

# Preliminary Report

## Creative Trust: Engaging Audiences Initiative

### Audience Engagement Survey: Results by Discipline

June 18, 2010

#### ***Introduction and key survey information***

This document examines the responses by discipline to the survey of attendees of 20 Creative Trust member organizations, conducted by WolfBrown and Hill Strategies Research for the Creative Trust.

The survey was available online between May 4<sup>th</sup> and 17<sup>th</sup>, 2010. The 20 Creative Trust member organizations supplied the email lists for the survey. The organizations' lists were de-duplicated by the researchers, and the organizations contacted their remaining list members to ask them to complete the survey. A reminder email was distributed halfway into the two-week survey period.

The survey was completed by 3,662 people, representing 11.1% of the 32,915 contacts on the de-duplicated email lists. The table below shows the participating organization.

#	Organization
1	Ballet Creole
2	Buddies in Bad Times Theatre
3	CanAsian Dance Festival
4	Dancemakers
5	Factory Theatre
6	Fujiwara Dance Inventions
7	inDANCE
8	Kaeja d'Dance
9	Lorraine Kimsa Theatre for Young People
10	Nathaniel Dett Chorale
11	Nightwood Theatre
12	Princess Productions
13	Soundstreams
14	Tafelmusik Baroque Orchestra
15	Tapestry New Opera
16	Tarragon Theatre
17	The Theatre Centre
18	Théâtre français de Toronto
19	Theatre Passe Muraille
20	Toronto Dance Theatre

Four slightly different surveys were available. The number and percentage of respondents who completed each version of the survey were:

- Dance: 436 respondents (12% of the total)
- Music: 1,008 respondents (28%)
- Opera: 142 respondents (4%)
- Theatre: 2,076 respondents (57%)

The theatre survey was available in French, largely for patrons of Théâtre français de Toronto. Other theatre survey respondents could also choose to respond in French rather than in English. In total, 284 respondents completed the French-language survey, or 8% of all respondents.

*Note: Given the important variation in response rates between the organizations, the researchers decided to weight the responses according to the initial list size. As such, the weighted survey results reflect the organization-by-organization distribution of the original 33,000 contacts (plus the “unallocated” respondents). The remainder of this report presents the weighted survey results.*

After weighting to reflect the initial list sizes of the organizations, the percentage of respondents completing each survey was: 18% for dance; 21% for music; 2% for opera; and 58% for theatre.

## ***Demographic questions***

*The following questions are for statistical purposes only. Your answers will be kept confidential.*

### **Do you earn a portion of your income from performing or creating art?**

- Music audience members are the least likely to earn money from performing or creating art (22%), while dance (49%) and opera audiences (46%) are most likely to have artistic income.

	Dance	Music	Opera	Theatre	<b>Total</b>
Artistic income	49%	22%	46%	30%	<b>32%</b>

### **What is your gender?**

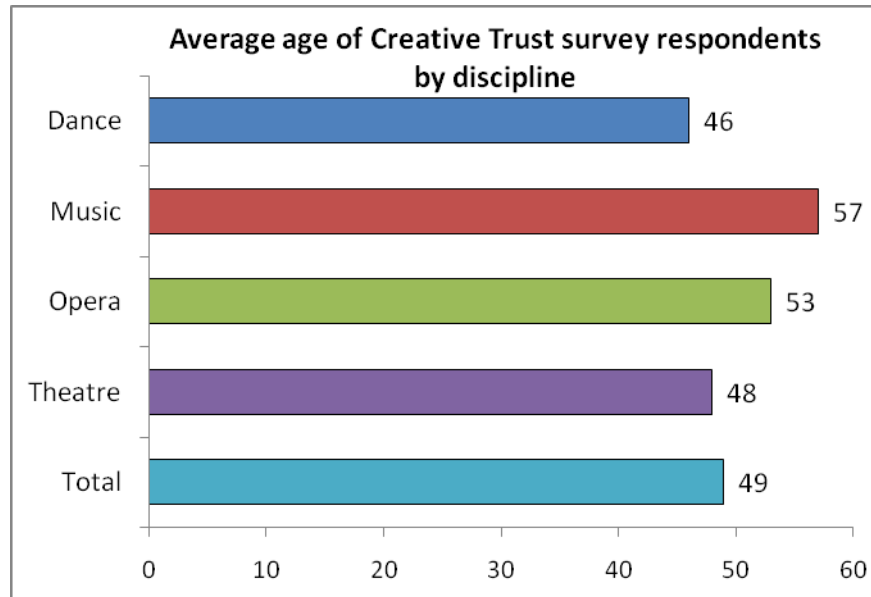
- Women are the majority in all four disciplines but comprise the lowest percentage of respondents to the music survey (63%).

	Dance	Music	Opera	Theatre	<b>Total</b>
Female	71%	63%	66%	72%	<b>69%</b>
Male	29%	37%	34%	28%	<b>31%</b>

### **In what year were you born?**

	Dance	Music	Opera	Theatre	<b>Total</b>
Year of birth (average)	1964	1953	1957	1962	<b>1961</b>

- On average, dance and theatre audiences are the youngest, while opera and music audiences are older than the average for all survey respondents (49).



