



**A SEGMENTATION MODEL
FOR DONORS TO 12 UNIVERSITY
PRESENTING PROGRAMS**

Commissioned by Major University Presenters

May 2007 (revised)

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STUDY PARTNERS

The Values Survey, a product of which is this segmentation report on donors, was part of a larger multi-method collaborative research effort called The Values and Impact Study, commissioned in 2005 by a consortium of 14 major university 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 Partner institutions, noted below.

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INTRODUCTION

This report is the product of a large-scale online survey effort (“the Values Survey”) conducted in October 2006 as part of the larger MUPs Value and Impact Study, a two-year study of the values and motivations driving performing arts attendance and donation. The overall purpose of the Values Survey was to build new customer segmentation models for performing arts ticket buyers and donors, to aid in future marketing and fundraising efforts. This report presents the donor segmentation model. The ticket buyer segmentation model was released in January 2007.

Historically, arts presenters’ fundraising efforts have been informed by two sources of information: 1) transaction data (i.e., gift amount, response stimuli), and 2) the personal knowledge and experience of development staff in dealing with the specific donor. Occasionally, third-party data from various consumer databases is appended to donor files in an effort to assess giving potential, although this data is typically inferential and limited to wealth indicators.

The depth of a staff member’s personal knowledge about a specific donor is usually related to past or potential gift amounts (i.e., big donors/prospects get personal attention). In many cases staff are well aware of what motivates a given donor, and this anecdotal information is extremely valuable. Without this personal knowledge, however, targeting donors with tailored messages that are likely to cause them to respond at higher rates becomes more difficult.

Values, beliefs, aspirations and motivations drive purchase and donation behaviors. Until now, performing arts presenters have lacked a field-specific segmentation model for contributors, although sophisticated modeling strategies have been employed by higher education fundraisers for many years.

The primary focus of the Values Survey was to elicit attitudinal information – values, beliefs, preferences and tastes – that relate specifically to attending and supporting performing arts presentations. For the first time, attitudinal data collected through survey research was matched to actual purchase and donation behavior (using email address as a match variable), in order to evaluate a wide range of attitudinal variables on the extent to which they predict donation behavior or purchase of different types of performances.

In preparation for this effort, a significant multi-site qualitative research effort was undertaken by the study partners, including 195 in-person interviews with ticket buyers and donors. A summary report from that effort was distributed to the study partners in August 2006, and serves as the conceptual basis for the protocol developed in this survey effort.

Values Survey Research Questions

- Do ticket buyers’ values and beliefs help to explain what presentations they buy?
- What motivates donors to contribute?
- Which attitudinal variables contribute the most predictive value to incidence of ticket purchase and gift level?



- How well do ticket buyers' preferences for different types of presentations correlate with actual purchase behavior? How much of a gap is there between what people say they like, and what people actually buy?
- How can we most effectively segment ticket buyers and donors according to their values, beliefs, motivations and preferences?
- Should the customer/donor database of the future include motivational and preference data, as well as purchase and donation data?

Towards a Next Generation Customer Database

The vision behind the values track of the Values & Impact Study is that we are creating the next generation customer database that allows for a much higher level of customer relationship management (CRM) and micro-targeting or “nano-casting.” We imagine a time, perhaps five to ten years from now, when every ticket buyer and donor, as part of the CRM protocol, fills out a customer profile about their cultural attitudes, preferences and motivations for support (i.e., “addressable attitudes”).¹ Every time a new donor makes a gift, the follow-up protocol includes an invitation to complete the profile, by one means or another (i.e., online, on the telephone, or a paper survey). The general idea is to create a continuously updated self-populating attitudinal database linked to ticketing and donor data. Obviously, there are technology hurdles to cross and significant financial resource implications. But the technology solutions are moving in this direction.

For example, imagine a time when presenters can identify donors in their databases who idealize deeper engagement levels, who are socially motivated, or who whose belief system revolves around creating opportunities for disadvantaged youth. The Values Survey is a big stepping stone towards this vision. We are doing the groundwork now to define and test the attitudinal and other variables that will make up the next generation customer database, and we are creating the first multi-dimensional segmentation models specifically designed for performing arts donors and ticket buyers. Eventually, we envision, every ticket buyer and donor in an arts organization's database will be profiled in-depth and segmented.

The question arises if presenters will be able to afford to use this information, given limited resources. Certainly, using a next generation customer database to “nano-cast” or target on a more granular level will require new resources, or at least a significant realignment of resources. But there is already clear movement in our industry and in other industries towards customized email and other electronic marketing, as well as digital printing which allows for the possibility of delivering a different message to every customer.

While it is too early to see beyond the current study with any level of clarity, it may be that some of the MUP study partners may want to continue working towards an addressable attitudes database after the study is over, by creating the mechanism for customer profiling and beginning to accumulate and use this information on a systematic basis.

Is there a fundamentally better way to market and fundraise for the arts? We believe that there is, and moving towards a new level of competence is what the Values Survey is all about. This is not to lessen the wisdom of tried and true practices that have yielded success in the past. A precondition of any change process, however, is the firm belief that things cannot stay the same. Therein lies the conundrum of excellence – an unflinching commitment to maximize results with existing tools, insight and resources, and, simultaneously, a passion for innovation rooted in the belief that there is a better way.

¹ *Coming to Concurrency: Addressable Attitudes and the New Model for Marketing Productivity*, by J. Walker Smith, Ann Clurman, and Craig Wood, 2005, Yankelovich Partners



PART 1 – STUDY METHODOLOGY

Sampling Frame & Response Report

The Values Survey employed an online survey methodology. Two customized, branded surveys were prepared for each of the 14 study partners – one for ticket buyers and one for donors. Two of the study partners did not contribute donor data because they do not have conventional donor programs. The broadcast emails inviting cooperation with the survey were also customized and included a special message from each program director. Each of the 26 surveys was deployed through the consultant's Zoomerang online survey account. To respondents, the survey appeared to be sent by the presenting program, not the consultant. To increase the cooperation rate, each of the study partners offered an incentive of some sort – either a free ticket offer (e.g., buy one, get one free) or a discount offer. The offer appeared on the last page of the survey, and was customized for each site.

The number of email addresses provided by the study partners varied depending on the number of customer records provided. Up to 6,000 ticket buyer email addresses were used for Lead Partners, and up to 4,000 were used for Associate Partners. In some cases, all of the email addresses provided by a partner were used, while in other cases a random sample of ticket buyer email addresses was drawn. Since most of the study partners had a limited number of donor email addresses, most all of the donor email addresses provided were used. The ticket buyer lists were purged of donors, so that no one would receive two emails. Two broadcast emails were sent to each list, an initial email inviting cooperation and a follow-up reminder email approximately one week later. A response report appears below. The email invitations and reminder messages were deployed through the Zoomerang site, which allows for capture of respondent email addresses in the survey data file. All respondents were provided with an opt-out option.

Data File Preparation

Each of the 14 study partners provided two customer data files to the consultants, one for ticket buyers and one for donors, using a standard file format. For ticket buyers, the data files contained email addresses and a series of variables indicating the types of shows actually purchased over the past two years. For donors, the data files contained email addresses and actual gift amounts over the past four years. To ensure confidentiality, the names of respondents were not requested or received by the consultants.

After receiving the data files, the consultants cleaned, standardized and compiled the customer data into two master files, one for ticket buyers and one for donors. The lists were de-duped twice, once within each list and once across all lists to make sure that no one would receive two emails. A period of approximately two to three weeks was allowed for survey response, after which the data individual survey data files were pulled down from the Zoomerang site and combined into a single SPSS data file. As part of the data file preparation work, actual purchase data and actual gift amount data were matched with survey data using the email address as a match variable. In this fashion, we were able to cross-reference survey data (i.e., attitudes and beliefs) with purchase and gift data (behaviors).



Pre-Test

A pre-test of the survey protocols for ticket buyers and donors was conducted in September 2006 using email addresses provided by the University Musical Society in Ann Arbor. Based on the results of the pre-test, a number of improvements were made to the protocols and to the online administration procedures.

Response Rates

A total of 58,793 ticket buyers and donors received email invitations to take the final versions of the surveys, and a total of 9,416 responded. The average response rate for ticket buyers was 15%, and for donors was 24%. Response rates for ticket buyers ranged across the 14 sites from a low of 8% to a high of 28%. For the donor survey, response rates ranged from a low of 12% to a high of 53%. Two sites did not provide donor lists. Many factors may have contributed to the variation in response rates, including the use of different incentives, the hygiene of the lists, the different times that broadcast emails were sent out and a variety of other factors.

ONLINE VALUES SURVEY: FINAL RESPONSE REPORT	TICKET BUYER SURVEY			DONOR SURVEY		
	# of Invites *	# Completes	% Response	# of Invites *	# Completes	% Response
University of Florida Performing Arts	4,737	681	14%	394	127	32%
Clarice Smith Performing Arts Center	5,328	531	10%	204	42	21%
ASU Gammage	4,813	664	14%			
Mondavi Center for the Performing Arts	5,939	481	8%	2,224	271	12%
University Musical Society	5,422	1,163	21%	556	237	43%
Lied Center for Performing Arts	2,889	564	20%	617	177	29%
Hancher Auditorium	3,979	563	14%	1,391	361	26%
Krannert Center for the Performing Arts	2,669	754	28%	270	142	53%
Lied Center of Kansas	1,365	317	23%	283	108	38%
Penn State Center for the Performing Arts	3,667	445	12%	254	60	24%
Cal Performances	3,365	475	14%	445	132	30%
Stanford Lively Arts	1,844	315	17%	494	97	20%
Hopkins Center at Dartmouth	3,994	442	11%			
Annenberg Center for the Performing Arts	1,530	250	16%	120	17	14%
GRAND TOTALS	51,541	7,645	15%	7,252	1,771	24%

* adjusted to exclude undeliverable e-mail addresses, ranging in quantity from 1-10% of the sample.

National Consumer Sample

To allow for comparison of the results, a modified version of the survey was deployed through Zoomerang to a cross-section of 600 U.S. consumers. The email sample was purchased through Market Tools, Inc., the parent company of Zoomerang. Results from the National Sample are reported along with site-by-site results in Appendix 3 only, and were not used in the segmentation modeling work.



Survey Design

The design of the Values Survey benefited a great deal from a large amount of qualitative data gathered earlier in the study through in-depth interviews conducted at six sites (results published separately). The protocol was drafted by Alan Brown and provided to all of the study partners for review and comment. The protocol was also vetted by SDR Consulting, the contractor assisting Wolf-Brown with the customer segmentation work. The final version of the survey reflects the combined insights of the consultants and the study partners and was truly a collaborative effort. A complete copy of the survey protocol appears in Appendix 1. The protocol was organized into several sections or modules, as follows:

	<u>Ticket Buyers</u>	<u>Donors</u>
Introductory/Background Questions.....	X	X
Cultural Attitudes.....	X	X
Cultural Preferences and Tastes		
Attitudes about Culture and Cultural Experiences.....	X	X
Music Preferences and Tastes.....	X	
Dance and Theater Preferences and Tastes.....	X	
Core Values and Beliefs		
Inner-Directed Values.....	X	X
Outer-Directed Values.....	X	X
Gardiner’s Intelligences.....	X	
Donor Motivations.....		X
Attitudes about Donating.....		X
Consumer Behaviors Related to Arts Attendance.....	X	X
Demographic and Lifestyle Characteristics.....	X	X

Appended to Survey Data, From Customer Data Files Provided by the Study Partners:

Incidence of Purchase, 18 Categories of Events.....	X
Actual Contribution Amounts, Past Four Years.....	X

A brief discussion of each of the protocol sections follows.

Introductory/Background Questions [all respondents]

To begin the survey, respondents were asked a small number of background questions about their connections to the university, area of study, loyalty to presenter, and whether or not they identify as an artist. These variables were used for descriptive purposes and were not used as segmentation variables.

Cultural Attitudes [all respondents]

All respondents were asked a module of questions about their “cultural frame,” in order to understand more about how they think and feel about arts and culture. This section included questions about the respondent’s level of interest in the art of various cultures, extent to which faith influences culture choice, appetite for new work by living artists, risk tolerance and other attitudes about culture. Most of these variables were used in the segmentation modeling.



