

# *Audiences, markets and motivations in the performing arts*

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[www.HillStrategies.com](http://www.HillStrategies.com)



Webinar presentation + discussion  
Hosted by Canada's Performing Arts  
Alliance  
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## Topics for discussion

1. Performing arts spending
    - > Marketing implications
    - > Sponsorship implications
  2. Performing arts attendance
    - > Marketing implications
  - ① Discussion
  3. Motivations of attendees
    - > Marketing implications
    - > Discussion
- 
- ✓ Further information available
    - ✓ Performing arts engagement
    - ✓ Donor motivations
    - ✓ Key resources related to performing arts attendance

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## Statistical Insights on the Arts

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- 35 reports in the series (so far)
- *Canadians' Arts, Culture and Heritage Activities in 2010 (forthcoming February 2012)*
- *Young children's arts participation*
- *Patterns in performing arts spending*
- *Consumer spending on culture*
- *Social effects of culture*
- *A statistical profile of artists in Canada*
- *Volunteers in arts and culture organizations*
- *Individual donors to arts and culture organizations*

All available at [www.HillStrategies.com](http://www.HillStrategies.com)

## Funding for Statistical Insights on the Arts series and select presentations (including today)

4



Canada Council  
for the Arts

Conseil des Arts  
du Canada



Canadian  
Heritage

Patrimoine  
canadien



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO

## Arts Research Monitor

5

- Free report (10 times per year)
- Summaries and links to research evidence
- Free, categorized, searchable information at [ArtsResearchMonitor.com](http://ArtsResearchMonitor.com)

## ArtsResearchMonitor.com

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- **Evidence about arts disciplines**
  - Performing arts
  - Media arts
  - Reading, writing, publishing and literacy
  - Visual arts
- **Impacts of the arts**
  - Economic impacts
  - Social impacts
  - Arts and health

## ArtsResearchMonitor.com

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- **Evidence basis for the arts ...**
  - Arts advocacy
  - **Arts attendance & participation**
  - **Arts education**
  - **Arts funding & finances**
  - Copyright and the arts
  - Creative class, cities, people, neighbourhoods
  - Diversity & immigration
  - **Facilities**
  - Human resources
  - Internet, technology & the arts
  - Miscellaneous resources
  - Nonprofit sector information
  - Organizational planning, management, governance & marketing
  - Partnerships
  - **Provincial and local information**
  - **State of the artist: earnings, growth, etc.**
  - Volunteers & donors
  - Women in the arts

## Resources

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### *Today's presentation*

- [Audiences, markets and motivations in the performing arts](http://www.hillstrategies.com/resources_details.php?resUID=1000431)  
[http://www.hillstrategies.com/resources\\_details.php?resUID=1000431](http://www.hillstrategies.com/resources_details.php?resUID=1000431)
- ◉ **CAPACOA website** : Field Information, including arts stats  
<http://www.capacoa.ca/en/services/arts-promotion/field-information>
- ◉ **CAPACOA website** : [From Attendance to Engagement](http://www.capacoa.ca/en/news/field/249-from-attendance-to-engagement)  
<http://www.capacoa.ca/en/news/field/249-from-attendance-to-engagement>
- ◉ Presenter's Toolkit: <http://www.presenterstoolkit.ca>

## Individual spending on the performing arts

## Individual spending on the performing arts

- *Patterns in Performing Arts Spending in Canada in 2008*
  - Hill Strategies Research, released February 9, 2011
- Data from Statistics Canada's Survey of Household Spending (10,000 households)
- Spending by individuals only (not businesses or governments)
- "In 2008, how much did your household spend on admissions to live performing arts events, for example, plays, concerts, dance performances?"