**What is your marital status?**

- Married or partnered respondents are in the majority in all four disciplines but comprise the lowest percentage of respondents to the opera survey (54%).

	Dance	Music	Opera	Theatre	<b>Total</b>
Married or partnered	57%	65%	54%	61%	<b>61%</b>
Previously married or partnered	19%	18%	23%	14%	<b>16%</b>
Single, never married	25%	17%	23%	25%	<b>23%</b>

**Are there any children under 18 years of age living in your household?**

- Theatre audiences are most likely to have children at home (25% do so), while music and opera audiences are much less likely to have children at home (14% each).

	Dance	Music	Opera	Theatre	<b>Total</b>
Yes	20%	14%	14%	25%	<b>22%</b>

**Please indicate your occupational status.**

*(Respondents could select more than one option, if applicable.)*

- A majority of respondents in dance, opera and theatre are working full-time, while exactly one-half of music audiences work full-time.
- Among the four disciplines, a much higher percentage of music audiences are retired (29%) than the other three disciplines, especially theatre (17%) and dance (14%).

	Dance	Music	Opera	Theatre	<b>Total</b>
Working full-time	62%	50%	56%	57%	<b>56%</b>
Working part-time	21%	18%	20%	20%	<b>20%</b>
In school full-time or part-time	6%	5%	6%	7%	<b>6%</b>
Not working	2%	2%	4%	3%	<b>3%</b>
Full-time family caregiver	3%	2%	2%	4%	<b>3%</b>
Retired	14%	29%	21%	17%	<b>19%</b>

**Do you wish to receive a copy of the report once it is released later in 2010?**

- Yes: 64%
- No: 36%

## *Attendance*

Please indicate if you have attended programs offered by any of the following organizations over the past two years. This is a list of all the organizations that are participating in this study.

<b>Organization</b>	<b>Number (weighted)</b>	<b>% of respondents attending this organization</b>
<b><i>Dance</i></b>		
Ballet Creole	2,913	8%
CanAsian Dance Festival	1,957	6%
Dancemakers	5,805	17%
Fujiwara Dance Inventions	1,862	5%
inDANCE	1,540	4%
Kaeja d'Dance	2,137	6%
Princess Productions	1,102	3%
Toronto Dance Theatre	7,935	23%
<b><i>Music and opera</i></b>		
Nathaniel Dett Chorale	3,029	9%
Soundstreams	3,923	11%
Tafelmusik Baroque Orchestra	9,451	27%
Tapestry New Opera	2,933	8%
<b><i>Theatre</i></b>		
Buddies in Bad Times Theatre	10,145	29%
Factory Theatre	14,272	41%
Lorraine Kimsa Theatre for Young People	6,861	20%
Nightwood Theatre	5,927	17%
Tarragon Theatre	17,446	50%
Théâtre français de Toronto	3,165	9%
Theatre Passe Muraille	12,919	37%
The Theatre Centre	5,524	16%

On average, respondents attended the programs of 3.5 different organizations in the past two years. Theatre is the most popular discipline (average of 2.2 organizations attended in the past two years). On average, survey respondents attended 0.7 dance organizations and 0.6 music and opera organizations.

The largest proportion of respondents (26%) attended the program(s) of only one organization. The second-largest proportion of respondents indicated that they attended the programs of two organizations (17%), followed by three organizations (13%) and four organizations (10%). The percentage of respondents continues to diminish as the number of organizations increases:

- 5 organizations: 9%
- 6 organizations: 7%
- 7 organizations: 6%
- 8 organizations: 3%
- 9 organizations: 2%
- 10 or more organizations: 3%

The most avid performing arts goers attended the programs of 15 of the 20 organizations in the past two years.

There were also a few respondents (4% of the total) who completed the survey but had not attended the programs of any of the 20 organizations during the past two years. These respondents were matched to the original email lists and were therefore kept in the survey database.

**Number of organizations by discipline**

*Note: The breakdowns by discipline in this report are based on the version of the survey that respondents completed, not necessarily the organization(s) that they attended. In this report, those who completed, for example, the music survey will commonly be referred to as “music attendees” or “music audiences”.*

- Dance and opera audience members attend, on average, the largest number of different organizations.
- Dance audiences attend as many theatre organizations as dance organizations.
- Music audiences attend nearly as many theatre organizations as music organizations.
- Opera audiences attend more theatre organizations than music or opera organizations.
- Theatre audiences predominantly attend theatre organizations.

	Dance	Music	Opera	Theatre	<b>Total</b>
Number of organizations attended	4.7	2.7	4.6	3.3	<b>3.5</b>
Number of dance organizations	2.2	0.4	0.6	0.4	<b>0.7</b>
Number of music or opera organizations	0.4	1.3	1.7	0.3	<b>0.6</b>
Number of theatre organizations	2.2	1.1	2.3	2.6	<b>2.2</b>

## Participation activities

Next, please tell us all the different ways that you participate in dance / music / opera / theatre.

