power, but TV is still the undisputed heavyweight champ of marketing. (p. 118.) Much of what has been discussed in terms of benefits for television can now also be extended into benefits of the Internet. With increased speed and video downloading ability, the Internet has proven a vital tool for offering images and video strength to promotional messages.

Television networks have “discovered the value of the college student” (Steel, 2007). *The Wall Street Journal* notes that in the past “TV networks had little incentive to market to the nation’s 17.4 million college students, because Nielsen left college student

living away from home out of its ratings surveys...” Nielsen began tracking this audience in 2007 after conducting a three year pilot program sponsored by several TV networks. The resulting data showed that college students boosted ratings for certain shows dramatically. The growth of campus marketing networks reflects a greater effort being made by marketers to boost their presence on campuses. “Away from home and making purchasing decisions on their own for the first time, college students are an attractive audience for marketers.” Samantha Skey, executive vice president of strategic marketing for Alloy, says “These are tomorrow’s great consumers. You have to grab them and convert loyalty at this age.”

Online/Social Network and New Media

When it comes to online media, college students are heavy users. Facebook statistics indicate that as of July 2011 there are 750 million active users of the program. Of those, 50% log in daily, with an average of 130 friends each. People spend 700 billion minutes per month on Facebook.

Marklein (2009) suggests in her *USA Today* Article that using social networking tools for academics leads to more connectedness overall. A survey of more than 400,000 students from 663 institutions noted in Marklein’s article found “higher levels of engagement among students who said they used social media multiple times a day for academic purposes, such as communicating with other students, instructors or college staff about coursework, than students who said they don’t use such tools at all.” The study found that 95% of students aged 18 to 24 use social-networking tools, including instant messages and texting, 64% multiple times a day. The report, “stops short of suggesting that social networking is the key to engaging all students, but it urges colleges

to ‘find the right match.’” Using such tools to bridge campus life to performing arts opportunities that in fact often have direct connections to curriculum and classwork seems like a natural fit.

To further confirm that social networking tools are a vital method to reach young adults, a study from Chadwick Martin Bailey found in e-marketer (2010) notes that 76% of responders 18-24 list Facebook as their primary method to share content with emailing coming in second with 70% and telephone a distant third with 17%.

Another tracker of online statistics, royalpingdom.com notes that in 2010, 107 trillion email messages were sent, with an average number of email users at 1.88 billion. As of December 2010 there were a confirmed 255 million websites, with 21.4 million added during 2010 alone. During 2010 there were 7.7 million people following @ladygaga—Twitter’s most followed user. There were 250 million new people on Facebook that year.

Pew Research by Lenhart et al (2010) also finds that 73% of wired American teens now use social networking websites, a significant increase from previous surveys. Just over half of online teens (55%) used social networking sites in November 2006 and 65% did so in February of 2008. For 18-29 year-olds there were fully 72% using social networking websites. The same research finds high usage in our target audience for wireless internet use. 81% of adults between the ages of 18-29 are wireless internet users. By comparison, 63% of 30-49 year-olds and 34% of 50+ access the internet wirelessly. Roughly half of 18-29 year-olds have accessed the Internet wirelessly on a laptop (55%) or cell phone (55%). 93% of adults 18-29 now have a cell phone. While virtually all of our target audience owns and uses cell phones, the percentage of the group

who at this point (based on the new research of this thesis study) who prefer to receive information about possible events to attend via their cellphone through text messages is still very small. The phone is (for most) considered a technology for direct contact with personal friends rather than a good way for marketing messages to be received. Research shows that mobile devices will be used for marketing more frequently in the future.

St. George (2010) reviews in *The Washington Post* the recent Pew Research Center's Internet & American Life project findings. The report found that older teens are more likely than younger ones to use Twitter, and that high school girls are the most interested with 13% percent using Twitter compared to seven percent of boys the same age.

"I don't know a single person who uses Twitter," says Samara Fantie, 17, of Gaithersburg, who added that with so many of her friends on Facebook, Twitter seems beside the point. Fantie listed its drawbacks, saying it appears to be less secure, more public, and too condensed. "Teenagers like to talk, and 140 characters is just not enough." She said. "Facebook "does everything Twitter offers, only it's better. It would be like going backwards." (p.C06).

The Pew findings are consistent with another study from Eszter Hargittai of Northwestern University also covered in the above cited Post article. The study of 1,115 college freshmen (done less than a year ago) found that 85 percent of those surveyed had never used Twitter, 10 percent used it once and did not go back and 4 percent were using it regularly. "They're more interested in friends and not keeping in touch with the world more broadly," she says. The report notes that social networking is used by 73 percent of those ages 12-17. Amanda Lenhart, the lead writer of the Pew Report noted, (social

networking) “is steadily climbing. This is a very important way to manage your social life.” (p.C06).

From Percival (2009): “Social network users spend, on average, 11 hours online per week, compared to 9.4 hours watching TV. Although heavy social network users still watch TV, 70 percent say their favorite time to spend online is during prime-time TV viewing hours.” (p. 2).

Goetzl (2010) notes in an online study that ExacTarget, an email service provider, released a study that showed marketers plan to boost spending in email, social media and other nontraditional outreach channels this year. Advisory firm Econsultancy conducted the research along with the Indianapolis-based ESP. The study of more than 1,000 marketers showed 54 percent will boost email budgets, 66 percent social media (even though 80 percent of those acknowledged the difficulty in tracking their return on these investments). The research from Goetzl showed that the medium is the “fastest growing digital marketing channel.” (This statistic includes Facebook.)

College Newspapers (print/online)

The college Newspaper Readership Survey (2006) was an online survey conducted by College Publisher to gain insights into the interests and behavior of the 1.9 million registered users of the online college newspapers that utilize the College Publisher technology platform. Thirty nine percent of users who responded to the survey classified themselves as ‘undergraduate.’ (The rest were graduate students, community members or faculty/staff.) Fifty percent of the survey’s total respondents report reading the printed campus newspaper at least once a month with 77% of undergraduates reporting reading the print edition at least once each month. National newspapers still get

undergraduate attention too, with 32% of undergraduate respondents reading *The New York Times* print publication at least once a month. While the article and survey were more to assist college papers with positioning and selling their specific papers (as well as advertising to local businesses) there is also utility in their survey section on interactive advertising.

According to survey respondents, an online reader is most likely to pay attention to a simple text-link advertising (52%). Fewer respondents report paying attention to pop-ups and game-based advertising. Recommendations from the survey to advertisers include “Simple textual advertising is very easy to implement yet very few online college newspapers offer local text advertising. Approach local advertisers with the knowledge that your newspaper’s online readership prefers advertisements in this medium.” Interestingly, when it comes to what kinds of services student respondents would like to see advertised in their college online newspaper, entertainment showed up third after local restaurants and job recruiting.

A benefit to University/College based print or online media is the ability for the advertiser, in this case a performing arts center, to succinctly and uniquely target prospective audience members. There is very little ‘waste’ in readers who aren’t directly connected to the University. While some institutions limit advertising to on-campus or campus partners (rather than extending advertising opportunities to a wider community) it is still often the case that opportunities exist for marketing in these vehicles.

Campus radio stations are another targeted way for messaging. Campus stations also frequently offer the opportunity to do interviews. Rick Alloway, a University of Nebraska--Lincoln Assistant Professor in Broadcasting (as well as the Faculty/Staff

liaison for college station KRNU-FM) frequently worked with student deejays to do professional interviews with visiting Lied Center artists. While the reach of KRNU isn't extensive, it does cover the campus community sufficiently. And the targeted programming allows for close connections between the station and key artist groups for the format.

Case Studies

Numerous organizations have implemented programs to attract and engage young adults in the performing arts. For purposes of this study, six unique programs will be considered based on their distinct target audiences and associated programs.

Case Study #1/ University of Cincinnati College Conservatory of Music

In an article titled, "Attracting University Students to Campus Performances: A Look at Preferences in a Young Adult Potential Audience," Rugen (1997) focuses on the college population specifically. She starts by providing an overview of research done with the University of Cincinnati's College Conservatory of Music (CCM). The research included 51 questionnaire respondents and 15 focus group participants. It examined which *kinds of entertainment* would best attract students, what the *right price levels* and *performance schedules* might be factors for effective advertising to students, as well as how attitudes, habits and decision making reflected distinctions *by gender*. (pp. 6-10).

While the information provided in this article remains pertinent, it is important to note that it has been over fifteen years since the conclusion of the studies, and the Internet has significantly changed aspects of student culture—particularly in how information on events is marketed and in communication between student groups on campus.

The study's students were 55% male, 45% female, 68% undergraduate and 32% graduate students. 61% commuted to classes, while 39% resided in on-campus housing. Students were surveyed during the 1995-96 academic year. Participants in the focus groups were all medical students, ten male and five females. 50 out of 51 respondents to the questionnaire portion of the research listed movies as a favorite form of organized entertainment. 48 listed rock concerts and 47 listed plays. The stated reasons for these preferences were that they favor entertainment that offered plenty of variety (43/51) arouses their emotions (42/51) and lets them unwind (43/51). Only 12/51 liked audience participation, at least when it was imposed on them. Comparatively few claim to like classical music concerts (18/51) although a majority enjoy entertainment that engaged them intellectually (33/51). They cited a chief obstacle to attending campus events was a lack of connectedness to the main campus; they had little knowledge of CCM events or even where the center was located. One student noted that, "We want something interactive. We sit in class all day. The last thing we want to do is sit in some theater." This barrier to attendance is interesting to consider from a programming standpoint, and does shed light on potentially relevant background on this target audience for marketing purposes. Another focus group participant spoke on the issue of planning, as University students tend to act more spontaneously than their elders. "You don't know what you're going to do from week to week or day to day. So you see [some ad or sign] that afternoon and say, 'Okay, let's do that,' because it's right there; you don't have to plan." Rugen recommends that to attract students it is likely more effective to shift dollars away from event advertising and focus on distributing calendars.

Specifically regarding the program with the University of Cincinnati article, it is relevant to consider subject content for television ads and website/social media messages needing to focus on a level of immediacy and a reminder about events ‘right around the corner.’ The CCM study continues to note that major reason University students went to bars, sporting events, or to the movies was that “it’s easy... (With the arts) there is that idea that if you go, it may be sold out, or we’re not going to be able to sit together. Will tickets be available there? Can you buy them at the door? There are so many unknowns, with each theater doing it differently, you just kind of like go, “Screw it.”

Regarding the media mix, the article concludes by reviewing what they found in Cincinnati to be of most significance. According to respondents there are typically two on-campus ways students learn about college entertainment: word of mouth (64.7%) and the student newspaper (58.8%). Local television is cited as being a tool for learning about entertainment options by only 15.7% of participants. Since this article was written, with the segmenting available through specific cable programming (MTV, E! and VH1, ESPN) television has certainly become more of a viable tool. And now obviously college students are finding out about campus activities via school online resources in record setting numbers each academic year. The University of Nebraska system, for example, reports record numbers of students accessing information about activities on campus on a daily basis. While this study isn’t as recent as others included, it is relevant in its connection to the audience and the importance of immediacy for targeting students.

Case study #2/Oregon Symphony

Stone (2001) focuses on the Oregon Symphony’s efforts to attract new audiences with their program, “Nerve Endings.” This program series offers unique multimedia

programming, separate and different from the traditional symphonic fare. A concert might include video, drama, dance, enhanced stage lighting or visual effects, or commentary. The brainchild and inspiration of Murray Sidlin's artistic direction, the program "searches for new ways to make the classics more meaningful and appealing to new audiences." He connects to the correlation between an *understanding* of the music, an *appreciation* of it, and an *interest* in it. "A lot of this is education," said Oregon Symphony Director of Marketing Ralph Nelson. Sidlin adds, "An Orchestra is like a museum but in the best sense of the word. I'm in favor of doing anything that we need to do to get audiences to love, through experience, great music. I stop short of apologizing for the music. You've got to come up with something that really serves and illuminates the music, something that allows people to get closer to the inside of the composer's mind, heart, soul and sociology."

For an arts professional who is engaged in audience development, these thoughts are not only relevant for programming decisions, but marketing decisions, as well. To invite these new, younger audiences into performance, we must thoroughly understand their interests and needs.

Years after the launch of "Nerve Endings", The Oregon Symphony received grant funding through the Knight Foundation, which allowed them to further focus on strategy. Based on extensive focus studies and surveys, they were able to pin down a number of audience and marketing factors. The symphony initially targeted a young (19-30) audience for their new series. Further surveys indicated that age was not so much a factor in crowd draw, as was the symphony's ability to draw the first-time concert attendee regardless of their age. While the article doesn't quantify initial results, the

author notes, “Our subscriptions to “Nerve Endings” verify that we are onto something important and long-lasting, perhaps a future perspective that many orchestras will want to attempt.”

This is becoming apparent not just to other orchestras, but to performing arts centers in general. Similar to surveys executed by the Ordway on a regular basis, it would be interesting to track “Nerve Endings” attendance, perhaps by doing surveys to audience members. These surveys might help identify how each attendee heard about the event, or suggest ways to communicate differently in the future. In return for completing the surveys and providing a limited amount of demographic information (name, street and email address, and performance art interest categories) the orchestra could offer a drawing for tickets to an upcoming performance. This might serve as an additional tool for growing their e-mail database as well. Similar programs noted previously have been undertaken successfully at both the Lied Center and the Ordway.

Case #3/Walker Art Center

The Walker Art Center in Minneapolis, Minnesota has also emphasized marketing to young adults with success. They formed the “Walker Art Center Teen Arts Council.” The council meets weekly throughout the year to help the museum create a safe and welcoming public space for teens. The council organizes new teen-specific events and programs in collaboration with Walker staff, aids in marketing existing programs to young people, and identifies interpretive and educational links to programs of specific interest to teens. In recent years, they have sponsored a reading by the Guerrilla Girls, a collection of bold female artists and art-world professionals; performances of spoken word artist/musician Michael Franti; and performance artist Danny Hoch. Workshops

with these performers and artists are organized and open dialogue sessions allow interaction between the youth and the artists. The Walker also has teen programs that focus on hip-hop dance, cultural storytelling and other performing art categories of particular interest to teens. One program offers an ‘open mike’ for teens to come talk on subjects suggested by the council and staff members.

Art Centers around the country are choosing to focus on programs like the Walker’s as an accessible entry point for first time attendees to performing arts. They market these programs through word of mouth and their website.

Case Study #4/Childsplay

The Tempe, Arizona program Childsplay is the focus of an article by Howard Allen appearing in the National Education Association website under “Lessons Learned: Case Studies” section from December, 2001. Childsplay performs in several states with its nonprofit theater company of adult actors. This group teaches and performs for young audiences and families. Its work reflects a belief in the integrity and value of the particular “voice” of young people, empowering them while also opening the minds of adults. The mission of “Childsplay” is to create theater so strikingly original in form, content, or both, that it instills in young people an enduring awe, love, and respect for the medium. Childsplay was founded in 1977 by David Saar as a touring group to school and community venues. Performing for 1.6 million people in just its first 18 seasons, the company presents touring performances in schools, mounts fully staged productions in formal theaters for school field trips and public audiences, offers company and individual artist residencies in schools, and teaches drama classes.

In reviewing Childsplay's marketing efforts, the author highlights that audience development is the prize. It is interesting that they consider each component unique in marketing needs. They look to Disney as a company who 'gets it' in marketing to youth as well as parents. With limited resources (both financial and the resource of staff time) Jessica Andrews, the Managing Director, notes:

"We will never have as much money as Disney, so how do we take our limited dollars and attract families? Especially now that families have two working parents and plentiful choices for entertainment. I realize 'entertainment' is a bad word in theater circles. But when families can choose between the ballpark, the movies, and live theater, how do we define our marketplace if not as a form of entertainment? Audiences don't even make a distinction between commercial theater and nonprofit theater. One thing we can say in the marketplace: theater simulates the mind in ways the other choices do not."

Playwright Steven Dietz collaborated with Childsplay and lends insight to this article: "I think it would be a terrible model for theater to target audiences the way TV and films do. If anything, their audiences are the most narrowly targeted. There's too much of a gulf between theater for families and the so-called 'adult' theater right now. All the project representatives see teenagers as perhaps the most difficult and critical audience. Childsplay would like to see teenagers in their audience, and also involved in their special matinee programming. "If we lose the teenage audience, it's our own damn fault," says Dietz. "Sure, theater takes a larger commitment than just turning on the TV. But we need to stop blaming our audiences and start astonishing them. We can't do mediocre work and say we're underappreciated."

While disagreements come to mind with Dietz's summary of the difference between theater and TV (assuming following television models would be terrible etc.), and the need to distinguish the two very separately, his quotes about commitment and 'blaming audiences' for not responding...certainly hit home. This article again seems to focus on understanding the audience rather than which media are most appropriate to target efforts with.

Case Study #5/ Cleveland Orchestra

The Cleveland Plain Dealer's Lewis (2010) reviewed a long-term effort that began in 2010 for the Cleveland Orchestra seeks to engage more people with classical music. The creation of a "Center for Future Audiences" seeks to remove economic, geographic and cultural barriers to attending live performance.

A new online club for adults 18 to 34 will offer members heavily discounted rush tickets. In 2010 the center moved to offering all children under 18 free admission to the lawn at Blossom Music Center (previously this was reserved for patrons under 12.) Also the Orchestra began offering the special discount to limited performances in their primary venue at Severance Hall. The Orchestra planned to also begin taking concerts out to venues such as the Happy Dog bar on Cleveland's West Side, as well as providing transportation from remote sections of the city into Severance Hall. Ross Binnie, the orchestra's chief marketing officer and director of the new center said "We need to concentrate on making sure as many people as possible have the chance to hear this orchestra. I have enormous faith that, by 2018, we can have one of the youngest audiences in the country. It's going to change the conversation about us." While the Lewis article was penned in 2010, careful examination of the current Cleveland Orchestra

website finds that their “Student Advantage” program is most certainly still in full swing. The program offers high-school through post-graduate school students ‘unbelievably’ low prices (\$10 up until an hour before curtain to encourage not opting in last minute), and access to master classes with artists as well as free rehearsal attendance.

Cleveland’s program offers discounts and unique opportunities to young patrons. Their goal of having ‘one of the youngest audiences’ is admirable—and working with relevant locations to introduce classical music to new venues (like the bar referenced) is an imaginative way to build audience. This study is relevant based on their success in addressing perceived barriers and assumptions gracefully.

Case Study #6/ San Antonio Symphony

Jaffee (2007) The San Antonio Symphony launched a campaign in 2007 to appeal to young people. A rock ‘n’ roll-style ad campaign combined with tickets for as little as \$1 for students in a group is helping the Symphony reach out to new, younger audiences. “Straight Up, With a Twist” is a happy hour for young professionals to learn about new works. San Antonio symphony leaders, “who not long ago were dealing with bankruptcy, feel encouraged by the sight of younger-looking faces in the audience.” David Filner, director of education and community engagement has reached out to music teachers to encourage them to bring students. He has expanded the Young People Concerts to about 35,000 fourth and fifth graders and created a “Future Stars” contest for kids in high school or younger. “As an industry, orchestras are exploring ways of changing the model,” Filner said. “We’re experimenting.” Evening concerts offer anecdotal evidence of new attendees, with whole groups of people clapping between movements—something core concert goers don’t do. Principal tuba player Lee Hipp

“thinks he is seeing more young people at concerts this year” and adds, “I think in the long term, though, it’s deeper than just advertising. It will always come back to finding that first point of contact, whether that’s at the elementary school age or in college.”

The Lincoln Symphony Orchestra struggled with similar issues. Not unlike the situation at the Lied Center or Ordway, orchestras must continually find ways to welcome new audiences. The former Lied Center Executive Director Charles Bethea continues to be an advocate for such programs. He was passionate during his time at the Lied about having the center be as mindful as possible about having first experiences be positive experiences. While longtime patrons might frown on things like clapping between movements, Bethea would clap right along with the new audience members, showing enthusiasm for the work performed and allowing each audience member to feel comfortable expressing gratitude for the performance in their own way. Lessons like this are good for arts leaders to reflect on. This case study reinforces the importance of not only communicating with new audiences in ways that align with their interests and lifestyle, but also the need to authentically connect during the actual performance.

The key distinction between this new program of research and what already exists in the field is the specific focus on first year college students. To comprehensively understand the audience, a focus on the target audience specifically played a critical role in this review of literature.

Target Audience Analysis

Yarrow & O’Donnell (2009), scholars of younger generational research found that, “Generation Y, those born between 1978 and 2000, has overtaken baby boomers in sheer numbers and is poised to do the same thing with its incomes by 2017. Often called

Millennials, these tween, teen, and twenty-somethings have become the nation's tastemakers, holding unprecedented sway over almost every aspect of shopping... Gen Y's stamp is everywhere." (Introduction xi.)

"The economic downturn that began in earnest in 2008 has resulted in nothing short of a new American consumer, and Gen Y always on the forefront, has already mastered the mentality and expertise that other generations will mimic—notably the confidence to demand that retailers bow to their needs, and the ability to capitalize on the expanded purchase, pricing, and customization options made possible by our digital world. Likewise, American consumers are becoming more confident of their power and more skeptical of businesses, more willing to use technology to find bargains, more demanding and exacting in their standards, and paradoxically more eager than ever to find solutions in the products, brands, and retailers that earn their trust." (Introduction xi.)

Monitoring the demands of this generation on both the entertainment/arts industry, and in the economy as a whole is critical to future marketplace success. This article points to the power that young adults have to evolve the way products are priced and customized. The expectations of Gen Y patrons has already shifted to being more commonplace in audiences across the board. Fewer subscriptions are being purchased, and patrons are opting in closer to the event/performance date.

Messaging and how to reach this critical audience are also important to study. As cited previously social network and new media channels are an important part of the marketing mix.

“In terms of media dollars, social networking is far less expensive than traditional advertising, although the time requirements for managing the process are significant. Facebook, MySpace, and other social network users are a medium in themselves. The exponential power of connectivity can create users that have the reach of a prime-time television ad—carrying messages that are potentially more influential than any television ad, because they’re perceived to be more genuine. Though it’s a marketing communication vehicle in its infancy, and the idea of relinquishing control of your message to others is scary, to stay out of the game is to render yourself irrelevant to this generation. Using social media effectively requires humility and a genuine desire to add value to the lives of your customers—both good characteristics to demonstrate when marketing to Gen Y, no matter what your medium.” Yarrow & O’Donnell (pp. 189-190).

Mobile devices/smart phones also have an important role to play in marketing initiatives. “Teens and twenty-somethings are twice as likely as their elders to use mobile devices for tasks other than talking. Gen Yers are also far more likely to opt in to receive text promotions, mobile coupons, and mobile search services.” This audience also skips landlines overall, and prefers text messages over lengthy emails. Yarrow & O’Donnell (p. 190).

Gen Y wants information about favorite brands and retailers; they are actually interested in marketing messages. Providing insider information or a discount are noted as good ways to engage this audience.

