THE PENNSYLVANIA STATE UNIVERSITY
SCHREYER HONORS COLLEGE

DEPARTMENT OF MARKETING

LEISURE STYLE AND ATTITUDES TOWARD THEATRE ATTENDANCE

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SPRING 2014

A thesis
submitted in partial fulfillment
of the requirements
for a baccalaureate degree in Marketing
with honors in Marketing

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ABSTRACT

The theatre industry carries significant cultural and economic importance in American society today. Recently, theatre participation across the country was found to be declining at a statistically significant rate – the first time any statistically significant change has been observed in theatre audiences since 1985 (Iyengar, 2013). In light of this news, theatre marketers must strive even harder to understand their target audiences, what is important to them, and how they prefer to be reached. This paper examines the American public through the lens of their leisure attitudes, interests and opinions. The market is segmented by these “leisure styles”, and segment membership is then used as a predictor of expected future arts attendance and desire to increase rate of attendance. Segments with statistically significant positive regression coefficients are then analyzed by importance ratings of various aspects of attendance as well as preferred information sources to uncover the optimal marketing strategy for communicating to the theatre target markets.

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ACKNOWLEDGEMENTS

This thesis would not have been possible without the support of a large network of people. I would like to thank my family and music educators throughout the years for putting up with entirely too many squeaky clarinets and cracking voices as they encouraged me to “play, play, play” and grow in my passion for the arts. I would also like to thank Liz Bostros, David R. Scott, Lisa Mitchell, and the rest of the incredible Disney Theatrical Group team for helping me to place those passions into a business context and allowing me to learn from the very best in the industry. Finally, the guidance and support from Dr. Meg Meloy, Dr. Jennifer Coupland, and Professor Jeff Kukitz were invaluable throughout the ups and downs of the project. Thank you all!

Chapter 1

Introduction

Theatre is widely recognized as one of the most vital art forms in our nation's culture. Academically speaking, the evolution of musical theatre from its roots in opera and operetta, through vaudeville in the 1920s, and finally to what we are familiar with today makes it one of very few uniquely American art forms. In fact, The National Endowment for the Arts (NEA) believes the genre to be important enough to categorize it as a "benchmark arts activity" which they track through their research in arts participation (Calabrese, 2010).

However, the most compelling evidence toward the profound effect theatre has on our society is anecdotal. Musical theatre gave birth to the character "Jumpin' Jim Crow" (infamously used to describe laws against African-Americans at the onset of the Civil Rights movement), introduced phrases such as "everything's coming up roses" to the American lexicon, and has served as social commentary for everything from war (*Hair*), to HIV (*Rent*), to religion (*The Book of Mormon*). Broadway holds such symbolic importance to New York City that after the September 11th terrorist attacks, Mayor Rudy Giuliani's administration took extraordinary steps to help the industry keep running afterwards, commenting, "as long as Broadway's stages were dark, the city itself would look dark to all the world." (Pogrebin, 2002) Truly, theatre holds a place of historic and artistic importance in America.

While the artistic clout of American theatre is easily grasped, the business of "show business" also plays a significant role in America's economy. The financial impact of theatre can be broken into two major categories (direct spending by the arts organization, and ancillary events-related spending by audience members such as a hotels and transportation) and is felt in three major categories (Broadway theatre in New York City, regional performing arts centers presenting touring Broadway shows, and non-profit theatres).

The Theatre Communications Group, the national organization of American non-profit theatre, reports that non-profit arts organizations (note: not solely limited to theatres) generate $134 billion in total economic activity and support 2.09 million jobs, or nearly 1% of the American workforce. For perspective, TCG notes that this is a larger percentage of the workforce than accountants, lawyers, surgeons or professional athletes ("The Economic Impact"). The Broadway League, the national trade organization for Broadway Theatre, estimates that the Broadway industry contributed $11.2 billion to the New York City economy and supports 86,000 jobs in 2010-11 ("Broadway's Economic Contribution"). Additionally, The League estimates that touring productions generated $3.35 billion for metropolitan areas around the nation ("Impact of Touring Broadway"). Given the industry's artistic and economic significance, the continued financial viability of the theatre industry is an important goal to strive toward and an appropriate subject for academic research.