For this question, some similar response options in the four disciplines have been grouped together. These groupings are listed with their new heading (if applicable). The individual discipline-based wording is listed in brackets in the following order: Dance / Music / Opera / Theatre.

Live performances (“Attend live dance performances” / “Attend live concerts of classical or 'art music'” / “Attend live opera performances” / “Attend live performances of non-musical stage plays”)

- Not surprisingly, interest in attending performances is higher than any other activity. Almost (or over) one-half of respondents in all four disciplines consider attending performances to be a vital activity for them.

	Dance %	Music %	Opera %	Theatre %	Total %
Not interested	0%	1%	1%	1%	<b>1%</b>
Haven't, but would like to try	1%	1%	1%	1%	<b>1%</b>
Used to, but don't anymore	3%	3%	1%	2%	<b>3%</b>
Enjoy it occasionally	48%	31%	50%	39%	<b>39%</b>
A vital activity for me	48%	65%	46%	58%	<b>57%</b>

Attend live musical theatre performances (theatre only):

- Theatre audiences were also asked about their interest in attending live musical theatre performances. Many respondents enjoy musicals, but not as many theatre-goers rank musicals as highly as non-musical stage plays.

	Theatre % (musicals)	Theatre % (plays)
Not interested	6%	1%
Haven't, but would like to try	2%	1%
Used to, but don't anymore	5%	2%
Enjoy it occasionally	60%	39%
A vital activity for me	28%	58%

Do (“Dance socially at clubs or parties” / “Play a musical instrument” / “Play a musical instrument” / “Read plays for your own enjoyment”)

- Many respondents are quite interested in participating in artistic activities, with relatively large percentages occasionally doing artistic activities, especially dancing socially or reading plays.
- People who used to play a musical instrument, but don’t anymore, are a significant component of music and opera audiences.

	Dance %	Music %	Opera %	Theatre %	Total %
Not interested	13%	16%	24%	25%	<b>21%</b>
Haven’t, but would like to try	5%	14%	8%	7%	<b>8%</b>
Used to, but don’t anymore	18%	32%	32%	19%	<b>22%</b>
Enjoy it occasionally	47%	17%	15%	35%	<b>33%</b>
A vital activity for me	16%	22%	21%	15%	<b>16%</b>

Lessons (“Take dance lessons or classes” / “Take music lessons or classes” / “Take music lessons or classes” / “Take acting lessons or classes”)

- People who used to take lessons comprise a significant proportion of performing arts audiences, especially in music and opera.

	Dance %	Music %	Opera %	Theatre %	Total %
Not interested	19%	24%	28%	52%	<b>40%</b>
Haven’t, but would like to try	14%	16%	8%	12%	<b>13%</b>
Used to, but don’t anymore	28%	41%	35%	20%	<b>26%</b>
Enjoy it occasionally	13%	8%	10%	7%	<b>9%</b>
A vital activity for me	26%	11%	19%	8%	<b>12%</b>

Create (“Choreograph dances, or make up your own dance steps” / “Compose or arrange music” / “Compose or arrange music” / “Write plays or scripts”)

- Dance audiences, who are also the most likely to receive artistic income (see demographic section), are most likely to create works themselves.
- A majority of respondents in all other disciplines are not interested in creating works.

	Dance %	Music %	Opera %	Theatre %	Total %
Not interested	39%	62%	71%	57%	<b>55%</b>
Haven’t, but would like to try	14%	18%	8%	16%	<b>16%</b>
Used to, but don’t anymore	14%	5%	7%	7%	<b>8%</b>
Enjoy it occasionally	10%	9%	8%	9%	<b>10%</b>
A vital activity for me	23%	5%	6%	10%	<b>11%</b>

Listen or watch on the Internet (“Watch dance programs or videos on the Internet” / “Listen to classical, opera or 'art music' via streaming audio from the Internet” / “Listen to classical, opera or 'art music' via streaming audio from the Internet” / “Watch theatre or drama videos on the Internet”)

- Theatre audiences are the least interested in viewing artistic presentations online, while dance audiences are the most interested (occasionally or more often).

	Dance %	Music %	Opera %	Theatre %	Total %
Not interested	23%	25%	27%	49%	<b>39%</b>
Haven't, but would like to try	9%	18%	25%	20%	<b>17%</b>
Used to, but don't anymore	1%	2%	1%	2%	<b>2%</b>
Enjoy it occasionally	53%	37%	33%	24%	<b>32%</b>
A vital activity for me	14%	19%	13%	5%	<b>10%</b>

Blogs (“Read or contribute to online blogs or forums about dance” / “Read or contribute to online blogs or forums about music” / “Read or contribute to online blogs or forums about opera” / “Read or contribute to online blogs or forums about theatre”)

- Interest in blogs is still fairly limited among all four disciplines: between 21% and 30% enjoy blogs occasionally or more often.
- Dance audiences are the most active in blogs.