Cultural Preferences and Tastes [ticket buyers only]

Preference data is a core element of the ticket buyer segmentation model. This module of the protocol delves into respondents' preference levels for various types and sub-types of performing arts presentations, including music, dance and theatre. An additional question allows respondents to identify a number of personal creative activities in which they take "a vital interest."

Core Values and Beliefs [all respondents]

This module investigated the respondent's belief system – the underlying values that drive consumption of all types of products and experiences, not just culture. For example, respondents were asked to rate the level of importance that they ascribe to "rejecting authority and making your own rules." Twenty-two value statements were tested, organized in two sections, inner-directed values and outer-directed values. These values are not necessarily sales drivers in terms of specific performances but rather reasons why people find relevance in an institution or a series of programs, or why they might understand a category of activity (e.g. going to jazz concerts) as something that validates their self-image.

Donor Motivations and Attitudes [donors only]

Donors complete two protocol modules relating specifically to their attitudes about donating. The first section investigates the degree to which various reasons for donating influence the respondent. A second module of donor questions investigates a range of other issues surrounding donation such as knowledge of planned giving vehicles, priorities for how their donation might be spent, payment preferences, and other types of philanthropic causes supported.

Consumer Behaviors [ticket buyers only]

This module elicits data on consumer behaviors related to arts attendance, including social context for attending, attitudes about advance commitment, price sensitivity, etc.

Demographic and Lifestyle Characteristics [all respondents]

The final section of the protocol enumerates a small number of demographic and other characteristics for descriptive purposes. Since the focus of the study is attitudes, not demographics, these questions were purposefully quite limited. Donors were asked to indicate their household income cohort, but ticket buyers were not. Race/ethnicity was not asked of either group.

Cluster Analysis Methodology

A K-means cluster analysis methodology was employed to group respondents into homogenous segments. K-means is a non-hierarchical clustering procedure that forms discrete clusters or groups of customers. Initially, individual cases are assigned to the cluster that they most resemble. Then, cluster centers are recomputed and cases are reassigned if they are closer to the updated centers of another cluster than they are to their own. This process continues until a convergence criterion is met. For example, if the criterion is set at .02, iteration would stop once a complete iteration does not move any of the cluster centers by a distance of more than two percent of the smallest distance between any of the initial cluster centers.



To arrive at the best possible model, many different iterations of cluster analysis were analyzed, including solutions ranging from three to ten segments, until reaching the final model. The ticket buyer segmentation model includes 10 segments, while the donor segmentation model includes five segments.

Input Variables

A total of 39 individual variables were allowed into the final iteration of the cluster analysis that produced the final five-segment donor model. Consult the protocol in Appendix 1 for the precise wording of the questions. Some other variables relating to donation were included in the protocol but were not incorporated in the cluster analysis, for various reasons. Demographic variables were intentionally excluded from the model in order to keep the model purely attitudinal. Later in the report, cross-tabulations are presented for the full range of demographic and other variables.

Political Beliefs

Q45 Political belief system (liberal to conservative)

Outer-Directed Values

Q26B [socially gregarious] Making new friends and expanding your social network.
Q26C [civic engagement] Being involved in civic affairs and working on behalf of your community.
Q26F [sense of philanthropic obligation] Re-paying society for the good fortune you've had

Importance of Motivations for Contributing

Q22A To make possible a high quality of life for our community
Q22B To participate in a civic dialogue about current issues
Q22D To promote awareness and appreciation of diverse cultures
Q22E To expand the reach of the performing arts to places where it is not accessible
Q22F To enjoy the social opportunities provided to donors
Q22G To join with the group of people who make this community great
Q22H To network for business purposes (me or my spouse/partner)
Q22I So that others can see that I am contributing
Q22K Because I want others to have experiences like the ones I've had with
Q22L Because I want to leave a legacy that includes a vibrant cultural life
Q22N To ensure the long-term viability and sustainability
Q22O To help ensure that students can see great artists, as part of their education
Q22P To allow deeper engagement between artists and audience
Q22Q To underwrite appearances by high profile artists who otherwise might not appear in our community
Q22R To be a part of the evolution of the art forms and the creation of new art
Q22S To provide cultural experiences for area school children
Q22T Because I am concerned about popular culture and its effect on society

Value Attached to Various Donor Benefits

Q25A Priority seating



- Q25B Advance notice of programs
- Q25C Ability to purchase single tickets in advance of public sale
- Q25D Parking privileges
- Q25E Access to more in-depth experiences
- Q25F Opportunities to meet artists
- Q25G Opportunities to involve my children or grandchildren in quality programs

Attitudes About Donating

- Q24 Donation is a transaction in exchange for specific benefits and privileges associated with your gift level
- Q29A My contributions to the program make a difference.
- Q31 Desire for recognition (low=anonymity, high=public recognition)

Support Priorities

- Q30A To support appearances by international artists
- Q30B To support performances by artists in a particular discipline, like classical music, dance or theater
- Q30C To support educational activities for area school children
- Q30D To support artist residencies (i.e., artists who visit for a longer period of time)
- Q30E To support activities for those with limited access to the arts
- Q30F To support the creation of new works (i.e. commissioning, etc.)
- Q30G To support annual operations
- Q30H To ensure long-term fiscal stability (e.g., endowment)

Limitations of the Data

Caution should be used in interpreting the results due a number of limitations stemming from the data collection methodology. The survey effort encompassed fourteen college and university presenting programs, which, in their totality, are not representative of all presenters, or all college and university presenters. Thus, the segmentation results should not be imputed on other audiences. When results are aggregated across all fourteen sites, these figures represent only a weighted average of these fourteen sites, and should not be used as a general model for all performing arts audiences.

Bias from Self-Selection

Past experience suggests that respondents to audience surveys tend to be those with closer connections to the organization sponsoring the survey, regardless of the method of data collection. Thus, results may over-represent those audience members with stronger bonds to the presenting organization. Since these respondents tend to be more familiar with programs and more involved with the organization, this bias is not necessarily a problem. Ticket incentives were used to increase the cooperation rate and to offset bias from self-selection.

Bias from Online Administration

Since the survey was administered online, the sample was limited to ticket buyers for whom the study partners had email addresses. Therefore, results are biased to the extent that respondents with email addresses differ systematically from those without email addresses. Previous research suggests an age



bias in online survey results: respondents in the younger age cohorts are more likely to complete online surveys, while respondents in the older age cohorts are less likely to complete online surveys.

In order to understand the extent of this bias, the age distributions for two of the study partners (identified as Site 1 and Site 2) were compared against the age data from in-venue audience surveys conducted separately in the recent past, with the following results.

AGE DISTRIBUTIONS COMPARED: ONLINE VS. IN-VENUE

<u>Age Cohort</u>	<u>SITE 1 Online Survey</u>	<u>SITE 1 In-Venue Audience Survey</u>	<u>SITE 2 Online Survey</u>	<u>SITE 2 In-Venue Audience Survey</u>
18-34	36%	23%	27%	17%
35-44	17%	10%	18%	14%
45-54	24%	19%	23%	22%
55-64	17%	23%	21%	25%
65+	7%	26%	10%	22%

*percentages may not sum to 100% due to rounding

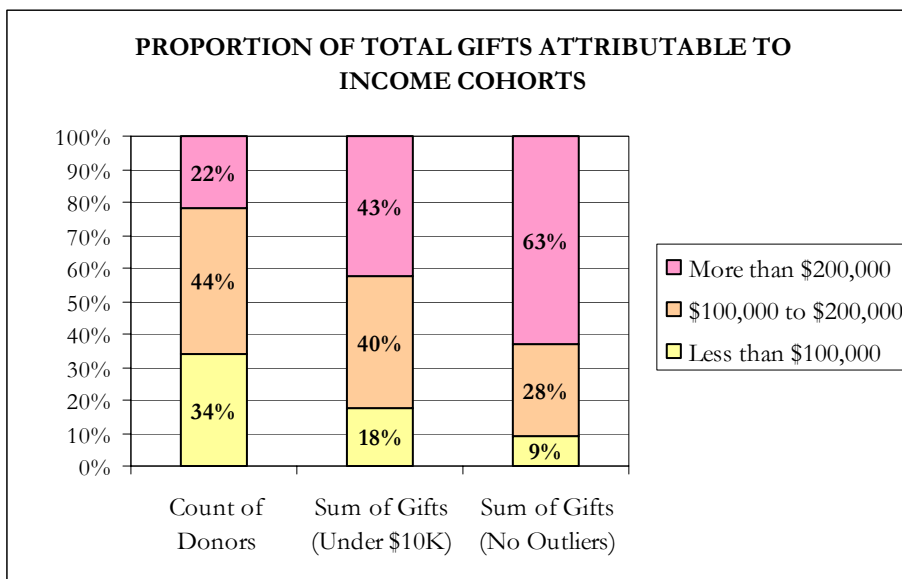
Online survey results did, in fact, over-represent younger audience members and under-represent older audience members, particularly those in the 65+ age cohort. For this cohort, results for the online survey under-represented figures from the audience surveys by a factor of 2 to 4. In other words, two to four times as many audience members in the 65+ age cohort were found in the in-venue surveys, compared to the online surveys. Therefore, in interpreting the results, the reader should bear in mind that younger respondents are over-represented and older respondents are under-represented in the model. The affect of age bias on the segmentation results is explored further in Section 3.



PART 2: KEY FINDINGS

Relationship between Income and Gift Amount

While the primary purpose of the segmentation modeling work was to develop typologies of donors based on attitudinal characteristics (e.g., motivations for giving), the survey also queried donors on a number of demographic characteristics, including household income. The variable indicating household income was not allowed in the segmentation model, because we didn't want to allow income to drive the definition of one or more segments (i.e., we already know that high-income people make larger gifts). To explore the relationship between household income and gift level, several analyses were performed. The graph below illustrates the relationship between income cohort and the number of donors vs. how much they give.



Gift amounts over four years were received for approximately 1,500 individual donors. Of these, there were approximately 60 gifts over \$10,000 (ranging up to \$600,000). It is not clear if everyone submitted data for their top-level donors. The analysis was run once using a maximum gift level of \$10,000. In other words, gifts over \$10,000 were considered outliers. In this case, donors in the \$200,000+ income cohort account for 22% of all donors, but 43% of the value of all gifts. Then the analysis was run again without defining any outliers. In this case, donors in the \$200,000+ income cohort account for 22% of all donors, but 63% of the value of all gifts. On the assumption that some of the study partners withheld data on their largest donor, this figure is likely even higher.

Generally, donor motivations do not change significantly across the income cohorts, with the exception of the motivation “because I have more money than I need,” which is quite a bit higher for donors in the \$200,000+ cohort, but still low overall as a motivation, compared to other motivations.

