



MAJOR UNIVERSITY PRESENTERS VALUE & IMPACT STUDY

Resource Guide

Lead Partners

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

Associate Partners

Annenberg Center for the Performing Arts, University of Pennsylvania
Cal Performances, University of California – Berkeley
Center for the Performing Arts, The Pennsylvania State University
Hancher Auditorium, University of Iowa
Hopkins Center for the Arts, Dartmouth College
Krannert Center for the Performing Arts, University of Illinois
Lied Center of Kansas, University of Kansas – Lawrence
Stanford Lively Arts, Stanford University
Ontario Presenters Network

The MUP Values & Impact Study was a collaborative research effort commissioned in 2005 by a consortium of 14 major university performing arts presenters (MUP). The study was self-initiated and completely self-funded by the consortium. Their foresight and significant financial commitments made this research possible. Oversight of the study was provided by a committee consisting of the six marketing directors of the Lead Partners.

Assessing the Intrinsic Impacts of a Live Performance

Abstract

Assessing the Intrinsic Impacts of a Live Performance attempts to define and measure how audiences are transformed by a live performance. The study's research design consisted of a pair of questionnaires – one administered in-venue just prior to curtain, and the other sent home with the respondent and mailed back. The first questionnaire collected information about the audiences' mental and emotional preparedness for the performance. The second questionnaire, related to the first by a control number, investigated a range of reactions to the specific performance, including captivation, intellectual stimulation, emotional resonance, spiritual value, aesthetic growth and social bonding. Between January and May 2006, six presenters surveyed audiences at a total of 19 performances representing a cross-section of music, dance and theatre presentations. This report builds on recent literature to address several hypotheses: 1) that the intrinsic impacts derived from attending a live performance can be measured, 2) that different types of performances create different sets of impacts, and 3) that an audience member's 'readiness-to-receive' the art affects the impacts received. The study develops a simple measurement tool to assess impact, provides an analytical framework for considering the results, and suggests how performing arts presenters might begin to use this information to select programs that create specific benefits for their constituents (released January 2008).

Do you recall leaving the performance with unanswered questions that you would like to ask the performers or creators of the work?

42% Yes 58% No

Free Downloads at www.wolfbrown.com/mup

- Summary (21 pages), PDF format
- Full Report (177 pages), PDF format
- PowerPoint Presentation, PDF format