From the Yarrow & O’Donnell text, Top Four Tips for Marketing to Gen Y

1. Get close. Really close. This is not the same as simply studying Gen Y trends and the hots and nots, nor is it the same as simply knowing their opinions, demographics, or purchase behavior. It's the kind of closeness that comes only from empathy. By that we mean understanding and caring why they have those opinions and why they do what they do.
2. Engage and inspire your Gen Y customers. Make them part of the process, from design, to delivery...technology is the enabler; the powerful passion and creativity of Gen Y is the fuel.
3. Get real. Humility, honesty and smarts go a long way with this generation.
4. Technology is currency, and you need to have it. It's not only Gen Y's enabler—it's yours too. Putting technology to work the right way means using an array of media and constantly revising your strategy to capitalize on the "latest." If you do, the opportunities are limitless. At no other time in history have consumers wanted to read "25 things about you," clamored to make their own ads for your company, or eagerly sold your products for their friends just for recognition. Using technology well with this generation also means that everything you do has to be faster, more responsive, more visual, more emotional, and intuitively designed. (p. 207).

From Levinson (2001) in his book on guerilla marketing techniques, "Because we are all bombarded with marketing coming at us from all sides, especially online, it's more difficult than ever for your marketing to be noticed, let alone to be motivating, regardless of the strength of your offer and the desirability of your benefits. That's why "consent marketing" is growing so rapidly these days... Those who give their consent are truly

torrid prospects.” (p. 101). Considering the invasion of marketing messages seems especially relevant considering the media usage habits of young adults. The propensity to ‘multi-task’ is inherent to this audience; they have grown up with a television in the background and a computer on their laps. Now added to the mix are smart phones, which allow for texts and instant messages to further dilute the attention of our prospective audience. The challenge is learning how to think outside the box on messaging points to effectively cut through the clutter of advertisements geared to young adults.

Les Garland, co-founder of MTV, VH! And the Box said, “How much science can you apply to something that is an art form? You have to fly by the seat of your pants, you have to believe in your ideas, and you have to trust your gut. (Levinson p. 61).

From Kerner/Pressman/Essex (2007) in their book about chasing what is perceived as cool, “*Think different* is what should define every company, not Me-Too. The question is, how do you operate according to that philosophy? Do you give consumers what they want, what they’re already expecting? Or do you give consumers what they don’t yet know they want?” (pp. 2-3). Perhaps young adults need the opportunity to figure out that arts events ARE cool and can be unexpectedly engaging and fun. If they are expecting a boring, non-interactive evening in a dark theater, perhaps by providing them with an initial experience or two that negates those stereotypes will assist in developing greater interest and opening minds and hearts.

“You do need the experience of seeing and feeling what moves the people you’re talking to. Michael Lang, co-founder and former manager of Woodstock Music Festival, thinks of his experience overseeing the festival in a similar light: ‘It was like being on a trapeze without a safety net and not feeling like you needed one,’ he told us. ‘And that

was how we learned what really inspired people—and what we needed to do in order to keep inspiring them.’ Being actively inspired and in touch is paramount—and these are the type of people who should be the cornerstone of every company.”

(Kerner/Pressman/Essex p. 37). This quote helps frame the importance of having student advisors as critical members of the Ordway marketing team. Their insights are pivotal as the programming and messaging points are shaped for young adults.

For example, Ordway’s student advisors join the ‘Advocates’ program (for traditional audiences) to reach out and engage new audiences as part of the Audience Development/Marketing plan.

Other companies have successfully used similar ‘advocates’ to help spread the word about products/services. One such company is Procter & Gamble. “Today, a company collects a network of Ambassadors, and believes that by simply turning them on to a product, a trickle-down effect will take place. ‘Tremor,’ a group of hundreds of thousands of Ambassadors launched by Procter & Gamble, has brought real mainstream attention to this trend. The Tremor group is comprised of ‘Influencers’ who sign up to spread buzz about products in exchange for inside info and the ability to make an impact. They are not paid. They are proclaimed “influential teens” as a result of answering some very basic survey questions...” (Kerner/Pressman/Essex) (p. 82).

Not good according to Kerner//Pressman/Essex. They say true ambassadors must be hand picked, have personal connection/believe in the product. The Ordway program includes a version of the advocates previously mentioned, as well as with the Student Advisors for each of the three Campus Connections schools. The Student Advisors are hand picked and self selected for their roles.

From Tom Ford, Gucci, “Once you have built a new customer base, you can’t become a victim of your own successes... Once you have built a new customer base your customers then expect new things from you. Change is tricky-you don’t want to lose core customer but you don’t want to ever get old and simultaneously you have to attract new customers constantly.” ((Kerner/Pressman/Essex pp. 207-208).

As college students graduate in May, new students come to campus in the fall. This cycle is important to remember. Arts marketing professionals need to maintain a presence on each campus and to react and respond to evolutions in best practices for communication methods as well as new barriers that prevent students from experiencing the Ordway.

More information on other organizations’ successes with ambassador programs comes from Horovitz (2010) who notes in *USA Today* that “Savvy college marketers have learned that they can no longer reach students by simply putting up posters, handing out samples and hanging ads from dorm room door handles.” The USA Today article references national chains like American Eagle Outfitters who utilize programs where students are hired from campuses to spread information and marketing materials to their peers. “College marketing used to be block and tackle,” says Matt Britton, founder of marketing agency Mr. Youth, which recruits thousands of students nationwide. “Now college students are immune to those tactics and expect something much more deeply intertwined in their lives.” Gina Damato is a 21-year-old student at West Virginia University who has worked for American Eagle as well as Apple and Disney. Apple lent her computer equipment and Disney’s internship program got her class credit. Damato says “I’m not only recognizable to students, but to professors.” She recruits other

students for American Eagle who assist the store for a charity program. Brand awareness for the store and its initiatives increases, and so do profits from college audiences. If retail stores and national brands are having success with such initiatives, it follows that scrappy nonprofit arts organizations like the Ordway or the Lied Center could take a page from their playbooks.

Singer (2011) in *The New York Times* offers similar program details from the University of North Carolina at Chapel Hill. The same chain, American Eagle, has a team wearing identical t-shirts to help new students move in. As the students assist new folks moving in to dorms they “cheerily unload her family’s car...along the way they dole out American Eagle coupons, American Eagle water canisters and American Eagle pens.” “This fall an estimated 10,000 American college students will be working on hundreds of campuses—for cash, swag, job experience or all three—marketing everything from Red Bull to Hewlett-Packard PCs.” Based on the success from previous years, American Eagle has continued this program onto new campuses this fall. The article adds that “Many college students are the heads of a household of one. But if a company can hook them early, it often has customers for life. The choices students make... can become the lifetime habits of future families or business executives.” The article notes that often college students end up serving as a ‘bridge’ between purchases at college and back at home to their parents and siblings. This concept identifies another important consideration when targeting college students—the secondary audience of family members.

Background Research

Research shows that a college freshmen's exposure to the arts leads to increased engagement both during their time on campus, and as adults. Yet the declining ticket sales across the country show that arts organizations are continuing to lose ground with reaching out to critical new audiences.

Four recent studies helped frame this research. A study from the Major University Presenters in 2005 reviewed the value and impact of performing arts across broad segments of prospective audiences but did not single out participating college students for age-specific analysis. Dartmouth University and The University of Pennsylvania (along with the Lied) were partners for the MUP study. They followed up with college students in the context of the larger institution but failed to address the importance of students first years on campus. The Ordway's research with Martin-Stowe (Portland)—funded through a grant from the Wallace Foundation--examines involvement with the performing arts among students at three small college campuses in Saint Paul Minnesota. It lays groundwork for studying the targeted audience segment but does not provide the depth of understanding necessary to offer practical applications to marketing leaders.

These four studies help define the parameters of the audience development "pie," define what pieces are still missing, and give critical context for hypotheses about current barriers and possible strategies to improve college student participation. According to previous research and current statistics from the Ordway, the following factors limit student access to the performing arts: 1. geographical distance from performances; 2. perceived lack of incentive; 3. general social anxiety about a trying a new activity; 4. increasingly competitive demands for students' time; and 5. the Internet's impact on the

extent to which young adults value the performing arts in real-time, showing up in person.

Major University Presenters Value and Impact Study:

The MUP study was a collaborative research effort commissioned in 2005 by a consortium of 14 major university performing arts presenters. The study was self-initiated and completely funded by the consortium. Oversight was provided by a committee of the six marketing directors of the Lead Partners.

The goals of the study were:

1. To achieve a deeper understanding of the intrinsic impacts that result from participating in live performing arts programs, and to develop a new system for assessing these impacts
2. To explore new ways of illustrating the impact of performing arts programs on individuals, families and communities
3. To develop new attitudinal segmentation models for performing arts ticket buyers and donors to aid in marketing and development efforts.

The MUP study's design and analytical approach explored and tested the following hypotheses:

1. Intrinsic impacts derived from attending a live performance can be measured
2. Different types of performances create different sets of intrinsic impacts
3. An individual's 'readiness to receive' a performing arts experiences influences the nature and extent of impacts.

To test our hypothesis, we asked the following research questions:

1. What vocabulary should be used to talk about intrinsic impacts?

2. Do patterns of impact emerge across performances, genres, or presenters?
3. Does a patron's "readiness-to-receive" the art act as a precondition for the types and magnitude of impacts derived from the experience?
4. Does attendance at enhancement events influence the impacts an individual experiences?
5. What is the relationship between impact and satisfaction?

Methodology:

A pair of questionnaires was developed to measure an audience member's readiness-to-receive the art (Part I was administered in venue, right before the curtain) and the intrinsic impacts received from the performance (Part II was sent home with the respondents and mailed back). Specifically the first questionnaire collected information about motivations for attending and the respondent's mental and emotional preparedness for the performance. The second questionnaire corresponding to the first by a control number, investigated a range of reactions to the specific performance.

Key preparedness constructs included context (how much experience the individual had with the art form); relevance (an individual's comfort and familiarity level with the performance) and anticipation (characterizes the individuals psychological state immediately prior to the performance). The impact constructs included:

- Captivation index: degree to which individual was absorbed/engrossed
- Intellectual stimulation index: cognitive traction/mental engagement
- Emotional resonance index: this index measures the intensity of emotional response

- Spiritual value index: goes beyond emotional/intellectual to assess transcendence or empowering /inspiring experience
- Aesthetic growth index: exposed to a new type or style of art, stretched aesthetically
- Social bonding index: measured the extent to which the performance connected the individual to others in the audience, allowed him/her to celebrate her own culture, left him/her with new insights on human relations

Between January and May 2006, the six Lead Partners in the study surveyed audiences at a total of nineteen performances. The response rate was 74% for Part I, the highest response rate ever experienced by the consultants for a survey of this nature. Of these respondents, 61% also returned Part II of the survey, yielding a net response rate of 46%.

Overall, results from the study support the first hypothesis: that intrinsic impacts can be measured. The major qualification to this conclusion is that the various indicators of intrinsic impact are strongly correlated. The data suggests that presenters should focus more on pre-performance engagement strategies for all audiences in order to create higher levels of anticipation before the performance. Anticipation leads to captivation which results in intrinsic impacts. Presenters should also consider what steps they might take, in cooperation with artists, to increase the probability that audience members will be drawn into the performance and achieve a mental state of 'flow' and other impacts.

Results point to the strategic role of marketing in creating anticipation, and the importance of messaging effectively about the impacts the performance is likely to have. In the future, presenters should shift focus away from measuring overall satisfaction with

performances (which can be biased on the need to post-justify purchase decisions), and instead focus on measuring intrinsic impacts.

The MUP group conducted additional studies to develop an audience segmenting model for performing arts ticket buyers to assist with marketing strategies. This research was done using a combination of personal interviews and online surveys. The result is a ten-segment ticket buyer model that follows buyers in relation to their aversion to risk.

Building on the MUP work, two of the campus partners dove deeper into additional research areas. It is also of note that the Andrew W. Mellon foundation funded 20 more researchers to take the study further in key areas. While none of the additional studies directly relate to the specific focus of the new research, Mellon's support demonstrates that the topics resonate across our industry. This thesis work will add to the collection of existing scholarly study by focusing on an audience segment pivotal to our collective future.

Dartmouth Student Cultural Pulse:

Dartmouth conducted an online survey of students in November of 2008. The research objective was to develop a nuanced understanding of students' cultural preferences, attitudes and past exposure to performing arts in order to inform programming, marketing and other activities.

The survey was branded as "Dartmouth Cultural Pulse." Email invitations were sent to all undergraduate students. The final data set included 1,369 valid responses, representing 36% of eligible respondents. The highest response rate was observed for first year students (40%-- 437 total). Fifty-five percent of students said that the Hopkins's Center played a 'major role' in their lives as a 'place to experience

performances and film’ while 60% say “the Hop” played a ‘major role’ as a place to eat. As was expected, students whose parents took them frequently to arts events prior to college reported 150% higher levels of off-campus arts participation compared to those whose parents took them infrequently. Students were questioned regarding their primary academic areas of study, with science coming in highest with 28%, Economics/Government at 19% and Humanities at 13% of respondents.

To gauge the utility of potential marketing vehicles, students were asked to rank six specific sources of information “in order of their usefulness to you in finding out about Hopkins Center programs.” Email ranked the highest, then posters, word of mouth, print materials, and then the University and Hop Center websites last. If this research were to be replicated in 2011, it is likely that Facebook and online sources of information would factor prominently.

Regarding how they spend their free time, students were asked which arts activities were ‘vital’ to them—there were five possible responses ranging from ‘not interested’ to ‘haven’t but would like to try (an indicator of unfulfilled interest) to ‘used to, but don’t any more (an indicator of past involvement) to ‘enjoy it occasionally’ to ‘vital activity to me’. The most vital activity reported was watching films on a personal computer or DVD player (38%) , then came downloading music from the internet (33%), reading books (33%), films in theaters (28%), social dancing (27%), watching films in a group (23%), and finally with the smallest percentage responding as a ‘vital’ activity were ‘attending live concerts (22%)’ and ‘taking photographs with artistic intent (11%).

In reference to music performances categories, students reported the highest interest level in pop, indie rock and hip hop music. Opera, bluegrass, folk and country were at the lowest interest levels.

Regarding dance, students' "primary connection to dance is through participatory involvement (i.e. social dancing at parties), illustrating one of the central challenges facing the entire dance field, which is how to harness the tidal wave of interest in dance generated by the reality television shows. A third of students reported unfulfilled interest in 'taking dance lessons or classes.' A large proportion of students expressed interest in hip hop, followed by salsa/tango then dance of other cultures, modern and jazz. Ballet came in last.

Roughly a third of students reported some level of unfulfilled interest in attending live stage plays and musicals. Compared to students in other class levels, first year students reported higher levels of interest in 'stand-up comedy' and poetry slams and other spoken word events.'

Of all students surveyed, first year students reported the lowest attendance at on-campus arts events including events at the Hop. Of note is that first year students reported the highest off-campus arts event attendance for concerts, though the lowest for off campus professional musicals or stage plays.

Annenberg Center for the Performing Arts at the University of Pennsylvania

Annenberg Center for the Performing Arts at the University of Pennsylvania sought to take the Major University Presenters work and dig deeper into the potential audience base on their campus. The Associate Managing Director for Public

Engagement, Roy Wilber, worked with students in a Marketing Research class in 2006 to develop a marketing strategy using social networking sites to target 18 to 24 year olds in the Philadelphia area. Historically, ticket sales were noted to be the lowest for this key group—at 8% of total ticket sales.

Roy had long relied on traditional advertising methods such as radio, television, newspapers, brochures and posters in highly trafficked campus areas. The goal of the research was to identify, evaluate and recommend methods of advertising on key social networking sites via unpaid and paid messaging. The team researched 25 of the most highly trafficked social networking sites. Next, a survey was conducted to determine social media usage in each targeted age group. The survey resulted in 166 responses and found that 100% of participants had recently used Facebook. The top five sites were Facebook, YouTube, LiveJournal, MySpace and Xanga.

To dig deeper, two focus groups were held with 4-5 Penn students with diverse backgrounds and interest. They also conducted ten one-on-one interviews to further explore the topics. The findings reinforced the importance of social media as part of the mix for reaching students. Roy's work was visionary for 2006 and continues to serve as a strong reminder for continuing to think ahead to what's on the horizon for this early adopting target audience.

Ordway Center/Campus Connections

As discussed earlier and as part of a long-term strategic plan, Ordway Center for the Performing Arts with funding from the Wallace Foundation launched the 'Campus Connections' program in 2009. The program seeks to engage students with the Ordway

through on-campus arts opportunities, ticket discounts, and connections to classrooms. Initially the work was on two campuses, the University of Saint Thomas and Macalester College. In late 2010 they added Metropolitan State University State University to the list. The schools were selected based on their proximity to the Ordway, as well as their diverse student population and mission base.

Ordway wanted first to understand the attitudes of college students towards arts participation. The initial research included qualitative (focus groups with students on each campus) and quantitative (e-mail surveys sent to students on each campus.)

Specific objectives were to gauge:

- Attitudes toward participation with the arts including motivations and barriers to attendance
- Awareness and perceptions of the Ordway and our offerings
- Optimal methods and language for communication about the arts
- Reaction to current programs and programs under consideration for Campus Connections

Initial Methodology:

Four focus groups met on October 12-13, 2009 (two at Macalester College and two at Saint Thomas University). These undergraduates had attended two or more entertainment events (broadly defined) in the past year, and included a balance of genders and ages.

Specific questions included:

- What types of entertainment do students enjoy?
- What are some of their main destinations for live entertainment?

- What do they attend on campus? Do they go to Minneapolis or Saint Paul for entertainment?
- For a few key venues (including Ordway when it came up) what emotions, images, feelings come to mind when they think of these organizations or destinations? What are these organizations/venues known for? What makes them unique or special?
- In general, how do they hear or find out about entertainment?
- What sources of information do they use to stay in touch with what's going on—both on campus and elsewhere? Are there additional sources that aid in their decision making?
- In particular, how do they use new media and the Web with regard to live entertainment/performing arts?
- How far in advance do they plan? Is it far ahead or last minute? What determines this?
- What are the top considerations when they are making entertainment choices (i.e. event itself, location, price, social opportunities, etc.)?
- Do they attend on their own or with others? If with others, how do they generally communicate with them about events? Do they share their experiences afterward? If so, how?

Questions in subsequent sections of the focus group went into awareness and perceptions of the Ordway and its programming, student offerings and potential initiatives.

Findings outlined six key factors in the decision process to attend an arts event:

- Cost of the event

- Social dimension/benefits
- Event itself
- Convenience/proximity to the venue
- Timing
- Intrinsic or personal perceived value

Communication findings included:

- Word of mouth is the primary way in which students hear about events
- Facebook has become a prime method in communicating about events (second only to word of mouth)
- Banners, posters, sidewalk chalk also are noted as effective
- Students liked getting recommendations from professors and groups to which they belong to

Quantitative methodology:

Interviews were completed November 8-19, 2009. A total of 635 web-based, self-administered surveys were completed: 280 from current students, 214 from alumni and 210 from faculty/staff members from both campuses.

Campus Connections Conclusions and implications:

- All audiences (students, faculty/staff and alumni) from both campuses were receptive to and active with the performing arts.
- Saint Thomas University students tended to be from Minnesota or the Central states region and were most familiar with the Ordway

- Macalester College students tended to be from outside Minnesota, were less likely to be familiar with the Ordway, though tended to be *more* involved with the performing arts
- Student decision making process with regard to selecting live entertainment options (explored in the qualitative research) was consistent—specific decision factors (cost, social) remain the most important but are weighted differently depending on the person
- The primary factor for adult audiences is time (then money)
- The primary factor for students was money (then time)
- There is a lack of clarity about what programming the Ordway presents
- Going forward, Ordway and our partner schools will need to work more strategically to promote and generate interest in campus connections (the message is starting to be communicated though it hasn't 'caught fire' yet)
- Offers of *free* or heavily discounted tickets are highly compelling for all prospective groups

Campus Connections Qualitative Research Round Two

A second wave of research was conducted in the spring of 2011 for multiple purposes. Metropolitan State University was added into the fold with an initial round of two student focus groups and one faculty/staff group held on campus. One focus group session with faculty/staff was held at each of the three campuses (Saint Thomas, Macalester College and Metropolitan State University) to gauge awareness and interest in the Campus Connections program. There will be a final round of research done in 2012 as the funding reaches its conclusion. The three waves of research will help the Ordway

determine how best to embed the program into existing marketing initiatives into the future.

Conclusions and implications from Metropolitan State University Student Focus Group:

- Metropolitan State University State Students represent an appealing audience for Ordway. They are interested in attending events and some have used the discount program.
- Metropolitan State University students represent a greater challenge than Macalester College or Saint Thomas as they don't live on campus and juggle work/family life.
- Metropolitan State University students would prefer to come to the Ordway rather than having programs come to their campus
- Metropolitan State University students keep their social lives basically separate from their school/campus life (very different from Saint Thomas/Macalester College)

Conclusions and implications from faculty/staff focus groups on all three campuses:

- While not widely known, Campus Connections programs (once explained) were very desirable to faculty/staff at all three schools.
- On campus opportunities were of interest to Macalester and Saint Thomas University, all campuses faculty/staff expressed interest in discounts and connections to their classroom study.
- No single method of communication seemed ideal to get word out to this audience, though the brochures and website updates planned will help. Email works well but needs to be easy to open and quick to find key message points.

- More work needs to be done to strengthen the ‘Campus Connections’ brand on each campus.

Campus Connections Quantitative Research Round Two

Respondents were recruited via e-bulletins and email invitations by their respective schools and asked to participate in a self-administered web-based survey. The surveys were completed between April 14 and May 31, 2011. Qualified respondents were currently enrolled students or alumni or current faculty/staff members. A total of 488 student interviews were completed, 113 by Saint Thomas University students and 375 by Metropolitan State University Students. There wasn’t sufficient response in other areas (from Macalester) to report.

Conclusions and Implications from Student Quantitative Survey:

- With Saint Thomas University students, from first research findings there has been a slight shift toward more on-campus activities. There was also an increase in student attendance at speakers/lectures.
- Overall awareness at Saint Thomas University for the Ordway increased from 88% to 96%. Specific awareness about the Campus Connections program increased from 27% to 35%.
- Metropolitan State University state students are much more diverse than Saint Thomas University population, are more likely to be married, do little on campus regarding events/activities.
- Overall awareness at Metropolitan State University for the Ordway is strong, 94%. Specific awareness about Campus Connections is at 21%, slightly lower than with Saint Thomas’ initial report back in 2009 at 27%.

- Virtually all Saint Thomas students visit some social networking site weekly, Facebook dominates at 94%.
- 87% of Metropolitan State University State students use social networking sites weekly, with Facebook at 79% overall.