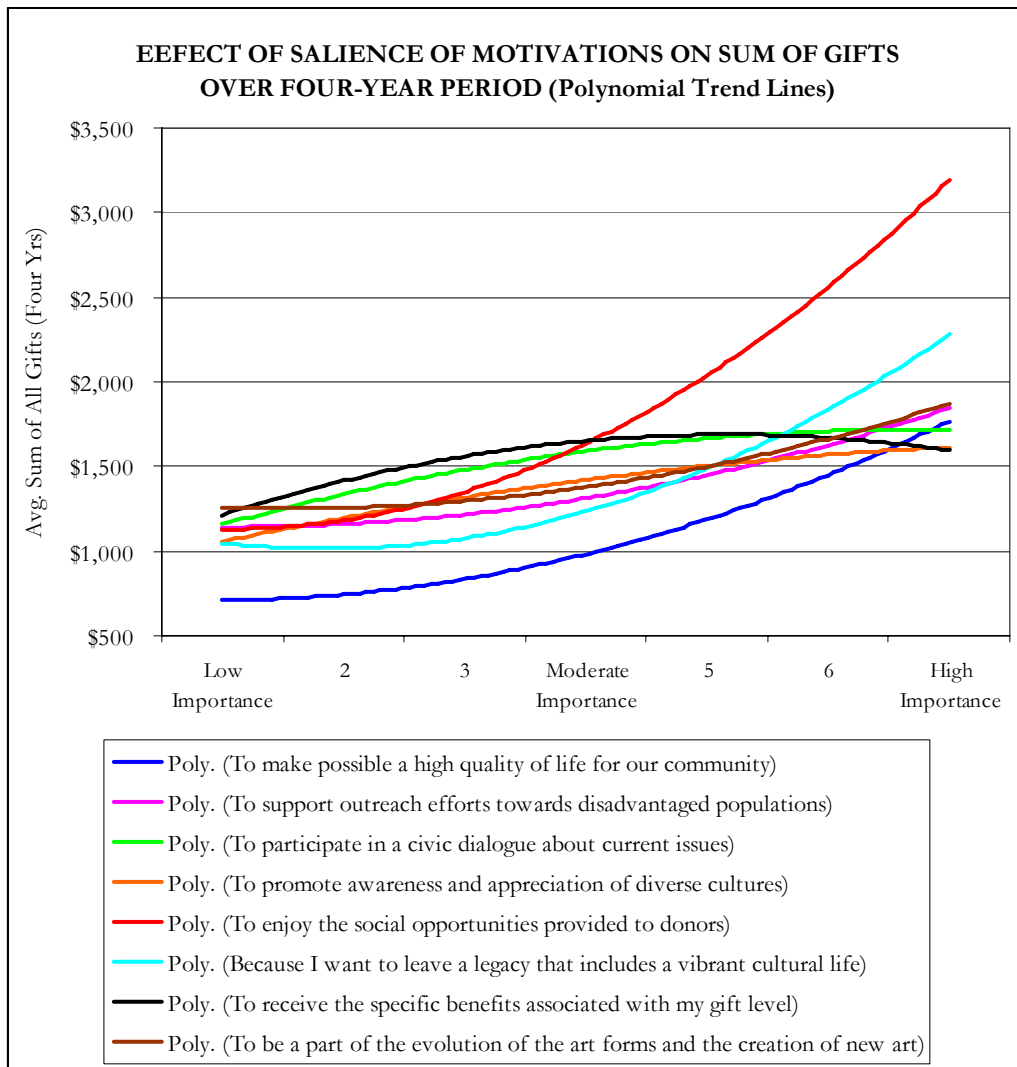


The general observation here validates continued focus on high-income donors, and also suggests that their motivations for giving are diverse.

Salience of Motivations for Giving

Donors were asked to indicate the importance of each of 16 motivations on a seven point scale, with 1 = “low importance” and 4 = “moderate importance” and 7 = “high importance.” Overall, the top two motivations reported by all donors, on average, were “to ensure the long-term viability and sustainability of [program]” (average score of 6.1) and “to make possible a high quality of life for our community” (average score of 6.0). Consult Section 4 for average scores for all 16 motivations.

For each motivation, an analysis was performed relating the average sum of all gifts over four years to each of the importance ratings. Results for eight of the motivations appear in the graph below. To simplify the results, smoothed polynomial trend lines are reported instead of the actual observations.



First, note the overall shapes of the curves. Gift levels increase dramatically as some motivations get stronger, while gift levels plateau as other motivations get stronger. For example, gift levels plateau early for the motivation “to receive specific benefits associated with my gift level” (the black line), suggesting the limited salience of this motivation in relation to gift amount. The motivation “to participate in a civic dialogue about current issues” (the green line) is also not a very salient motivation.

Other motivations, however, appear to have an arithmetic relationship with gift level – the average gift amount increases substantially as the motivation level increases. One motivation in particular, “to enjoy the social opportunities provided to donors” (the uppermost red line in the graph above), is observed to correlate much more closely with larger gifts, compared to all other motivations. Donors who rated this motivation with a score of 7 (“high importance”), on average, made gifts of approximately \$3,500 over four years. The next most salient motivation with respect to gift level is “because I want to leave a legacy that includes a vibrant cultural life” (the light blue line in the graph above). Donors who rated this motivation with a score of 7 (“high importance”) made gifts of approximately \$2,300 over four years, on average. Quality of life, as a motivation, is salient but associated with lower average gift levels. Other motivations not shown in the graph above generally do not follow a pattern of low to high gift levels.

Dimensions of Motivations and Benefits

A principal components analysis (PCA), which is similar to factor analysis, was run on all of the sixteen motivations variables in order to see if there are natural groupings of motivations. A similar analysis was performed on the donor benefit variables, to see how they group.

With respect to motivations, three general categories or dimensions emerged:

1. **Artistic and Civic Motivations.** These motivations include a desire for deeper engagement, a desire to share arts experiences with children, a desire to promote awareness and appreciation for diverse cultures, and a concern about the effect of popular culture on society.
2. **Social and Transactional Motivations.** A strong cluster of social motivations emerged from the analysis, including an interest in taking advantage of social opportunities provided to donors, a desire to network for business purposes, and the desire to receive specific benefits associated with my gift level. This dimension is quite distinct from the others and well defined.
3. **Sustainability Motivations.** A third dimension of motivations emerged, distinguished primarily by general, altruistic motivations that seem to matter more when the artistic and social motivations fade into the background. Most prominent in this dimension are a desire to ensure the long-term viability and sustainability of the program, and a desire to maintain a high quality of life. Significantly, this dimension also includes a desire to underwrite appearances by high profile artists – a trait that does not overlap at all with either of the other two dimensions. Otherwise, this dimension overlaps somewhat with the Artistic and Civic dimension in that it share some motivations related to expanding the reach of the arts.

This basic clustering of motivations very much drives the donor segmentation model described in the next section.



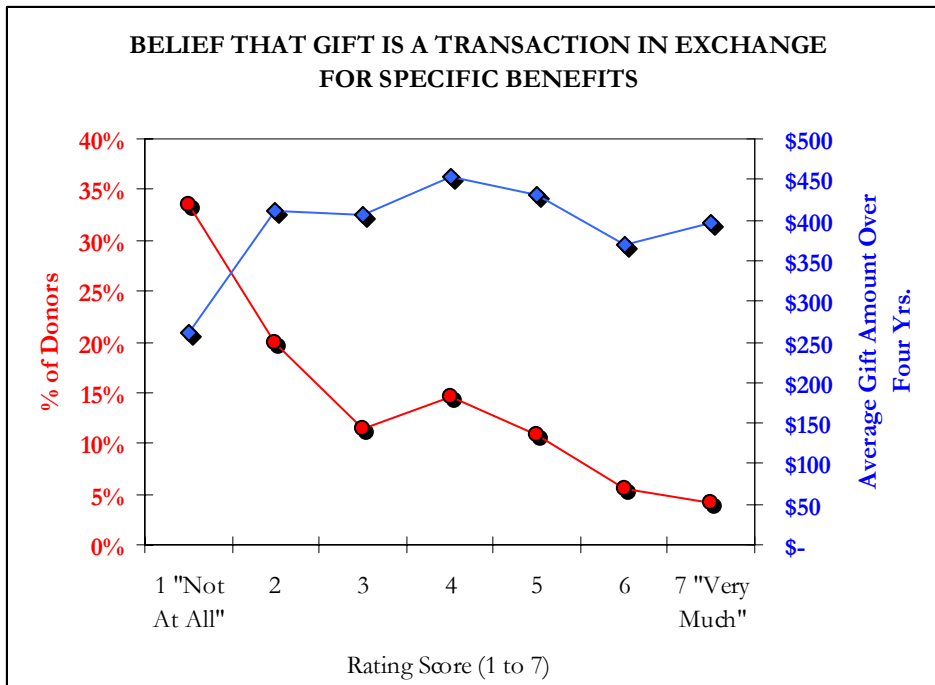
With respect to the question asking donors to rate the importance of seven donor benefits, a similar principal components analysis yielded two basic dimensions of benefits:

1. Quality Enhancements and Artistic Connections. These benefits include access to more in-depth experiences, opportunities to meet artists, and opportunities to involve my children or grandchildren in quality programs.
2. Transactional Benefits/Perquisites. A very distinct dimension of benefits includes priority seating, advance notice of programs, and the ability to purchase single tickets in advance of public sale. Interestingly, parking privileges are more related to the first dimension than the second.

Other Observations

Most Do Not Think of Their Gift as a Transaction for Benefits, But Average Gift Level is Higher If They Do

Generally, most donors do not strongly agree that their gift is “a transaction in exchange for specific benefits associated with my gift level. About a third of all donors deny this completely, while most are in the low to moderate range (the red line in the graph below, corresponding to the left-hand scale). To further contextualize the data, average gift levels were computed for each rating score (blue line in the graph below, corresponding to the right-hand scale).



Note that the average gift level jumps substantially from \$262 to \$411 with the first incremental step on the rating scale. In other words, donors who absolutely deny that their gift is a transaction for benefits make smaller gifts, on average, than donors who believe that their gift has at least some pay-back in terms of benefits. After the first increment on the scale, however, gift size does not increase, and actually falls at the upper end of the scale, corresponding to donors who believe completely that their gift is a transaction for benefits.

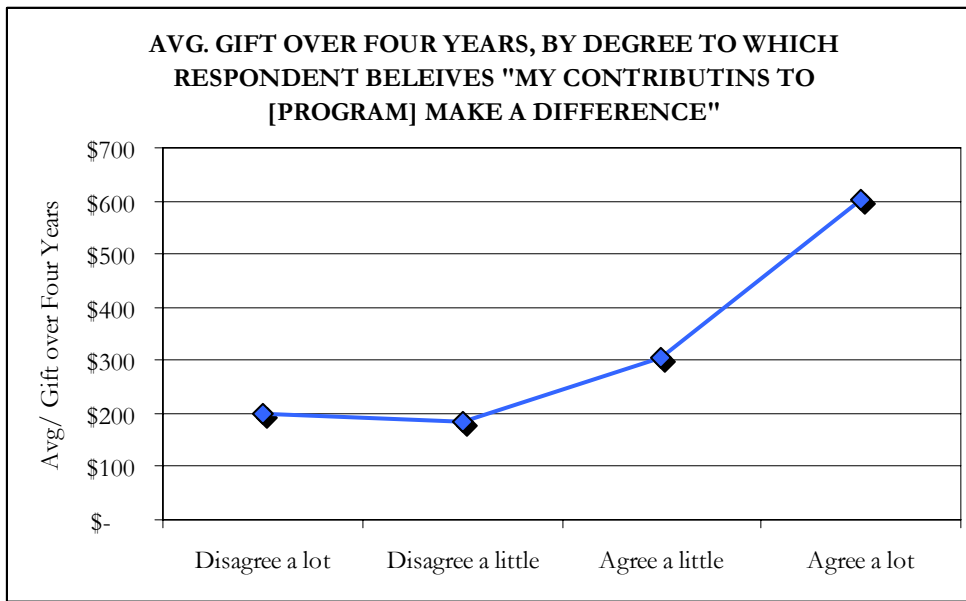


Conservative Support for Facility Improvements

The question asking respondents to indicate what aspects of the program they would support if they could designate their gift included an item “facility improvements.” It is interesting to note that respondents with the most conservative political beliefs (and weakest connections to the arts) were most likely to indicate that they would support facility improvements.

Strong Correlation between Gift Level and Belief that “My Contributions Make a Difference”

Respondents were asked their level of agreement with several statements about giving, including the statement “my contribution to [the program] makes a difference.” Average gift levels over four years were calculated for each level of agreement, with results illustrated in the chart below.