	Dance %	Music %	Opera %	Theatre %	Total %
Not interested	49%	63%	59%	61%	<b>59%</b>
Haven't, but would like to try	17%	13%	16%	16%	<b>15%</b>
Used to, but don't anymore	4%	1%	1%	3%	<b>3%</b>
Enjoy it occasionally	25%	19%	17%	17%	<b>19%</b>
A vital activity for me	5%	4%	7%	4%	<b>4%</b>

Video games (dance and music only), (“Play participatory dance video games (e.g., Dance Dance Revolution)” / “Play participatory music video games (e.g., Rock Band)”)

- Interest in participatory video games is fairly low among dance and music audiences.

	Dance %	Music %	Total %
Not interested	67%	85%	<b>77%</b>
Haven't, but would like to try	19%	7%	<b>12%</b>
Used to, but don't anymore	3%	1%	<b>2%</b>
Enjoy it occasionally	8%	8%	<b>8%</b>
A vital activity for me	2%	0%	<b>1%</b>

TV competitions (dance and music only), (“Watch dance competitions on television” / “Watching music or singing competitions on television”)

- Dance and music audiences are fairly evenly split with regards to those who are interested in TV competitions and those who are not interested.

	Dance %	Music %	Total %
Not interested	36%	44%	<b>40%</b>
Haven't, but would like to try	5%	4%	<b>4%</b>
Used to, but don't anymore	7%	5%	<b>6%</b>
Enjoy it occasionally	41%	40%	<b>41%</b>
A vital activity for me	11%	7%	<b>9%</b>

Sing (music and opera only):

- One-half of music attendees sing, and 40% of opera audiences sing.

	Music %	Opera %	Total %
Not interested	26%	34%	<b>27%</b>
Haven't, but would like to try	8%	12%	<b>8%</b>
Used to, but don't anymore	16%	13%	<b>16%</b>
Enjoy it occasionally	20%	13%	<b>19%</b>
A vital activity for me	31%	27%	<b>30%</b>

Attend broadcasts of operas in cinemas (music and opera only):

- A minority of music and opera audiences (but a substantial minority) attend opera broadcasts in cinemas. Most of those who have not yet done so would like to.

	Music %	Opera %	Total %
Not interested	23%	17%	<b>22%</b>
Haven't, but would like to try	37%	39%	<b>38%</b>
Used to, but don't anymore	2%	2%	<b>2%</b>
Enjoy it occasionally	25%	19%	<b>24%</b>
A vital activity for me	13%	23%	<b>14%</b>

CDs (music and opera only), (“Listen to classical or 'art music' CDs, records or tapes” / “Listen to opera CDs, records or tapes”)

- An overwhelming majority of both music and opera audiences listen to classical, art music or opera CDs. Music on CDs is more popular among these groups than downloaded music (see below).

	Music %	Opera %	<b>Total %</b>
Not interested	1%	7%	<b>2%</b>
Haven't, but would like to try	1%	5%	<b>1%</b>
Used to, but don't anymore	1%	3%	<b>1%</b>
Enjoy it occasionally	28%	49%	<b>30%</b>
A vital activity for me	68%	36%	<b>65%</b>

Download music for your own enjoyment (music and opera only):

- A majority of both music and opera audiences download music for their own enjoyment, either occasionally or more often.

	Music %	Opera %	<b>Total %</b>
Not interested	26%	28%	<b>26%</b>
Haven't, but would like to try	12%	15%	<b>13%</b>
Used to, but don't anymore	3%	4%	<b>3%</b>
Enjoy it occasionally	38%	35%	<b>38%</b>
A vital activity for me	21%	18%	<b>20%</b>

Watch any 'high quality' drama on television (by your own definition) (theatre only):

- A large majority of theatre audiences watch high-quality drama on TV.

	Theatre %
Not interested	8%
Haven't, but would like to try	2%
Used to, but don't anymore	4%
Enjoy it occasionally	52%
A vital activity for me	33%

Watch stage plays or theatre performances on television (theatre only):

- A slight majority of theatre audiences watch stage plays or theatrical performances on TV.

	Theatre %
Not interested	24%
Haven't, but would like to try	10%
Used to, but don't anymore	7%
Enjoy it occasionally	48%
A vital activity for me	11%

## *Companions and motivations*

### **With whom do you attend dance / music / opera / theatre performances most commonly?**

- Friends are the most common attendance companions in all four disciplines, followed by spouses or partners.
- A substantial minority of audiences in all disciplines attend alone.