Background Research Summary

MUP study (impact and marketing focus)

- Pre-performance activities are important (anticipation leads to captivation and impacts)
- Marketing can create anticipation

Dartmouth study (content/preferences focus)

- Students find computers, DVD, and I-tunes most vital
- Students expressed an interest in participating (doing) dance
- Plays, musicals, stand-up and slams were attractive to students
- First year students go off campus for concerts, not as often for musicals/plays

Annenberg study (fine tuning MUP study)

- Old methods aren't working for reaching students (8% of overall center ticket sales)
- Facebook and other social network sites are strong as is word of mouth
- Survey was done in 2006, much has changed in the last five years

Ordway (motivation and marketing vehicle focus)

- City colleges with no performing arts center on campus
- Mix of students from urban and rural backgrounds, mix of majors and interests

- Identified barriers (money, social, programming, geography, time, perceived value)
- Word of mouth, social network, campus media all found to be key for reaching students
- Professors play role

CHAPTER THREE METHODOLOGY AND PROCEDURES

Yarrow/O'Donnell (2009) wrote, "Quite fortunately, never before have we had access to so many tools and techniques to effectively mine our consumers' hearts and minds." (p. 220). With recent advancements to survey tools and best practice protocols, this new research can improve upon the findings noted in the previous chapter and lend new insights specifically into our target of first year college students.

Specific research questions for this study are:

RQ1: What are the barriers to attendance of the performing arts for first year college students?

RQ2: What are the different barriers exist if college students have had significant personal experience (i.e.: being a performer themselves)?

RQ3: What are the incentives that can affect or increase participation in the performing arts in first year college students?

Based on these research questions, and with the understanding and foundation of previously executed and cited qualitative and quantitative research on Macalester, Saint Thomas and Metropolitan State campuses, new survey protocol was planned and executed. The key survey method, achieved by utilizing the online ‘Survey Monkey’ software, allowed for all three campuses to participate during the same time period. With strong campus support from all three communications offices, the survey was posted and deployed in locations to generate maximum student response and interest. Using this research method, students could opt-in to complete the survey at a time most convenient for their schedule. Students on all three campuses are regularly requested to do surveys and so were able to easily complete.

Rationale for online survey use comes from Duboff/Spaeth (2000) with, “Market researchers must quickly grasp the Internet and take full advantage of its strategic benefits. Online research offers such promise by its ability to provide what is generally considered impossible: a technique that is faster, cheaper and better!” (p. 259). The text goes on to add, “[Internet research] enables total integration of attitudinal and behavioral data” (p. 262).

It would be hard to find a product easier for research and analysis than Survey Monkey. Blankenship/Breen/Dutka (1998) note, “The most valid situations for Internet surveys involve cases where Internet users fit the profile of the intended population.” (p. 130). Since the college target audience uses computers and the Internet for much of their communication and studies work, it is a natural tie to reach out to them in this manner. With the opportunity to reach more than one hundred respondents, the reliability of the information we receive will also be greater than with a response rate of less than a dozen

which would have been possible through focus groups or individual interviews.

Kaden/Linda/ Levinson (2009) p. 189 note, “Quantitative survey research is projectable research. That means that results can be generalized to the population as a whole.” The authors go on to add, “Surveys allow you to set priorities based on the number of customers or prospects in your target market who would be most influenced by your action.” The trick is ensuring that analysis is comprehensive. Kaden/Linda/Levinson continue, (p. 275): “Surveys require that answers to questions be summarized so that they can be analyzed effectively. The most common means to accomplish this is via a data processing tool called a “cross-tabulation” program.” The new data generated as part of this thesis uses cross-tabulation. One strength of this survey method is the opportunity for respondents to provide additional information and new ideas about best methods to reach them with prospective arts event information. Kotler (2003) notes, “You should ask your customers what information they will volunteer, what messages they would accept, and what contact media they would prefer.” (p. 46). And in the end, “Today the marketer’s mantra is about the importance of understanding buyers at either the segments or the individual level. According to an old Spanish saying, ‘to be a bullfighter, you must first learn to be a bull.’ In order to outline best practices to engage this target audience, it’s important to first truly understand their mindset and perspective.

Based on the existing research summarized above (particularly with the Campus Connections and Dartmouth programs), the questions below were developed after reviewing previous responses to both qualitative and quantitative work (see attachment for specific responses with associated cross tabulations.) The survey was kept to twenty-five questions, with specific demographic questions left until the end. Specific questions

were geared to generate necessary responses for the critical research questions; other questions provided respondents the opportunity to share personal ideas about performing arts and their own backgrounds. All the questions were phrased to assist with providing information to address the three primary research questions. The questions follow:

1. ***Share an example of a live arts event you attended that you really liked:***
(favorite concert, play, dance event, etc.!))
2. ***The phrase “performing arts” can mean lots of things to lots of different people. A common definition is “forms of creative activity that are performed in front of an audience such as drama, music and dance.” What (if anything) would you add to that definition?***
3. ***How many times have you attended a performing arts event since you started college? (include as many kinds of events as you’d like!) Range listed “0-3 times”; “3-6 times”; “6-10 times”; “more than ten times”; and “I have no idea, more than I could possibly count”***
4. ***Are you currently (or have you been previously) involved with performing arts personally? Can be on-stage or behind-the-scenes!***
Yes/No
5. ***If you answered YES to the previous question, what has your experience been?*** Choices offered: I am now (or was) an actor; I am now (or was) a musician; I am now (or was) involved backstage/behind-the-scenes; I am now (or was) a poet/performance artist; Other (please specify)
6. ***Are you personally interested in attending a live performing arts event?***
Yes/No
7. ***If YES, what types of performing arts are you interested in attending? (click all choices that you would consider attending)*** Choices offered:
World Music Event; Ballet/Dance Event; Modern Dance Event; Broadway Musical Event; Classical Music Concert; Other (please specify)
8. ***How do you prefer to communicate with friends about events you’d like to attend together? Check all that apply.*** Choices offered: Phone calls; In

person; Text messages; Facebook/social media; Email; Other (please specify)

9. ***How do you prefer to communicate with professors (outside class) Check all that apply.*** Choices offered: Phone calls; In person; Text messages; Facebook/social media; Email; Other (please specify)
10. ***How do you prefer to communicate with your parents? Check all that apply.*** Choices offered: Phone calls; In person; Text messages; Facebook/social media; Email; Other (please specify)
11. ***If an arts organization wanted you to attend one of their events, what would be the best way to reach you with show information?*** Choices offered: Facebook post; Twitter; Poster or fliers near where I live/work/hang out; TV advertising; Commercial or Public Radio Advertising; Campus Radio; Print (newspaper) ad; Local Magazine; Other (please specify). Ranges offered for each choice were “Terrible way to reach me (don’t bother!); Not good way to reach me; So-so way to reach me; Good way to reach me; Great way to reach me.
12. ***Ok, you’re over half-way done! To what extent do these factors limit your likelihood in attending a performing arts event:*** Choices offered: Transportation/Parking; Weeknight at 7:30p performance; Weekend at 7:30p performance; Cost of ticket is \$15; Cost of ticket is \$30; cost of ticket is \$50; Work Schedule; Campus Activities; TV show I can’t miss; Don’t have a friend that would want to go with me; just not interested in performing arts strongly limits my likelihood to attend; Somewhat limits my likelihood to attend; Yah, this doesn’t affect my decision to attend.
13. ***If a performing arts organization shared a discount code (assume it’s for a pretty big discount, like 50% off the standard ticket price) how likely would you be to share the discount with you friends (through Facebook, email or even just in person)?*** Choices offered: Very likely; somewhat likely; somewhat unlikely; Very unlikely; Any thoughts to share on this?
14. ***Which of the following programs would positively influence your likelihood in attending a performing arts event? (check all that apply)***

Choices offered: Special discounts just for my campus; An “Extra” pre-show event given by local experts on the topic/genre that connects the upcoming performance to the local arts scene; Post-show parties where the cast member/artists are invited; Q/A “Talkbacks” after the performance with the artists; Volunteer opportunities with the performing arts center; Paid internship opportunities with the performing arts center; Transportation from my campus directly to the venue; Special seating area just for my campus; Special events on my campus like master classes, lectures, demonstrations etc. with the artists; Special intermission lounge or reception area for students from my campus to meet and hang out; Free pizza before event at the venue; Other (please specify)

15. ***What school do you currently attend? (Choose the best answer)*** Choices: University of Saint Thomas; Metropolitan State University State University; Macalester College; Other (please specify)
16. ***What’s your major or primary area of study?***
17. ***How many semesters have you completed? (Pick the choice that best describes)*** Choices: I’ve completed one semester; I’ve completed two semesters/one full academic year; I’ve completed three semesters; I’ve completed four semesters/two full academic years; I’ve completed more than four semesters
18. ***Which category below includes your age?*** Choices: 17 or younger; 18-20; 21-23; 24 and older
19. ***Do you live on-campus or off-campus?*** Choices: I live on-campus; I live off-campus
20. ***If you live off-campus, how far do you commute to get to class?*** Choices: Less than five miles each way; Five to 10 miles each way; Ten to 20 miles each way; More than 20 miles each way
21. ***Are you male or female?*** Choices: Male; Female
22. ***Which of the following categories best describes your employment status?*** Choices: Employed, working 1-39 hours per week; Employed,

working 40 or more hours per week; Not employed, looking for work; Not employed, NOT looking for work; Other (please specify)

23. *If you're employed, do you work on-campus or off-campus?* Choices: I work on-campus; I work off-campus; I work BOTH on-campus and off-campus

24. Are you White; Black or African-American, American Indian or Alaskan Native; Asian; Native Hawaiian or other Pacific Islander; From multiple races; Some other race (please specify)

25. *What is your relationship status?* Choices offered: Single; I'm dating someone special; I have a partner/I'm married; Other (please specify)

CHAPTER FOUR: FINDINGS AND RESULTS

Analysis of survey by question:

1. *Share an example of a live arts event you attended that you really liked:* (favorite concert, play, dance event, etc.!))

Responses were widely varied, with several noting having attended events at the Ordway. Popular answers included Broadway musicals like 'Wicked' as well as entertainers like Taylor Swift and also events on each campus. Not surprisingly the responses from Saint Thomas University were broad and across the board (from Orchestra to hip hop) and the Macalester College responses included more events that could be considered intellectual in nature—Scottsboro Boys, House of Spirits and Poetry slams. That said-- Macalester College had its fair share of concerts and more popular entertainers. Metropolitan State University had one respondent mentioning he/she *plans* to see an event at the Ordway next spring, so it was heartening to see our schedule is already on his/her radar. The purpose of this question was to provide an

easy (and hopefully fun) subject that allowed any respondent to tailor his/her answer to something personally enjoyable to.

2. The phrase “performing arts” can mean lots of things to lots of different people.

A common definition is “forms of creative activity that are performed in front of an audience such as drama, music and dance.” What (if anything) would you add to that definition?

Several respondents mentioned other kinds of art that they felt were omitted from the list—answers ranged from poetry slams to general ‘performing art.’ Some responses were notable. Favorites include, “A time to celebrate life and feel a part of something”; “It is artistic expression when the performer and the audience are present together and share that experience in the same space”; “The performing arts included equal contributions from audience members and performers”; “A sacred and irreverent communication between performer and audience”; “Sharing stories, lessons and messages to people on the global scale. Also shining some light in the dark corners of the world by giving people just a couple hours of relief from their lives”; “A live performance that evokes strong emotions. A performance that engages the audience in a way that televised/recorded performances can’t”; “Performing arts means so much more than that- live theater is very much alive, breathing life into its audiences. It is work, care, and devotion poured into a work of art by so many that it becomes nothing short of beautiful” and finally, “... performing arts allow art and beauty to come alive and it provides a strong way of expressing emotion and opinion.” The responses to this question are inspirational and will be fun to share with colleagues and reflect back on.

3. *How many times have you attended a performing arts event since you started college? (include as many kinds of events as you'd like!)* Range listed “0-3 times”;

Answers were pretty evenly split across the board with no dramatic difference between each of the three campuses. There was a decreasing percentage with each increase of attendance listed—the smallest percent of respondents noting they had been to ‘more than ten’ events since the start of college. The majority across all three schools fell between 0-6 times. (58.2% total).

4. *Are you currently (or have you been previously) involved with performing arts personally? Can be on-stage or behind-the-scenes!* Yes/No

Most survey respondents (73.2%) have had some involvement with arts personally.

The highest percent came from Saint Thomas University with (80%) followed by (76.9%) at Macalester College and (54.5%) at Metropolitan State University.

Considering the background of each student base this isn't surprising—Metropolitan State University has the most diverse student population. This question specifically allowed for cross tabulation work addressing the research question regarding RQ2: What are the different barriers exist if college students have had significant personal experience (i.e.: being a performer themselves)?

5. *If you answered YES to the previous question, what has your experience been?*

Set answers were strongest for musician as a response with (71.1%) of Macalester College students and (69.4%) of Saint Thomas University respondents. The total number of respondents who are (or were) musicians is (63.4%). The second highest response category was for working behind the scenes from Metropolitan State University with (63.2%) of responses. This response skewed the overall category as

Macalester College and Saint Thomas University responses were very low here.

Responses for ‘other’ ranged from work backstage to several respondents who are dancers.

6. Are you personally interested in attending a live performing arts event? Yes/No

Virtually all respondents (99.5%) were interested in attending a live performing arts event of some kind. Almost everyone (100%) from Macalester College and Metropolitan State University responded favorably. Initially it was suspected that there would be more interest in students who had themselves been (or who were currently) involved somehow in the arts. This question suggests that you don’t need to have a personal background to want to attend events—they are (broadly defined) something everyone can enjoy and prioritize. The trick is responding to the barriers reported in questions below with benefits that outweigh noted barriers—as well as ensuring that ‘not knowing about the events’ through improper or ineffective marketing isn’t an excuse for students to opt out.

7. If YES, what types of performing arts are you interested in attending

World Music held the most interest for students at Macalester College with (80.8%) responding they would be interested in attending. Overall interest for World Music landed at (62.2%). Ballet/Dance and Modern Dance were also most compelling for students at Macalester College with (69.2%) interested. Overall interest for Ballet/Dance was (62.8%) and Modern Dance was (57.8%). An overwhelming winner for event type was Broadway Musical Events with an overall percentage of respondents who were interested in attending at (94.4%). Broadway events were of most interest for all three campuses. Much of what Broadway programs focuses on this

category of performance art. Ordway is one of two spots for national tours to come through the Twin Cities as well as one of few regional producing theaters. Classical music response was the lowest across the board with an average of (55.0%) interest expressed. Other kinds of art that respondents were interested in attending included: opera, folk, choral concerts, gospel, improvisational comedy, slam poetry, hip-hop and modern concerts. As programming is a critical piece of the puzzle when considering how to attract this (and any) target audience for a performing arts center, these answers will be important to analyze in the future.

8. How do you prefer to communicate with friends about events you'd like to attend together?

A majority of students across the board preferred in-person communication with friends (73.2%). The response varied only slightly among the schools. Metropolitan State University students' first choice was email with (72.7%). As many of the Metropolitan State University students are 'nontraditional' and have families of their own, perhaps this is an age-related response. Macalester College students show positive response for text messages and Facebook, both with (82.7%) noted. The 'other' methods for communicating with friends about events listed by one respondent was 'post-its' on car windows, office doors or microwaves.

9. How do you prefer to communicate with professors (outside class) Check all that apply.

Students overwhelmingly (96.2%) prefer to communicate with professors outside class using email messages. The second highest choice was for in person, with a total of (59%) though at Metropolitan State University in person responses were only at

(40.9%). Facebook/social media or texting are not seen as good communication methods with professors.

10. How do you prefer to communicate with your parents?

The method cited most preferable for communicating with parents was phone call with a total of (88.5%). This was the strongest from Macalester College and Saint Thomas University, with Metropolitan State University's first choice being "in person". There was some variance for this question between campuses, with email being third choice for Macalester College students to reach parents and text messages third for Saint Thomas University students. Facebook/social media is not seen as a good way to connect with parents.

11. If an arts organization wanted you to attend one of their events, what would be the best way to reach you with show information?

Facebook ranked highest at Saint Thomas University with (21.8%) of respondents noting this would be a 'great' way to reach me' and (26.9%) of students at Macalester College agreeing. Generally Facebook was seen as a 'Good' way to reach me with an average around (33%). Twitter across the board was a 'Terrible' way to reach me at over (70%) from each of the three campuses. Posters or Fliers resulted in an average of (50%) of respondents saying they would be a 'Good' way to reach them. TV advertising is overall a 'Terrible' way to reach students at Macalester College (44.2%), though a 'Good' way to reach students at Metropolitan State University (29.3%), and 'So-So' way for reaching Saint Thomas University students (32.2%). This answer had much variance by school. Commercial or Public Radio advertising was a 'Good' way for Metropolitan State University students, (40.5%) and a 'Not

good’ way for students at Saint Thomas University (29.1%), and Macalester College (36.5%). Campus radio doesn’t happen at Metropolitan State University, so it’s not surprising that (61%) of students from there said it was a ‘Terrible’ way to reach them. No responses were better than ‘Not good’ even on the Macalester College campus, where the student radio station actually seems to have some traction. This is a communication channel that we shouldn’t prioritize for reaching students about opportunities for arts experiences. Print (newspaper) ads are generally thought of as a ‘So-so’ way to reach students. (27.6%) of Saint Thomas University respondents answered this way, (26.8%) of Metropolitan State University students, and a whopping (40.4%) of Macalester College students. Local Magazine is a broad category. Across the board the rankings were low with most replying it was not a good way to reach them or a terrible way. The responses to ‘other’ were interesting with students expressing interest in learning about arts opportunities through billboards, email, places of employment, and announcements through their campus communication channels (the same way they heard about the opportunity to complete this survey). The one pro-post-it student from Saint Thomas University did not have interest in having an arts center put up post-it notes to remind them about upcoming arts events.

12. To what extent do these factors limit your likelihood in attending a performing arts event:

Transportation and parking were the biggest issue for Macalester College students with (50%) saying it ‘somewhat limits’ my likelihood to attend. Weeknight performances were ‘Somewhat’ likely to limit attendance overall with Macalester

College the highest at (51.9%). Weekend performances were (not surprisingly) seen as desirable for attending events by respondents. Ticket costs seem to start to become a barrier at \$30 and are very much a barrier for \$50 tickets. (88.2%) of Macalester College students reported this would strongly limit their likelihood to attend, (72.4%) from Saint Thomas University and (58.1%) from Metropolitan State University. The correlation between age and Metropolitan State University State's population is likely the determining factor here (Metro State Students are generally non-traditional/older than their counterparts at the other two participating institutions.) Work conflicts are somewhat of a barrier, as are campus activities—though at Metropolitan State University campus activities come in weakest with (75.6%) of respondents saying they wouldn't affect their decision to attend. Across the board TV isn't seen as a reason not to consider an arts experience. Not having a friend to attend with is somewhat an issue with (57.7%) of Macalester College students responding this would somewhat limit their likelihood to attend. Students, particularly at Macalester, would be interested in a pizza party before or after the performance. Not being interested in the arts wasn't a barrier to attendance. As previously noted, virtually all respondents are generally interested in attending. This question was pivotal for addressing RQ1: What are the barriers to attendance of the performing arts for first year college students?

13. If a performing arts organization shared a discount code (assume it's for a pretty big discount, like 50% off the standard ticket price) how likely would you be to share the discount with you friends (through Facebook, email or just in person)?

Discount codes were reported to be a good idea—with an average of (62.8%) of respondents noting they would be very likely to share. This didn't vary much from campus to campus; though Macalester College reported in at the lowest level with only (48.1%) saying they would be very likely to share a discount. Metropolitan State University students, when asked if they had additional thoughts to share, three respondents noted that they wouldn't share a discount if they weren't supposed to. Three students from Saint Thomas University also read the question in this way and were concerned about whether they would be encouraged to share.

14. Which of the following programs would positively influence your likelihood in attending a performing arts event?

Special discounts showed the most interest with (95.6%) of respondents saying they would positively influence their likelihood to attend. The second highest choice was transportation from my campus directly to the venue—which was weighted strongly by this being favored by (90.4%) of students at Macalester College. Metropolitan State University students cared the least about transportation, which is consistent considering previous question responses. Free pizza was a draw for (60.2%) of cross campus respondents. Post show parties were of most interest for Macalester College with (57.7%) indicating this would increase their likelihood to attend. Talk backs/Q and As after the show and pre-show 'Extras' were of least importance to responding students. Question fourteen directly connected with RQ3: What are the incentives that can affect or increase attendance in the performing arts in first year college students?

15. What school do you currently attend?

Of the 180 college first year students who completed this survey, 87 were from Saint Thomas University, 41 were from Metropolitan State University and 52 were from Macalester College.

16. What's your major or primary area of study?

Responses to this question varied across the board, see specific responses provided in reference section.

17. How many semesters have you completed?

For purposes of this analysis, only students who have completed two or less semesters of courses were considered.

18. Which category below includes your age?

At Metropolitan State University, the majority of respondents were older than 24 (90.7%). At Saint Thomas University (63.2%) were between 18 and 20 years of age and at Macalester College 96.2% were in that age category. Saint Thomas University has evening classes and a continuing education program so it is not surprising that there would 4.6% of students that fall into the 21 to 23 category and 31% that fall in the 24+ category.

19/20. Do you live on-campus or off-campus?

100% of students at Macalester College live on campus. 100% of students at Metropolitan State University live off campus. Saint Thomas University is a mix almost split half and half with (48.3%) living on campus and (51.7%) living off campus.

The off campus students from Metropolitan State University commute the farthest with 10-20 miles each way as a response for (35.7%).

21. Are you male or female?

89% of respondents were female, 11% were male.

22. Which of the following categories best describes your employment status?

Choices: Employed, working 1-39 hours per week; Employed, working 40 or more hours per week; Not employed, looking for work; Not employed, NOT looking for work; Other (please specify)

23. If you're employed, do you work on-campus or off-campus?

Respondents from Saint Thomas University and Macalester College are most likely to work part time, (1-39 hours per week) with 45.2% from Saint Thomas University and 86.5% from Macalester College. Metropolitan State University students report employment of 40+ hours per week from 50% of respondents and 28.6% working part time.

24. Racial identification question

The majority of respondents identified as White, 86.1% across all three campuses. Metropolitan State University provided 7.3% respondents identifying as Black or African American, 7.3% identifying as Asian and 7.3% identifying as being from multiple races.

25. What is your relationship status?

Metropolitan State University students most likely to have a partner or be married at 50%. Saint Thomas University and Macalester College students were most likely to identify as single with 54.7% and 82.4% respectively.

CHAPTER FIVE: SUMMARY/CONCLUSION/IMPLICATIONS

Price and perceived value are key: when it comes to the barrier of price and its effect on interest and attendance at performing arts events for college first year students, Wolf (1999) notes that “(this) close relationship between price and perceived value is nowhere more evident than in the competitive world of nonprofit organizations.” Arts organizations like the Ordway have to be mindful of their role competing for the time and attention of college students. Students would need to prioritize coming to an event over studying, hanging out on campus with friends, and a myriad of other opportunities.