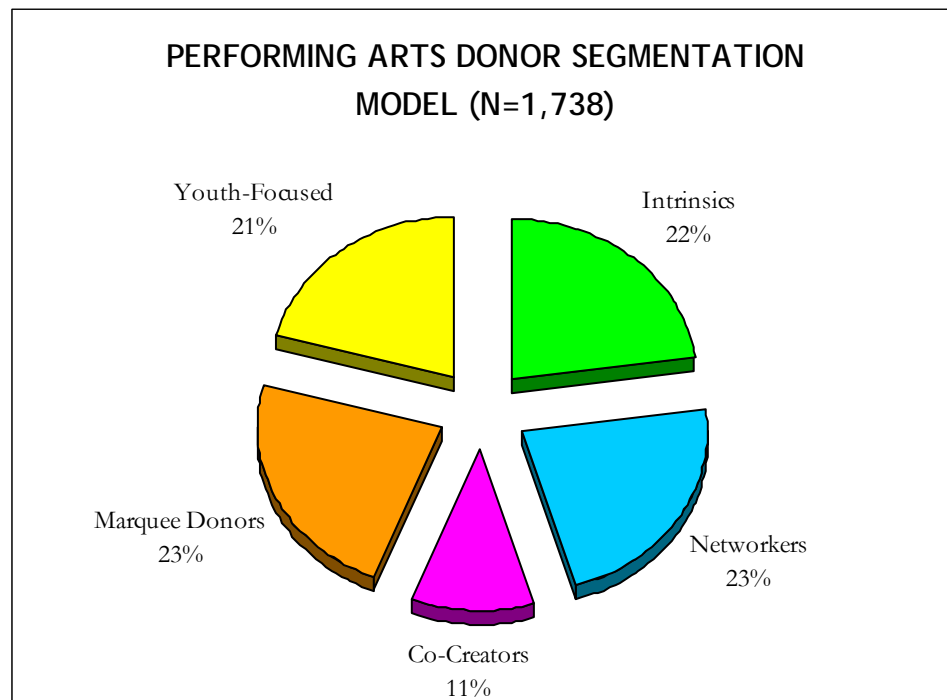


On average, gift levels increase by three times across the agreement levels from “disagree a lot” (\$200 average gift) to “agree a lot” (\$600 average gift). The correlation does not suggest causality. In other words, a donor’s belief that “my gift makes a difference” may be a result of the size of their gift, which stands to reason, or it may be the cause of their larger gifts, which also stands to reason. Undoubtedly, both are true at some level. To the extent that the belief may be a cause of larger gifts (i.e., that the attitude precedes behavior), continued efforts to convince donors that their gifts make a difference – regardless of gift size – are implied.



PART 3 – DONOR SEGMENTATION MODEL

Based on an analysis of the clustering of 39 attitudinal variables, a five-segment donor model was selected, which is illustrated in the pie chart below. There is no particular ordering to the segments.



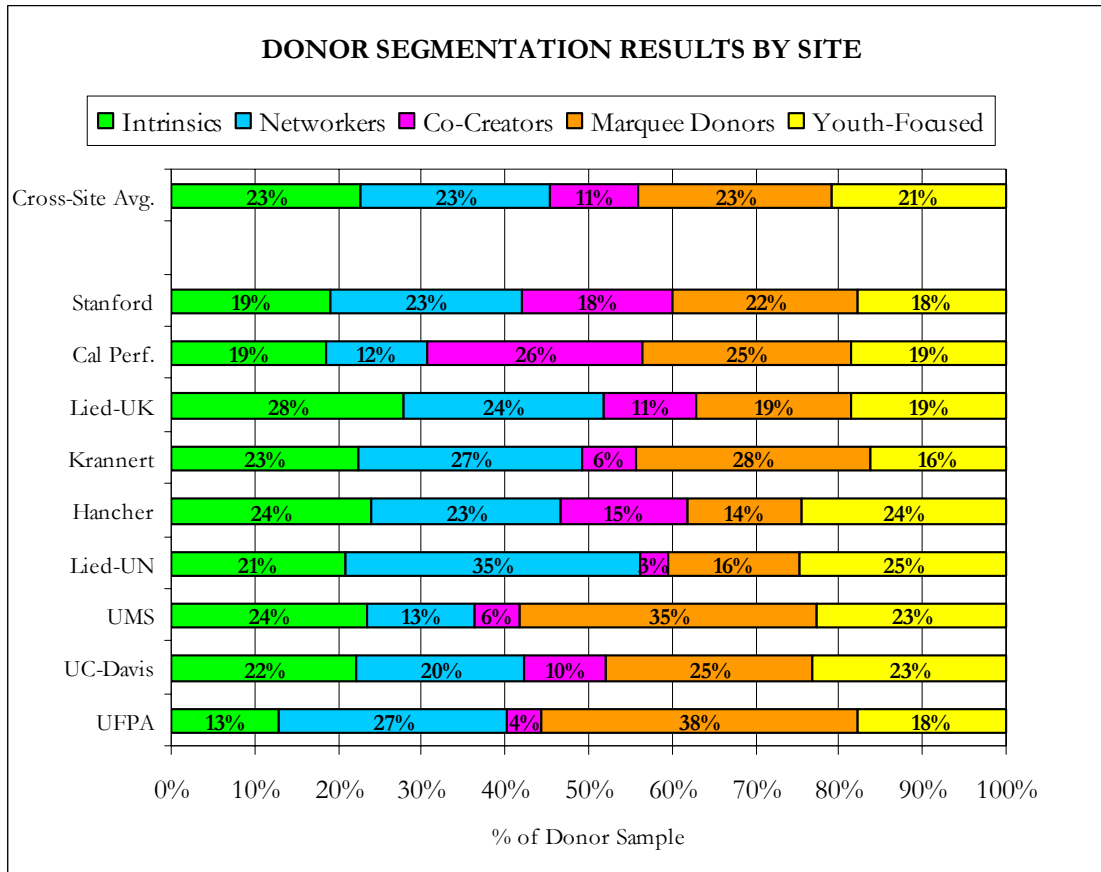
1. **Intrinsic** are donors who believe in the transformative power of art. They seek deeper experiences and are committed to diversity and civic dialogue.
2. **Networkers** are socially-oriented donors whose patronage is driven by a desire to gain the esteem of their peers, most of whom to some degree consider their gifts to be transactions in exchange for specific benefits.
3. **Co-Creators**, the smallest segment of donors, are distinguished by their desire to commission new work and be a part of the evolution of the art forms.
4. **Marquee Donors** want public recognition for their gifts and are most interested in priority seating. While they are not motivated by the intrinsic benefits of art, they want support appearances by high profile artists.
5. **Youth-Focused** donors are motivated by a desire to expand the reach of the arts to children and the disadvantaged.

The five segments are described in more detail in the section that follows.



Donor Segmentation Results by Site

Each of the study partners presents a different mix of performing arts programs and uses a variety of fundraising tactics. While the segmentation model reflects the totality of donors across the 12 programs, there is substantial variation across the 12 sites. The table below reports the segment percentages for each site. Note that individual results are not reported for UMD, Penn State or the Annenberg Center, due to insufficient sample size (under 75 cases).



Cal Performances, on average, has by far the largest percentage of “Co-Creators” – 26% compared to an average of 11% across all sites. The range of “Co-Creators” is quite dramatic. This is generally consistent with the ticket buyer data, which found that Cal Performances audiences are the most risk-seeking of all, and most likely to desire to be a part of the evolution of the art forms. The variation across sites for the percentage of “Intrinsic” is also quite wide, from a low of 13% for UFPA to a high of 28% for the Lied Center of Kansas.

The Lied Center (Nebraska) has the largest proportion of “Networkers” by a wide margin (35% compared to an average of 23%). University of Florida Performing Arts (UFPA) and UMS in Ann Arbor have the largest shares of Marquee Donors (38% and 35%, respectively, compared to an average of 23%).

In interpreting these results, it is important to bear in mind that these figures represent a cross-section of current donors (i.e., those with known email addresses), and do not represent the universe of donors or prospects. The sample sizes for some sites are quite small.



Segment 1: Intrinsic (23%)

Donors in the Intrinsic segment are fully aligned with mission and generally have strong motivations. They believe in the transformative power of art and want to share it with others. A key characteristic of this group is that they seek artist interactions and deeper experiences. As a result, they are most likely to support residencies that bring artists into the community. While they subscribe to the intrinsic value system surrounding arts experiences, Intrinsic are outwardly-motivated in that they are committed to diversity and want to participate in civic dialogue about important issues.

While they do not seek recognition for their gifts and generally are not motivated by social opportunity, they wish to be associated with the group of people who make their community a great place to live. They are community-builders and arts advocates, and are motivated to leave a legacy of vibrant cultural life. Altruistic appeals are most likely to work with Intrinsic, and they are most likely to get satisfaction and validation from their support by engaging personally with artists and issues, attending enhancement events and seeing others benefiting from the programs they support (i.e., evidence of intrinsic impacts). Not surprisingly, they are most likely to trust the program to use their gifts wisely.

Key Motivators

- All cultural/artistic/educational motivations
- All civic/democratic motivations
- Desire to leave a legacy of vibrant cultural life
- Ensure that university students have exposure to artists as part of their education
- Desire to support artist residencies
- Concerned about the effects of popular culture on society

Valued Benefits

- Access to more in-depth experiences
- Opportunities to meet artists
- Opportunities to involve my children or grandchildren in quality programs

Other Distinguishing Characteristics

- Female
- Age 65+
- Retired (44%)
- Income under \$100,000 (lowest cohort)
- Authenticity seekers
- Diversity seekers
- Strong interest their own cultural heritage

Negative Indicators

- Donation is a transaction for benefits
- Desire for public recognition



Segment 2: Networkers (23%)

A social agenda is the driving force behind Networkers' patronage. They are distinguished from other donors in the high importance that they attach to social motivations, including networking for business purposes. They want to enjoy the social opportunities afforded to donors and very much want others to see that they are contributing. Within this segment is a sub-segment of donors who are purchasing specific benefits associated with their gift level. Not surprisingly, Networkers are least likely to care about quality of community life or long-term sustainability of the program. Content-wise, they tend to be serenity-seekers and tend to be averse to political content or anything that might be considered offensive. In short, 82% of Networkers want risk-free arts experiences.

Given the diversity of income and gift levels within this segment, a variety of approaches are implied. One might infer that prospects at the higher end of this segment would respond to personal approaches from peers and socially-prominent individuals in the community. At the lower end of the spectrum, Networkers are likely to respond to hierarchical offers featuring valued-added privileges and special patron services at different levels of support. They are particularly susceptible to paying a premium for parking privileges.

Key Motivators

- To enjoy social opportunities provided to donors
- To network for business purposes
- So that others can see that I am contributing
- To receive the specific benefits associated with my gift level

Valued Benefits

- Parking privileges
- Access to more in-depth experiences
- Opportunities to involve my children or grandchildren in quality programs

Other Distinguishing Characteristics

- Age 35-44
- Working full-time (53%)
- Parents live in the same household, or close-by (24%)
- Children in the household (19%)
- Conservative political beliefs
- Support religious causes
- Twice as likely as Intrinsic to prioritize facility improvements as something that they'd support with their gift

Negative Indicators

- To ensure the long-term viability and sustainability of the program
- To make possible a high quality of life for our community



Segment 3: Co-Creators (11%)

Co-Creators are a rare breed of donor, distinguished by their desire to commission new work and be a part of the evolution of the art forms. About one in five are artists, themselves. While 12% of all donors, on average, say that they would like for their gift to support the creation of new works, this compares to 99% of Co-Creators. As a result, this is the most statistically distinct segment. Interestingly, while Co-Creators are more likely than average to want for their gift to support artist residencies, Intrinsic are much higher on residencies. Thus, a Co-Creator's interest in new art does not always translate into a desire for deeper experiences. In terms of artistic content, two-thirds are risk-seekers.

Co-Creators are also distinguished by their high interest levels in a wide variety of world cultures – in most cases at levels far above Intrinsic. For example, 45% of Co-Creators express an interest in Latin Cultures, compared to 32% of Intrinsic and 27% of all donors. Not surprisingly, Co-Creators are twice as likely as the average donor to have a 'big appetite' for new works by living composers and choreographers. Given their interest in new art, Co-Creators are likely to respond to invitations to support exciting programmatic initiatives that involve new works, premieres and commissions – especially projects that involve diverse cultural influences. Some of them, we believe, will enjoy being personally involved in watching the work take shape and will enjoy opportunities to interact with their co-creators throughout the process of invention.