## Individual spending on the performing arts

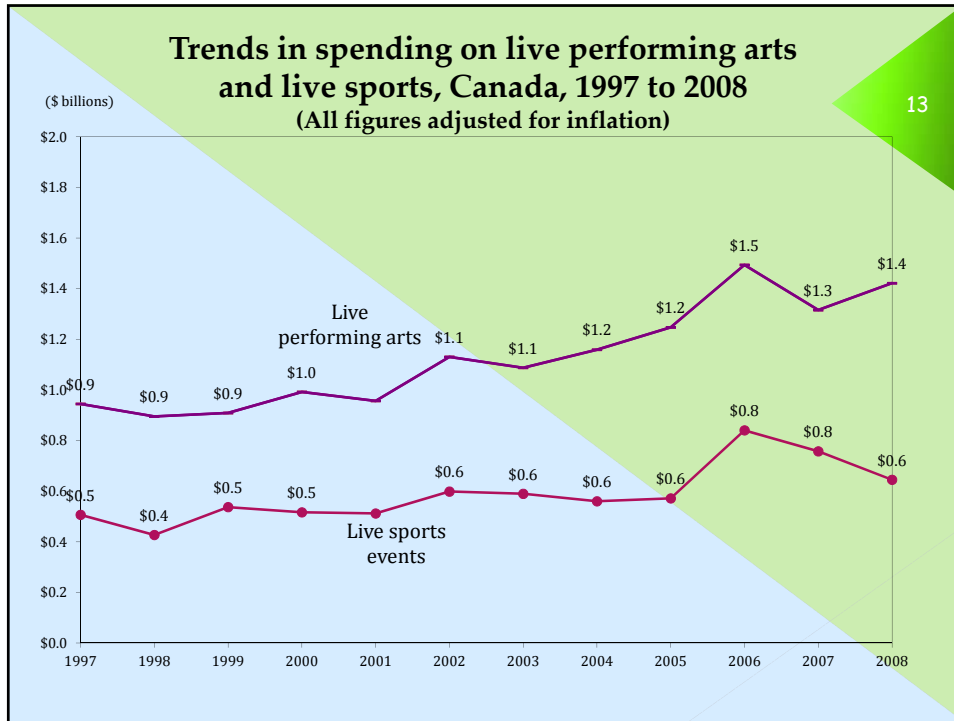
11

- In 2008, consumer spending on live performing arts was \$1.426 billion
  - More than double amount spent on live sports events (\$650 million)
  - More than twice as many households with spending on live performing arts (37% of households) than live sports (17%)
- \$108 per household
- 37% of Canadian households spent at least \$1
  - Average in these households was \$293.
  - 31 cents out of every \$100 in household income in these households.

## Lower-income households

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- Households with incomes of \$25,000 or less in 2008
  - 15% spent at least \$1 on live performing arts
  - 12% on museum admissions
  - 4% on live sports
- Households with incomes over \$150,000 in 2008
  - 60% spent at least \$1 on live performing arts (ratio of 4 times the lowest income group)
  - 50% on museum admissions (ratio ~ 4)
  - 36% on live sports (ratio ~ 10)



### Consumer spending on live performing arts, 2001 to 2008

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- In 2008: 37% of Canadian households spent at least \$1
- In 2001: 36%
  - At least the same percentage of households in all income groups
  - “There is a core group of performing arts spenders across income groups”.

## Consumer spending on live performing arts in 2008

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- 2.7 million households spent \$200 or more on live performing arts in 2008 (“high-spending households”)
- 10 million households spent \$0 to \$199
- Total household expenditures are 1.7 times higher in high-spending households

## Consumer spending on live performing arts in 2008

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Other cultural goods and services	Average spending by high spenders on performing arts	Average spending by moderate, low or non-spenders on performing arts	Ratio
<b>Total household spending</b>	<b>\$105,600</b>	<b>\$62,400</b>	<b>1.7</b>
Admission to museums and other heritage-related activities	\$90	\$26	3.5
Books	\$206	\$80	2.6
Movie theatre admissions	\$190	\$79	2.4
Magazines and periodicals	\$81	\$38	2.1
Newspapers	\$143	\$71	2.0

## Consumer spending on live performing arts in 2008

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- Total household expenditures are 1.7 times higher in high-spending households
- 3.5 times higher average spending on admission to museums and other heritage-related activities
- 2.4 times higher average spending on movie theatre admissions
- 2.6 times higher average spending on books
- 2.1 higher average spending on magazines and periodicals
- 2.0 times higher spending on newspapers

## Marketing implications

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- Tailor marketing strategies to cultural participants
- Ensuring that performance information is available at museums, galleries, festivals, historic sites, and other cultural sites.
- Ensuring that brochures and other materials are available in libraries, bookstores and at reading series.
- Customizing performing arts marketing messages for museum and art gallery visitors.
- Joint marketing with local museum or gallery?

## Presenting implications

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- Presenting performances in museums, galleries or other cultural venues?
- Collaborating with other types of arts organizations?
  - Co-location, co-productions and shared creations

## Live performing arts and sports

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- Total household expenditures are 1.7 times higher in high-spending households
- 4.3 times more on live sports events
- 2.9 times more on sports fees and health clubs
- 2.2 times more on sports equipment

## Sponsorship possibilities

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- What other types of businesses do high-spending performing arts goers also frequent?

## Sponsorship possibilities

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Other spending items	Average spending by high spenders on performing arts	Average spending by moderate, low or non-spenders on performing arts	Ratio
<b>Total household spending</b>	<b>\$105,600</b>	<b>\$62,400</b>	<b>1.7</b>
Hotels and other travel accommodations	\$1,438	\$502	2.9
Inter-city transportation	\$1,109	\$486	2.4
Financial services	\$610	\$287	2.1
Contributions to retirement savings and pension funds	\$4,490	\$2,344	1.9
Restaurant alcohol	\$473	\$226	2.1
Restaurant food	\$2,574	\$1,395	1.9

## Sponsorship possibilities

Other spending items	Average spending by high spenders on performing arts	Average spending by moderate, low or non-spenders on performing arts	Ratio
<b>Total household spending</b>	<b>\$105,600</b>	<b>\$62,400</b>	<b>1.7</b>
Garden supplies and services	\$435	\$206	2.1
Purchases of bicycles, parts and accessories	\$95	\$46	2.1
Clothing	\$4,533	\$2,415	1.9
Furniture	\$1,013	\$545	1.9
Computer equipment and supplies	\$602	\$333	1.8
Pet expenses	\$657	\$381	1.7

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**Performing arts  
attendance by Canadians  
in 2010**

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## Performing arts attendance