When analyzing options for entertainment dollars, perhaps movies—if the benefits to live arts experienced aren’t fully understood by the target audience—will win out. Wolf continues, “All other things being equal, if two products sit on a grocer’s shelf, we will buy the cheaper of the two *if we believe both to be exactly the same.*” (p. 167). We need to do a better job of explaining and promoting the distinct impact and benefits of live performing arts experiences.

Metropolitan State University State University is dramatically different than Macalester College and Saint Thomas. While each school is unique, the differences are strongly felt with the Metropolitan State population that is both older and living off campus. Different strategies and tactics must be considered for use with each kind of institution. Some generalizations can be made about barriers to attendance and preferred methods for communicating. Interest in an event and the dates/times it is available are big factors contributing to a student’s decision to attend. Likewise, offering a discount

and/or creating campus buzz are among the best methods to generate interest and encourage attendance.

One size does not necessarily fit all. When it comes to targeting college first year students with performing arts opportunities, it takes strategic, thoughtful and targeted planning. The cycle begins with programming. Industry professionals must be mindful that to break through the clutter of opportunities barraging today's college freshmen, they need to lead with the best product, and make the messages clear and compelling. In terms of on campus initiatives, arts marketing leaders need to try everything from utilizing campus e-bulletins to post-it-notes in dorm and common areas. They need to leave no stone unturned.

1. Yes, students who are offered complimentary/discount tickets to a performance are more likely to say they anticipate they will attend an event than those who do not receive complimentary tickets.

The survey question examined whether students were likely to share a discount with their friends and peers. While some students weren't sure of the intent of the opportunity (was this a trick question to get them to say they would share a discount only meant to be for them) the majority understood the concept and reported they would be very interested in sharing the discount—and that it would indeed make them more likely to attend.

2. Yes, students who have a professor or peer recommend an event will be more likely to say they would consider attending the event themselves.

Professor interaction with students is necessarily directly connected to classroom activity. While the survey examined best communication outside the classroom between

professors and students, the crux of the question lies in deeper connections between faculty/staff on each campus and the Ordway. If class credit or extra credit is offered, research shows that students are not only happy to attend, but find the experience as rich and rewarding as almost any other curricular tie. Professor Dosh at Macalester College is a good advocate for the Ordway and its engagement with classroom activity. The Ordway should seek to extend additional relationships (similar to the connection with Mr. Dosh) into the fold of Campus Connections activities.

3. Yes, students use campus communication channels to find and research information regarding events they will consider attending.

Students do utilize campus communication sources for information when considering what events to attend. This new research suggests that partnering a message regarding a discounted ticket and/or transportation to the venue would be advantageous for Saint Thomas and Macalester College students. Metropolitan State University students do use their ‘portal’ for information regarding opportunities and discounts offered to their campus community.

4. Yes, students use social networks to provide information regarding events they will consider attending.

Social networks are strong information providers—especially at Macalester College and Saint Thomas University. Social networks (especially Facebook) supplement in-person information.

5. No, if a student has a personal background in music or theater he/she will be more likely to say he/she is interested in attending professional performing arts activities.

Regardless of a noted background in music or theater, students are universally interested in attending performing arts activities.

If the research were replicated again in the future, perhaps a little deeper dig into what a publication like the Onion would be considered might change the responses to the ‘print’ or ‘local magazine’ question? Also of interest would be to find out what kinds of programming students prioritize when watching television, and where the best spots (in their estimation) on campus to hang posters and distribute fliers would be. The question regarding if we wanted students to share a discount would be good to clarify if this specific survey were ever again deployed, as well as important to note in any discount offers. It is of note that a majority (89%) of respondents were female. We were able to recruit men to participate in the focus groups previously cited for the program, and the findings were consistent across genders. Females are also likely to act as influencers and initiators for arts/entertainment decision for others, so the emphasis on female respondents is favorable for study.

This new research does much to supplement the existing research for the Campus Connections program. The intention is to provide this document and all associated components for use with the full Campus Connections team at the Ordway Center for the Performing Arts and with the Wallace Foundation. The work will additionally be shared with the Wallace Research Overseer assigned to our project, Cindy Cox-Roman, and the ace research team from Martin-Stowe out of Portland, Oregon, lead by Carol Martin. Based on the strong focus that other Wallace Arts funded organizations have on audience development initiatives geared to young adults, it is likely this work may ultimately be shared in conjunction with the Wallace arts community network. Further intention is to

make it available also to Alan Brown and Jerry Yoshitomi, who continue their great work internationally and with the amazing Major University Presenter's Group. In Minnesota, the work will be shared with Ordway's "Arts Partners" who share the Ordway building and collaborate regularly—the Saint Paul Chamber Orchestra, The Minnesota Opera and the Schubert Club. In work with Arts Midwest, there might be interest for a possible session presentation in this topic for their 2012 Conference. There might be utility in a similar session for the National Arts Marketing Conference or the Association of Performing Arts Presenters (APAP) Conference, as well.

Suggestions for further research include one of the dreams of Ordway's, CEO/President Patricia Mitchell. Her vision is for a longitudinal study to examine the impact a program like Ordway's Campus Connections has on participants as they continue into the next phases of their lives—graduating, becoming young professionals and eventually starting families of their own. Mitchell's commitment to ensuring performing arts opportunities continue to exist for young adults in our region is critical. For our industry to survive and thrive, arts leaders in communities across the nation need to prioritize engaging new audience members. This research will further the dialogue and add new insights to this critical quest.

REFERENCES

- 2006 College Newspaper Readership Survey: College Publisher. (2006, June 1) Boston, MA: Y2M: Youth Media and Marketing networks. Retrieved from www.collegepublisher.com.
- Arts4AllPeople (n.d.). Retrieved March 9, 2010, from <http://arts4allpeople.com>
- Blankenship, A.B. Breen, G.E., & Dutka, A. (1998). *State of the Art Marketing Research* (2nd ed.). Chicago, IL: NTC Business Books.
- Brown, A. (2004, July). Initiators and Responders: Leveraging Social Context to Build Audiences, A continuing discussion of issues, practices and changes in symphony orchestra audiences. Miami, FL: John S. and James L. Knight Foundation.
- Duboff, R. & Spaeth, J. (2000). *Market Research Matters: Tools and Techniques for aligning your Business*. New York, NY: John Wiley and sons.
- Eisner, E. (2002). Chapter Four: What the Arts Teach and How It Shows. *The Arts and the Creation of Mind* (pp. 70-92). (2007) Yale University Press. National Art Education Association. Also available: <http://www.naea-reston.org/tenlessons.html>
- Emarketer.com (2010, October 12). Email still Tops Facebook for Keeping in Touch. Retrieved October 13, 2010, from <http://www.emarketer.com/Articles/Print.aspx?1007982>
- Facebook statistics retrieved on October 4, 2011 from... <http://www.facebook.com/press/info.php?statistics>
- Fine Arts Fund (2010, January). The Arts Ripple Effect: A Research-Based Strategy to Build Shared Responsibility for the Arts. Produced by the Topos Partnership for the Fine Arts Fund. Report retrieved August, 2011 from: fineartsfund.org
- Goetzl, D. (2010, February 4). Study: Spending on Email, Social and Search Rising. MediaPost News Online Media Daily. Retrieved February 25, 2010 from [http://www.mediapost.com/publications/?fa=articles.printFriendly&art aid 121930](http://www.mediapost.com/publications/?fa=articles.printFriendly&art%20aid%20121930).
- Hill, P. L., Burrow, A L., Brandenberger, J W., Lapsley, D K & Collado Quaranto, J. (2010). Collegiate Purpose Orientations and well-being in early and middle adulthood. *Journal of Applied Developmental Psychology*, Volume 31, Issue 2, March-April, 2010, pp. 173-179.
- Horowitz, B. (2010, October 4). Marketers get creative targeting hard-to-reach college students. USA Today Online. Retrieved October 4, 2010 from <http://www.usatoday.com>

Jacobs, T. (2010, February 2). Values Forged in College Predict Adult Well-Being. Miller-McCune Magazine. Retrieved February 8, 2010 from [Http://miller-mccune.com/print/?open=8339](http://miller-mccune.com/print/?open=8339)

Jaffee, M. K. (2007, May 13). Symphony reaching out for younger fan base. San Antonio Express News. Retrieved on May 14, 2007 from www.mysanantonio.com/global-includes/printstory.jsp

Kaden, R. J., Linda, G., & Levinson, J. C. (2009) *More Guerrilla Marketing Research: Asking the right way and effectively using the answers to make more money*. London, UK and Philadelphia, PA: Kogan Page. p. 189

Kerner, N., Pressman, G. & Essex, A. (2007) *Chasing Cool: Standing Out in Today's Cluttered Marketplace*. New York, NY: Atria books.

Kotler, Philip (1990). *Managing the Non-Profit Organization* (p.47). New York, NY: HarperCollins.

Kotler, Philip (2003). *Marketing Insights from A to Z: 80 Concepts Every Manager Needs to Know*. Hoboken, New Jersey: John Wiley & Sons, Inc. (pp. 46/115)

LaPlaca Cohen (2011). Culture Track 2011. Report retrieved September 20, 2011 from laplacacohen.com/culturetrack

Lenhart, A., Purcell, K., Smith, A., Zickuhr, K.. (2010, February 3). Social Media & Mobile Internet Use Among Teens and Young Adults. Pew Research Center Publications. Retrieved on September 20, 2010 from <http://pewresearch.org/pubs/1484/social-media-mobile-internet-use-teens>

Lepir, J. (2001, September). Targeting Online Youth. Global Cosmetic Industry Vol. 169 Issue 3, p. 56.

Levinson, J.C. (2001). *Guerrilla Creativity: Make Your Message Irresistible with the Power of Memes*. New York, NY: Houghton Mifflin Co.

Lewis, Z. (2010, October 26). Free tickets for children one of many new initiatives planned by the Cleveland Orchestra. Cleveland Plain Dealer. Retrieved October 28, 2010 from http://cleveland.com/musicdance_impact

Marklein, M.B.(2009, November 16). Plugged in at two-year schools; College Students could benefit from social networks. USA Today, Life; p .5D.

National Arts Index 2010: An Annual Measure of the Vitality of Arts and Culture in the United States (2010). Americans for the Arts, September 15, 2011, from http://www.artsusa.org/information_services/arts_index/001.asp

Allen, H. (2001, December). Trying to Collaborate For All The Right Reasons: The Story of Two Theatre Companies. National Endowment for the Arts: Lessons Learned: Case Studies from <http://www.nea.gov/pub/pubAll.php?s=alpha>

Obalil, D. (2000, August). Eight steps to more diverse Audiences. ArtsREACH Volume VIII issue 9 of Arts Reach pp. 1, 13-15.

Obama, B. (Speaker). (2009). Remarks by the President at Reception for Kennedy Center Honorees. Washington, DC: The White House, Office of the Press Secretary on December 06, 2009.

Percival, S. (2009). *MySpace Marketing: Creating a Social Network to Boom Your Business*. Indianapolis, In: Que. p2.

Performing Arts Alliance. (2011, September 14). Action Alert/What's at Stake. Message posted to electronic mailing list, September 14, 2011, from <http://theperformingartsalliance.org>

Remarks by M. Christine DeVita delivered at the Wallace national grant recipient conference, "Arts for All: Connecting to New Audiences," in San Francisco, April 2, 2008. Retrieved from the www.wallacefoundation.org on September 5, 2011.

Royal Pingdom (2011, January 12). Internet 2010 in numbers. Retrieved January 20, 2011, from <http://royalpingdom.com/2011/01/12/internet-2010-in-numbers/>

Rugen, B. (1997, April). Attracting University Students to Campus Performances: A Look at Preferences in a Young Adult Potential Audience. *Arts REACH* pp. 6-10.

Sato, S. (2005, January). American Theatre Magazine: The Audience as Art. pp. 50-58.

Singer, N. (2011, September 10). On Campus, It's One Big Commercial. New York Times. Retrieved on September 12, 2011 from <http://www.nytimes.com/2011/09/11/business>

St. George, D. (2010, February 3). Twitter not all that popular among teenagers, report finds. The Washington Post, p. C06.

Steel, E. (2007, March 5). TV Networks Launch Big Campus Push; New Nielsen System Makes College Students Coveted-Ratings Draw. Wall Street Journal Online, p. B3. Retrieved on March 5, 2007 from: <http://online.wsj.com/public/article>

Stone, M. (2001 March). Arts Organizations Explore New Ways to Present Music to Non-Traditional Audiences. ArtsREACH Volume IX Issue 5, Briefs section.

Wolf, T. (1999). *Managing a Nonprofit Organization in the Twenty-first Century*, formerly titled *Managing a Nonprofit Organization*. New York, NY: Simon & Schuster Inc. p. 167

Wolf, T. (2000). *Presenting Performances: A Basic Handbook for the Twenty-first Century*. (pp. 117-118, pp. 149-150) Washington, DC: Association of Performing Arts Presenters.

Yarrow, K. & O'Donnell, J. (2009). *Gen Buy: How Tweens, Teens, and Twenty-Somethings are Revolutionizing Retail*. San Francisco, CA: Jossey-Bass a Wiley Imprint.

Survey Introduction Copy

Laura Sweet

Assessing the barriers to developing an interest in the performing arts: A study of first year college students

Campus Connections Student Survey

Survey introduction copy Metropolitan State Version

Headline:

*Complete this fun five minute survey for a chance to **win a pair of tickets** to an upcoming show at the **ORDWAY!***

Descriptive Copy:

Did you know that Metropolitan State University and the Ordway have a great partnership? Thanks to a generous grant from the Wallace Foundation, the Ordway is working with your school to offer you **discounts** to attend performances and fun new ways to engage with their events and artists.

As the program enters its second year, we continue to look for ways to increase the awareness on campus AND to do a better job of reaching students with news and opportunities about the program.

This survey is totally voluntary (there is no requirement to participate) and any information you share will be kept completely confidential. It will not be attached to your name or any other personal identification. The information will also be used for a graduate student research project—if you have questions, contact Laura Sweet at lsweet@ordway.org or 651.282.3003 or the UNL Research Compliance Services Office at 402-472-6929.

Laura Sweet

Assessing the barriers to developing an interest in the performing arts: A study of first year college students

Campus Connections Student Survey

Survey introduction copy UNIVERSITY OF SAINT THOMAS VERSION

Headline:

*Complete this fun five minute survey for a chance to **win a pair of tickets** to an upcoming show at the **ORDWAY!***

Descriptive Copy:

Did you know that Saint Thomas and the Ordway have a great partnership? Thanks to a generous grant from the Wallace Foundation, the Ordway is working with your school to offer you **discounts** to attend performances and fun new ways to engage with their events and artists.

As the program enters its second year, we continue to look for ways to increase the awareness on campus AND to do a better job of reaching students with news and opportunities about the program.

This survey is totally voluntary (there is no requirement to participate) and any information you share will be kept completely confidential. It will not be attached to your name or any other personal identification. The information will also be used for a graduate student research project—if you have questions, contact Laura Sweet at lsweet@ordway.org or 651.282.3003 or the UNL Research Compliance Services Office at 402-472-6929.

Laura Sweet

Assessing the barriers to developing an interest in the performing arts: A study of first year college students

Campus Connections Student Survey

Survey introduction copy Macalester College version

Headline:

*Complete this fun five minute survey for a chance to **win a pair of tickets** to an upcoming show at the **ORDWAY!***

Descriptive Copy:

Did you know that Macalester and the Ordway have a great partnership? Thanks to a generous grant from the Wallace Foundation, the Ordway is working with your school to offer you **discounts** to attend performances and fun new ways to engage with their events and artists.

As the program enters its second year, we continue to look for ways to increase the awareness on campus AND to do a better job of reaching students with news and opportunities about the program.

This survey is totally voluntary (there is no requirement to participate) and any information you share will be kept completely confidential. It will not be attached to your name or any other personal identification. The information will also be used for a graduate student research project—if you have questions, contact Laura Sweet at lsweet@ordway.org or 651.282.3003 or the UNL Research Compliance Services Office at 402-472-6929.

Campus Connections Student Survey



1. Share an example of a live arts event you attended that you really liked: (favorite concert, play, dance event, etc!)

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------|---|-------------------------------|--------------------|----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Count |
| | 87 replies | 43 replies | 51 replies | 181 |
| answered question | 87 | 43 | 51 | 181 |
| skipped question | | | | 5 |

2. The phrase "performing arts" can mean lots of things to lots of people. A common definition is "forms of creative activity that are performed in front of an audience such as drama, music and dance." What (if anything) would you add to that definition?

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------|---|-------------------------------|--------------------|----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Count |
| | 75 replies | 39 replies | 43 replies | 157 |
| answered question | 75 | 39 | 43 | 157 |
| skipped question | | | | 29 |

**3. How many times have you attended a performing arts event since you started college?
(include as many kinds of events as you'd like!)**

| | What school do you currently attend? (choose the best answer) | | | |
|--|---|-------------------------------|--------------------|-----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| 0-3 times | 33.3% (29) | 37.0% (17) | 40.4% (21) | 36.2% (67) |
| 3-6 times | 27.6% (24) | 19.6% (9) | 17.3% (9) | 22.7% (42) |
| 6-10 times | 16.1% (14) | 21.7% (10) | 13.5% (7) | 16.8% (31) |
| more than ten times | 17.2% (15) | 4.3% (2) | 17.3% (9) | 14.1% (26) |
| I have no idea, more than I could possibly count | 5.7% (5) | 17.4% (8) | 11.5% (6) | 10.3% (19) |
| answered question | 87 | 46 | 52 | 185 |
| skipped question | | | | 1 |

4. Are you currently (or have you been previously) involved with performing arts personally? Can be on-stage or behind-the-scenes!

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------|---|-------------------------------|--------------------|-----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| Yes | 80.5% (70) | 51.1% (24) | 76.9% (40) | 72.0% (134) |
| No | 19.5% (17) | 48.9% (23) | 23.1% (12) | 28.0% (52) |
| answered question | 87 | 47 | 52 | 186 |
| skipped question | | | | 0 |

5. If you answered YES to the previous question, what has your experience been?

| | What school do you currently attend? (choose the best answer) | | | |
|--|---|-------------------------------|-----------------------|-----------------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| I am now (or was) an actor | 56.1% (37) | 31.6% (6) | 52.6% (20) | 51.2% (63) |
| I am now (or was) a musician | 69.7% (46) | 26.3% (5) | 71.1% (27) | 63.4% (78) |
| I am now (or was) involved backstage/behind-the-scenes | 37.9% (25) | 63.2% (12) | 42.1% (16) | 43.1% (53) |
| I am now (or was) a poet/performance artist | 10.6% (7) | 15.8% (3) | 18.4% (7) | 13.8% (17) |
| Other (please specify) | 14 replies | 6 replies | 5 replies | 25 |
| answered question | 66 | 19 | 38 | 123 |
| skipped question | | | | 63 |

6. Are you personally interested in attending a live performing arts event?

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------|---|-------------------------------|--------------------|-----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| Yes | 98.9% (86) | 100.0% (47) | 100.0% (52) | 99.5% (185) |
| No | 1.1% (1) | 0.0% (0) | 0.0% (0) | 0.5% (1) |
| answered question | 87 | 47 | 52 | 186 |
| skipped question | | | | 0 |

7. If YES, what types of performing arts events are you interested in attending? (click all choices that you would consider attending)

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------|---|-------------------------------|-----------------------|------------------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| World Music Event | 50.0% (43) | 60.0% (27) | 80.8% (42) | 61.2% (112) |
| Ballet/Dance Event | 62.8% (54) | 51.1% (23) | 69.2% (36) | 61.7% (113) |
| Modern Dance Event | 50.0% (43) | 44.4% (20) | 78.8% (41) | 56.8% (104) |
| Broadway Musical Event | 95.3% (82) | 93.3% (42) | 94.2% (49) | 94.5% (173) |
| Classical Music Concert | 53.5% (46) | 51.1% (23) | 61.5% (32) | 55.2% (101) |
| Other (please specify) | 11 replies | 10 replies | 15 replies | 36 |
| answered question | 86 | 45 | 52 | 183 |
| skipped question | | | | 3 |

8. How do you prefer to communicate with friends about events you'd like to attend together? Check all that apply.

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------|---|-------------------------------|-----------------------------|------------------------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| Phone calls | 56.3% (49) | 57.4% (27) | 44.2% (23) | 53.2% (99) |
| In person | 70.1% (61) | 57.4% (27) | 94.2% (49) | 73.7% (137) |
| Text messages | 67.8% (59) | 57.4% (27) | 82.7% (43) | 69.4% (129) |
| Facebook/social media | 58.6% (51) | 59.6% (28) | 82.7% (43) | 65.6% (122) |
| Email | 42.5% (37) | 72.3% (34) | 42.3% (22) | 50.0% (93) |
| Other (please specify) | 1 reply (1.1%) | 0 replies (0.0%) | 0 replies (0.0%) | 0.5% (1) |
| answered question | 87 | 47 | 52 | 186 |
| skipped question | | | | 0 |

9. How do you prefer to communicate with professors (outside class) check all that apply.

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------|---|-------------------------------|------------------------------|------------------------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| Phone call | 16.1% (14) | 31.9% (15) | 1.9% (1) | 16.1% (30) |
| In person | 59.8% (52) | 38.3% (18) | 73.1% (38) | 58.1% (108) |
| Text message | 1.1% (1) | 8.5% (4) | 0.0% (0) | 2.7% (5) |
| Facebook/social media | 0.0% (0) | 2.1% (1) | 1.9% (1) | 1.1% (2) |
| Email | 96.6% (84) | 91.5% (43) | 100.0% (52) | 96.2% (179) |
| Other (please specify) | 1 reply (1.1%) | 3 replies (6.4%) | 0 replies (0.0%) | 2.2% (4) |
| answered question | 87 | 47 | 52 | 186 |
| skipped question | | | | 0 |

10. How do you prefer to communicate with your parents? Check all that apply.

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------|---|-------------------------------|--------------------|-----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| Phone call | 90.8% (79) | 76.6% (36) | 96.2% (50) | 88.7% (165) |
| In person | 79.3% (69) | 76.6% (36) | 73.1% (38) | 76.9% (143) |
| Text message | 50.6% (44) | 21.3% (10) | 48.1% (25) | 42.5% (79) |
| Facebook/social media | 12.6% (11) | 10.6% (5) | 17.3% (9) | 13.4% (25) |
| Email | 35.6% (31) | 23.4% (11) | 55.8% (29) | 38.2% (71) |
| Other (please specify) | 3 replies | 2 replies | 4 replies | 9 |
| answered question | 87 | 47 | 52 | 186 |
| skipped question | | | | 0 |

11. If an arts organization wanted you to attend one of their events, what would be the best way to reach you with show information?