Key Motivators

- To be a part of the evolution of the art forms and the creation of new art
- To allow deeper engagement between artists and audiences
- Concerned about the effects of popular culture on society
- Development of the creative self
- Always exploring, discovering
- Being on the cutting edge of new art and ideas
- Rejecting social norms

Valued Benefits

- Access to more in-depth experiences
- Opportunities to meet artists

Other Distinguishing Characteristics

- Age 45 - 54
- Diversity-seekers
- Adventurous, risk-seekers
- Liberal political views, inclined towards political expression
- Most likely to also support other arts groups (both museums and performing arts)
- Likely to also support women's causes, social justice, political campaigns

Negative Indicators

- Desire to support outreach/education
- Desire to support annual operations



Segment 4: Marquee Donors (23%)

Marquee Donors want public recognition for their gifts and are most interested in priority seating. A key to understanding Marquee Donors is that 59% of them are male, which compares to an average of 46% for all donors. They are the wealthiest of all segments, on average. Their artistic and cultural motivations are at the lowest levels of any segment with the one exception that they are motivated to support appearances by high profile artists at higher than average levels. Their social motivations are average – they are not nearly the social climbers that Networkers are – and they are somewhat more likely than average to see their gifts as a transaction for specific perks. Compared to Networkers, however, Marquee Donors care much more about the quality of life in their community and are more likely to be interested in sustaining the program.

Within the segment of Marquee Donors are two sub-segments. “Type A” Marquee Donors might be called “Red Carpet” benefit buyers who want VIP treatment and public recognition for their gifts. “Type B” Marquee Donors could be termed “Sustainers” because they are motivated by a desire to leave a legacy and to ensure the long-term viability and sustainability of the program. More than any other group of donors, these “Sustainers” believe that their donations make a difference, which translates into significantly higher gift levels.

Given that a disproportionate number of Marquee Donors are male, it seems that they are likely to respond to structured, hierarchical giving programs with a focus on benefits and premium service at lower levels and on legacy and recognition programs at the higher levels. If given the opportunity, they would probably want to attach their gift to a big name artist and then enjoy their moment of celebrity.

Key Motivators

- So that others can see that I am contributing
- To ensure the long-term viability and sustainability of the program
- Desire to support appearances by international artists
- Desire to support performances by artists in a particular discipline, like classical music, dance or theater

Valued Benefits

- Priority seating
- Donation is a transaction for specific benefits and privileges associated with your gift level

Other Distinguishing Characteristics

- Male (59%)
- Prefer single-sensory arts experiences
- Twice as likely as Intrinsic to prioritize facility improvements as something that they’d support with their gift

Negative Indicators

- Children under 18 in the household
- Artistic/cultural motivations
- Values related to diversity, outreach



Segment 5: Youth-Focused (21%)

Youth-Focused donors are motivated by a desire to expand the reach of the arts to children and the disadvantaged. Although they are not hard-core arts aficionados, they do hope for others to have experiences like the ones they've had. Not surprisingly, they are predominantly female (68%, compared to 54% of all donors), and 20% have children under 18. Youth-Focused donors are somewhat more likely than the average donor to feel a sense of duty to mankind and work to alleviate other people's suffering. They are also above-average on social justice and diversity as core values. In terms of content, they are somewhat more likely to be risk-averse.

Generally, youth-focused donors make smaller gifts, on average, than their counterparts in other segments, although, like all other segments, there is a range of giving potential within this segment. Youth-focused donors are likely to respond to appeals to extend the reach of arts experiences to children who would not otherwise benefit from them. Given their heightened sensitivity to social justice as a cause, they may respond to family events and promotions involving world music and dance artists. Not surprisingly, they are most likely of all segments to support children's causes and international aid or disaster relief organizations, suggesting potential cross-promotions.

Key Motivators

- To provide cultural experiences for area school children
- To support outreach efforts towards disadvantaged populations
- To expand the reach of the performing arts to places where it is not accessible
- Because I want others to have experiences like the ones I've had with the program
- To help ensure that [university] students can see great artists, as part of their education

Valued Benefits

- Generally, Youth-Focused donors are not motivated by artistic benefits; the value that they attach to artistic-related benefits is particularly low (i.e., access to more in-depth experiences, opportunities to meet artists)
- However, they are slightly above average for wanting to involve their children or grandchildren in quality programs
- They could care less about parking privileges, although their desire for good seats is average

Other Distinguishing Characteristics

- Female (68%)
- Unlike Intrinsic, they are much less concerned about the negative effect of popular culture on children

Negative Indicators

- Social motivations
- Desire for public recognition
- To participate in a civic dialogue about current issues



PART 4 – SEGMENT CHARACTERISTICS (LOOK-UP TABLES)

This section presents look-up tables for all of the donor survey variables, including segmentation variables (i.e., those variables that were used in the cluster analysis) and descriptive variables (i.e., those variables that were included for descriptive purposes but not allowed to drive the cluster analysis). These tables may be used for two purposes:

- 1) to develop a more nuanced profile of each segment, since it is not possible to incorporate all of the variables in the narrative descriptions in the previous section, and
- 2) to cross-reference specific variables or donor characteristics with the segmentation model.

Throughout the tables that follow, interesting observations are selectively highlighted in bold type.



Gift Amount Analysis

After the model was created, it was possible to analyze each of the segments in terms of a variety of transactional data (i.e., gift amount, etc.). The table below reports the segment percentages for a number of yield indicators. Remember, the donor model is based on attitudes and motivations, not gift amount data. Generally, there are not significant differences in yield across the five segments, with several exceptions. Donors in the “Youth-Focused” segment tended to make smaller gifts, on average, while donors in the “Co-Creators” segment tended to make larger gifts. The overall point to remember here is that there are high level donors in each segment.

ACTUAL GIFT AMOUNT DATA, BY SEGMENT (ALL SITES COMBINED)	Intrinsics	Networkers	Co-Creators	Marquee Donors	Youth-Focused	All Donor Respondents
INCIDENCE OF ANY GIFT						
Any Gift, 2002-03	49%	47%	52%	50%	49%	49%
Any Gift, 2003-04	57%	48%	58%	59%	50%	54%
Any Gift, 2004-05	67%	62%	63%	68%	64%	65%
Any Gift, 2005-06	71%	66%	69%	71%	70%	70%
Percent making gifts in all four years	35%	29%	32%	36%	30%	32%
AVERAGE GIFT (excludes gifts over \$10,000)						
Average Gift, 2002-03	\$344	\$377	\$342	\$304	\$250	\$322
Average Gift, 2003-04	\$400	\$340	\$421	\$392	\$239	\$353
Average Gift, 2004-05	\$472	\$422	\$489	\$482	\$316	\$432
Average Gift, 2005-06	\$546	\$488	\$654	\$505	\$370	\$498
AVERAGE SUM OF ALL GIFTS OVER FOUR YEARS (excludes gifts over \$10,000)						
Average Sum of Gifts (Include \$0 values for years in which no gift was made)	\$407	\$370	\$394	\$399	\$268	\$366
% MAKING GIFT OF \$1,000 OR MORE IN ANY OF FOUR YEARS						
Made any gift over \$1,000	13%	13%	17%	14%	9%	13%
% IN GIFT AMOUNT QUANTILES (Quantiles reflect sum of all gifts over four years)						
Quartile 1: Under \$200	23%	24%	21%	15%	29%	22%
Quartile 2: \$200 - \$400	28%	27%	31%	27%	30%	28%
Quartile 3: \$401 - \$1100	22%	27%	24%	29%	21%	25%
Quartile 4: Over \$1100	27%	23%	24%	29%	20%	25%



Motivations for Giving

AVG. IMPORTANCE RATINGS FOR MOTIVATIONS FOR GIVING	Intrinsic	Networkers	Co-Creators	Marquee Donors	Youth-Focused	All Donor Respondents
CIVIC/DEMOCRATIC MOTIVATIONS						
To make possible a high quality of life for our community						
Avg. importance rating	6.3	5.3	6.0	6.0	6.2	6.0
To participate in a civic dialogue about current issues						
Avg. importance rating	4.3	3.6	3.7	2.5	2.5	3.3
To support outreach efforts towards disadvantaged populations						
Avg. importance rating	5.5	4.0	4.5	3.4	5.0	4.5
To promote awareness and appreciation of diverse cultures						
Avg. importance rating	5.7	4.3	5.2	3.8	5.0	4.7
To expand the reach of the performing arts to places where it is not accessible						
Avg. importance rating	6.0	4.5	5.1	4.0	5.5	5.0
SOCIAL MOTIVATIONS						
To enjoy the social opportunities provided to donors						
Avg. importance rating	3.0	3.9	2.8	2.5	1.7	2.8
To join with the group of people who make this community great						
Avg. importance rating	5.2	4.7	4.3	4.2	3.7	4.4
To network for business purposes (me or my spouse/partner)						
Avg. importance rating	1.5	2.6	1.7	1.4	1.3	1.7
So that others can see that I am contributing						
Avg. importance rating	1.3	2.5	1.8	1.7	1.3	1.7
PERSONAL OR EGO MOTIVATIONS						
Because I have more money than I need						
Avg. importance rating	2.2	2.3	2.4	2.2	2.2	2.2
Because I want others to have experiences like the ones I've had with [program]						
Avg. importance rating	5.9	4.8	5.4	4.9	5.9	5.4
Because I want to leave a legacy that includes a vibrant cultural life						
Avg. importance rating	5.2	4.2	4.7	4.0	3.9	4.4
To receive the specific benefits associated with my gift level						
Avg. importance rating	2.5	3.9	3.0	3.1	2.2	2.9
INSTITUTIONAL MOTIVATIONS						
To ensure the long-term viability and sustainability of [program]						
Avg. importance rating	6.3	5.4	6.1	6.3	6.3	6.1
To help ensure that [university] students can see great artists, as part of their education						
Avg. importance rating	5.8	4.4	4.8	4.2	5.3	4.9
CULTURAL/ARTISTIC/EDUCATIONAL MOTIVATIONS						
To allow deeper engagement between artists and audience						
Avg. importance rating	5.4	4.1	4.7	3.3	3.4	4.1
To underwrite appearances by high profile artists who otherwise might not appear in our community						
Avg. importance rating	5.5	4.6	5.4	5.5	5.0	5.2
To be a part of the evolution of the art forms and the creation of new art						
Avg. importance rating	4.9	3.7	5.3	3.2	3.5	4.0
To provide cultural experiences for area school children						
Avg. importance rating	6.0	4.7	4.8	3.9	5.9	5.1
Because I am concerned about popular culture and its effect on society						
Avg. importance rating	5.0	4.2	4.7	3.6	3.9	4.2



Attitudes and Beliefs about Giving

ATTITUDES AND BELIEFS ABOUT GIVING	Intrinsic	Networkers	Co-Creators	Marquee Donors	Youth-Focused	All Donor Respondents
IS [PROGRAM] THE RECIPIENT OF THE MAJORITY OF YOUR PHILANTHROPIC GIFTS?						
% "Yes"	12%	11%	9%	10%	4%	9%
PERCENT SUPPORTING OTHER CAUSES						
Other performing arts organizations	52%	44%	63%	46%	41%	48%
Museums and fine arts groups	55%	49%	60%	51%	46%	51%
Women's causes	34%	22%	39%	30%	32%	30%
Social justice / equality causes	49%	30%	53%	43%	51%	44%
Environmental or conservation causes	63%	41%	63%	54%	57%	55%
Medical research	51%	46%	36%	44%	50%	46%
Political campaigns	50%	40%	49%	49%	41%	46%
Social services (e.g., United Way, Salvation Army)	73%	68%	56%	66%	71%	68%
Children's causes	46%	37%	32%	28%	48%	39%
International aid or disaster relief	55%	37%	47%	44%	56%	48%
Religious causes or faith-based institutions	50%	53%	35%	40%	51%	47%
Higher education	64%	61%	60%	66%	66%	64%
FAMILIARITY WITH PLANNED GIVING OPTIONS SUCH AS WILLS/BEQUESTS, ANNUITIES AND TRUSTS						
Avg. Rating (1=No familiarity, 7=High fam.)	5.1	5.0	4.8	4.8	4.8	4.9
EXTENT TO WHICH YOU CONSIDER YOUR DONATION TO BE A TRANSACTION IN EXCHANGE FOR SPECIFIC BENEFITS AND PRIVILEGES						
Avg. Rating (1=Not at all, 7=Very much)	2.2	3.7	3.0	3.0	2.3	2.8
AVERAGE RATING OF IMPORTANCE FOR DONOR BENEFITS						
Priority seating	5.5	5.7	5.6	6.2	5.7	5.7
Advance notice of programs	5.5	5.4	5.2	5.5	5.4	5.4
Ability to purchase single tickets in advance of public sale	5.3	5.2	5.1	5.4	5.2	5.3
Parking privileges	3.5	4.2	3.1	3.1	2.7	3.4
Access to more in-depth experiences	5.4	4.6	4.8	3.6	2.8	4.2
Opportunities to meet artists	4.9	4.2	4.5	3.2	2.5	3.8
Opportunities to involve my children or grandchildren in quality programs	4.9	4.2	3.5	2.4	4.0	3.8
PREFERENCE FOR ONE GIFT VS. MULTIPLE SMALLER GIFTS PER YEAR						
I prefer to make only one gift per year.	88%	90%	89%	94%	90%	90%
I prefer making several smaller gifts over the year.	12%	10%	11%	6%	10%	10%