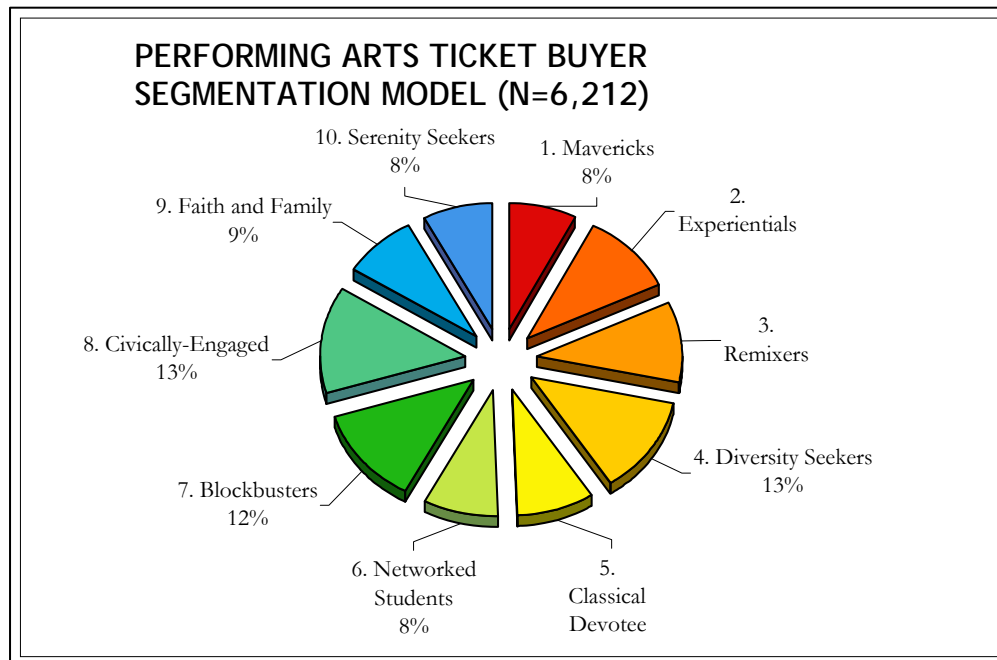
Questions for Reflection

- What might you do to increase your audience's "readiness to receive"?
- What steps can presenters take to maximize the likelihood that audience members will achieve a state of "flow" during performances?
- Can you anticipate which impacts certain performances are likely to have?
- What are the potential uses of impact data for your organization?
- What are the limitations of impact assessment?
- Is the measurement of intrinsic impacts a productive line of inquiry?

A Segmentation Model for Performing Arts Ticket Buyers

Abstract

Over 6,000 ticket buyers on 12 campuses completed a lengthy online survey about their cultural interests, preferences and core values. The survey data was matched to actual purchase data in order to examine how well attitudes predict purchase. A cluster analysis was conducted on a total of 51 attitudinal variables, resulting in a multi-dimensional 10-segment ticket buyer model, illustrated below. The ticket buyer model and other results are discussed in the report *A Segmentation Model for Performing Arts Ticket Buyers* (released June 2008).



Putting the Model to Work: The Creative Summit

Following release of the study, teams of marketing directors, graphic designers and copywriters from the 14 campuses gathered for an intensive 3-day design charrette to develop new packaging and creative approaches for specific segments. The work products of the seven teams can be downloaded from the study web page.

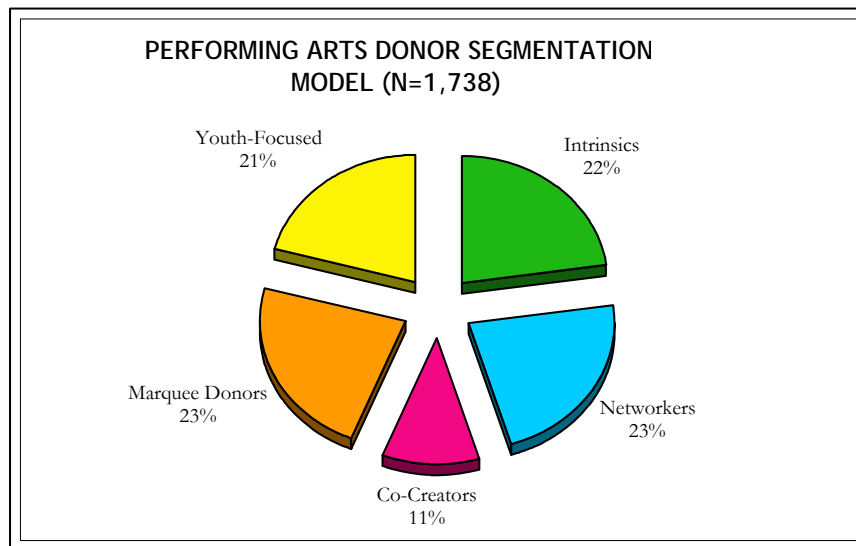
Free Downloads at www.wolfbrown.com/mup

- Ticket Buyer Segmentation Report (62 pages), PDF format
- Creative Summit Team Presentations (7 PDF files)

A Segmentation Model for Donors to 12 University Presenting Programs

Abstract

Parallel to the ticket buyer segmentation study, a separate but related online survey was administered to over 1,700 donors to 12 university presenting programs. The survey data was matched to actual gift amounts in order to examine how well attitudes predict giving. A cluster analysis was conducted on a total of 39 attitudinal variables (including 17 different motivations for giving), resulting in a multi-dimensional 5-segment donor model, illustrated below. The donor model and other results are discussed in the report *A Segmentation Model for Donors to 12 University Presenting Programs* (released June 2008).



Free Downloads at www.wolfbrown.com/mup

- Donor Segmentation Report (51 pages), PDF format

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