| | | What school do you currently attend? (choose the best answer) | | | |
|--|---|---|-------------------------------|-----------------------|-----------------|
| | | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| Facebook post | Terrible way to reach me (don't bother!) | 16.1% (14) | 23.9% (11) | 5.8% (3) | |
| | Not good way to reach me | 5.7% (5) | 8.7% (4) | 3.8% (2) | |
| | So-so way to reach me | 23.0% (20) | 15.2% (7) | 30.8% (16) | |
| | Good way to reach me | 33.3% (29) | 34.8% (16) | 32.7% (17) | |
| | Great way to reach me | 21.8% (19) | 17.4% (8) | 26.9% (14) | |
| rating average | | 3.39 (87) | 3.13 (46) | 3.71 (52) | 3.42 (185) |
| Twitter | Terrible way to reach me (don't bother!) | 72.1% (62) | 68.2% (30) | 80.8% (42) | |
| | Not good way to reach me | 12.8% (11) | 20.5% (9) | 9.6% (5) | |
| | So-so way to reach me | 10.5% (9) | 6.8% (3) | 7.7% (4) | |
| | Good way to reach me | 2.3% (2) | 4.5% (2) | 1.9% (1) | |
| | Great way to reach me | 2.3% (2) | 0.0% (0) | 0.0% (0) | |
| rating average | | 1.50 (86) | 1.48 (44) | 1.31 (52) | 1.44 (182) |
| Poster or fliers near where I live/work/hang out | Terrible way to reach me (don't bother!) | 4.7% (4) | 13.6% (6) | 0.0% (0) | |
| | | | | | |

| | | | | | |
|--|---|-----------------------------|-----------------------------|-----------------------------|---------------|
| | Not good way to reach me | 5.9% (5) | 6.8% (3) | 0.0% (0) | |
| | So-so way to reach me | 38.8% (33) | 45.5% (20) | 17.3% (9) | |
| | Good way to reach me | 34.1% (29) | 27.3% (12) | 50.0% (26) | |
| | Great way to reach me | 16.5% (14) | 6.8% (3) | 32.7% (17) | |
| rating average | | 3.52 (85) | 3.07 (44) | 4.15 (52) | 3.59 (181) |
| TV Advertising | Terrible way to reach me (don't bother!) | 17.2% (15) | 22.7% (10) | 44.2% (23) | |
| | Not good way to reach me | 23.0% (20) | 15.9% (7) | 42.3% (22) | |
| | So-so way to reach me | 32.2% (28) | 27.3% (12) | 11.5% (6) | |
| | Good way to reach me | 21.8% (19) | 27.3% (12) | 1.9% (1) | |
| | Great way to reach me | 5.7% (5) | 6.8% (3) | 0.0% (0) | |
| rating average | | 2.76 (87) | 2.80 (44) | 1.71 (52) | 2.47 (183) |
| Commercial or Public Radio Advertising | Terrible way to reach me (don't bother!) | 16.3% (14) | 11.1% (5) | 32.7% (17) | |
| | Not good way to reach me | 29.1% (25) | 11.1% (5) | 36.5% (19) | |
| | So-so way to reach me | 27.9% (24) | 28.9% (13) | 23.1% (12) | |
| | Good way to reach me | 20.9% (18) | 37.8% (17) | 7.7% (4) | |
| | Great way to reach me | 5.8% (5) | 11.1% (5) | 0.0% (0) | |
| rating average | | 2.71 (86) | 3.27 (45) | 2.06 (52) | 2.66 (183) |

| | | | | | |
|----------------------|---|-----------------------------|-----------------------------|-----------------------------|---------------|
| Campus Radio | Terrible way to reach me (don't bother!) | 46.5% (40) | 59.1% (26) | 30.8% (16) | |
| | Not good way to reach me | 34.9% (30) | 27.3% (12) | 50.0% (26) | |
| | So-so way to reach me | 15.1% (13) | 6.8% (3) | 17.3% (9) | |
| | Good way to reach me | 2.3% (2) | 2.3% (1) | 1.9% (1) | |
| | Great way to reach me | 1.2% (1) | 4.5% (2) | 0.0% (0) | |
| rating average | | 1.77 (86) | 1.66 (44) | 1.90 (52) | 1.78 (182) |
| Print (newspaper) ad | Terrible way to reach me (don't bother!) | 24.1% (21) | 25.0% (11) | 13.5% (7) | |
| | Not good way to reach me | 25.3% (22) | 13.6% (6) | 28.8% (15) | |
| | So-so way to reach me | 27.6% (24) | 27.3% (12) | 40.4% (21) | |
| | Good way to reach me | 18.4% (16) | 22.7% (10) | 15.4% (8) | |
| | Great way to reach me | 4.6% (4) | 11.4% (5) | 1.9% (1) | |
| rating average | | 2.54 (87) | 2.82 (44) | 2.63 (52) | 2.63 (183) |
| Local Magazine | Terrible way to reach me (don't bother!) | 29.1% (25) | 26.2% (11) | 35.3% (18) | |
| | Not good way to reach me | 29.1% (25) | 23.8% (10) | 39.2% (20) | |
| | So-so way to reach me | 31.4% (27) | 26.2% (11) | 17.6% (9) | |
| | Good way to reach me | 7.0% (6) | 16.7% (7) | 5.9% (3) | |
| | Great way to reach | 3.5% | 7.1% | 2.0% | |

| | | | | | |
|--|------------------------|--------------|--------------|--------------|---------------|
| | me | (3) | (3) | (1) | 96 |
| | rating average | 2.27 (86) | 2.55 (42) | 2.00 (51) | 2.26 (179) |
| | Other (please specify) | 14 replies | 13 replies | 15 replies | 42 |
| | answered question | 87 | 47 | 52 | 186 |
| | skipped question | | | | 0 |

12. OK, you're over half-way done! To what extent do these factors limit your likelihood in attending a performing arts event:

| | | What school do you currently attend? (choose the best answer) | | | |
|--------------------------------|---|---|-------------------------------|--------------------|-----------------|
| | | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| Transportation/parking | Strongly limits my likelihood to attend | 26.4% (23) | 7.0% (3) | 38.5% (20) | |
| | Somewhat limits my likelihood to attend | 47.1% (41) | 34.9% (15) | 50.0% (26) | |
| | Yeah, this doesn't affect my decision to attend | 26.4% (23) | 58.1% (25) | 11.5% (6) | |
| | | 87 | 43 | 52 | 182 |
| Weeknight at 7:30p performance | Strongly limits my likelihood to attend | 19.5% (17) | 22.7% (10) | 28.8% (15) | |
| | Somewhat limits my likelihood to attend | 48.3% (42) | 38.6% (17) | 51.9% (27) | |
| | Yeah, this doesn't affect my decision to attend | 32.2% (28) | 38.6% (17) | 19.2% (10) | |
| | | 87 | 44 | 52 | 183 |
| Weekend at 7:30p performance | Strongly limits my likelihood to attend | 2.3% (2) | 6.8% (3) | 1.9% (1) | |
| | Somewhat limits my | 11.6% | 4.5% | 11.5% | |

| | | | | | |
|------------------------|---|---------------|---------------|---------------|-----|
| | likelihood to attend | (10) | (2) | (6) | |
| | Yeah, this doesn't affect my decision to attend | 86.0% (74) | 88.6% (39) | 86.5% (45) | |
| | | 86 | 44 | 52 | 182 |
| Cost of ticket is \$15 | Strongly limits my likelihood to attend | 7.0% (6) | 2.3% (1) | 1.9% (1) | |
| | Somewhat limits my likelihood to attend | 22.1% (19) | 9.3% (4) | 36.5% (19) | |
| | Yeah, this doesn't affect my decision to attend | 70.9% (61) | 88.4% (38) | 61.5% (32) | |
| | | 86 | 43 | 52 | 181 |
| Cost of ticket is \$30 | Strongly limits my likelihood to attend | 32.2% (28) | 15.6% (7) | 36.5% (19) | |
| | Somewhat limits my likelihood to attend | 44.8% (39) | 40.0% (18) | 53.8% (28) | |
| | Yeah, this doesn't affect my decision to attend | 23.0% (20) | 44.4% (20) | 9.6% (5) | |
| | | 87 | 45 | 52 | 184 |
| Cost of ticket is \$50 | Strongly limits my likelihood to attend | 72.4% (63) | 56.5% (26) | 88.2% (45) | |
| | Somewhat limits my likelihood to attend | 25.3% (22) | 26.1% (12) | 7.8% (4) | |
| | Yeah, this doesn't affect my decision to attend | 2.3% (2) | 17.4% (8) | 3.9% (2) | |
| | | 87 | 46 | 51 | 184 |
| Work schedule | Strongly limits my likelihood to attend | 32.2% (28) | 38.6% (17) | 42.3% (22) | |
| | Somewhat limits my likelihood to attend | 49.4% (43) | 50.0% (22) | 44.2% (23) | |
| | | | | | |

| | | | | | |
|---|--|-----------------------|-----------------------|-----------------------|-----|
| | Yeah, this doesn't affect my decision to attend | 18.4% (16) | 11.4% (5) | 13.5% (7) | |
| | | 87 | 44 | 52 | 183 |
| Campus Activities | Strongly limits my likelihood to attend | 12.8% (11) | 9.1% (4) | 26.9% (14) | |
| | Somewhat limits my likelihood to attend | 50.0% (43) | 13.6% (6) | 69.2% (36) | |
| | Yeah, this doesn't affect my decision to attend | 37.2% (32) | 77.3% (34) | 3.8% (2) | |
| | | 86 | 44 | 52 | 182 |
| TV show I can't miss | Strongly limits my likelihood to attend | 16.1% (14) | 16.3% (7) | 7.7% (4) | |
| | Somewhat limits my likelihood to attend | 8.0% (7) | 4.7% (2) | 7.7% (4) | |
| | Yeah, this doesn't affect my decision to attend | 75.9% (66) | 79.1% (34) | 84.6% (44) | |
| | | 87 | 43 | 52 | 182 |
| Don't have a friend that would want to go with me | Strongly limits my likelihood to attend | 26.4% (23) | 11.4% (5) | 17.3% (9) | |
| | Somewhat limits my likelihood to attend | 34.5% (30) | 25.0% (11) | 57.7% (30) | |
| | Yeah, this doesn't affect my decision to attend | 39.1% (34) | 63.6% (28) | 25.0% (13) | |
| | | 87 | 44 | 52 | 183 |
| Just not interested in performing arts | Strongly limits my likelihood to attend | 10.3% (9) | 4.7% (2) | 1.9% (1) | |
| | Somewhat limits my likelihood to attend | 10.3% (9) | 4.7% (2) | 5.8% (3) | |
| | Yeah, this doesn't affect my decision to attend | 79.3% (69) | 90.7% (39) | 92.3% (48) | |

| | | | | |
|--------------------------|----|----|----|------------|
| | | | | |
| | 87 | 43 | 52 | 182 |
| answered question | 87 | 46 | 52 | 185 |
| skipped question | | | | 1 |

13. If a performing arts organization shared a discount code with you (assume it's for a pretty big discount, like 50% off the standard ticket price) how likely would you be to share the discount with your friends (through Facebook, email or even just in person)?

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------------|---|-------------------------------|--------------------|-----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| Very likely | 69.0% (60) | 68.1% (32) | 48.1% (25) | 62.9% (117) |
| Somewhat likely | 27.6% (24) | 29.8% (14) | 44.2% (23) | 32.8% (61) |
| Somewhat unlikely | 3.4% (3) | 0.0% (0) | 7.7% (4) | 3.8% (7) |
| Very unlikely | 0.0% (0) | 2.1% (1) | 0.0% (0) | 0.5% (1) |
| Any thoughts to share on this? | 15 replies | 6 replies | 4 replies | 25 |
| answered question | 87 | 47 | 52 | 186 |
| skipped question | | | | 0 |

14. Which of the following programs would positively influence your likelihood in attending a performing arts event? (check all that apply)

| | What school do you currently attend? (choose the best answer) | | | |
|--|---|-------------------------------|--------------------|-----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| Special discounts just for my campus | 97.7% (84) | 86.7% (39) | 100.0% (52) | 95.6% (175) |
| An "Extra" pre-show event given by local experts on the topic/genre that connects the upcoming performance to the local arts scene | 31.4% (27) | 37.8% (17) | 28.8% (15) | 32.2% (59) |
| Post-show parties where the cast member/artists are invited | 45.3% (39) | 51.1% (23) | 57.7% (30) | 50.3% (92) |
| Q/A "Talkbacks" after the performance with the artists | 22.1% (19) | 24.4% (11) | 25.0% (13) | 23.5% (43) |
| Volunteer opportunities with the performing arts center | 25.6% (22) | 28.9% (13) | 46.2% (24) | 32.2% (59) |
| Paid internship opportunities with the performing arts center | 40.7% (35) | 28.9% (13) | 51.9% (27) | 41.0% (75) |
| Transportation from my campus directly to the venue | 65.1% (56) | 28.9% (13) | 90.4% (47) | 63.4% (116) |
| Special seating area just for my campus | 43.0% (37) | 46.7% (21) | 46.2% (24) | 44.8% (82) |
| Special events on my campus like master classes, lectures, demonstrations etc. with the artists | 37.2% (32) | 33.3% (15) | 42.3% (22) | 37.7% (69) |
| Special intermission lounge or reception area for students from my campus to meet and hang out | 38.4% (33) | 31.1% (14) | 36.5% (19) | 36.1% (66) |
| Free pizza before event at the venue | 58.1% (50) | 57.8% (26) | 65.4% (34) | 60.1% (110) |
| Other (please specify) | 3 replies | 2 replies | 1 reply | 6 |
| answered question | 86 | 45 | 52 | 183 |
| skipped question | | | | 3 |

15. What school do you currently attend? (choose the best answer)

| | What school do you currently attend? (choose the best answer) | | | |
|-------------------------------|---|-------------------------------|--------------------|-----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| University of Saint Thomas | 100.0% (87) | 0.0% (0) | 0.0% (0) | 46.8% (87) |
| Metropolitan State University | 0.0% (0) | 100.0% (47) | 0.0% (0) | 25.3% (47) |
| Macalester College | 0.0% (0) | 0.0% (0) | 100.0% (52) | 28.0% (52) |
| Other (please specify) | 0 replies | 1 reply | 0 replies | 1 |
| answered question | 87 | 47 | 52 | 186 |
| skipped question | | | | 0 |

16. What's your major or primary area of study?

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------|---|-------------------------------|--------------------|----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Count |
| | 87 replies | 44 replies | 52 replies | 183 |
| answered question | 87 | 44 | 52 | 183 |
| skipped question | | | | 3 |

17. How many semesters have you completed? (pick the choice that best describes)

| | What school do you currently attend? (choose the best answer) | | | |
|--|---|-------------------------------|--------------------|-----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| I've completed one semester | 55.2% (48) | 55.3% (26) | 30.8% (16) | 48.4% (90) |
| I've completed two semesters/ one full academic year | 44.8% (39) | 44.7% (21) | 69.2% (36) | 51.6% (96) |
| I've completed three semesters | 0.0% (0) | 0.0% (0) | 0.0% (0) | 0.0% (0) |
| I've completed four semesters/ two full academic years | 0.0% (0) | 0.0% (0) | 0.0% (0) | 0.0% (0) |
| I've completed more than four semesters | 0.0% (0) | 0.0% (0) | 0.0% (0) | 0.0% (0) |
| answered question | 87 | 47 | 52 | 186 |
| skipped question | | | | 0 |

18. Which category below includes your age?

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------|---|-------------------------------|-----------------------------|------------------------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| 17 or younger | 1.1% (1) | 2.2% (1) | 3.8% (2) | 2.2% (4) |
| 18-20 | 63.2% (55) | 2.2% (1) | 96.2% (50) | 57.3% (106) |
| 21-23 | 4.6% (4) | 4.3% (2) | 0.0% (0) | 3.2% (6) |
| 24 and older | 31.0% (27) | 91.3% (42) | 0.0% (0) | 37.3% (69) |
| answered question | 87 | 46 | 52 | 185 |
| skipped question | | | | 1 |

19. Do you live on-campus or off-campus?

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------|---|-------------------------------|------------------------------|-----------------------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| I live on-campus | 48.3% (42) | 0.0% (0) | 100.0% (52) | 50.5% (94) |
| I live off-campus | 51.7% (45) | 100.0% (47) | 0.0% (0) | 49.5% (92) |
| answered question | 87 | 47 | 52 | 186 |
| skipped question | | | | 0 |

20. If you live off-campus, how far do you commute to get to classes?

| | What school do you currently attend? (choose the best answer) | | | |
|-------------------------------|---|-------------------------------|--------------------|----------------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| Less than five miles each way | 28.9% (13) | 13.6% (6) | 0.0% (0) | 21.3% (19) |
| Five to 10 miles each way | 26.7% (12) | 27.3% (12) | 0.0% (0) | 27.0% (24) |
| Ten to 20 miles each way | 26.7% (12) | 36.4% (16) | 0.0% (0) | 31.5% (28) |
| More than 20 miles each way | 17.8% (8) | 25.0% (11) | 0.0% (0) | 21.3% (19) |
| answered question | 45 | 44 | 0 | 89 |
| skipped question | | | | 97 |

21. Are you male or female?

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------|---|-------------------------------|----------------------|-----------------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| Male | 11.5% (10) | 15.6% (7) | 9.6% (5) | 12.0% (22) |
| Female | 88.5% (77) | 84.4% (38) | 90.4% (47) | 88.0% (162) |
| answered question | 87 | 45 | 52 | 184 |
| skipped question | | | | 2 |

22. Which of the following categories best describes your employment status?

| | What school do you currently attend? (choose the best answer) | | | |
|---|---|-------------------------------|--------------------|-----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| Employed, working 1-39 hours per week | 45.2% (38) | 28.9% (13) | 86.5% (45) | 53.0% (96) |
| Employed, working 40 or more hours per week | 15.5% (13) | 51.1% (23) | 0.0% (0) | 19.9% (36) |
| Not employed, looking for work | 21.4% (18) | 15.6% (7) | 5.8% (3) | 15.5% (28) |
| Not employed, NOT looking for work | 17.9% (15) | 4.4% (2) | 7.7% (4) | 11.6% (21) |
| Other (please specify) | 2 replies | 0 replies | 0 replies | 2 |
| answered question | 84 | 45 | 52 | 181 |
| skipped question | | | | 5 |

23. If you're employed, do you work on-campus or off-campus?

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------------------|---|-------------------------------|--------------------|-----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| I work on-campus | 40.7% (22) | 2.8% (1) | 80.0% (36) | 43.7% (59) |
| I work off-campus | 48.1% (26) | 97.2% (35) | 13.3% (6) | 49.6% (67) |
| I work BOTH on-campus and off-campus | 11.1% (6) | 0.0% (0) | 6.7% (3) | 6.7% (9) |
| answered question | 54 | 36 | 45 | 135 |
| skipped question | | | | 51 |

24. Are you White, Black or African-American, American Indian or Alaskan Native, Asian, Native Hawaiian or other Pacific islander, or some other race?

| | What school do you currently attend? (choose the best answer) | | | |
|---|---|-------------------------------|--------------------|-----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| White | 90.5% (76) | 77.3% (34) | 87.5% (42) | 86.4% (152) |
| Black or African-American | 2.4% (2) | 6.8% (3) | 2.1% (1) | 3.4% (6) |
| American Indian or Alaskan Native | 0.0% (0) | 2.3% (1) | 2.1% (1) | 1.1% (2) |
| Asian | 3.6% (3) | 6.8% (3) | 4.2% (2) | 4.5% (8) |
| Native Hawaiian or other Pacific Islander | 0.0% (0) | 0.0% (0) | 0.0% (0) | 0.0% (0) |
| From multiple races | 3.6% (3) | 6.8% (3) | 4.2% (2) | 4.5% (8) |
| Some other race (please specify) | 3 replies | 2 replies | 3 replies | 8 |
| answered question | 84 | 44 | 48 | 176 |
| skipped question | | | | 10 |

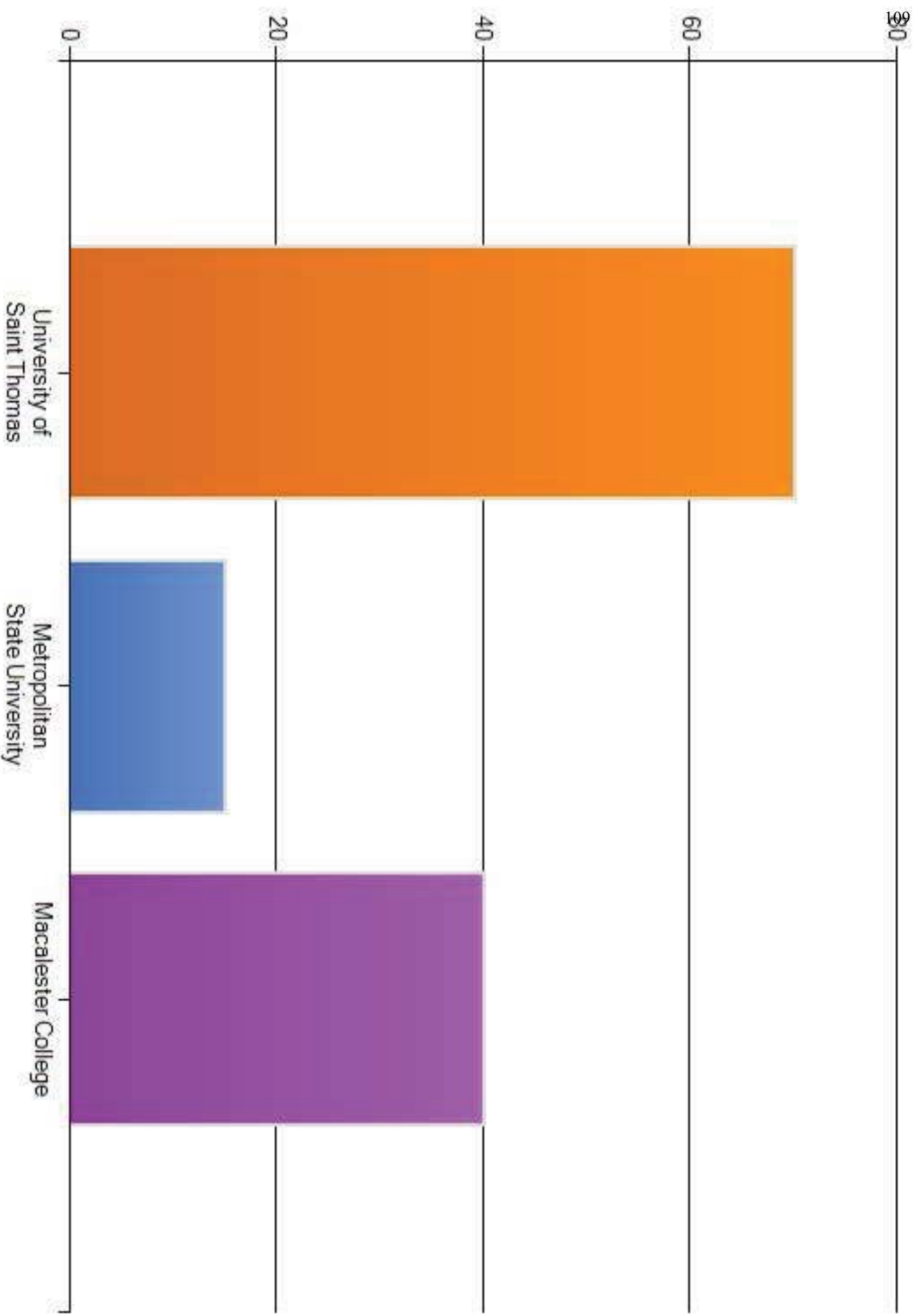
25. What is your relationship status?