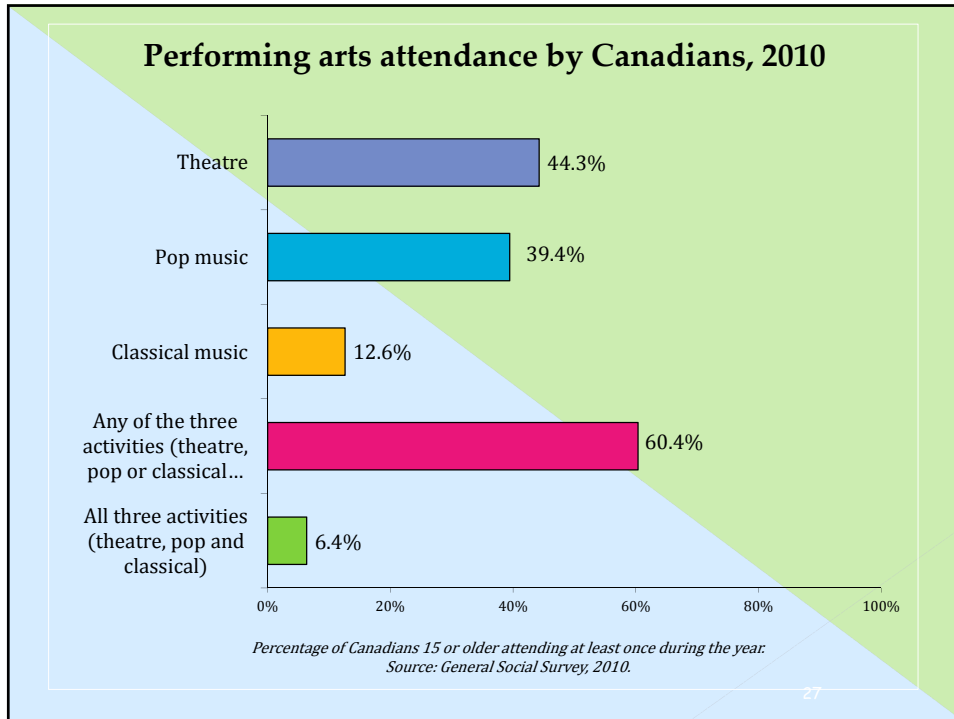
25

- *Canadians' Arts, Culture and Heritage Activities in 2010*
  - Hill Strategies Research, planned release date February 15, 2012
  - Future report with provincial data
  - Possibly reports on crossover attendance and social effects of culture
- Data from Statistics Canada's General Social Surveys of 1992, 1998, 2005 and 2010
- in-depth telephone surveys of about 7,500 Canadians
- 15 years of age or older

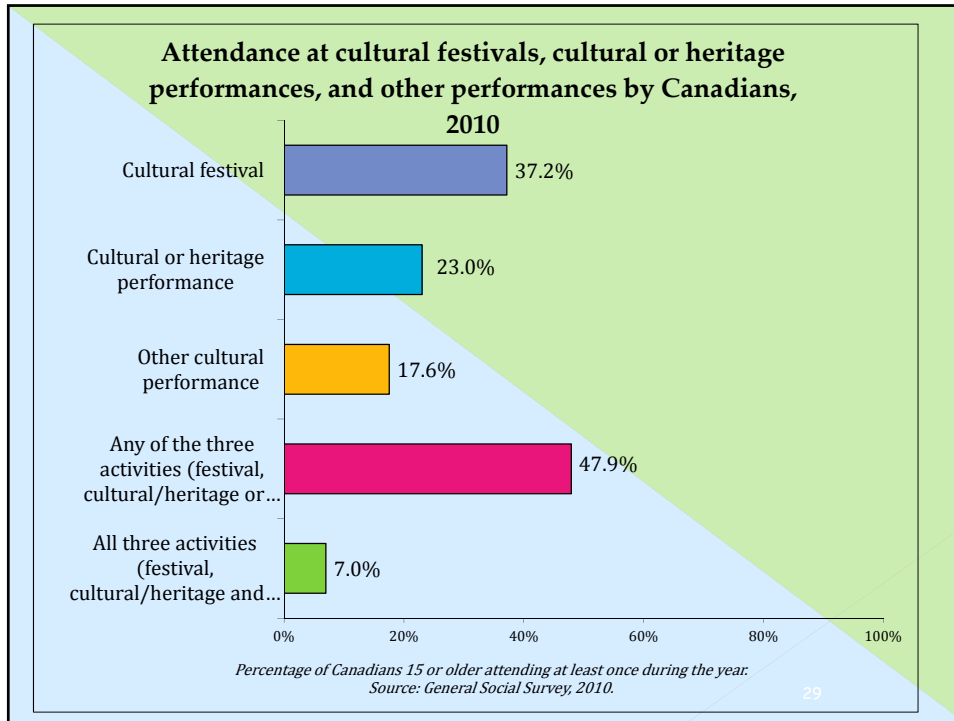
## Arts attendance stats

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- Repeat attendees are counted only once.
- The data includes attendance of Canadian residents while travelling out of province or out of the country and excludes attendance by residents of other jurisdictions while travelling in Canada.
- So: the data on Canadian performing arts attendees represents the number of Canadian residents who attended at least one performance (anywhere) in 2010
  - not the total attendance at Canadian performing arts organizations.