The National Endowment for the Arts measures American arts participation every four years in the Survey of Public Participation in the Arts. The 2012 SPPA revealed the surprising news that participation in theatre is declining at a higher rate than any other artistic genre. A 9% decrease was observed in musical theatre, and a 12%

decrease was observed in non-musical theatre. A statistically significant decrease was found across genders at the 90% confidence level for both genres (Iyengar, 2013). Theatre audiences are historically stable (this was the first statistically significant change observed between reports since 1985), and therefore the numbers come as a shock. A declining audience base is bad news for both commercial theatre, which receives the bulk of its revenues through ticket sales, and non-profit theatre, whose revenues consist 52% of earned revenue such as ticket sales, and has been shown to be especially vulnerable to adverse business cycles (O'Brien, 2008). Reversing this trend should be a priority for theatre marketers.

Objective of Research

This research was inspired by the problem illustrated in Philip Kotler's foreword to *Arts Marketing Insights*: "Furthermore, marketers' insensitivity to the ways customers prefer to do business and types of messages that will serve to attract audience members is actually creating barriers to attendance...Marketing is not the art of finding clever ways to fill your seats. Marketing is the art of creating genuine customer value. It is the art of helping your customers be better off." (Bernstein, 2007). The end goal of this research is to uncover new customer insight: a not-as-yet obvious discovery, offering a new and fresh perspective, and rooted in an observed anomaly (Bernstein, 2007). This research aims to answer the question, "How can we better market theatre?" Is there really a shift in American society away from enjoying the performing arts? That certainly seems unlikely in a nation where the animated musical *Frozen* breaks cinema box office records, a live broadcast of *The Sound of Music* captures the attention of 18.5 million viewers, and operatic soprano Renee Fleming is invited to sing the national anthem for the Super Bowl (Khatchatourian, 2014; Weisman, 2013). In my opinion, it is far more reasonable to think that the problem, as Kotler suggests, is one of marketing. Are arts marketers reaching the wrong people, using the wrong channels, crafting the wrong messages, or perhaps some combination of the three? Through my research, I hope develop a segmentation of the American arts market based on how they approach their leisure time and generate actionable marketing insights to help arts marketers reach theatre target audience. Through my findings, I hope to discover opportunities for improvement in today's arts marketing landscape, in an attempt to help arts marketers more effectively promote their performances.

Chapter 2

Literature Review

Research in the arts industry typically falls into two categories: demographic studies of arts audiences and econometric studies of demand and income elasticity (Corning 218). The relevant studies to examine for my research fall under the first category. In his meta-analysis of arts industry studies, Seaman notes that "two of the earliest empirical observations in arts economics are that performing arts audiences are elite in terms of income, education, and profession; and there are only trivial differences in those audience characteristics across the various performing arts forms" (Seaman, 2005). It is not surprising that audience characteristics don't vary much across genres; "American Participation in Theatre" observed that 85% of play audiences participated in at least one other benchmark art form ("American Participation").

Indeed the idea of theatre audiences being an "elite" class still seems to be applicable today. The 2012 Broadway Demographics report released by the Broadway League indicates that the 30.2% of Broadway theatregoers' highest level of education is a college degree, and 45.0% report an advanced degree, compared to 19.5% and 10.9% of the general population (Hauser, 2012). The disconnect between Broadway theatregoers and the American public was also observed in household income. Broadway audiences reported an average income of $193,800, with 33.3% reporting income greater than $150,000 (compared to only 8.4% of Americans) (Hauser, 2012). This artistic elite class has been observed to be an international phenomenon, even in Great Britain, which has a reputation for emphasizing the arts more socially and through government funding (Seaman, 2005).

Furthermore, education level has been shown to be the most significant demographic predictor of theatre attendance in the NEA studies “Age and Arts Participation” and “American Participation in Theatre”. In the latter report, respondents with college degrees were twice as likely to attend a theatre production, and those with a graduate degree were 2.5 times as likely (“American Participation” 17). Part of the strong effect education holds on arts attendance may be explained on the strong relationship between general education and arts education (Bergonzi and Smith, 1996). That is, arts education increases as level of general education becomes more advanced. This is especially relevant given that the report found that the unique effect of arts education on arts consumption was consistently stronger than the effect of general education (Bergonzi and Smith, 1996). In sum, arts education was found to play a stronger role in arts consumption than both socioeconomic status and personal background (Bergonzi and Smith, 1996).