| | What school do you currently attend? (choose the best answer) | | | |
|------------------------------|---|-------------------------------|--------------------|-----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Totals |
| Single | 54.7% (47) | 32.6% (14) | 82.4% (42) | 57.2% (103) |
| I'm dating someone special | 31.4% (27) | 14.0% (6) | 17.6% (9) | 23.3% (42) |
| I have a partner/I'm married | 14.0% (12) | 53.5% (23) | 0.0% (0) | 19.4% (35) |
| Other (please specify) | 2 replies | 1 reply | 1 reply | 4 |
| answered question | 86 | 43 | 51 | 180 |
| skipped question | | | | 6 |

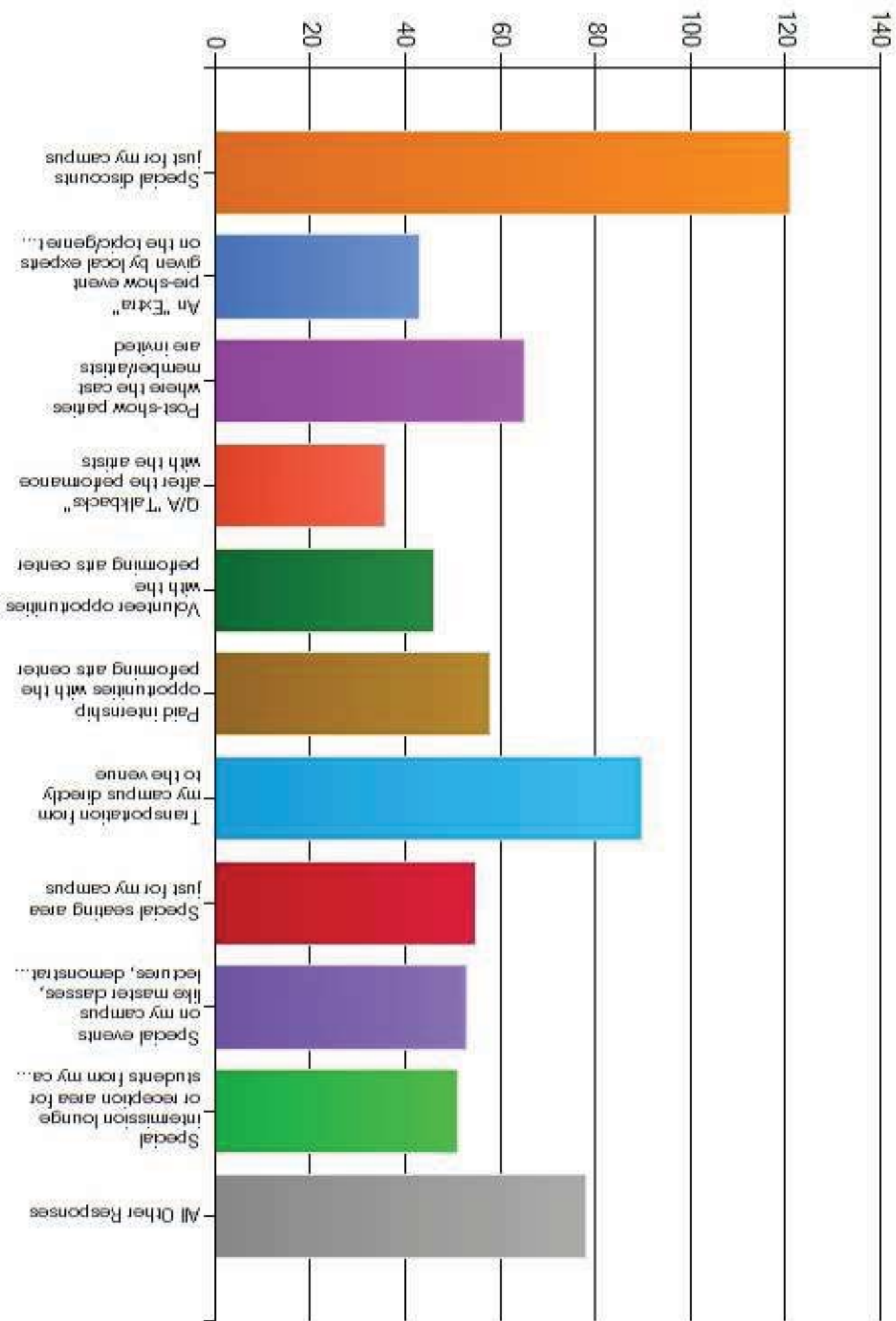
26. Hey, thanks for taking the time to complete our survey! We'll keep your answers completely confidential, to be registered to win a pair of tickets to the Ordway, just provide us with a way of tracking you down-- cell, email address, whatever you prefer!

| | What school do you currently attend? (choose the best answer) | | | |
|--------------------------|---|-------------------------------|--------------------|----------------|
| | University of Saint Thomas | Metropolitan State University | Macalester College | Response Count |
| | 84 replies | 42 replies | 51 replies | 177 |
| answered question | 84 | 42 | 51 | 177 |
| skipped question | | | | 9 |

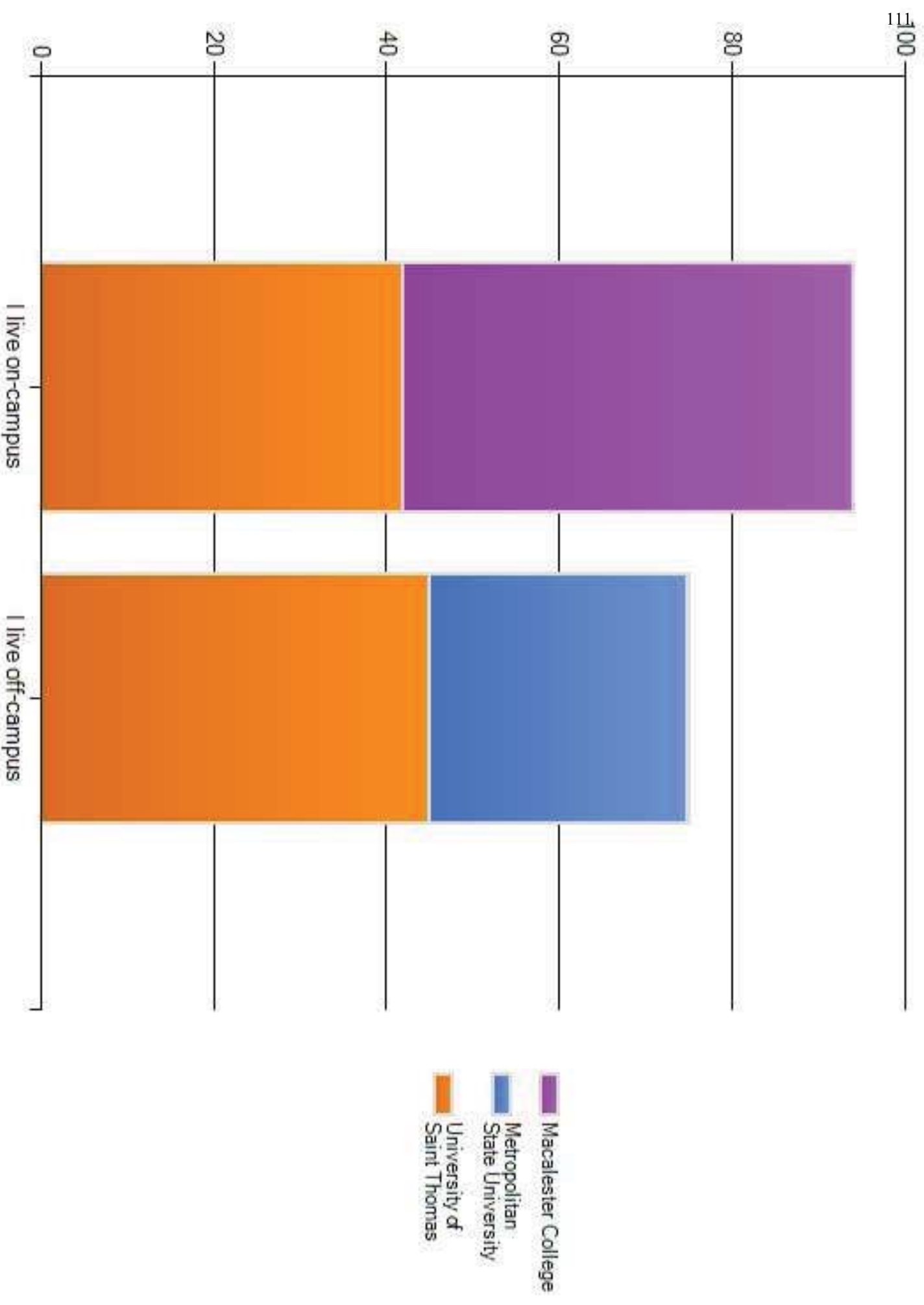
What school do you currently attend? (choose the best answer)



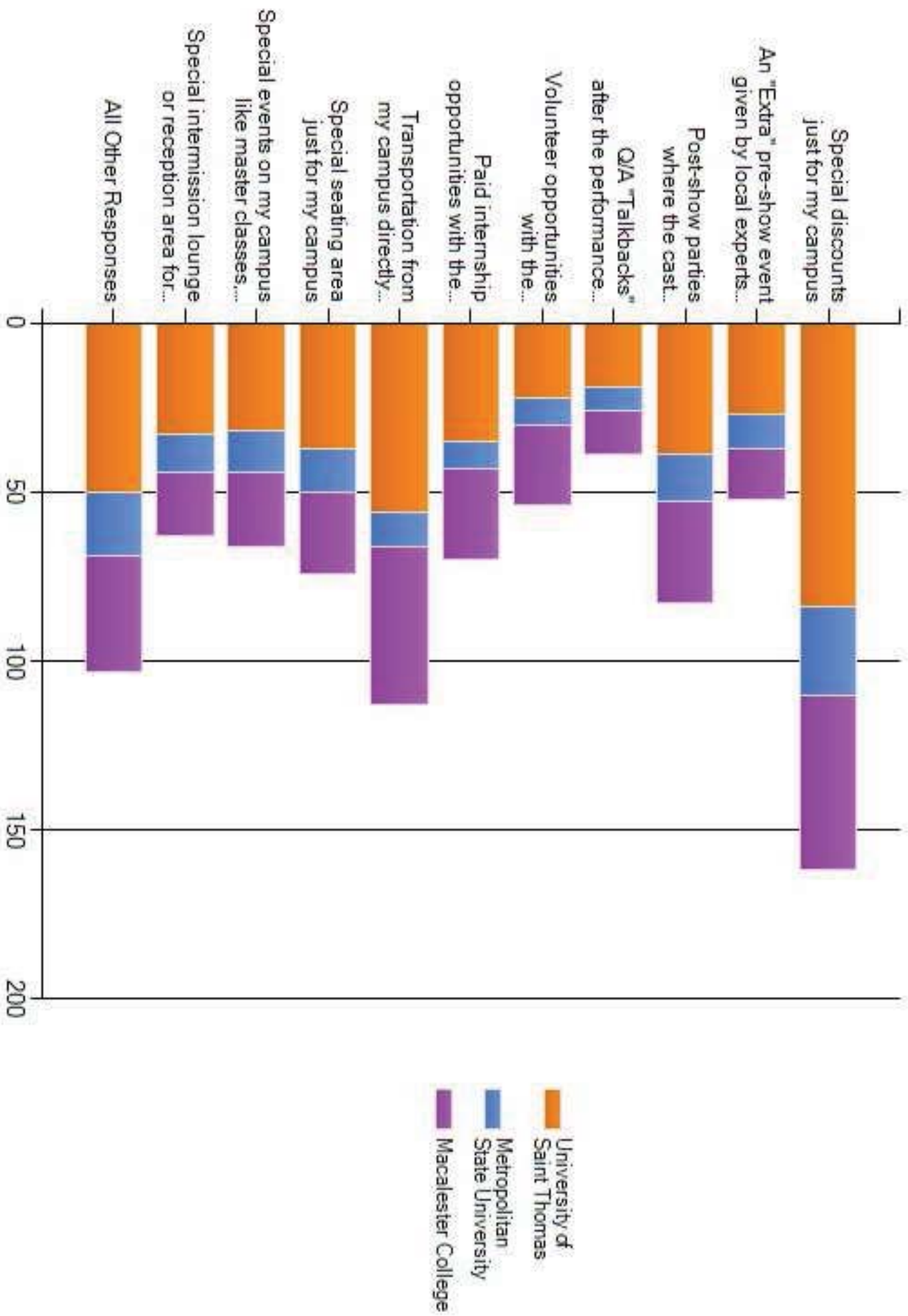
Which of the following programs would positively influence your likelihood in attending a performing arts event? (check all that apply)



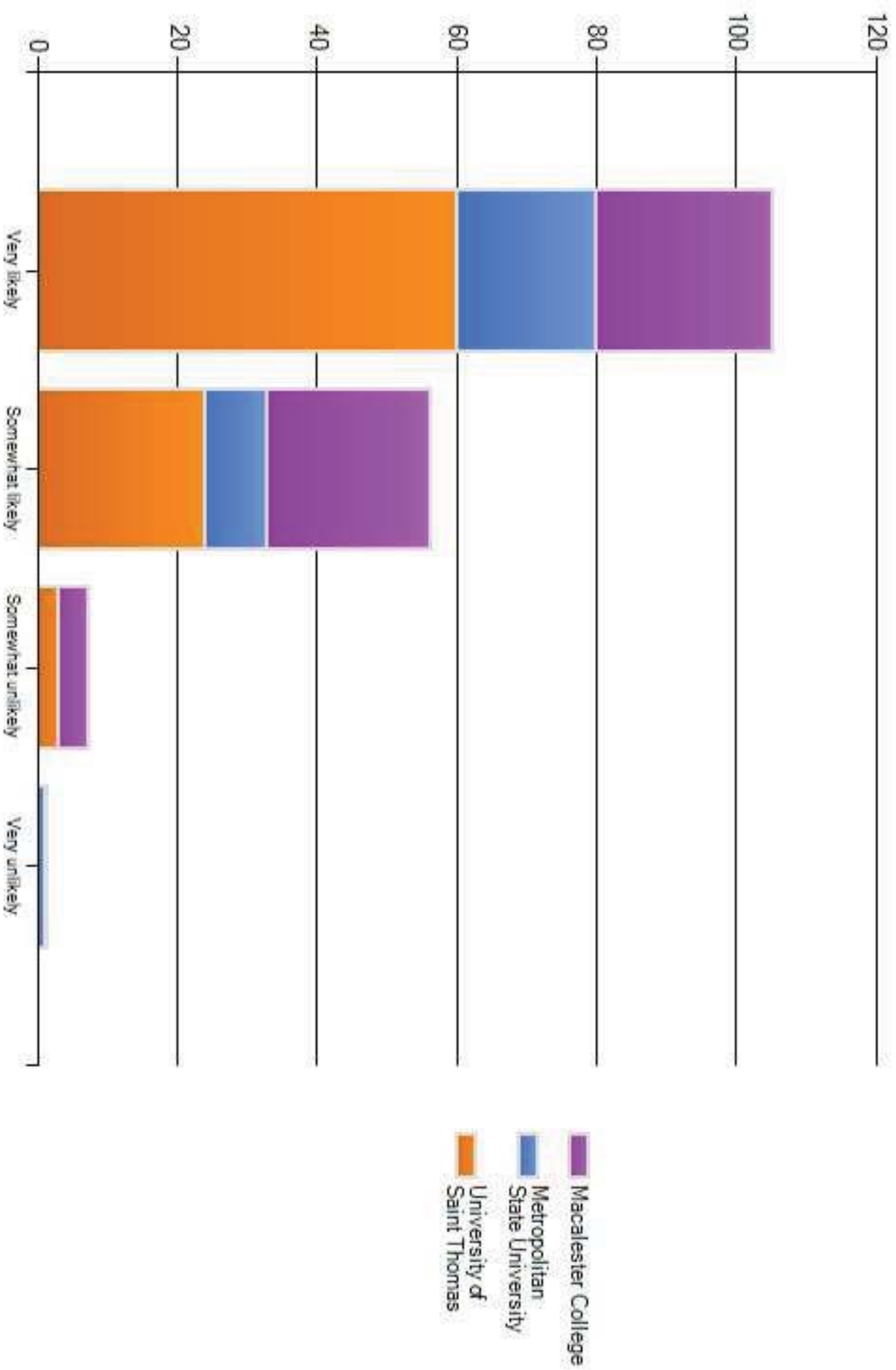
Do you live on-campus or off-campus?



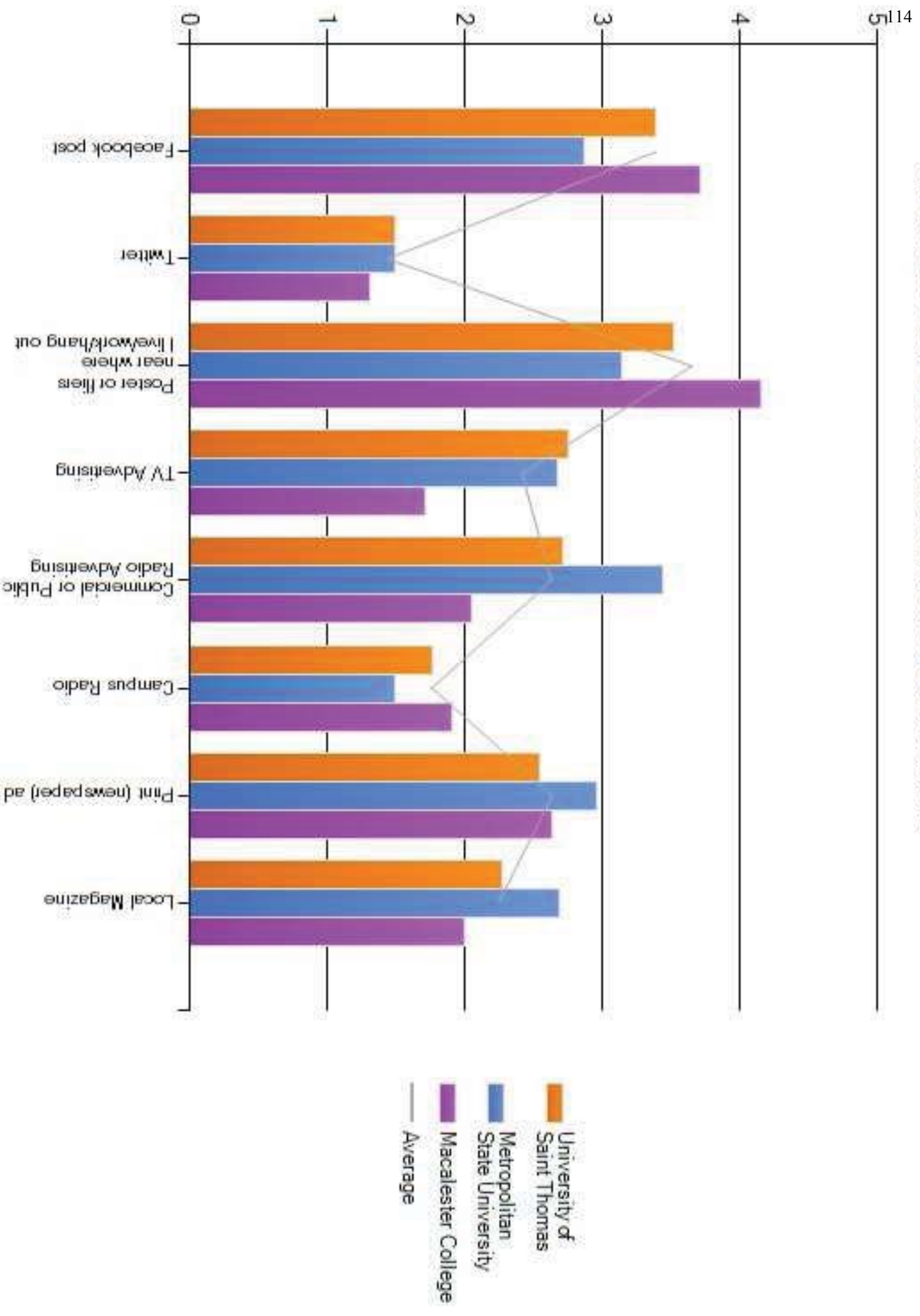
Which of the following programs would positively influence your likelihood in attending a performing arts event? (check all that apply)



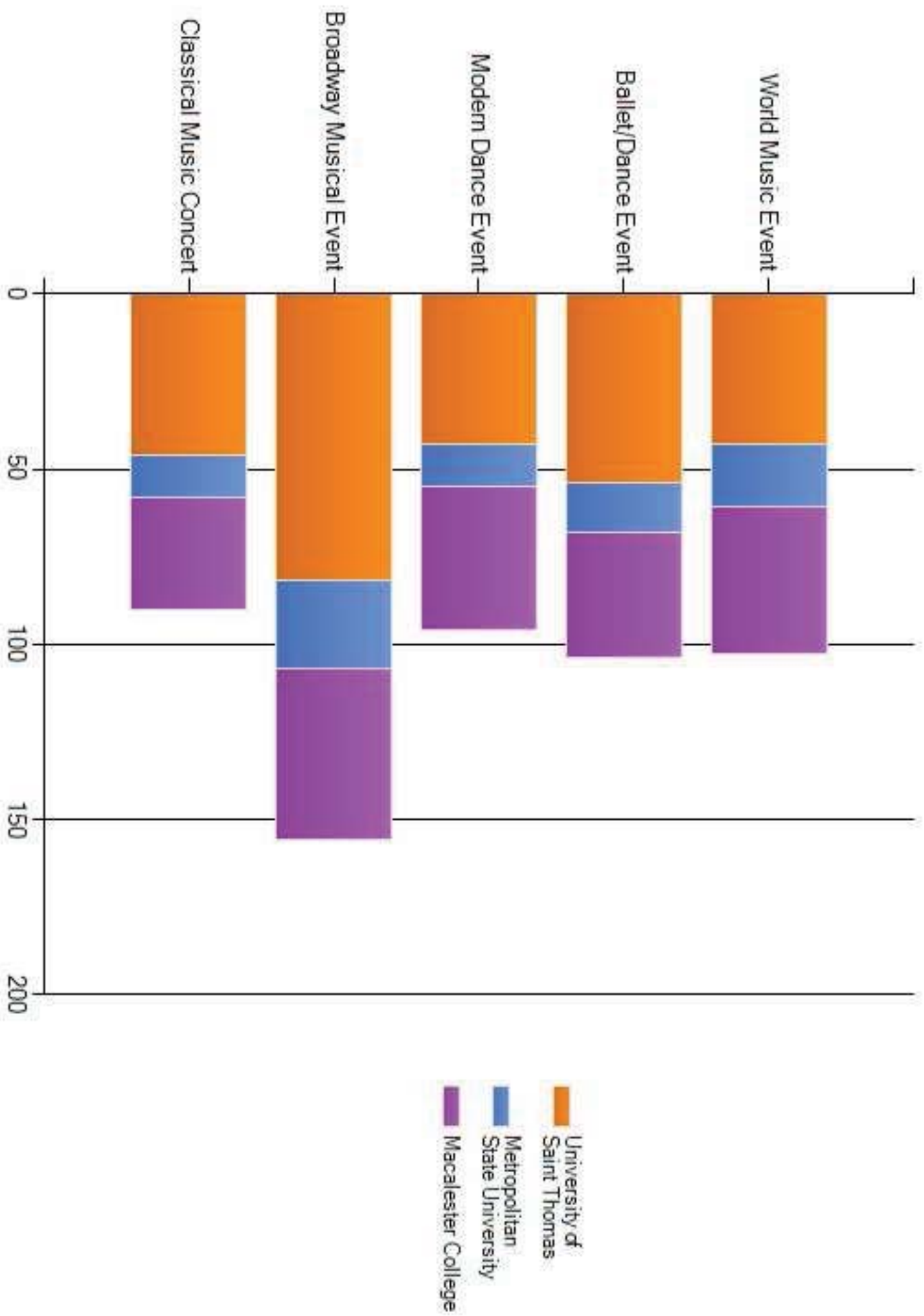
If a performing arts organization shared a discount code with you (assume it's for a pretty big discount, like 50% off the standard ticket price) how likely would you be to share the discount with your friends (through Facebook, email or even just in person)?