Attitudes and Beliefs about Giving – Continued

ATTITUDES AND BELIEFS ABOUT GIVING - CONTINUED	Intrinsic	Networkers	Co-Creators	Marquee Donors	Youth-Focused	All Donor Respondents
LEVEL OF AGREEMENT WITH STATEMENTS ABOUT GIFT (% "Agree a lot")						
My contributions to [program] make a difference.	38%	22%	30%	26%	25%	28%
I trust [program] to use my gift wisely.	76%	59%	60%	72%	73%	69%
I prefer to be able to designate what my gift is used for.	7%	11%	10%	6%	5%	8%
I prefer making a fully tax-deductible gift instead of taking benefits that have a cash value.	36%	23%	36%	38%	40%	35%
HOW DO YOU FEEL ABOUT BEING PUBLICLY RECOGNIZED FOR YOUR GIFT?						
Avg. Rating (1=Prefer Anonymity, 7=Prefer Public Recognition)	3.5	4.3	4.2	4.4	3.6	4.0
PERCENT INDICATING TOP PRIORITY FOR SUPPORTING WITH THEIR GIFT						
To support appearances by international artists	42%	45%	42%	70%	47%	50%
To support performances by artists in a particular discipline, like classical music, dance or theater	47%	52%	45%	59%	29%	47%
To support educational activities for area school children	58%	50%	30%	11%	76%	46%
To support artist residencies (i.e., artists who visit for a longer period of time)	37%	12%	23%	13%	13%	19%
To support activities for those with limited access to the arts	47%	27%	16%	12%	55%	33%
To support the creation of new works (i.e. commissioning, etc.)	2%	2%	99%	2%	2%	12%
To support annual operations	30%	50%	20%	60%	42%	43%
To ensure long-term fiscal stability (e.g., endowment)	34%	40%	24%	49%	26%	36%
To underwrite facility improvements	7%	21%	9%	20%	8%	14%



Demographic Profiles by Segment

DEMOGRAPHIC CHARACTERISTICS BY DONOR SEGMENT	Intrinsics	Networkers	Co-Creators	Marquee Donors	Youth-Focused	All Donor Respondents
GENDER						
Female	62%	46%	53%	42%	68%	54%
Male	38%	54%	47%	59%	32%	46%
AGE COHORT						
18 - 34	2%	2%	4%	1%	1%	2%
35 - 44	6%	13%	11%	4%	13%	9%
45 - 54	16%	21%	28%	24%	26%	23%
55 - 64	34%	31%	32%	36%	35%	34%
65+	41%	33%	26%	35%	25%	33%
Average Age	61	58	57	61	57	59
PRESENCE OF CHILDREN						
Any Child Under 18	12%	19%	12%	9%	20%	15%
PARENTS LIVE IN THE SAME HOUSEHOLD OR CLOSE BY						
Percent "Yes"	17%	24%	15%	12%	16%	17%
OCCUPATIONAL STATUS						
Working full-time	37%	53%	50%	48%	50%	47%
Retired	44%	30%	27%	40%	29%	35%
ANNUAL HOUSEHOLD INCOME						
Less than \$100,000	41%	34%	34%	27%	32%	33%
\$100,000 to \$200,000	38%	46%	43%	44%	47%	44%
More than \$200,000	21%	20%	22%	29%	21%	23%
TOP 12 OCCUPATIONS						
Teaching, college or graduate student	13%	8%	11%	15%	12%	12%
Education - administration or research	13%	11%	13%	14%	16%	13%
Health Care	13%	14%	10%	16%	13%	14%
Teaching, primary or secondary	10%	6%	4%	4%	8%	7%
Business/administration/consulting	10%	14%	14%	10%	8%	11%
Other	9%	9%	7%	10%	11%	9%
Engineering or Technology	5%	9%	10%	9%	6%	7%
Law	4%	3%	7%	5%	5%	5%
Human Services	4%	3%	1%	2%	4%	3%
Sales or Marketing	4%	6%	2%	3%	3%	4%
Artist or Arts Administration	3%	3%	7%	1%	2%	3%
Media or Communications	3%	2%	3%	3%	2%	3%
ARTIST STATUS (SELF-IDENTIFIED)						
Visual artist of any sort	15%	12%	17%	10%	9%	12%
Performing artist of any sort	17%	14%	21%	12%	12%	15%



University / Presenter Relationship

UNIVERSITY AND PRESENTER RELATIONSHIPS BY DONOR SEGMENT	Intrinsics	Networkers	Co-Creators	Marquee Donors	Youth-Focused	All Donor Respondents
STRENGTH OF ALLEGIANCE OR BOND WITH UNIVERSITY						
% "Strong" (score = 7)	34%	27%	25%	30%	33%	30%
% "Weak" (score = 1)	5%	5%	6%	7%	4%	5%
STRENGTH OF ALLEGIANCE OR BOND WITH PRESENTING PROGRAM/VENUE						
% "Strong" (score = 7)	40%	20%	26%	24%	24%	27%
% "Weak" (score = 1)	1%	1%	1%	1%	0%	1%
RELATIONSHIP WITH UNIVERSITY (MULTIPLE RESPONSES ALLOWED)						
Student	2%	2%	2%	1%	2%	2%
Faculty (current or retired)	23%	20%	22%	31%	22%	24%
Staff	21%	15%	18%	14%	22%	18%
Alumni	43%	49%	44%	37%	46%	44%
Parent or grandparent of student	22%	19%	16%	18%	20%	19%
TOP TEN AREAS OF STUDY, RESEARCH OR TEACHING, IF FACULTY OR STUDENT						
Health Care or Public Health	N/A	N/A	N/A	25%	N/A	25%
Science and Technology	N/A	N/A	N/A	15%	N/A	14%
Psychology	N/A	N/A	N/A	12%	N/A	9%
Literature, Languages, History or	N/A	N/A	N/A	10%	N/A	8%
Education	N/A	N/A	N/A	4%	N/A	7%
Other/Undecided	N/A	N/A	N/A	2%	N/A	7%
Engineering	N/A	N/A	N/A	6%	N/A	6%
Art, Design or Architecture	N/A	N/A	N/A	7%	N/A	6%
Math or Physics	N/A	N/A	N/A	6%	N/A	5%
Law	N/A	N/A	N/A	5%	N/A	3%



Cultural Interests

CULTURAL INTERESTS	Intrinsics	Networkers	Co-Creators	Marquee Donors	Youth-Focused	All Donor Respondents
PERCENT WHO TAKE AN INTEREST IN THE ART OF ONE OR MORE SPECIFIC CULTURES						
% Interested in Other Cultures	53%	44%	57%	43%	45%	47%
PERCENT INTERESTED IN SPECIFIC CULTURES						
Hip Hop/contemp. urban culture	9%	5%	13%	1%	7%	6%
African-American culture	21%	8%	22%	7%	13%	13%
African cultures	24%	11%	30%	11%	17%	17%
Latin cultures	32%	25%	45%	18%	25%	27%
Asian cultures	40%	26%	47%	19%	24%	29%
Arab or Middle Eastern cultures	21%	9%	30%	11%	15%	15%
Native American cultures	35%	21%	31%	14%	23%	24%
Indigenous or aboriginal cultures	23%	11%	27%	13%	17%	17%
Gay or lesbian culture	9%	6%	15%	6%	6%	7%
FAITH FILTER / AVG. RATING FOR "MY RELIGIOUS BACKGROUND OR FAITH INFLUENCES THE TYPES OF ARTS PROGRAMS THAT I CHOOSE TO ATTEND"						
Avg. Rating (1=Not at All, 7=A Great Deal)	2.0	2.3	1.9	1.7	2.0	2.0
MULTI-SENSORY / PREFERENCE FOR SINGLE-SENSORY VS. MULTI-SENSORY EXPERIENCES						
Prefer single-sensory	26%	25%	24%	37%	29%	29%
Prefer multi-sensory	74%	75%	76%	63%	71%	71%
RISK TOLERANCE/ PREFERENCE FOR RISKY OR UNCERTAIN OUTCOME VS. SURE CHOICE						
The sure choice	67%	82%	38%	76%	78%	72%
The riskier alternative	33%	18%	62%	24%	22%	28%
APPETITE FOR NEW WORK BY LIVING ARTISTS (PERCENT "BIG APPETITE")						
Classical music - new pieces by living composers	20%	13%	34%	11%	6%	15%
Dance - new dances by living choreographers	34%	23%	61%	20%	28%	30%
Theater - new plays by living playwrights	41%	31%	54%	35%	39%	38%
AVG. PREFERENCE RATINGS FOR FOR EDUCATIONAL ACTIVITIES (1=DISLIKE, 7=LIKE)						
Pre-performance talks given by visiting artists or speakers	5.0	4.2	4.5	4.2	4.0	4.4
Post-performance discussions with performers	4.9	3.9	4.4	3.7	3.6	4.1
Reading printed program notes	6.2	5.7	6.1	6.1	6.2	6.1
Hearing musicians introduce their pieces from the stage	6.0	5.4	5.7	5.6	5.7	5.7



Attitudes about Artistic Content

LEVEL OF AGREEMENT WITH STATEMENTS ABOUT CULTURAL CONTENT	Intrinsic	Networkers	Co-Creators	Marquee Donors	Youth-Focused	All Donor Respondents
AVG. RATING FOR AGREEMENT (1=DISAGREE, 7=AGREE)						
[remixers] I love that art these days can be digitized and remixed, sampled and quickly adapted.						
Avg. rating	3.7	3.5	3.8	3.0	3.4	3.5
[authenticity-seekers] I attach a high value to the authenticity and historical accuracy of art.						
Avg. rating	5.4	4.7	4.9	4.9	4.9	5.0
[serenity-seekers] I tend to avoid performances that are sad, depressing or disturbing.						
Avg. rating	3.0	3.8	2.6	3.2	3.3	3.3
[strong cultural roots] I take a strong interest in the artistic legacy and cultural heritage of my ancestors.						
Avg. rating	4.7	4.1	4.0	4.0	4.2	4.2
[diversity-seekers] I strive to experience and appreciate a broad range of world cultures.						
Avg. rating	5.4	4.6	5.6	4.5	5.1	5.0
[experience-seekers] I'll go see just about any performance, even if I'm not sure I'll enjoy it.						
Avg. rating	3.8	3.2	4.1	3.1	3.4	3.5
[averse to political content] I tend to avoid performances with a strong political message.						
Avg. rating	3.0	3.9	2.7	3.5	3.2	3.3
[decency standard] I tend to be offended by vulgar language or sexually suggestive content.						
Avg. rating	3.0	3.6	2.3	3.0	3.3	3.1