- ### Performing arts attendance details
- ⦿ 44.3% of Canadians 15 or older attended a theatrical performance such as a drama, musical theatre, dinner theatre, comedy
    - > 12.4 million Canadians
  - ⦿ 39.4% attended a popular musical performance such as pop/rock, jazz, blues, folk, country and western
    - > 11.1 million people
  - ⦿ 12.6% attended a symphonic or classical music performance
    - > 3.5 million people
  - ⦿ 60.4% attended a theatre, popular music or classical music performance
    - > 16.9 million people



## Other performing arts questions

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- ⊙ 37.2% of the population 15 or over attended a cultural or artistic festival (such as film, fringe, dance, jazz, folk, rock, buskers or comedy)
  - > 10.4 million people
  
- ⊙ 23.0% attended a performance of cultural or heritage music, theatre or dance (e.g. Aboriginal Peoples, Chinese, Ukrainian)
  - > 6.5 million Canadians
  
- ⊙ 17.6% attended another kind of cultural performance
  - > 4.9 million people
  
- ⊙ 47.9% attended a festival, culture-specific performance or other performance
  - > 13.5 million Canadians

## American research: Decreasing performing arts attendance

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% of US population participating: 1982 to 2008

- Classical music: 13.0% to 9.3%
- Opera: 3.0% to 2.1%
- Jazz: 9.6 % to 7.8%
- Musical plays: 18.6% to 16.7%
- Non-musical plays: 11.9% to 9.4%
- Ballet: 4.2% to 2.9%
- Other dance (asked first in 1992): 7.1% in 1992 to 5.2% in 2008
- Art museums/ galleries stable: 22.1% in 1982 and 22.7% in 2008

**Seven “benchmark activities” (above items, excluding “other dance”):  
39.0% in 1982 and 34.6% in 2008**

*2008 Survey of Public Participation in the Arts*, National Endowment for the Arts, 2009  
Sample question (classical): “With the exception of elementary or high school performances, did you go to a live classical music performance such as symphony, chamber, or choral music during the last 12 months?”

## Arts attendance trends

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**Q:** What about Canadians?

**A:** Many increases, especially recently and especially infrequent attendees

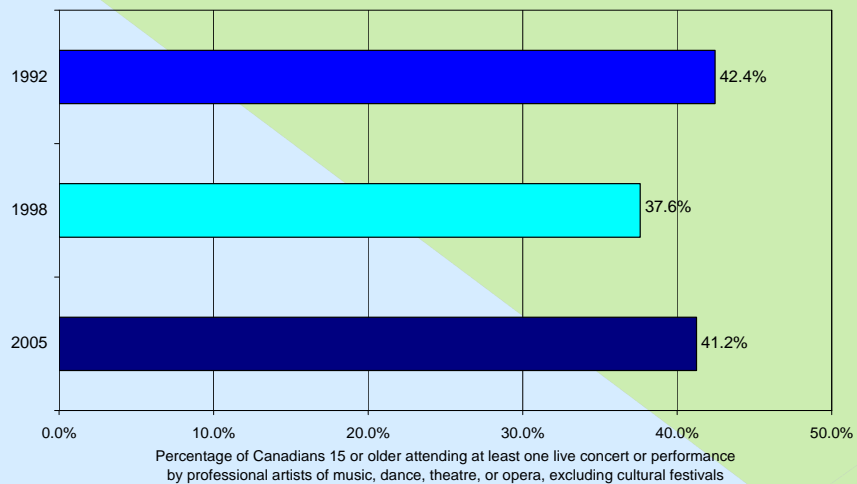
- > Festivals, art galleries, museums, historic sites, book reading
- > Festivals: 24.6% of Canadians in 1998
- > 23.7% in 2005
- > 37.2% in 2010

## Three key performing arts questions: data not comparable to prior surveys

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- 1992, 1998 and 2005: attendance at “a concert or performance by professional artists of music, dance, theatre, or opera, excluding cultural festivals”.
- If yes: theatre, pop music, and classical music attendance questions
- In 2010: no introductory question
- Might include amateur performances and festivals

**Figure 9: Trends in performing arts attendance,  
1992 to 2005**



➤ In 2010: 60.4% attended a theatre, popular music or classical music performance

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## Performing arts and festival attendance by Canadians who also did other cultural activities in 2010

37

- ✓ Museum (other than art gallery): 95%
- ✓ Art gallery: 89%
- ✓ Historic site: 87%
- ✓ Zoo, aquarium, botanical gardens, etc.: 86%
- ✓ Nature park / Conservation area: 82%
- ✓ -
- ✓ -
- ✓ -
- ✓ -
- ✓ -
- ✓ -
- ✓ **All Canadians: 72%**

## Performing arts and festival attendance by Canadians who also did other cultural activities in 2010

38

- ✓ Museum (other than art gallery): 95%
- ✓ Art gallery: 89%
- ✓ Historic site: 87%
- ✓ Zoo, aquarium, botanical gardens, etc.: 86%
- ✓ Nature park / Conservation area: 82%
- ✓ Movie: 82%
- ✓ Downloaded music: 79%
- ✓ Music on CD: 77%
- ✓ Book: 77%
- ✓ Magazine: 76%
- ✓ Newspapers: 74%
- ✓ **All Canadians: 72%**

## Performing arts spending and attendance – Key findings

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- Art gallery visits, museum visits and performing arts attendance are strongly related
- Those who get the arts go to a range of things
  - Strong “crossover attendance”
- Those who don’t “get it” don’t go
- Is there an “arts bug”?