If an arts organization wanted you to attend one of their events, what would be the best way to reach you with show information?

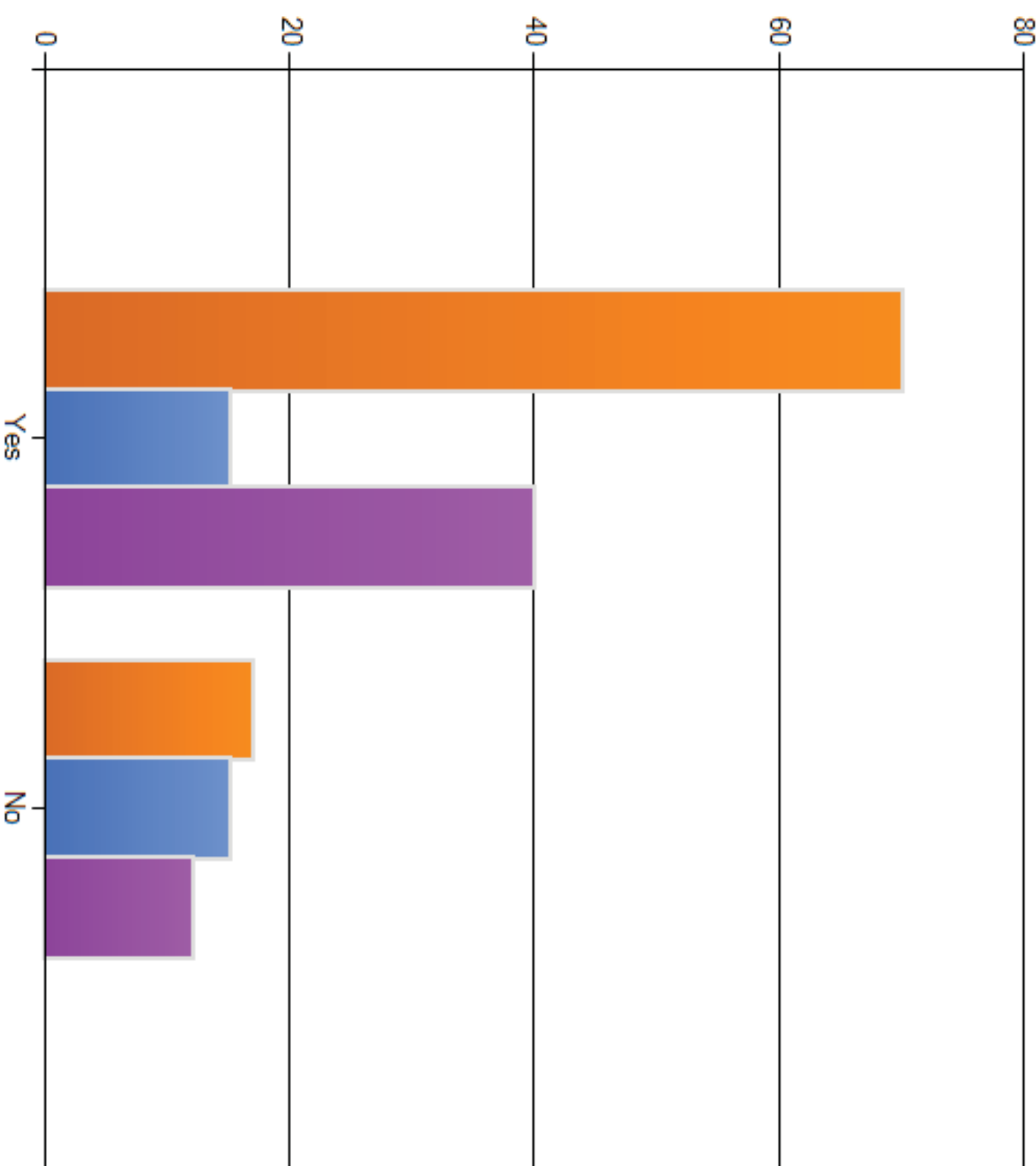


If YES, what types of performing arts events are you interested in attending? (click all choices that you would consider attending)



Are you currently (or have you been previously) involved with performing arts personally? Can be on-stage or behind-the-scenes!

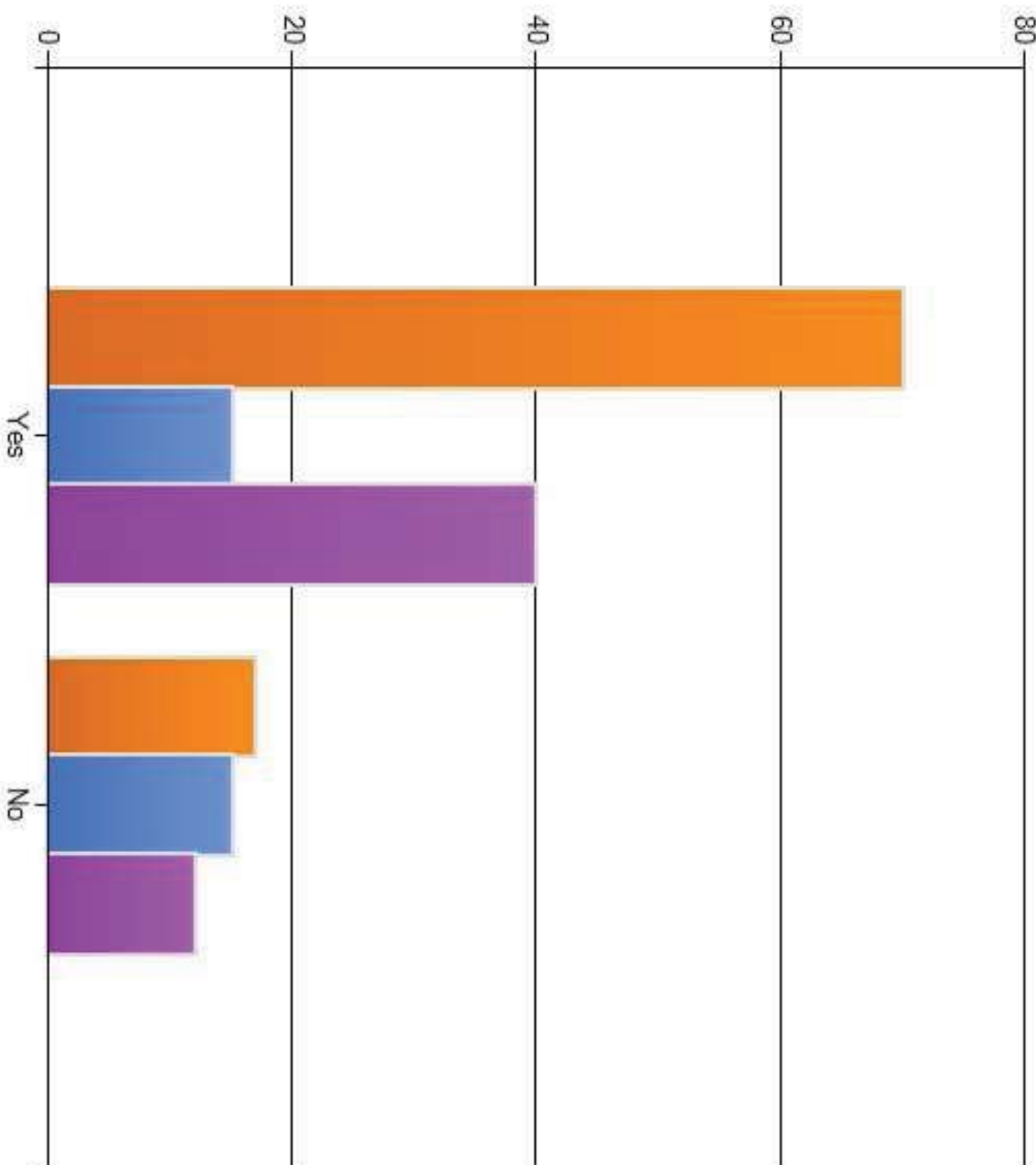
116



- University of Saint Thomas
- Metropolitan State University
- Macalester College

Are you currently (or have you been previously) involved with performing arts personally? Can be on-stage or behind-the-scenes!

117



Campus Connections Student Survey

| OK, you're over half-way done! To what extent do these factors limit your likelihood in attending a performing arts event: | | | | |
|--|---|-------------------------------|--------------------|----------------|
| Answer Options | What school do you currently attend? (choose the best answer) | | | Response Count |
| | University of Saint Thomas | metropolitan State University | Macalester College | |
| Transportation/parking | | | | |
| Strongly limits my likelihood to attend | 23 | 3 | 20 | 46 |
| Somewhat limits my likelihood to attend | 41 | 9 | 26 | 76 |
| Yeah, this doesn't affect my decision to attend | 23 | 15 | 6 | 44 |
| | 87 | 27 | 52 | 166 |
| Weeknight at 7:30p performance | | | | |
| Strongly limits my likelihood to attend | 17 | 7 | 15 | |
| Somewhat limits my likelihood to attend | 42 | 8 | 27 | |
| Yeah, this doesn't affect my decision to attend | 28 | 14 | 10 | |
| | 87 | 29 | 52 | 168 |
| Weekend at 7:30p performance | | | | |
| Strongly limits my likelihood to attend | 2 | 2 | 1 | |
| Somewhat limits my likelihood to attend | 10 | 1 | 6 | |
| Yeah, this doesn't affect my decision to attend | 74 | 25 | 45 | |
| | 86 | 28 | 52 | 166 |
| Cost of ticket is \$15 | | | | |
| Strongly limits my likelihood to attend | 6 | 1 | 1 | 8 |
| Somewhat limits my likelihood to attend | 19 | 4 | 19 | 42 |
| Yeah, this doesn't affect my decision to attend | 61 | 23 | 32 | 116 |
| | 86 | 28 | 52 | 166 |
| Cost of ticket is \$30 | | | | |
| Strongly limits my likelihood to attend | 28 | 6 | 19 | 53 |
| Somewhat limits my likelihood to attend | 39 | 12 | 28 | 79 |
| Yeah, this doesn't affect my decision to attend | 20 | 10 | 5 | 35 |
| | 87 | 28 | 52 | 167 |
| Cost of ticket is \$50 | | | | |
| Strongly limits my likelihood to attend | 63 | 18 | 45 | 126 |
| Somewhat limits my likelihood to attend | 22 | 7 | 4 | 33 |
| Yeah, this doesn't affect my decision to attend | 2 | 4 | 2 | 8 |
| | 87 | 29 | 51 | 167 |
| Work schedule | | | | |
| Strongly limits my likelihood to attend | 28 | 12 | 22 | 62 |
| Somewhat limits my likelihood to attend | 43 | 14 | 23 | 80 |
| Yeah, this doesn't affect my decision to attend | 16 | 3 | 7 | 26 |
| | 87 | 29 | 52 | 168 |
| Campus Activities | | | | |
| Strongly limits my likelihood to attend | 11 | 3 | 14 | |
| Somewhat limits my likelihood to attend | 43 | 4 | 36 | |
| Yeah, this doesn't affect my decision to attend | 32 | 21 | 2 | |
| | 86 | 28 | 52 | 166 |
| TV show I can't miss | | | | |
| Strongly limits my likelihood to attend | 14 | 6 | 4 | |
| Somewhat limits my likelihood to attend | 7 | 1 | 4 | |
| Yeah, this doesn't affect my decision to attend | 66 | 20 | 44 | |
| | 87 | 27 | 52 | 166 |
| Don't have a friend that would want to go with me | | | | |
| Strongly limits my likelihood to attend | 23 | 3 | 9 | |
| Somewhat limits my likelihood to attend | 30 | 7 | 30 | |
| Yeah, this doesn't affect my decision to attend | 34 | 18 | 13 | |
| | 87 | 28 | 52 | 167 |
| Just not interested in performing arts | | | | |
| Strongly limits my likelihood to attend | 9 | 1 | 1 | |
| Somewhat limits my likelihood to attend | 9 | 2 | 3 | |
| Yeah, this doesn't affect my decision to attend | 69 | 24 | 48 | |
| | 87 | 27 | 52 | 166 |
| <i>answered question</i> | | | | 168 |
| <i>skipped question</i> | | | | 1 |

Laura Sweet
Thesis Research
Survey Question Response Details

YELLOW HIGHLIGHTS = Reference to Ordway Center for the Performing Arts or Ordway event

GREEN HIGHLIGHTS = Wonderful or compelling quotes

(Spelling errors from respondents were not corrected)

QUESTION ONE

Share an example of a live arts event you attended that you really liked: (favorite concert, play, dance event, etc.!)

SAINT THOMAS UNIVERSITY RESPONSES QUESTION ONE

- Wicked, Jane Monheit in concert, all Broadway shows
- The Toby Keith and Eric Church concert at the Grandstand of the State Fair this year.
- I loved seeing The Phantom of the Opera It was probably one of the most moving theatre shows i have ever seen.
- James Taylor & Carole King Live
- Concerto Aria concert at MacPhail
- I really enjoyed the Wicked concert.
- I love a lot different forms of the arts. I really enjoy musicals, concerts, movies, plays, and dances. I recently saw Hairspray at the Chanhassen Dinner Theatre. It was great!
- Theatre performace at an independant theater in Minneapolis; The Jungle Theater.
- Seeing Wicked in Chicago. The costuming, choreography, and music was breathtaking.
- Wicked
- I attended Wicked at the Orpheum. It was amazing.
- I have attended several broadway plays- wicked, in the heights, avenue q
- Seen a lot of theatre. Last great show I saw was Balkan Beat Box, a band from Israel that plays gipsy/hip hop.
- I have attended various plays; The Guthrie, The Orpheum, The Ordway
- Next to Normal - amazing!
- I actually have two, and both were touring shows: One was Aida, a summer-touring Broadway show, and the other was Blast, which is a touring drum & bugle corp type show. Both were EXCEPTIONAL!
- Wow, there's a lot of them. My most recent favorite was the U2 concert this summer.
- concert at minnesota orchestra hall.. Being a pianist, so watching great musicians play at the minnesota orchestra hall.. it was fun.

- My favorite concert recently has been the Tim McGraw concert at the Xcel Energy Center.
- phantom of the opera
- Wicked, Phantom of the Opera
- Jazz club
- Play: Wicked
- Triple Espresso
- I love theater. I am a theater nerd. I also love going to music performances.
- I went to New York City with my family and I got to see my favorite musical, "The Phantom of the Opera", on Broadway.
- Went to see Wicked - amazing sets, great acting, great singing, great everything!
- I really liked the State Fair Brad Paisley concert!
- I really liked The Wicked performance. Everything from the actors, to the music, gorgeous singing, elaborate costume changes, and the story itself was AMAZING.
- Blue Man Group in Chicago. What a crazy awesome show!
- a production of Little Shop of Horrors
- Rock show, Play, Classical music concert
- Last August I saw OZ at the Orpheum and absolutely LOVED it!! I love concerts and plays!!
- I saw "A Christmas Carol" at the Orpheum theatre.
- Irish Fair
- I went to Wicked in Chicago.
- Jill Zimmerman performing at Wild Tymes bar and grill in St. Paul. She sings and plays guitar and piano. Many of the songs which she performed are her original works.
- I've been to a few MN Orchestra concerts that were really enjoyable, along with a Michael Buble concert, and The Phantom of the Opera, which was at the Orpheum.
- Wicked - Chicago, IL
- UST choir concerts - fabulous music and performing!!
- Chicago
- My family and I went to see "Jersey Boys." The music was simply wonderful. And the singing was phenomonal!
- Seeing one of the Mozart concerts last January at Orchestra Hall featuring Herb Winslow on Horn
- Seeing the musical Wicked!
- The Script Concert in the Orpheum
- Rock the Garden. There's something incredible about listening to live music outdoors in the summertime.
- I attended Wicked last spring and totally fell in love with the play. It was fantastic and I can't wait to go to another Broadway play.
- Rascal Flats concert
- H.M.S. Pinafore at the Guthrie Theatre

- I attended an African stage play put on by the Olurombi Theatre company and it was very inspiring and moving.
- Minnesota Orchestra
- I enjoyed the pulse fall showcase, **Joseph and the Amazing Technicolor Dreamcoat**, Bemidji Madrigal Dinners, Taylor Swift's Tours, and Dueces Wild
- I attended the Worlds largest music festival this summer in Milwaukee and it was fabulous!
- I enjoy attending various concerts and musicals.
- Give a Mouse a Cookie at the Children's theater
- I love to go to plays, **Joseph**, Wicked, **Beauty and the Beast**, Hairspray, Annie.. etc
- I really enjoyed going to all of the Children's Theater plays.
- Larkin dance studio recital, taylor swift concert, so you think you can dance tour
- "The Lion King" Musical
- I really enjoyed the play Wicked. I saw it twice!
- I saw the Lion, the Witch, and the Wardrobe as a play production.
- I just attended a concert at the Orphium Theatre. the performer was a popular Irish rock band, The Script. This band is my favorite and it was an awesome performance.
- **Joseph and the technicolored dream coat**
- I've been to PULSE shows on campus that have been really awesome.
- I love live music and plays. Recently, I saw my favorite band live for the 10th time! I also went to **Guys and Dolls at the Ordway**.
- dance performances and plays
- I had seen West Side Story this summer, I had seen this before but this time was really special because I was able to go with just my 14 year old son and I and he appreciated it as much as I did.
- musical theater
- On a band trip to New York City we went to see Phantom of the Opera and Broadway and it blew me away. Everything about it was fantastic and I still get chills thinking about it.
- The Master Butcher's Singing club (play)
- **Les Miserables at the Ordway**
- Adele concert, Jersey Boys
- Tonic Sol Fa concert, multiple plays
- Live comedy at Acme, REO Speedwagon!
- I love going to musicals and most recently I have seen **Beauty and the Beast** and this winter I am excited to see The Lion King
- "Stomp" concert
- Wicked, Billy Elliot
- I really like going to musicals. My favorite show is Wicked.
- I attended many events at Orchestra Hall this past summer (thanks to student rush tickets!) and thoroughly enjoyed all of them.

- Just this past spring I attended an event called Bejiing dance at the Ordway. There was a troop of chinese dancers who were allowed to perform uncensored by their gov't here. The performance was incredible.
- The Script Concert
- Billy Elliot at the Orpheum Theater was my favorite Broadway musical that I have ever seen!!!
- Sonshine Festival -Willmar MN
- One of my favorite plays I've seen was 42nd Street. It was actually my first play I'd ever been to, and it was at the Ordway. The dancing was phenomenal.
- Josh Groban concert at the Target Center
- Guthrie performances, all of the ones I've been to.
- **Legally Blonde** The Woman in Black Spring Awakening Wicked In the Heights
- Poetry Slam
- Girl talk concert.
- I attended a play reading/workshop of a rock musical murder called Pop! The premise is who shot Andy Warhol (who was played by Anthony Rapp) and the characters are all historical figures from his life.
- Modern dance
- various popular music concerts (Ben Folds, Avett Brothers)
- I attended Mac's choir concert last spring and it was very enjoyable.
- African Night concert in Paris.
- My high school had an amazing contemporary dance program. In addition, I very much enjoyed seeing The Lion King and Rent in New York.
- I went to a jazz club in Minneapolis with friends. The food was so expensive that we only ordered dessert, but it was worth it to be able to sit for two hours, transfixed by the music!
- Next to Normal
- My favorite play I have ever been to was Wicked in Chicago.
- I went to see Hair last year at the Ordway and it was absolutely phenomenal. More recently, I attended the Dakota Jazz club for a concert and the music was equally amazing.
- I am fairly involved in theatre, so I've enjoyed shows like the Scottsboro Boys at the Guthrie and House of the Spirits at Mixed Blood in Minneapolis - but some of my favorite experiences have just been live music events that I've stumbled upon in the cities. I probably couldn't even tell you the names of the bands, but a good blues or folk group always makes my day.
- I attended a poetry slam in St. Louis which featured two girls from my high school, and it was incredible. they performed an original poem about their roots as african americans.
- I went to see Billy Elliot in Minneapolis last year.
- Jersey Boys Musical
- my favorite play that i have seen was "Wicked". i saw it in New York and it was an unforgettable experience. I still listen to the soundtrack.