	Dance %	Music %	Opera %	Theatre %	Total %
Friends	76%	64%	69%	75%	<b>73%</b>
My spouse or partner	54%	63%	49%	61%	<b>60%</b>
Alone	43%	38%	35%	31%	<b>35%</b>
My children or grandchildren	16%	20%	12%	28%	<b>24%</b>
Co-workers	22%	9%	13%	16%	<b>15%</b>
Other family	9%	12%	11%	16%	<b>14%</b>
Parents	7%	9%	4%	16%	<b>13%</b>
Visitors	8%	8%	11%	9%	<b>9%</b>

**People go to dance / music / opera / theatre performances for many reasons. From the list that follows, please choose the three most important reasons why you attend dance / music / opera / theatre.**

- Being inspired or uplifted is a very popular motivation in all disciplines (but not *the most popular* in all).
- The three most commonly-chosen motivations differ between the disciplines.
- 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.
- Opera: 1) discovering new operas that you've never heard or seen before; 2) being inspired or uplifted; 3) hearing and seeing great works by the masters. (*Note: The opera results should be viewed with regard to the fact that the only opera company participating was Tapestry New Opera, which specializes in the creation, development and performance of new works.*)
- Theatre: 1) engaging intellectually with the art; 2) being inspired or uplifted; 3) discovering new plays and playwrights.

	Dance %	Music %	Opera %	Theatre %	Total %
To be inspired or uplifted	58%	60%	48%	47%	<b>51%</b>
To engage intellectually with the art	41%	29%	36%	53%	<b>45%</b>
To discover new plays and playwrights / choreographers and companies / composers and pieces / operas that you've never heard or seen before	42%	30%	50%	38%	<b>37%</b>
To hear and see great works by the masters	24%	54%	47%	23%	<b>30%</b>
To relax and have fun	16%	23%	19%	32%	<b>27%</b>
To have an intense emotional experience	24%	25%	32%	27%	<b>26%</b>
To spend quality time with family or friends	12%	14%	12%	27%	<b>21%</b>
To become a better appreciator of dance / music / opera / theatre	28%	23%	21%	13%	<b>18%</b>
To expose others to the arts	13%	4%	5%	14%	<b>12%</b>
To learn about cultures other than my own	17%	10%	4%	9%	<b>11%</b>
To celebrate or observe my own cultural heritage	9%	5%	2%	8%	<b>7%</b>
To feel calmed, at peace, serene	3%	16%	5%	2%	<b>5%</b>

**Are there any other reasons why you attend dance / music / opera / theatre performances?**

[Comments box: not yet analyzed]

## Preparation

How much preparation do you like to do, typically, before attending a dance performance / a concert / an opera / a stage play? (For example, some people like to seek out information about the artist or works to be performed, attend a rehearsal or lecture about the program, etc.)

- One-half (or nearly one-half) of respondents in all four disciplines prefer to do “just a bit” of preparation before attending a concert. Another substantial minority likes to do “a moderate amount” of preparation.
- Between one-in-five and one-in-seven respondents do no preparation whatsoever.

	Dance %	Music %	Opera %	Theatre %	Total %
None	15%	19%	14%	18%	<b>18%</b>
Just a bit	53%	47%	51%	53%	<b>52%</b>
A moderate amount	31%	30%	32%	26%	<b>28%</b>
A lot	2%	4%	3%	3%	<b>3%</b>

What is your level of interest in doing the following preparatory activities before a dance / music / opera / theatre performance?

*Similar response options in the four disciplines have been grouped in the statistics that follow. The groupings are listed with their new heading, while the individual discipline-based wording is listed in brackets in the following order: Dance / Music / Opera / Theatre.*

Read program notes before curtain (same wording for all four disciplines):

- Reading program notes before curtain is the most popular preparatory activity, with nine-in-ten respondents having at least moderate interest in doing so before performances.
- Music and opera audiences have the highest interest in reading program notes.

	Dance %	Music %	Opera %	Theatre %	Total %
No interest	4%	1%	4%	3%	<b>2%</b>
Low interest	6%	4%	3%	8%	<b>6%</b>
Moderate interest	30%	24%	22%	32%	<b>30%</b>
High interest	60%	71%	71%	58%	<b>61%</b>

Synopsis (“Read a short synopsis of the program in advance” / “Read a short synopsis of the program in advance” / “Read a short synopsis of the opera in advance” / “Read a short synopsis of the play in advance”)

- Next to reading the program notes before curtain, reading a synopsis of the performance is the most popular preparatory activity, with eight-in-ten respondents having at least moderate interest in doing so before performances.
- Opera audiences have the highest interest in reading synopses.

	Dance %	Music %	Opera %	Theatre %	<b>Total %</b>
No interest	5%	4%	5%	9%	<b>7%</b>
Low interest	8%	12%	9%	15%	<b>13%</b>
Moderate interest	46%	42%	34%	41%	<b>42%</b>
High interest	41%	42%	53%	36%	<b>38%</b>

Preview or review by critic (“Read a preview or review by a professional critic” / “Read a preview or review of the concert by a professional critic” / “Read a preview or review of the production by a professional critic” / “Read a review of the production by a professional critic”)

- Counter to widespread belief in the declining impact of critics, a strong majority of respondents in all four disciplines have at least moderate interest in reading a preview or review by a professional critic.