## Crossover attendance – so what?

40

- Efforts to draw new arts attendees could pay off in higher participation in a range of cultural activities
  - Enlarge the pie and many organizations can reap the rewards
- Collaboration
  - Collaborate with other groups that have similar goals and clientele
  - Consider joint marketing approaches
- Work to spread the “arts bug” to more people

## How to spread the bug?

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- Arts education
  - Clear impact of childhood arts experiences on adult participation
  - NEA: “arts education has a more powerful effect on arts attendance than any other measurable factor”
  - Clear impact of childhood arts experiences on overall quality of life

## How to spread the bug?

42

- Listen to your audience members
- Develop a better understanding of meaning, benefits and values of participation for YOUR audience, your customers
  - Theatre goers in Vancouver may have different motivations and value sets than opera attendees in Toronto
- Talk to your colleagues in other local arts organizations

## Performing arts audience motivations

### Motivation – Ability – Opportunity Model

- ⊙ People participate if motivations, ability and opportunity come together.
  1. **Motivation** = the desire to participate
  2. **Ability** = skills or proficiency to participate
    - Finances, Time, Physical capacity, Mental resources
  3. **Opportunity** = absence of environmental barriers to action
    - Price, Place, Product, and Promotion

Motivation, Ability and Opportunity to Participate: A Reconceptualization of the RAND Model of Audience Development, by J. Wiggins,, in International Journal of Arts Management, Vol. 7, 2004.

MAO-Model of Audience Development: Some Theoretical Elaborations and Practical Consequences, presentation at International Conference on Arts and Cultural Management, 2004

## Motivations: Performing arts (US)

45

- ◉ Motivations Matter: Survey of 1,231 Americans about their participation patterns, motivations, and experiences
  - > Performing arts motivations:
    1. the desire to socialize with family or friends
    2. the emotional rewards of attendance
    3. the desire to experience high-quality art

*Motivations Matter: Findings and Practical Implications of a National Survey of Cultural Participation*, Wallace Foundation, 2005

## Motivations: Canadian festivals / concert series presenters

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- ◉ 24 music festivals and concert series funded by the Department of Canadian Heritage's Arts Presentation Canada program in 2008-09
  - > 2,100 paid attendees were interviewed
    1. overall enjoyment
    2. the variety of musical styles
    3. the desire to spend quality time with friends

*Canadians' Experiences Attending Arts Presenter and Festival Activities: Participation, Appreciation, and Motivation*, Canadian Heritage, 2009

## Motivations: Toronto performing arts attendees (small + mid-sized orgs)

47

*Creative Trust's Audience Engagement Survey,*

by WolfBrown and Hill Strategies, 2010

- > *3,700 survey respondents*
  
- > Most common motivations (all disciplines combined):
  1. “to be inspired or uplifted”
  2. “to engage intellectually with the art”
  3. to discover new works

## Motivations: Theatre companies (Ottawa)

48

### ◎ La Nouvelle Scène survey (Ottawa) by Hill Strategies (LNS)

- > *Survey of 322 attendees*
- > 7 different motivations were “very important” for 60% or more of survey respondents!
  1. Being entertained
  2. Gaining knowledge or learning something new
  3. Experiencing high quality theatre
  4. To see my (Francophone) culture expressed on stage
  5. Wanting to socialize with family or friends
  6. Wanting to support a local organization
  7. Being exposed to new experiences during a performance

*Étude de marché de La Nouvelle Scène (unpublished), Hill Strategies Research, 2008 (translation from French by Kelly Hill)*

## Motivations: Folk festivals (Ontario)

49

- ◉ Ontario Council of Folk Festivals (OCFF) survey by Hill Strategies
  - > *160 survey respondents*
  - 1. Wanting to experience high quality music
  - 2. Finding it emotionally rewarding
  - 3. Wanting to support a local organization
  - 4. Wanting to socialize with family or friends

*Ontario Council of Folk Festivals: Visitor Survey* (unpublished), Hill Strategies Research, 2008

## Performing arts attendance: Top motivation in 5 studies

50

Rank	Motivation	Source
1	Socialize	MM-USA
1	Enjoyment	PCH-fest/series
1	Inspired	CT
1	Entertained	LNS
1	Quality	OCFF

## Performing arts attendance motivations: Summary of 5 studies

51

Rank	Motivation	Source
1	Socialize	MM-USA
1	Enjoyment	PCH-fest/series
1	Inspired	CT
1	Entertained	LNS
1	Quality	OCFF
2	Variety	PCH-fest/series
2	Engage intellect	CT
2	Emotional rewards	MM-USA
2	Emotional rewards	OCFF
2	Learning	LNS

## Performing arts attendance motivations: Summary of 5 studies

52

Rank	Motivation	Source
3	Socialize	PCH-fest/series
3	Learning (discover new)	CT
3	Quality	MM-USA
3	Quality	LNS
3	Support local	OCFF
4	My culture	LNS
4	Socialize	OCFF
5	Socialize	LNS
6	Support local	LNS

## Looking for common threads

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Motivation	Rank	Source
Socialize	1	MM-USA
Socialize	3	PCH-fest/series
Socialize	4	OCFF
Socialize	5	LNS

## Looking for common threads

54

Motivation	Rank	Source
Socialize	1	MM-USA
Socialize	3	PCH-fest/series
Socialize	4	OCFF
Socialize	5	LNS
Learning	2	LNS
Learning (engage intellect)	2	CT
Learning (discover new)	3	CT
Learning (new experiences)	7	LNS