- This is broad but there is an event called Folklife in Seattle, WA every Spring that I have always enjoyed going to. There are many different cultural events and it runs on donations, so is very accessible for anyone interested.
- HMS Pinafore at the Guthrie
- I attended a performance of The Lion King at the Orpheum with my family, and it was really amazing. I loved the original movie, but the play was totally different and spectacular. It had amazing visual effects and music.
- My favorite performance that I have been to was the Children's Theater's Cargill Stage performance of Romeo and Juliet during the 2008-2009 season.
- Arcade Fire concert @ Roy Wilkins auditorium
- One of the poetry slams on campus my freshman year was fantastic, a couple of artists from St. Paul shared their work and it was really well done.
- Last year I saw Jersey Boys and enjoyed it
- I really enjoyed attending the Coachella Valley Music festival in Indio, California. There were many tents set up so different music was always playing and easy to find.
- Outdoor performance! Such as Shakespeare in the park that I saw this summer. The Strange Capers in Minneapolis.
- A concert by J. Cole, also a play at the Guthrie.
- Florence + the Machine / Black Keys concert!
- Went and saw Jersey Boys in Chicago with my mom a few years ago.
- I went to a concert recently that I really enjoyed (Taking Back Sunday, Anberlin)
- I really like Wicked on Broadway- it was amazing!
- Josh Ritter and the Royal City Band live at First Ave
- Lion King Play on Broadway
- The Scottsboro Boys at the Guthrie Theater
- I attended a wonderful performance of The Lion King this past summer on Broadway in New York City.
- Shakori Hills, a music concert in Shakori Hills, NC.
- I went to see Devin Townsend Project at Station 4. It transformed me.
- Performance of the new play "A Twist of Water" performed by the Route 66 Theater Company at the Mercury Theater in Chicago this last June.
- I saw the one-man play "Fully Committed" last year and loved it.
- I attended Wicked in Vancouver, BC and was very impressed with the quality of the performers.
- Phantom of the Opera performance Small, intimate performance of "Cloud Tectonics" at Macalester College
- I really loved the adaptation of "House of the Spirits" by Isabel Allende that I saw last year at Mixed Blood. I thought their set was completely innovative with their use of transparent screens and projections. It was a really amazing show to watch.
- South Pacific, Edward Sharpe and the Magnetic Zeros
- the play Aladdin
- Hair the musical
- I really enjoyed "How to Talk Minnesotan" - a musical performance that makes fun of Minnesotan culture - in a nice way!

- My favorite live arts event so far that I've attended has been a John Mayer concert with three good friends. Also, I just went to the Maps and Atlases concert that Macalester put on for free in Kagin Commons and I really enjoyed that too.
- American Ballet Theatre II
- I really liked Gaytino!
- Last semester I attended a production of Hamlet at the Theater in the Round. I thought the directing and the cast did an excellent job of letting Shakespeare's words take center stage.

MACALESTER RESPONSES QUESTION ONE

- Poetry Slam
- Girl talk concert.
- I attended a play reading/workshop of a rock musical murder called Pop! The premise is who shot Andy Warhol (who was played by Anthony Rapp) and the characters are all historical figures from his life.
- Modern dance
- various popular music concerts (Ben Folds, Avett Brothers)
- I attended Mac's choir concert last spring and it was very enjoyable.
- African Night concert in Paris.
- My high school had an amazing contemporary dance program. In addition, I very much enjoyed seeing The Lion King and Rent in New York.
- I went to a jazz club in Minneapolis with friends. The food was so expensive that we only ordered dessert, but it was worth it to be able to sit for two hours, transfixed by the music!
- Next to Normal
- My favorite play I have ever been to was Wicked in Chicago.
- I went to see Hair last year at the Ordway and it was absolutely phenomenal. More recently, I attended the Dakota Jazz club for a concert and the music was equally amazing.
- I am fairly involved in theatre, so I've enjoyed shows like the Scottsboro Boys at the Guthrie and House of the Spirits at Mixed Blood in Minneapolis - but some of my favorite experiences have just been live music events that I've stumbled upon in the cities. I probably couldn't even tell you the names of the bands, but a good blues or folk group always makes my day.
- I attended a poetry slam in St. Louis which featured two girls from my high school, and it was incredible. they performed an original poem about their roots as african americans.
- I went to see Billy Elliot in Minneapolis last year.
- Jersey Boys Musical
- my favorite play that i have seen was "Wicked". i saw it in New York and it was an unforgettable experience. I still listen to the soundtrack.
- This is broad but there is an event called Folklife in Seattle, WA every Spring that I have always enjoyed going to. There are many different cultural events and it runs on donations, so is very accessible for anyone interested.
- HMS Pinafore at the Guthrie

- I attended a performance of The Lion King at the Orpheum with my family, and it was really amazing. I loved the original movie, but the play was totally different and spectacular. It had amazing visual effects and music.
- My favorite performance that I have been to was the Children's Theater's Cargill Stage performance of Romeo and Juliet during the 2008-2009 season.
- Arcade Fire concert @ Roy Wilkins auditorium
- One of the poetry slams on campus my freshman year was fantastic, a couple of artists from St. Paul shared their work and it was really well done.
- Last year I saw Jersey Boys and enjoyed it
- I really enjoyed attending the Coachella Valley Music festival in Indio, California. There were many tents set up so different music was always playing and easy to find.
- Outdoor performance! Such as Shakespeare in the park that I saw this summer. The Strange Capers in Minneapolis.
- A concert by J. Cole, also a play at the Guthrie.
- Florence + the Machine / Black Keys concert!
- Went and saw Jersey Boys in Chicago with my mom a few years ago.
- I went to a concert recently that I really enjoyed (Taking Back Sunday, Anberlin)
- I really like Wicked on Broadway- it was amazing!
- Josh Ritter and the Royal City Band live at First Ave
- Lion King Play on Broadway
- The Scottsboro Boys at the Guthrie Theater
- I attended a wonderful performance of The Lion King this past summer on Broadway in New York City.
- Shakori Hills, a music concert in Shakori Hills, NC.
- I went to see Devin Townsend Project at Station 4. It transformed me.
- Performance of the new play "A Twist of Water" performed by the Route 66 Theater Company at the Mercury Theater in Chicago this last June.
- I saw the one-man play "Fully Committed" last year and loved it.
- I attended Wicked in Vancouver, BC and was very impressed with the quality of the performers.
- Phantom of the Opera performance Small, intimate performance of "Cloud Tectonics" at Macalester College
- I really loved the adaptation of "House of the Spirits" by Isabel Allende that I saw last year at Mixed Blood. I thought their set was completely innovative with their use of transparent screens and projections. It was a really amazing show to watch.
- South Pacific, Edward Sharpe and the Magnetic Zeros
- the play Aladdin
- Hair the musical
- I really enjoyed "How to Talk Minnesotan" - a musical performance that makes fun of Minnesotan culture - in a nice way!
- My favorite live arts event so far that I've attended has been a John Mayer concert with three good friends. Also, I just went to the Maps and Atlases concert that Macalester put on for free in Kagin Commons and I really enjoyed that too.

- American Ballet Theatre II
- I really liked Gaytino!
- Last semester I attended a production of Hamlet at the Theater in the Round. I thought the directing and the cast did an excellent job of letting Shakespeare's words take center stage.

METROPOLITAN STATE RESPONSES QUESTION ONE

- Flamenco dance performance by Anda Flamenco
- Most recently I attended HairSpray at the Chanhassen and I was very impressed with how well the show was put together. Fun show with great music.
- Bye bye liver: Twin Cities drinking play
- Guthrie Theatre, A Christmas Carol was an event that I truly enjoyed.
- I really enjoyed watching Stomp!
- Hamlet at the Jungle
- I went to Hamlet at the Jungle. Very great experience!
- Christmas Play at Church, Concert in the Park, theatre play at college, concert at Raceway Speedway.
- **Les Miserable**
 - 1776 play
 - WE Fest-Country music festival
 - White Christmas at the Ordway
 - My son is a local youth actor and performs in shows at Stepping Stone and Stages Theatre Co. Watching my son on stage is always the best live arts event for me!
 - Wicked
 - Transiberian Orchestra
 - I attended the Fringe Festival, which I really liked.
 - Favorite Concert was Dispatch at Millennium Park in Chicago!
 - Saw "Cinderella" at the Children's Theater with my son
 - Adele, Live at the Theater at Excel Center
 - The Bill Evans New Orleans Jazz Band
 - Jersey Boys musical
 - The gardens - I have been to many to list here
 - I went to the Walker Art Museum with some friends
 - **I have seen several musicals at the Ordway and I plan to see FELA in June of 2011. The most enjoyable musical was The Color Purple**
 - Disney on Ice
 - **Theatre Latte Da's performance of Evita last year.**
 - **Guys & Dolls at the Ordway**
 - Bruce Springsteen concert
 - Gospel concert
 - play
 - I love going to live Metal shows at Station 4 in Saint Paul, MN. I love supporting local bands in the Twin Cities.

- I saw the Phantom of the Opera live several years ago and it was amazing!
- "Dixie's Tupperware Party" and "Bye Bye Liver" at the Hennepin Stages Theater
- U2 concert this summer
- Cloud Cult concert
- I go frequently and always enjoy seeing local Minnesota bands perform.
- A live play of the show, "You Can't Take it With You", which was adapted from the Academy Award-winning movie of the same name.
- Brandi Carlile, Brianna Lane, Ray LaMontagne, Amos Lee, Music and Movies in the Park
- As a four seasons student, I was never aware of how blessed my school was to be able to attend various ordway dance events and celebrations. I enjoyed the asian acrobatic ones. Those are the only memories I remembered tucked away in my youth.
- Well my son was in dancing many many years ago and they performed at the Ordway. It was a real honor for them to perform there. I really liked it there it was beautiful.
- Madea's Family Reunion

QUESTION NUMBER TWO: What would you add to provided performing arts definition?

MACALSETER RESPONSES QUESTION NUMBER TWO

A time to celebrate life and feel like a part of something

- I would add the phrase ",but not limited to," after the words "such as."
- I think that is an adequate definition.
- to purport a message, engage the audience, or for the pleasure of either the performer or the audience.
- I would add art display like paints, drawings, etc
- I agree with this definition.
- Poetry slams!
- performing live art
- I like that definition.
- I wouldn't add anything to this definition.
- Essentially, if someone considers themselves a performer - if it's sidewalk performance, performance art, spontaneous interpretive dance - I would include it in the performing arts. It is artistic expression when the performer and the audience are present together, and share that experience in the same space.
- Forms of creative activity that are performed in front of an audience such as drama, music, dance, poetic presentations, and comedy.
- Participating in or working in an artistic or creative medium that expresses certain values, ideals, or opinions, usually done in front of people.

- entertainment!
- i might add **creative speech** and presentation.
- Nothing to add.
- **self-expression**; convey a meaning, an emotion, a story, a purpose
- A physical means of expressing emotion.
- I think poetry is also part of performing arts. Especially with the huge slam poetry scene in the Twin Cities. Poetry shouldn't fall under drama.
- I think the definition provided pretty much sums it up.
- Perhaps the addition of a "live" audience, now that everything is technologically oriented. I just don't think it's the same thing unless the performance is seen in person.
- I would add theater and cultural shows
- Any sort of personal expression that uses a one's body.
- Sounds complete.
- **The performing arts include equal contributions from audience members and performers.**
- I think the definition pretty much covers it as far as I'm concerned!
- I think stand-up comedy could be added to this, since it seems like an type of art that you would perform in front of others.
- drama, music, dance and art
- It can be on any level, professional or novice, does not necessarily have to be deemed good or classy
- **a sacred and irreverent communion between performer and audience**
- I wouldn't necessarily add anything, but I would note that performing arts don't necessarily need to be performed in front of an audience; sometimes they can be part of the "background" for another event or situation. I would change "in front of an audience" to "in a public setting."
- that just about covers it for me.
- I wouldn't add anything.
- I wouldn't add anything to that definition.
- **I would add something about the passion behind each performance. It's important to acknowledge the love and labor behind a performative act.**
- nothing
- that definition seems fine
- I wouldn't add anything to that definition.
- Other forms of performing arts can be reading literary works, performing in poetry slams, and creating visual art while an audience looks on.
- Poetry, speech, comedy, and magic.
- **That the audience is a very necessary part of the work.**
- I wouldn't add anything to the definition.
- **I would add an element of expression. Whether personal expression or commentary on a particular social climate, the performing arts are closely tied to reality and showing truth in from a new perspective.**

SAINT THOMAS UNIVERSITY RESPONSES QUESTION NUMBER TWO

- cultural
- I do not have anything to add.
- Performing arts: also can include expressing feelings while making a connection with the live audience to create a memorable experience that is shared between the two parties.
- by professional, amateur, and just plain brave performers
- takes much practice
- I would add that it is a way for humans to express themselves to others. In short: A form of human expression.
- Any form of personal expression shared with others.
- instillation art, street preformances, circus acts...
- Nothing
- anything considered art that is displayed.
- opera, theater: plays and musicals, poetry
- Nothing to add.
- I think that's a very good definition, and would not add anything.
- It is also freedom of expression
- I would not add anything
- nothing, that should cover it.
- forms of creative activity involving the mastering of technique and passion that are performed in front... etc
- Nothing
- Sharing stories, lessons, and messages to people on the global scale. Also, shining some light in the dark corners of the world by giving people just a couple hours of relief from their lives.
- I think that is a good general definition. It could include different types of audiences in the definition as well.
- That about sums it up! :)
- I can't think of anything to add.
- The performance usually give the performer a chance to express themselves and have fun enjoying what they are doing. The audience of performing arts becomes captivated while watching the performance.
- Performing arts are forms of creative activities intended to entertain, stimulate, and/or speak to audiences, in such forms as (although not limited to) drama, slide of hand, music, dance, spoken word, posing, and other physically engaging live works.
- nothing
- A live performance that evokes strong emotions. A performance that engages the audience in a way that televised / recorded performances can't.
- Thats a good definition i dont think i have anything to add.
- That sounds like a good definition to me.
- I think that is a good description.

- I think that the definition is about as good as it could get!
- Also included could be anything that lies within the creative perspective of the arts.
- I feel that is an accurate definition and would not add anything to it
- Music and dancing
- I would add that it is not only performed in front of an audience, but **ENGAGES** the audience. It gives them a glimpse of a different life, place or time.
- People expressing themselves the best way they know how.
- Talented people that entertain its viewers in various styles.
- Using one's imagination to create what they believe is art in their mind and showing people their interpretations of their art is also a performing art.
- For both audience and performer's entertainment
- I wouldn't add anything.
- **Performing arts, to me, means being able to tell a story with your body; dancing, singing, acting. All those things involve the artists to be one with their body language and precisely portray the story to the audience.**
- **If we're going to call it "art," let's remember that art is by definition a search for beauty - not something that promotes crudeness or seeks shock value.**
- People expressing their opinions, feelings, etc. in doing something that they love. Whether it be poetry writing, dance, or singing a song!
- I think this is a good definition however, performing arts is so much broader than a formal production but can be as little as a conversation with someone else.
- I think the definition is okay as it is, it seems to encompass a wide variety of the arts and doesn't really seem to limit much.
- I find that definition adequate.
- Expressing oneself through music, poetry, drama, art
- other adjectives to describe it would be "audience engaging"
- I think that is good.
- Nothing, I think that defines the term well.
- nothing
- I think this definition clearly provides what the meaning of "performing arts".
- I would add things such as spoken word (poetry, written/ spoken passages)
- would add any kind of art that people put on display.
- **Not just the people performing in front of an audience, there are a lot of people behind the scenes that help make it happen. But I feel that performing arts is about captivating the audience and making them feel like they are a part of the story.**
- it's a group or a solo activity
- People are able to express themselves freely through the arts
- no
- I would say that performing arts really stimulate the mind and encourage creative development.
- There's a certain passion that must accompany the performance for it to be art.
- entertaining

- Used to express style or emotion
- It's a pretty good definition.
- Dunno
- don't think I would add anything. I think that is a strong definition.
- ...with the main purpose of entertainment.
- for entertainment
- I think performing arts is form of self expression in addition to all of those things.
- Performing arts means so much more than that - live theater is very much alive, breathing life into it's audiences. It is work, care, and devotion poured into a work of art by so many that it becomes nothing short of beautiful.
- I would add to that statement by saying that performing arts allow art and beauty to come alive and it provides a strong way of expressing emotion and opinion.
- forms of expression performed live.
- An art form expressed by a persons movements, sounds, and or music they create in order to show a feeling or tell a story
- If I were to add anything, I guess it would be to the list at the end. They should say drama, music, dance and other forms of entertainment, only to show just how expansive the list of forms of creativity is when describing the performing arts.
- original motion picture or documentary
- Nothing. Sounds good to me.
- The Performing Arts definition should also include a section about practice and hard work.

METROPOLITAN STATE UNIVERSITY RESPONSES TO QUESTION TWO

- Performing arts can inspire, entertain, guide audiences through many emotions to tell a story, paint a picture or depict an idea.
- Nothing
- "Performed by those possess a deep passion and talent for self-expression, and who have an inert appreciation for the idiosyncrasies of life"
- I agree with the definition. Creativity is key.
- Live performance (as opposed to recorded)
- I would add that performing arts is a live experience
- Poetry reading, scating and jazz, parades, renaissance. .
- opera
- "that captivate an audience" -- event if they do not enjoy the performance, it should captivate in some manner
- that is entertaining
- nothing
- Performing arts is also a form of self expression and a unique form of communication.
- Creative, Cerebral activity.....
- expression
- I would add that "performing arts" are also time limited activities because they have a definite start and end time (mostly).

- Comedy show, improv show
- nothing
- "unlimited forms of creative activity"
- comedy
- Comedy
- to live is to LEARN! go ge it!
- singing
- Performing Arts is an event that appeals to all classes and genres
- Nothing
- nothing
- nothing
- to entertain and connect with the audience
- I would add personal character!
- I would add nothing
- circus juventas
- Nothing to add
- busking
- That is a pretty good definition.
- that's a good definition
- Art that moves, breathes, and pulsates through the performers body, voice, and soul.
- plays

PERSONAL EXPERIENCE WITH PERFORMING ARTS QUESTION

SAINT THOMAS UNIVERSITY/ OTHER

- chorus and dance troupe
- Ballet, choir, musical chorus.
- Dancer
- Dancer
- dance
- Worked in school plays, backstage
- The writing of my own ideas
- Dance
- dancer
- dancer
- I was a dancer
- I was in speech, as an extemp speaking, and original orator.
- dancer
- I am a dancer

METROPOLITAN STATE/ OTHER

- I am now a dancer

- Daughter in theatre
- Have been involved in the past in theatre
- I have been a writer
- I volunteered as an Usher

MAC

- Irish Dance, playwriting, sketch comedy
- Dance
- All of these were in HS and I had small roles.
- Dance
- I was a dancer

OTHER KINDS OF ARTS INTERESTED IN ATTENDING

SAINT THOMAS UNIVERSITY

- A Play or Drama
- opera, folk, rock, acoustic, ethnic, dramatic theatre, comedy
- any and every thing
- anything!
- Choral music
- Fusion and Jazz music concerts
- Opera
- a play
- anything with dance is always great
- choral concerts, plays
- Non-Musical Play

METROPOLITAN STATE

- Flamenco
- Non-musical theater
- Non-musical theater
- Opera
- All of the above
- Gospel musical
- Improv comedy plays
- Local music venues.
- Slam Poetry, Spoken Word Poet Event

MACALESTER

- Theatre.
- contemporary/popular music concert, coral music concert
- Any art you can send my way, I will be more than glad to receive!!
- Jazz Music; any music; off-Broadway; any theater

- theatre
- ALL
- modern concert, poetry reading, dances
- straight theater
- Hip-Hip Dance Concert
- small theater company performance
- Any other form of theatre
- poetry event
- Straight play- comedy or drama
- all others!
- Anything

OTHER RESPONSE TO HOW TO COMMUNICATE WITH FRIENDS

- post-its (car windows, office doors, microwave) (UST)

OTHER RESPONSES TO HOW TO COMMUNICATE WITH PROFESSORS

- post-its (see above (UST)
- D2L (METRO)
- I have had the great life - to talk to many of my professors on-line and on the phone I LOVE, LOVE LOVE --- Metro state
- D2L (METRO)

OTHER RESPONSES TO HOW TO COMMUNICATE WITH PARENTS

- prayer (they're deceased) (UST)
- N/A - I am not in contact with my family (UST)
- Skype (UST)
- They are deceased. (METRO)
- Parents deceased (METRO)
- Skype (MAC)
- Skype (MAC)
- Skype (MAC)
- Skype (MAC)

OTHER RESPONSES TO HOW TO COMMUNICATE RE: ARTS OPPS **SAINT THOMAS UNIVERSITY RESPONSES**

- email
- email (after I'd signed up for notices)
- Use the sides of buses, or on the Lightrail.
- Billboard
- email
- campus email
- email blast
- great way would be through the bulletin today

- Email
- Email
- email
- Mass Email
- email
- email or bulletin

METROPOLITAN STATE RESPONSES

- Write me an email
- Through place of employment
- call me.
- Email
- Email mailing list
- e-mail list
- The only one is that I am not on campus enough to here anything, but I am sure others do!
- e-mail or postal mail
- Arts organization web pages
- Through classrooms or next to class doors/elevators.

MACALSTER RESPONSES

- e-mail
- Phone call or email.
- Info in a campus-wide email
- email
- I check websites of performing arts centers regularly.
- Email
- Email through the Daily Piper!
- Email is a great way
- email!
- Email, macalester website
- email
- Word of mouth
- email
- Announcements through my school media (like our newspaper, or through our daily newsletter)
- email

THOUGHTS TO SHARE ON DISCOUNT CODE

SAINT THOMAS UNIVERSITY

- if org is concerned about overexposure, apply a deadline to code
- It would help a lot, most people have big concerns with cost.
- Would I be encouraged to share the code???? If not I would limit my sharing.

- Need to be clear if the discount was for students only
- not a lot of my friends are interested
- i would share it only if the code was able to be shared.
- I would likely only share it with people who would appreciate the event, which is why I would only be somewhat likely to share it; I don't want to "spam" people who wouldn't care about it.
- If it explicitly stated that the code could not be shared, I would not share it.
- I think that it would be unfair to the organization to share a discount code.
- I wouldn't tell them unless I knew they were going or wanted to go
- Only if it is legal to do so
- That would be pretty cool.
- If it meant they would go with me I would probably share it
- depends on what the show is and if I know they'd like it...
- I would be pretty disappointed if I found out about this discount after the fact.

METROPOLITAN STATE

- Depends on if I am suppose to
- Is it a code that is meant to be shared?
- If it is supposed to be a shared discount code, I would share it.
- I'm assuming this isn't a single use discount code
- (assuming that it was intended to be shared)

MACALESTER

- I'd want to tell my friends about it in person if that was within the rules
- As long as it was okay with the organization, I'd share it as much as a I could and get a big event together.
- unless I'm asked not to, in which case I wouldn't share
- That would be a great way to get me to attend!

WHAT OTHER THINGS WOULD INFLUENCE YOUR DECISION TO ATTEND?

SAINT THOMAS UNIVERSITY

- Show material is family-friendly (not vulgar or vicious)
- free tickets
- Price and type of event are most important.

METROPOLITAN STATE

- Love to HELP, ask me!!!
- I would love to volunteer

MACALESTER

- free or discounted items related to the preformance

**OTHER RACE QUESTION
SAINT THOMAS UNIVERSITY**

- ** "Some other race" is kind of insensitive, isn't it? No one wants to be an "other" fyi.
- Palestinian
- Gaelic-American

METROPOLITAN STATE

- N/A
- You should say Ethnicity instead. Race sounds like we are not alike.

MACALESTER

- Puerto Rican
- Latin@
- Hispanic