	Dance %	Music %	Opera %	Theatre %	<b>Total %</b>
No interest	9%	9%	5%	8%	<b>8%</b>
Low interest	16%	18%	18%	19%	<b>18%</b>
Moderate interest	45%	44%	37%	40%	<b>42%</b>
High interest	29%	30%	40%	33%	<b>32%</b>

Audience comments (“Read comments about the artists or program by other audience members” / “Read comments about the concert by other audience members” / “Read comments about the production by other audience members” / “Read comments about the production by other audience members”)

- Dance audiences are the most interested in reading comments by other audience members.
- In the other three disciplines, a strong majority of respondents have little or no interest in doing so.

	Dance %	Music %	Opera %	Theatre %	<b>Total %</b>
No interest	20%	30%	40%	28%	<b>27%</b>
Low interest	28%	37%	32%	34%	<b>33%</b>
Moderate interest	38%	27%	18%	30%	<b>31%</b>
High interest	14%	6%	10%	8%	<b>9%</b>

Discuss with others (“Discuss an upcoming dance performance with others who are going” / “Discuss an upcoming concert with others who are going” / “Discuss an upcoming opera with others who are going” / “Discuss an upcoming play with friends who’ve already seen it”)

- A majority of respondents in all four disciplines have at least moderate interest in discussing the upcoming performance with others.

	Dance %	Music %	Opera %	Theatre %	<b>Total %</b>
No interest	11%	17%	14%	8%	<b>11%</b>
Low interest	26%	30%	26%	17%	<b>22%</b>
Moderate interest	42%	41%	39%	47%	<b>45%</b>
High interest	22%	12%	21%	27%	<b>23%</b>

Web info (“Seek out information on the web about the choreographer, company or pieces to be performed” / “Seek out information on the web about the artists or composer” / “Seek out information on the web about the cast, director, composer or plot” / “Seek out information on the web about the cast, director, playwright or plot”)

- A strong majority of respondents in all four disciplines are interested in seeking out information about the performers and performance on the web before attending.

	Dance %	Music %	Opera %	Theatre %	<b>Total %</b>
No interest	6%	10%	9%	13%	<b>11%</b>
Low interest	19%	24%	29%	24%	<b>23%</b>
Moderate interest	44%	42%	35%	42%	<b>42%</b>
High interest	31%	24%	28%	21%	<b>24%</b>

Pre-talk (“Attend a pre-performance talk or briefing about the artists or program” / “Attend a pre-performance talk or briefing about the program” / “Attend a pre-performance talk or briefing about the opera” / “Attend a pre-performance talk or briefing about the play”)

- Pre-performance talks are fairly popular in all four disciplines, especially music and opera.
- Theatre audiences are somewhat less interested in pre-performance talks.

	Dance %	Music %	Opera %	Theatre %	<b>Total %</b>
No interest	11%	12%	8%	28%	<b>21%</b>
Low interest	30%	22%	26%	31%	<b>29%</b>
Moderate interest	41%	40%	39%	28%	<b>33%</b>
High interest	18%	26%	27%	13%	<b>17%</b>

Attend a rehearsal (same wording for all four disciplines):

- Over one-half of opera audiences have at least moderate interest in the opportunity to attend a rehearsal, while exactly one-half of dance audiences have at least moderate interest.
- Theatre audiences have the least interest in attending a rehearsal.

	Dance %	Music %	Opera %	Theatre %	<b>Total %</b>
No interest	22%	23%	17%	42%	<b>34%</b>
Low interest	28%	31%	23%	26%	<b>28%</b>
Moderate interest	30%	31%	37%	22%	<b>25%</b>
High interest	20%	15%	23%	10%	<b>13%</b>

Advance peek (“Watch a video of the artists in advance of attending” / “Listen to musical excerpts in advance of attending” / “Listen to the opera in advance of attending” / “Read the play in advance of attending”)

- Theatre audiences are the least interested in having an advance peek at the upcoming performance (by reading the play in advance of attending).
- One-half (or nearly one-half) of respondents in the other three disciplines have at least moderate interest in having an advance peek at the upcoming performance (by watching a video of the dance artists, listening to musical excerpts, or listening to the opera).

	Dance %	Music %	Opera %	Theatre %	<b>Total %</b>
No interest	15%	15%	25%	41%	<b>31%</b>
Low interest	30%	33%	28%	35%	<b>34%</b>
Moderate interest	40%	35%	33%	20%	<b>27%</b>
High interest	15%	17%	14%	4%	<b>9%</b>

**Are there any other things you’d like to see dance / music / opera / theatre organizations do to help audiences prepare?**

[Comments box: not yet analyzed]

## ***Activities during performances***

**What is your level of interest in doing the following activities at or during dance / music / opera / theatre performances?**

*Similar response options in the four disciplines have been grouped in the statistics that follow. The groupings are listed with their new heading, while the individual discipline-based wording is listed in brackets in the following order: Dance / Music / Opera / Theatre.*

Stage introduction (“Hearing short introductions of each piece from the stage by the artistic director, choreographer or a company member” / “Hearing short introductions of pieces from the stage by the music director or a musician” / “Hearing a short greeting and introduction by the artistic director from the stage, just prior to curtain” / “Hearing a short greeting from the artistic director and explanation of the play you are about to see, just prior to curtain”):

- A majority of audiences in all four disciplines are at least moderately interested in hearing a short introduction or greeting from the stage.
- Theatre audiences have slightly less interest than audiences in the three other disciplines.