## Looking for common threads

55

Motivation	Rank	Source
Socialize	1	MM-USA
Socialize	3	PCH-fest/series
Socialize	4	OCFF
Socialize	5	LNS
Learning	2	LNS
Learning (engage intellect)	2	CT
Learning (discover new)	3	CT
Learning (new experiences)	7	LNS
Quality	1	OCFF
Quality	3	MM-USA
Quality	3	LNS

## Looking for common threads

56

Motivation	Rank	Source
Enjoyment	1	PCH-fest/series
Enjoyment (entertained)	1	LNS
Emotional rewards	2	MM-USA
Emotional rewards	2	OCFF
Support local	3	OCFF
Support local	6	LNS

## Motivations may differ by discipline

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- ◉ *Creative Trust's Audience Engagement Survey*, by WolfBrown and Hill Strategies, 2010

> Some differences by discipline:

### Dance

1. being inspired or uplifted
2. discovering new choreographers and companies
3. engaging intellectually with the art

### Music

1. being inspired or uplifted
2. hearing great works by the masters
3. discovering new composers and pieces

### Theatre

1. engaging intellectually with the art
2. being inspired or uplifted
3. discovering new plays and playwrights

## Motivations may differ by discipline

58

- ◉ Motivations Matter: Survey of 1,231 Americans about their participation patterns, motivations, and experiences

> Same motivations for 3 disciplines

### > Dance

1. the desire to socialize with family or friends
2. the emotional rewards of attendance
3. the desire to experience high-quality art

### > Music

1. the desire to socialize with family or friends
2. the emotional rewards of attendance
3. the desire to experience high-quality art

### > Plays

1. the desire to socialize with family or friends
2. the emotional rewards of attendance
3. the desire to experience high-quality art

## Motivations: Dance (US)

59

- ◎ Dance/USA survey
  - > *nearly 7,500 dance attendees in the summer of 2010*
  - 1. “to be inspired or uplifted”
  - 2. “to see great works by the masters”
  - 3. “to discover new choreographers and companies”

*Engaging Dance Audiences*, Dance/USA, 2010

## Motivations: Dance (US)

60

- ◎ Five key factors (groups of factors?) in dance attendance:
  1. Mental stimulation (i.e., intellectual and creative stimulation)
  2. Nurturing (i.e., social and family fulfillment)
  3. Repertoire-driven motivations (e.g., see “great works”, new artists or new work)
  4. Emotional and spiritual motivations
  5. Social bridging and bonding motivations (e.g., to grow closer to one’s own culture or to learn about other cultures)

*Engaging Dance Audiences*, Dance/USA, 2010

## New Brunswick survey

61

- > 1,000 telephone interviews
- > “Influencing decisions” (not motivations per se)
- > Examples include “publicity surrounding the event”, “interest in the subject matter”, “quality of the performance”, etc.
  
- > Report recommends different messages for different demographic groups

*Building Public Engagement with the Arts in New Brunswick: Attitudinal Research Wave One*, Canada Council for the Arts, 2008

## Motivations: A caution

62

- ⊙ While there are some common threads in the research into “motivations”...
  
- ⊙ There is a lot of variety in...
  - > Location of respondents
  - > Survey goals and disciplines
  - > Survey questionnaires
  - > Response options
  
- ⊙ In my opinion, no general conclusions can be drawn at this point.
  - > Examine closely the findings closest to your location and discipline
  - > Talk to your own attendees.

## #1 Suggestion

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- ◉ Pay attention to motivations and benefits
- ◉ Because attendees care about what they “get” in return for their \$.
- ◉ Because many donors care about benefits and impact of donations.
- ◉ And you care about attendees and donors.

## Key things to know about attendees

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- ◉ What are your attendees’ motivations?
- ◉ What benefits are most important for your attendees?
- ◉ Do most people have the experiences they hoped to have?
- ◉ Work to add value to their arts experiences.

## Conclusions

## Conclusions

- Tailor marketing strategies to cultural participants
- Ensure that performance information is available at museums, galleries, festivals, historic sites, and other cultural sites.
- Ensure that brochures and other materials are available in libraries, bookstores and at reading series.
- Consider customizing performing arts marketing messages for museum and art gallery visitors.
- Joint marketing with local museum or gallery?

## Conclusions

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- ◉ Attendee motivations
  - > Socializing
  - > Learning
  - > High-quality experiences
  - > Enjoyable, entertaining experiences
  - > Emotionally rewarding experiences
  - > Supporting local artists and organizations
  
- ◉ Attendee motivations may vary for different types of organizations, in different locations, and at different times
  - > What motivates your attendees?

## Conclusions

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- ◉ The more you know about your audiences (and donors)...
- ◉ ...the better you'll be able to assess their needs
- ◉ ...and match them to your organization's mission and vision.

*Audience Research Made Easy: A Guide for Small to Medium Performing Arts Organizations*, Australia Council and Arts Victoria, 2005.