Value Statements

AVG. IMPORTANCE RATINGS FOR VALUE STATEMENTS	Intrinsics	Networkers	Co-Creators	Marquee Donors	Youth-Focused	All Donor Respondents
INNER-DIRECTED VALUES						
[strong relationship with the natural world] Supporting environmental and conservation causes						
Avg. importance rating	5.8	4.8	5.6	5.0	5.4	5.3
[health and physical activity] Doing activities that keep you physically active and healthy						
Avg. importance rating	6.1	5.6	5.8	5.8	5.7	5.8
[development of the creative self] Developing your creativity.						
Avg. importance rating	5.5	4.8	5.6	4.6	4.8	5.0
[adventurousness] Always exploring, discovering, and hoping to be surprised.						
Avg. importance rating	5.6	5.0	5.9	5.0	5.2	5.3
[sense-making] Keeping up with world events and why things happen.						
Avg. importance rating	6.3	5.8	6.1	6.0	6.1	6.1
[life of the mind] Sharpening your mind; intellectual pursuits.						
Avg. importance rating	6.4	5.9	6.3	6.2	6.3	6.2
[thought leader] Being on the cutting edge of new art and ideas						
Avg. importance rating	4.6	4.0	5.3	3.7	3.8	4.1
[emotionally reflective] Reflecting upon, and processing, your emotions.						
Avg. importance rating	5.5	4.7	5.5	4.7	5.0	5.0
[emotionally experiential] Feeling the extremities of emotion through art.						
Avg. importance rating	5.3	4.4	5.3	4.4	4.6	4.8
[spiritual] Having a spiritual life						
Avg. importance rating	4.7	4.6	4.2	3.7	4.5	4.4
[reject social norms] I instinctively challenge authority and make my own rules.						
Avg. importance rating	3.7	3.3	4.2	3.4	3.4	3.5
[achievement] I am driven to surpass my own limits in pursuit of excellence.						
Avg. importance rating	5.8	5.5	5.7	5.5	5.6	5.6
OUTER-DIRECTED VALUES						
[family cohesion] Strengthening family relationships						
Avg. importance rating	6.3	5.8	5.6	5.6	6.1	5.9
[socially gregarious] Making new friends and expanding your social network.						
Avg. importance rating	5.5	5.0	5.0	4.6	4.6	4.9
[civic engagement] Being involved in civic affairs and working on behalf of your community.						
Avg. importance rating	5.6	5.0	5.0	4.3	5.0	5.0
[inclined toward political expression] Voicing your political views.						
Avg. importance rating	4.8	4.4	4.8	4.2	4.2	4.4
[social justice] Social justice and equal opportunity.						
Avg. importance rating	6.2	5.3	5.9	5.5	6.0	5.8
[sense of philanthropic obligation] Re-paying society for the opportunities you've had.						
Avg. importance rating	6.1	5.3	5.4	5.2	5.8	5.6
[sense of duty to mankind] Working to alleviate other people's suffering.						
Avg. importance rating	5.8	5.0	5.2	4.8	5.6	5.3
[self-empowered] Gaining control over your destiny.						
Avg. importance rating	5.5	5.3	5.3	5.2	5.2	5.3
[fantasy-seeker] Escaping to a make-believe world						
Avg. importance rating	3.4	3.4	3.4	3.0	3.4	3.3
[embrace technology] Adopting new technologies as quickly as possible						
Avg. importance rating	4.5	4.3	4.4	4.0	4.0	4.2



Civic Involvement & Political Beliefs

INVOLVEMENT IN CIVIC ACTIVITIES, POLITICAL VIEWS	Intrinsic	Networkers	Co-Creators	Marquee Donors	Youth-Focused	All Donor Respondents
PERCENT INDICATING INVOLVEMENT						
Health club, athletic league	48%	48%	49%	46%	48%	48%
Neighborhood association	32%	28%	30%	32%	32%	31%
School or youth-oriented group	11%	12%	9%	5%	12%	10%
Faith-based organization	44%	46%	28%	36%	46%	41%
Library group or book club	26%	19%	23%	25%	28%	24%
Cultural org. volunteer group	34%	27%	36%	21%	23%	27%
Community gardening, park, or nature g	14%	6%	13%	8%	8%	10%
Community service or civic group	42%	41%	31%	27%	37%	36%
Political organization or campaign	25%	17%	24%	17%	15%	19%
POLITICAL VIEWS (1=LIBERAL, 7=CONSERVATIVE)						
Avg. score	2.7	3.8	2.2	2.9	2.9	3.0



APPENDIX 1 – ONLINE SURVEY PROTOCOL

Email Invitation Template

Subject Line: Special Request from [Program Director] of [Program]

Dear [Program Name] [Patron or Contributor],

I am writing to request something that is very valuable to you - your time. Would you be willing to give [Program] 15 minutes to take an online survey?

The survey is part of a groundbreaking study of performing arts attendance that [Program] has commissioned in partnership with 13 other major universities. It is designed to explore your values and beliefs about culture, what types of live performances you enjoy, and related subjects.

This is an anonymous survey and does not involve sales or fundraising of any sort. You were selected to receive this email because of your past [attendance at [Program] events.] [support of [Program]].

As a token of our appreciation, a special ticket offer appears on the last page of the survey.

Your assistance will be greatly appreciated.

Cordially,

[Program Director]
[Program]

[Zoomerang will automatically insert the URL/hyperlink here]

Online Survey Welcome Page

[Program Artwork/Banner]

Thanks for agreeing to participate in the [Program][Donor/Audience] Survey. Your responses are confidential. Respondents should be at least 18 years old.

The survey is part of a national study to better understand why people attend and support performing arts programs, and was commissioned by 14 leading university performing arts presenters:

Lead Partners

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



Associate Partners

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

The survey takes about 15 minutes to complete. It is not possible to re-start, once you've begun.

Let's get started...

Screening Question to Filter Out Ineligible Respondents

Over the past two years, have you or your spouse/partner purchased at least one ticket to a live performance presented by [UMS]? [ticket buyers only]

Yes - Please click Submit to continue

No – Thanks for your interest, but you are not eligible to take this survey. **Please cancel out of the survey by closing your browser window.**

Over the past four years, did you make a financial contribution to support [Program], above and beyond the cost of tickets?

Yes - Please click Submit to continue

No – Thanks for your interest, but you are not eligible to take this survey. **Please cancel out of the survey by closing your browser window.**

If you have difficulty advancing past this question, you may need to set your web browser to enable cookies. [\[Click Here\]](#) for more information.

Online Survey – Section 1 [introductory questions]

To begin, please tell us a little about your background and connections to the [University Name].

Over the past two years, have you or your spouse/partner purchased at least one ticket to a live performance presented by [Program]?

Yes – Please continue

No – You are not eligible to take this survey. Please cancel out of the survey by closing your browser window.

Are you a visual artist of any sort?

Yes/No



Are you a performing artist of any sort?

Yes/No

How strong of an allegiance or bond do you have with the [University]?

Scale (1-7)
1 = Weak
7 = Strong

How strong of an allegiance or bond do you have with the [Program]?

Scale (1-7)
1 = Weak
7 = Strong

What is your affiliation with [the University], if any? (select all that apply)

None
Student
Faculty (current or retired)
Staff (current or retired)
Alumni
Parent or grandparent of student or alum

If you are a student or faculty member, please answer the next few questions. If not, scroll down and click “submit” to continue.

If you are a student, what is your present class or level of study? (select one from the drop-down list)

First-Year Student
Sophomore
Junior
Senior
Masters program (any)
Doctoral program (any)
Medical or Law degree program

If you are a faculty member or student, which of the following best describes your area of study, teaching or research? (select one from the drop-down list)

Agriculture, Farming or Veterinary Medicine
Business or Management
Dance
Education
Engineering
Journalism and Communications
Law
Literature, Languages, History or Cultural Studies
Math or Physics



Health Care or Public Health
Music
Natural Resources & Environment
Public Policy
Psychology, Social Work or Social Science
Science and Technology
Theatre
Visual Art, Design or Architecture
Other/Undecided

You have completed Part X of X. Click Submit to continue.

Online Survey – Section 2A [Cultural Attitudes]

Now, please tell us about your cultural interests.

Do you take a special interest in the art and culture of one or more specific countries or parts of the world, other than the United States?

Yes/No

If Yes, which countries or parts of the world? (list up to three) [three one-line comments boxes]
[this data will need to be cleaned and post-coded]

Do you take a special interest in one or more specific cultures that are not limited by geography? (select all that apply)

Hip Hop/contemporary urban culture
African-American culture
African cultures
Latin cultures
Asian cultures
Arab or Middle Eastern cultures
Native American cultures
Indigenous or aboriginal cultures around the world
Gay or lesbian culture

In what other cultures do you take a special interest? [comments box] [this is the only open-ended question in the entire survey]

To what extent does your religious background or faith influence the types of arts programs that you choose to attend?

Scale

1=Not At All

7=A Great Deal



Online Survey – Section 2B [Attitudes about Culture and Cultural Experiences]

Now, tell us how you like to experience the performing arts.

Some people prefer arts programs that engage all of their senses simultaneously (i.e., dialogue, movement, visuals, music), while others prefer programs that engage one of their senses at a time. Which best describes you? (select one)

Single-sensory
Multi-sensory

Suppose you are planning an outing to a live performance. There are two choices. One is sure to be enjoyable and straightforward in terms of subject matter, and the other is a riskier proposition in that the meaning of the work might be unclear, and you may love it or hate it, depending on how it goes.

All else being equal, which one would you choose?

The sure choice
The riskier alternative

Some people like to be at the forefront of the art forms as they evolve. What is your appetite for new work by living artists in each of the following disciplines?

Little or no appetite
Some appetite
Big appetite

Classical music – new compositions by living composers
Dance – new dances by living choreographers
Theater – new plays by living playwrights

How much do you like participating in each of the following types of educational activities in connection with [Program] performances?

Scale:
1=DISLIKE
7=LIKE

Attending pre-performance talks given by visiting artists or speakers
Attending post-performance discussions with performers
Reading printed program notes

Generally, how much do you like hearing musicians introduce their pieces from the stage during concerts?

Scale:
1=DISLIKE
7=LIKE



How much do you agree with each of the following statements? If you cannot answer an item, just skip it.

Scale (1-7) [Randomize Items]

1 = DISAGREE

7 = AGREE

I love that art these days can be digitized and remixed, sampled and quickly adapted.
[remixers]

I attach a high value to the authenticity and historical accuracy of art.
[authenticity]

I tend to avoid performances of works that may leave me feeling sad or disturbed.
[serenity; inverse it tolerance for emotionally challenging content]

I take a strong interest in the artistic legacy and cultural heritage of my ancestors.
[strong cultural roots]

I seek out performances that will expose me to a broad range of world cultures.
[cultural diversity]

I'll go see just about any performance, even if I'm not sure I'll enjoy it.
[open to experience]

I tend to avoid performances with a strong political message.
[averse to political content]

I tend to be offended by vulgar language or sexually suggestive content in a theatre or dance performance.
[decency standard]

Online Survey – Section 2C [Music preferences and tastes – ticket buyers only]

Now, please tell us about your specific interests within music, dance and theater.

First, a question about your personal artistic activities. Which of the following activities are vital interests for you? (select all that apply)

- Acting (performing for others)
- Book clubs, literature or poetry groups
- Going out dancing socially
- Movement for exercise/health
- Playing an instrument
- Singing
- Downloading music from the Internet
- Visual arts (any medium)
- Craft-making (any type)

What is your level of interest in attending concerts featuring the following types of music?

Scale (1-7)

1 = No interest

4 = Moderate interest

7 = High interest

Classical music concerts (symphonic or prominent recitalists)

Chamber music concerts (intimate scale)

Opera (fully staged productions)



Jazz concerts – New Orleans jazz or Dixieland
Jazz concerts – Swing or big band music
Jazz concerts – Bebop
Jazz concerts – Latin jazz (Afro-Cuban or Brazilian jazz)
Jazz concerts – Jazz fusion or avant-garde jazz
World music concerts (i.e., concerts that feature the music of diverse cultures)
Bluegrass or Appalachian folk music concerts
Gospel music concerts
Hip Hop or Rap concerts

What is your level of interest in classical music from each of the following time periods?