	Dance %	Music %	Opera %	Theatre %	<b>Total %</b>
No interest	15%	4%	19%	20%	<b>16%</b>
Low interest	20%	12%	18%	20%	<b>18%</b>
Moderate interest	37%	39%	33%	36%	<b>37%</b>
High interest	28%	44%	29%	23%	<b>29%</b>

Watching video magnification of the performers on screens hanging over the stage or in the auditorium (same wording for all four disciplines):

- A majority of audiences in opera and theatre have no interest in video magnification of performers.
- A majority of audiences in all four disciplines have low or no interest in video magnification.

	Dance %	Music %	Opera %	Theatre %	<b>Total %</b>
No interest	44%	37%	51%	62%	<b>53%</b>
Low interest	32%	32%	24%	24%	<b>27%</b>
Moderate interest	19%	25%	20%	12%	<b>16%</b>
High interest	5%	6%	5%	2%	<b>4%</b>

Taking pictures or videos with your cell phone camera during performances (assuming permission)  
(same wording for all four disciplines):

- Taking pictures or videos with a cell phone camera received very little interest from audiences in all four disciplines.

	Dance %	Music %	Opera %	Theatre %	Total %
No interest	70%	81%	86%	83%	<b>80%</b>
Low interest	18%	12%	7%	11%	<b>12%</b>
Moderate interest	9%	5%	6%	5%	<b>6%</b>
High interest	3%	3%	1%	2%	<b>2%</b>

Cell phone commentary (“Receiving real-time interpretive commentary on a cell phone or wireless device during the performance, either via Twitter or a Mobile App., with information about what you are watching” / “Receiving real-time interpretive commentary on a cell phone or wireless device during the concert, either via Twitter or a Mobile App., with information about what you are listening to” / “Receiving real-time interpretive commentary on a cell phone or wireless device during the performance, either via Twitter or a Mobile App., with information about the plot or characters” / “Receiving real-time interpretive commentary on a cell phone or wireless device during the performance, either via Twitter or a Mobile App., with information about the plot or characters”):

- Receiving cell phone commentary is the option that received the most unanimous lack of interest from all four disciplines.

	Dance %	Music %	Opera %	Theatre %	Total %
No interest	79%	87%	87%	88%	<b>87%</b>
Low interest	13%	9%	9%	8%	<b>9%</b>
Moderate interest	5%	3%	1%	3%	<b>3%</b>
High interest	2%	1%	3%	1%	<b>1%</b>

Seeing video or photographic images during concerts that add an artistic visual element to the program (music only):

- There was a distinct lack of consensus among music audiences regarding adding video or photographic elements to a concert. Just over one-half of respondents expressed little or no interest, while the other respondents expressed at least moderate interest.

	Music %
No interest	25%
Low interest	30%
Moderate interest	33%
High interest	11%

Reading surtitles (opera only):

- Surtitles achieved relative unanimity among opera-goers: 95% were either moderately or highly interested in reading surtitles during performances.

	Opera %
No interest	1%
Low interest	4%
Moderate interest	30%
High interest	66%

Options for different engagement strategies (music only):

**Suppose that a classical or contemporary music group was performing the same program of music on three consecutive nights in three different formats. If all other aspects of the performance were identical, which program would you choose?**

- The “moderate engagement” concert experience was most popular among music audiences.

Night #1: A traditional concert format with no talking from the stage: 17%

Night #2: A format that includes brief introductions of each piece by a conductor or musician: 64%

Night #3: An interpretation-rich format designed to provide musical insight, with fewer pieces but more explanation and examples that illuminate the music: 19%

**How much do you agree with each of the following statements?**

Audience members should not do anything but sit quietly and watch or listen attentively during performances

- Music and opera audiences are strongest in agreement that audiences should just sit quietly and watch or listen during performances.

	Dance %	Music %	Opera %	Theatre %	Total %
Strongly disagree	6%	4%	3%	6%	<b>5%</b>
Disagree	23%	14%	19%	20%	<b>19%</b>
No opinion	24%	12%	7%	16%	<b>16%</b>
Agree	28%	35%	40%	36%	<b>34%</b>
Strongly agree	19%	35%	31%	23%	<b>25%</b>

Audience members should be allowed to participate, react and interact during performances

- Dance and theatre audiences are strongest in agreement that audiences should be allowed participate, react and interact during performances.