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## Discussion

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## Appendix

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- Further information available
  - > Performing arts engagement
  - > Donor motivations
  - > List of key reports related to performing arts attendance

## Performing arts audience engagement

### From Attendance to Engagement

- ◉ Engagement = broader concept
- ◉ Attending performances
- ◉ Personal practices (e.g., dancing, singing, playing an instrument, taking arts lessons, creating art works, writing blogs)
- ◉ Media-based consumption: listening or watching on the internet, reading blogs and watching TV competitions
- ◉ Enrichment of the arts experience
  - > Introductions from the stage
  - > Audiences participating, reacting and interacting during performances
  - > Post-show reflection

## Ontario Arts Engagement Study

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### Results from a 2011 Province-wide Study of the Arts Engagement Patterns of Ontario Adults

Ontario Arts Council (WolfBrown)

- ◉ Virtually all Ontarians participate in the arts
  - > E.g., 99% of Ontarians engage at least once a year in any of the ten music activities included in the survey
  - > Over two-thirds engage in dance
  - > 64% engage in theatre
- ◉ Personal arts practice: fewer differences than attendance by education, income, urban/rural

## Creative Trust's Audience Engagement Survey

74

(by WolfBrown and Hill Strategies)

- ◉ Toronto-area performing arts attendees (20 small + mid-sized organizations)
- ◉ Engagement before, during and after performances in 4 disciplines: dance, music, opera, theatre
- ◉ Socialization: “friends are the most common attendance companions in all four disciplines, followed by spouses or partners”
- ◉ However, “a substantial minority of audiences in all disciplines attend alone.”

## Engaging Dance Audiences

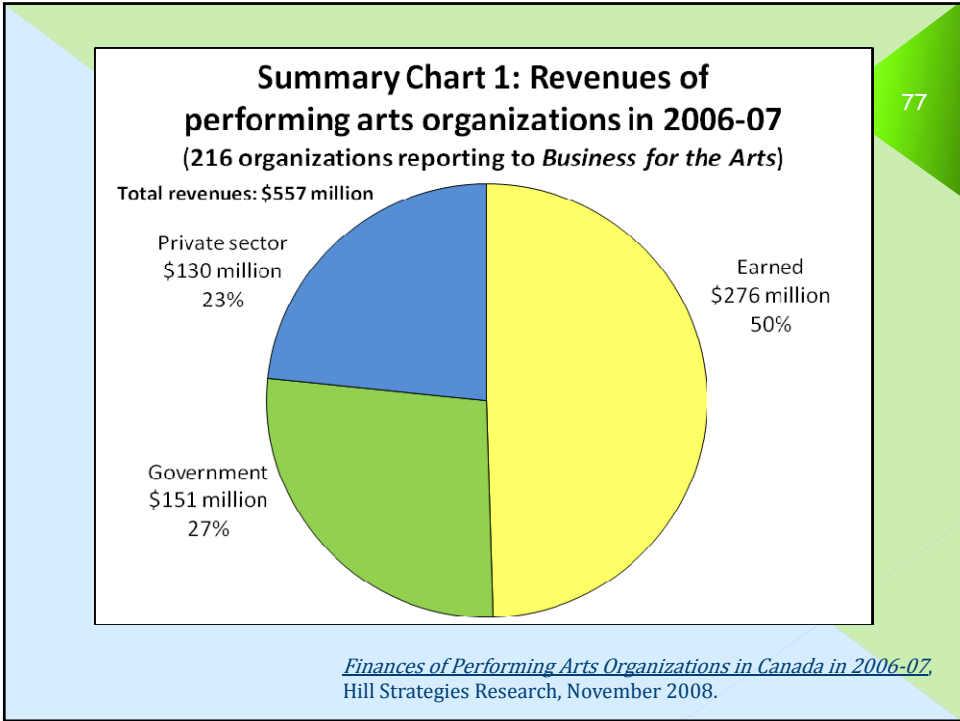
75

(Dance/USA)

- ◉ Survey of nearly 7,500 dance attendees in the summer of 2010
- ◉ Engagement in dance via attendance, media-based consumption, and active participation
- ◉ Conclusion: by opening up the creative process, dance companies and presenters can “encourage audience members to build deeper connections with dance, the organizations, the individual artists, and one another”

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**Performing arts donor  
motivations**



- 78
- ### Growth in performing arts organization revenues
- ◉ Private sector revenues grew the most between 1996-97 and 2006-07.
  - ◉ Fundraising from individuals is increasingly important.
  - ◉ Substantial shift in corporate funding from donations to sponsorships.
- Finances of Performing Arts Organizations in Canada in 2006-07.*  
Hill Strategies Research, November, 2008.

## Motivations: American university performing arts presenters

79

- ◉ 1,800 respondents (donors)
- ◉ values, beliefs, aspirations and motivations
  - > related to whether people donate
  - > and to donation levels

*A Segmentation Model for Donors to 12 University Presenting Programs*, WolfBrown, 2007

## Motivations: American university performing arts presenters

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- ◉ Artistic and civic motivations
  - > Deeper engagement, share experiences with children, promote appreciation of diverse cultures, concern about effects of pop culture
- ◉ Social and transactional motivations
  - > Social opportunities provided to donors, networking for business, receive specific gifts related to donation level
- ◉ Sustainability motivations
  - > General, altruistic motivations: long-term viability and sustainability of the program, maintain a high quality of life, underwrite appearances by high-profile artists

*A Segmentation Model for Donors to 12 University Presenting Programs*, WolfBrown, 2007

## Motivations: American university performing arts presenters

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- ◉ Motivations for giving at all:
  1. “to ensure the long-term viability and sustainability” of the program
  2. “to make possible a high quality of life for our community”
- ◉ Motivations for higher donation levels:
  1. “to enjoy the social opportunities provided to donors”
  2. “because I want to leave a legacy that includes a vibrant cultural life”
  - > Quality of life: associated with lower average donation levels
- ◉ Small sample and particular type of presenters
- ◉ Specific results not necessarily applicable to other organizations