Scale (1-7)

1 = No interest
4 = Moderate interest
7 = High interest

Music from the Medieval, Renaissance and Baroque periods
Music from the Classical and Romantic periods
Classical music from the 20th century

Online Survey – Section 2D [Dance and theater preferences and tastes – ticket buyers only]

What is your level of interest in attending the following types of dance performances?

Scale (1-7)

1 = No interest
4 = Moderate interest
7 = High interest

Ballet
Modern/contemporary dance
Ethnic or folk dance of diverse cultures
Jazz or tap dance
Acrobatic or circus

What is your level of interest in attending the following types of theater performances?

Scale (1-7)

1 = No interest
4 = Moderate interest
7 = High interest

Stage plays – contemporary drama
Stage plays – Shakespeare
Broadway musicals
Performances by comedians or comedy troupes
Multi-media theatrical programs or performance art
Lectures on current topics by distinguished speakers
Spoken word events featuring literature, poetry, etc.

You have completed Part X of X. Click Submit to continue.



Online Survey – Section 3A [values, inner-directed]

You're about halfway done with the survey. Your patience is greatly appreciated. The next two questions are about your values and beliefs.

How important to you are each of the following?

Scale (1-7) [Randomize Items]

1 = Not At All Important

7 = Extremely Important

Supporting environmental causes and conservation efforts

[strong relationship with the natural world]

Doing activities that keep you physically active and contribute to your health

[health and physical activity]

Developing your creativity

[development of the creative self]

Always exploring, discovering and looking for new experiences

[adventurous]

Keeping up with world events and why things happen

[sense-making]

Sharpening your mind; intellectual pursuits

[life of the mind]

Being on the bleeding edge of new art and ideas

[progressive thinker]

Reflecting upon, and processing, your emotions

[emotionally reflective]

Feeling the extremities of emotion through art

[emotionally experiential]

Having a spiritual life

[spiritual]

Rejecting authority and making your own rules

[reject social norms]

Adopting new technologies as quickly as possible

[embrace technology]

Pushing yourself to excel and achieve

[achievement]

Online Survey – Section 3B [values, outer-directed]

How important to you are each of the following?

Scale (1-7) [Randomize Items]

1 = Not At All Important

7 = Extremely Important

Strengthening family relationships

[family cohesion]

Making new friends and expanding your social network

[socially gregarious]



Being involved in civic affairs and working on behalf of your community
[civic engagement]
Voicing your political views
[political expression]
Social justice and equal opportunity
[social justice]
Re-paying society for the opportunities and good fortune that you've had
[philanthropic obligation]
Working to alleviate other people's suffering
[humanity]
Gaining control over your destiny
[need for empowerment; inverse is fatalism?]
Escaping to a make-believe world
[fantasy]

[Gardiner's Intelligences, Ticket Buyers Only] **How well does each of the following statements describe you?**

Scale (1-7) [Randomize]

1=Not At All

7=Extremely Well

I'm a language-oriented person and excel naturally at writing and speaking clearly and persuasively.

[Linguistic Intelligence]

I excel at logical analysis and mathematical computation.

[Logical-mathematic Intelligence]

I'm a kinetically-oriented person with excellent coordination and a keen sense of movement.

[Bodily-Kinesthetic Intelligence]

I'm a musically-oriented person with a good ear for harmony and melody.

[Musical Intelligence]

I'm a visually-oriented person, attuned to color, texture and form, and love to manipulate images in my mind.

[Visual-Spatial Intelligence]

I'm a naturalist, with a strong sense about plants, animals and the elements of nature.

[Naturalistic Intelligence]

I'm naturally good at interpersonal relations; I understand what motivates people and am very good at working out "people problems."

[Interpersonal Intelligence]

I'm particularly in tune with my own feelings, goals, fears and strengths.

[Intrapersonal Intelligence]

I'm inclined to ponder the larger questions about life, destiny and the supernatural.

[Existential Intelligence]

You have completed Part X of X. Click Submit to continue.



Online Survey – Section 4 [donor motivations – donors only]

[This section will test a range of civic, social, personal, institutional and cultural motivations for donating. The list of motivations was generated from interview data and was refined by the MUPs development directors at the cross-site synthesis meeting on July 11 in Ann Arbor.]

Now, please tell us about the reasons why you support [Program] with financial contributions.

How important are each of the following reasons why you have contributed to [UMS]?

Scale (1-7) [Randomize Items]

1 = Low importance

4 = Moderate importance

7 = High importance

Civic/Democratic motivations

To make possible a high quality of life for our community

To participate in a civic dialogue about current issues

To support outreach efforts towards disadvantaged populations

To promote awareness and appreciation of diverse cultures

To expand the reach of the performing arts to places where it is not accessible

Social motivations

To enjoy the social opportunities provided to donors

To join with the group of people who make this community great

To network for business purposes (me or my spouse/partner)

So that others can see that I am contributing

Personal or ego motivations

Because I have more money than I need

Because I want others to have experiences like the ones I've had with [Program]

Because I want to leave a legacy that includes a vibrant cultural life

To receive the specific benefits associated with my gift level

Institutional motivations

To ensure the long-term viability and sustainability of [Program]

To help ensure that [University] students can see great artists, as part of their education

Cultural/Artistic/Educational motivations:

To allow deeper engagement between artists and audience

To underwrite appearances by high profile artists who otherwise might not appear in our community

To be a part of the evolution of the art forms and the creation of new art

To provide cultural experiences for area school children

Because I am concerned about popular culture and its effect on society



Online Survey – Section 5 [donor attitudes – donors only]

[In addition to assessing donor motivations, other attitudinal questions pertaining to donation will be tested. These were some of the ideas that came out of the Ann Arbor meeting.]

What is your level of familiarity with planned giving options, such as wills/bequests, annuities and trusts?

Scale (1-7)

1=no familiarity

7=high familiarity

To what extent do you consider your donations to [Program] to be a transaction in exchange for specific benefits and privileges associated with your gift level?

Scale (1-7)

1=Not at all

7=Very much

How much value do you attach to each of the following donor benefits? (select one for each)

Scale (1-7)

1 = Low value

7 = High value

Not Applicable

Priority seating

Advance notice of programs

Ability to purchase single tickets in advance of public sale

Parking privileges

Access to more in-depth experiences

Opportunities to meet artists

Opportunities to involve my children or grandchildren in quality programs

Ticket discounts

Personal concierge service for all of my ticketing needs

Which do you prefer? (select one)

I prefer to make only one gift per year.

I prefer making several smaller gifts over the year.

Is [Program] the recipient of the majority of your philanthropic gifts?

Yes/No

What other causes do you support financially? (select all that apply)

Other performing arts organizations

Museums and fine arts groups

Women's causes

Social justice / equality causes

Environmental or conservation causes



Medical research
Political campaigns
Social services (e.g., United Way, Salvation Army)
Children's causes
International aid or disaster relief
Religious causes or faith-based institutions
Higher education

Indicate your level of agreement with each of the following statements. (select one for each)

Scale

Disagree a lot
Disagree a little
Agree a little
Agree a lot

My contributions to [Program] make a difference.
I trust [Program] to use my gift wisely.
I prefer to be able to designate what my gift is used for.
I prefer making a fully tax-deductible gift instead of taking benefits that have a cash value.

Which are the three most important things that you'd like for your contributions to support?

(read all items, then select three)

To support appearances by international artists
To support performances by artists in a particular discipline, like classical music, dance or theater
To support educational activities for area school children
To support artist residencies (i.e., artists who visit for a longer period of time)
To support activities for those with limited access to the arts
To support the creation of new works (i.e. commissioning, etc.)
To support annual operations
To ensure long-term fiscal stability (e.g., endowment)
To underwrite facility improvements

How do you feel about being publicly recognized for your gift to [Program]? (circle a number along the continuum)

1 = Prefer Anonymity
4 = No Preference
7 = Prefer Public Recognition

You have completed Part X of X. Click Submit to continue.

Online Survey – Section 6 [consumer behaviors – ticket buyers only]

Next, a few questions about how you organize your entertainment activities.

With whom do you usually attend live performances? (select all that apply)

My spouse or partner
My children
My parents or grandparents



Friends
Alone

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

Scale (1-7)

1 = DISAGREE

7 = AGREE

Going to live performances is a social occasion for me, not something I would do alone.

[social context is a pre-requisite]

I prefer to keep my options open, stay flexible and make plans closer to the event.

[spontaneity]

I usually buy the best seats available, without thinking too much about the cost.

[price elastic]

How often do you pass up going to [Program] performances that you'd like to attend, because of cost concerns? (select one)

Never

Sometimes

Often

How often do you pass up going to [Program] performances that you'd like to attend, because of time constraints or schedule conflicts? (select one)

Never

Sometimes

Often

How often do you pass up going to [Program] performances that you'd like to attend because you have difficulty finding someone to go with? (select one)

Never

Sometimes

Often

Generally, how inclined are you to purchase subscription or series tickets to performing arts events?

Scale

1=Disinclined

7=Inclined

Indicate your level of agreement with the following statement.

Scale

Disagree a lot

Disagree a little

Agree a little

Agree a lot



I'm the kind of person who likes to organize outings to cultural events for my friends.

How useful do you find each of the following sources of information about upcoming cultural events? (select one for each item)

Scale (1-7)

1 = NOT USEFUL

7 = VERY USEFUL

Brochures in the mail (received months in advance)

Postcards in the mail (closer to the performance date)

Radio (any station)

Campus/university newspaper

Local/regional newspaper

Email from cultural organizations

Cultural organization web sites

Other web sites with calendar listings for cultural events

You have completed Part X of X. Click Submit to continue.

Online Survey – Section 7 [demographic and lifestyle characteristics]

[Please note that we are not asking about ethnicity, household income (except on the donor survey) or educational attainment on purpose.]

To finish, a please answer a few questions about your background. We assure you that this is an anonymous survey. Your answers are strictly confidential.

Your gender?

Female

Male

In what year were you born? [drop-down box]

Are there any children living in your household in any of the following age groups? (select all that apply)

Under 6

6 to 12

13 to 17

18 and over

Do either of your parents, or your spouse's parents, live in the same household as you, or within a short driving distance?

Yes/No

The ZIP Code of your current residence? [one-line comments box]



Which of the following best describes your occupational status? (select one from the drop-down list)

Working full-time
Working part-time
Retired
Full-time family caregiver
Full-time student
Not employed, but looking

What is the occupational status of your spouse or partner, if applicable? (select one from the drop-down list)

Not applicable
Working full-time
Working part-time
Retired
Full-time family caregiver
Full-time student
Not employed, but looking

Which of the following best describes the primary type of work you do, or used to do? (select one from the drop-down list)

Accounting
Artist or Arts Administration
Business/administration/consulting
Clergy or religious
Construction, mining, maintenance
Teaching, college or graduate studies
Teaching, primary or secondary
Education - administration or research
Engineering or technology
Family caregiver
Farming, fishing or forestry
Health care
Human services (e.g., social work, counseling)
Law
Media or communications
Production, transportation, material moving
Public administration or military
Retail
Sales or marketing
Service
Student
Other

Which of the following types of groups or associations do you belong to, if any? (select all that apply)

Health club, athletic league or program
Neighborhood association or a block group



School or youth-oriented group
Faith-based organization or group
Library group or book club
Cultural organization volunteer group
Community gardening, park, or nature group
Community service or civic group
Political organization or campaign

How would you characterize your political views, generally? (select a number)

Scale (1-7)

Liberal

Conservative

[Donors only] Your approximate annual household income?

Less than \$100,000

\$100,000 to \$200,000

More than \$200,000

You have finished the survey. Click Submit to receive your special offer as a token of our appreciation.

Incentive Page

As a token of our thanks, please take advantage of the following special offer for survey respondents only:

[Offer Description]

[Redemption instructions] Please visit the ticket office or call **[phone number]** to take advantage of this offer. (Not available for internet purchases.)

*some restrictions may apply

*not applicable to past ticket purchases

*offer expires December 22, 2006

Click Submit to exit the survey.

Thank You Page

[Change Image File]