	Dance %	Music %	Opera %	Theatre %	Total %
Strongly disagree	10%	26%	21%	13%	<b>15%</b>
Disagree	15%	30%	28%	21%	<b>22%</b>
No opinion	23%	16%	17%	20%	<b>20%</b>
Agree	42%	22%	24%	36%	<b>34%</b>
Strongly agree	11%	5%	9%	10%	<b>9%</b>

## *Activities after performances*

Some people enjoy vigorously discussing the program immediately after the performance, while others prefer to reflect quietly on their own. Which do you prefer?

- The strongest preference in all disciplines is “both” reflecting privately and discussing vigorously.
- Theatre is the only discipline where the number of people preferring to discuss the program vigorously is as large as the number preferring to reflect privately.

	Dance %	Music %	Opera %	Theatre %	Total %
Reflect privately	16%	29%	20%	13%	<b>17%</b>
Discuss vigorously	11%	9%	13%	15%	<b>13%</b>
Both	66%	47%	58%	65%	<b>61%</b>
No preference	7%	15%	10%	7%	<b>9%</b>

What is your level of interest in doing the following activities after a dance / music / opera / theatre performance?

*Similar response options in the four disciplines have been grouped in the statistics that follow. The groupings are listed with the individual discipline-based wording in the following order: Dance / Music / Opera / Theatre.*

Discuss the performance / concert / opera / performance with friends or family members on the way home:

- Discussions with friends and family are very popular among audiences in all four disciplines.

	Dance %	Music %	Opera %	Theatre %	Total %
No interest	1%	3%	4%	1%	<b>1%</b>
Low interest	3%	7%	5%	2%	<b>3%</b>
Moderate interest	34%	37%	33%	26%	<b>30%</b>
High interest	63%	53%	58%	71%	<b>65%</b>

Stay afterwards for a facilitated Q&A session with the artistic director or dancers / with the musicians / with the music director or singers / with one or more actors or the artistic director:

- A facilitated Q&A session is quite popular in all four disciplines, with a majority of audiences expressing at least moderate interest.

	Dance %	Music %	Opera %	Theatre %	Total %
No interest	8%	16%	16%	12%	<b>12%</b>
Low interest	17%	30%	22%	21%	<b>22%</b>
Moderate interest	47%	37%	43%	39%	<b>40%</b>
High interest	28%	16%	20%	28%	<b>25%</b>

Stay afterwards to discuss the performance informally in small groups, with a knowledgeable dancer / musician / singer or musician / actor in each group:

- Audiences in all four disciplines are fairly evenly split with regards to those who are interested in informal discussions and those who are not.
- Music audiences showed the least interest, while dance audiences expressed the highest interest.

	Dance %	Music %	Opera %	Theatre %	Total %
No interest	14%	26%	18%	23%	<b>22%</b>
Low interest	29%	33%	26%	26%	<b>28%</b>
Moderate interest	38%	28%	40%	34%	<b>34%</b>
High interest	19%	13%	15%	16%	<b>16%</b>

Read a review of the performance / concert / opera / performance by a professional critic:

- Interest in reviews by professional critics is quite high among attendees in all four disciplines.

	Dance %	Music %	Opera %	Theatre %	Total %
No interest	8%	9%	7%	10%	<b>10%</b>
Low interest	17%	16%	14%	21%	<b>19%</b>
Moderate interest	42%	44%	42%	40%	<b>41%</b>
High interest	32%	30%	38%	29%	<b>30%</b>

Watch or listen again (“Watch a video recording of the dancers or one of the pieces on the Internet” / “Listen again to pieces on the program via recordings” / “Listen again to the opera via recordings” / “Watch a video recording of one of the scenes from the play on the Internet”):

- Music and opera audiences are quite interested in listening again to the program or opera via recordings.
- Theatre audiences have only limited interest in watching a video recording of a scene from the play on the Internet.
- Dance audiences are fairly evenly split between those with little or no interest and those with moderate or high interest in watching a video recording of the dancers or one of the pieces on the Internet.

	Dance %	Music %	Opera %	Theatre %	Total %
No interest	26%	5%	10%	50%	<b>35%</b>
Low interest	30%	15%	24%	28%	<b>26%</b>
Moderate interest	28%	49%	51%	17%	<b>27%</b>
High interest	16%	31%	14%	4%	<b>12%</b>

Express your opinions about the performance / concert / performance / performance in an online blog or forum:

- Interest in online blogs or forums is quite limited among all four disciplines, with 13% to 16% of audiences expressing moderate or high interest in expressing their opinions in this way.

	Dance %	Music %	Opera %	Theatre %	<b>Total %</b>
No interest	52%	61%	66%	57%	<b>57%</b>
Low interest	34%	25%	21%	27%	<b>28%</b>
Moderate interest	11%	12%	11%	13%	<b>12%</b>
High interest	3%	2%	2%	3%	<b>3%</b>

**Are there any other things you'd like to see dance / music / opera / theatre organizations do to help audiences reflect on their experiences?**

[Comments box: not yet analyzed]