*A Segmentation Model for Donors to 12 University Presenting Programs*, WolfBrown, 2007

## Benefits of giving: American university performing arts presenters

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- ◉ Potential benefits of giving
- ◉ Quality enhancements and artistic connections
  - > Access to more in-depth experiences, opportunities to meet artists, opportunities to involve children or grandchildren in quality programs
- ◉ Transactional benefits / perquisites
  - > Priority seating, advance notice, advance single tickets

*A Segmentation Model for Donors to 12 University Presenting Programs*, WolfBrown, 2007

## Donor segmentation model: American university performing arts presenters

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- ◉ Networkers (23%; “socially-oriented donors”)
- ◉ Marquee donors (23%; people who “want public recognition”)
- ◉ Intrinsic (22% of all donors; people who “believe in the transformative power of art”)
- ◉ Youth-focused (21%; people who are “motivated by a desire to expand the reach of the arts to children and the disadvantaged”)
- ◉ Co-creators (11%; “desire to commission new work and be a part of the evolution of the art forms”)

*A Segmentation Model for Donors to 12 University Presenting Programs*, WolfBrown, 2007

## Key things to know about donors

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- ◉ What are your donors’ motivations?
- ◉ What benefits are most important for your donors?

## Key resources related to performing arts attendance

### Resources

#### *Arts Research Monitor*

<http://www.ArtsResearchMonitor.com>

#### *Hill Strategies Research presentations*

- Today's presentation: [Audiences, markets and motivations in the performing arts](http://www.hillstrategies.com/resources_details.php?resUID=1000431)  
[http://www.hillstrategies.com/resources\\_details.php?resUID=1000431](http://www.hillstrategies.com/resources_details.php?resUID=1000431)
- [Social Impacts of the Performing Arts](http://www.hillstrategies.com/resources_details.php?resUID=1000282), presented at CAPACOA Conference, November 2008  
[http://www.hillstrategies.com/resources\\_details.php?resUID=1000282](http://www.hillstrategies.com/resources_details.php?resUID=1000282)

## Resources

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### ***Statistical Insights on the Arts* reports by Hill Strategies Research**

- [Canadians' Arts, Culture and Heritage Activities in 2010](#) (forthcoming February 2012)
- [Young children's participation in the arts and reading outside of school in 2008](#), November 2011
- [Patterns in performing arts spending](#), February 9, 2011
- [Consumer spending on culture in 2008](#), February 2010
- [Social effects of culture: Exploratory statistical evidence](#), March 2008
- [Social effects of culture: Detailed statistical models](#), July 2008
- [Finances of Performing Arts Organizations in Canada in 2006-07](#), November 12, 2008.
- All available at [http://www.hillstrategies.com/stats\\_insights.php](http://www.hillstrategies.com/stats_insights.php)

## Resources

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### ◎ ***CAPACOA website*** : Field Information

- > The Presenting Networks
- > Membership of the Presenting Networks
- > Public Funding of Arts Presentation
- > Attendance of the Performing Arts
- > Consumer Spending on Live Performing Arts
- > Arts funding: Public Support and Social Impact
- > Performing Arts and Health
- > Other Sources of Arts Statistics

<http://www.capacoa.ca/en/services/arts-promotion/field-information>

### ◎ ***CAPACOA website*** : From Attendance to Engagement

<http://www.capacoa.ca/en/news/field/249-from-attendance-to-engagement>

### ◎ Presenter's Toolkit: <http://www.presenterstoolkit.ca>

## Resources

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- [Canadians' Experiences Attending Arts Presenter and Festival Activities: Participation, Appreciation, and Motivation](#), Canadian Heritage, 2009
- [Building Public Engagement with the Arts in New Brunswick: Attitudinal Research Wave One](#), Canada Council for the Arts, 2008
- [2008 Survey of Public Participation in the Arts](#), National Endowment for the Arts, 2009
- [Beyond attendance: A multi-modal understanding of arts participation](#), National Endowment for the Arts, Research Report 51, February 2011
- [Getting in on the act: How arts groups are creating opportunities for active participation](#), James Irvine Foundation/WolfBrown, 2011

## Resources

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- [Wallace Studies in Building Arts Audiences \(4 US case studies\)](#), Wallace Foundation, November 2011
- [Creative Trust's Audience Engagement Survey](#), Creative Trust (by WolfBrown and Hill Strategies), 2010
- [Results from a 2011 Province-wide Study of the Arts Engagement Patterns of Ontario Adults](#), Ontario Arts Council (WolfBrown), 2011
- [Engaging Dance Audiences](#), Dance/USA, 2010
- [A Segmentation Model for Donors to 12 University Presenting Programs](#), WolfBrown, 2007

## Resources

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- Motivations Matter: Findings and Practical Implications of a National Survey of Cultural Participation, Wallace Foundation, 2005
- Motivation, Ability and Opportunity to Participate: A Reconceptualization of the RAND Model of Audience Development, by J. Wiggins,, in International Journal of Arts Management, Vol. 7, 2004.
- MAO-Model of Audience Development: Some Theoretical Elaborations and Practical Consequences, presentation at International Conference on Arts and Cultural Management, 2004