The study also examined whether education helped to moderate the effect of race on arts attendance. It found that all races received about equal amounts of school-based arts education, but whites typically had more opportunity for community-based arts education, which was found to be tied more closely to arts attendance in person and through print and video media (perhaps suggesting a social class effect). School-based art education, on the other hand, was found to be tied to higher rates of arts creation (Bergonzi and Smith, 1996). With this data, the NEA asserts that “...schools, truly, are the more egalitarian source of arts education in the United States", echoing modern day concerns about music programs in secondary schools being targeted in budget cuts.

The 1981 NEA report "Audience Development: An examination of selected analysis and prediction techniques applied to symphony and theatre attendance in four southern cities" took an innovative approach to audience research. Rather than study demographic data of audiences, it used psychographics to develop "leisure style" groups, general lifestyle characteristics, and an attitude score towards theatre for its respondents. Through stepwise regression, it became the first paper to show the role consumer attitudes, interests, and opinions play in predicting future arts attendance. Specifically, membership in the "Culture Patron" leisure style group, theatre attitude score, and interest in live theatre growing up were significant positive predictors; membership in the "traditionalist" and "opinion leader" general lifestyle groups were significant negative predictors (made it less likely that a respondent would be inclined to attending a theatre performance in the future).

But just as important as the question of "What drives people to attend theatre performances" is "Is there demand for additional attendance, and if so, why is it not being filled?" One study showed that 68% of current theatregoers and 28.6% of those who currently do not attend theatre desired to attend more frequently ("American Participation" 12). Another study across all artistic genres showed that 63% of American adults desired to attend artistic events more frequently than they currently did and strove to uncover what barriers lead to that attendance gap. Audience members under the age of 65 cited "not enough time" most frequently as a barrier to additional attendance, but it was less of a concern for the oldest audience segments. Another major concern across age groups was the art form not being available near them, which could clearly be a concern in more rural areas of the nation (“Age” 1). As you might expect, price was a significant concern for younger consumers, and became less important with age (“Age” 2).

My research draws its inspiration heavily from the last two studies. First, I seek to create market segments based on leisure style through cluster analysis. Then I hope to determine which segments are significant predictors of future attendance and desire to increase attendance, as these segments would be the best described as target markets for theatre marketers. Finally, I seek to determine what aspects of performance are important to the target markets and which information sources they prefer to use when making leisure choices.

Chapter 3

Methodology

Research was conducted through the collection of survey data through an online panel. The questionnaire was designed to examine the leisure habits of respondents and how they affect attitudes toward theatre attendance. The survey includes leisure style psychographic questions taken directly from the 1981 NEA study (in an effort to see if the leisure styles generated in that study were still applicable in today's society), attitude questions based on the findings of the 1986 study "Age, Desire, and Barriers to Increased Attendance at Performing Arts Events and Art Museums", questions regarding information sources used when making leisure decisions, and demographics. A copy of the questionnaire can be found in Appendix A.

Responses were collected through the Amazon Mechanical Turk (MTurk) system. MTurk is a self-described "marketplace for work that requires human intelligence", which provides researchers with a large workforce to complete "human intelligence tasks" at their convenience for a small fee ("Amazon"). In an effort to make the results of the study more applicable to American organizations, participation in the survey was restricted to U.S. citizens. A study of MTurk worker demographics found that the American worker population is somewhat representative of the U.S. population as a whole, but skews slightly young, poor, more educated, and female. The researchers postulate that the population might be representative of the American internet-using population, but not the population as a whole (Ross et. al, 2010). Therefore, the results collected should not necessarily be seen as a true generalization of the American public's sentiments. This will be discussed in the "Limitations and Future Research" section of the paper. The survey was completed by 518 respondents, each of whom were paid thirty cents for their response.

Chapter 4

Analysis

The goal of the analysis is to identify consumer leisure style segments, determine their influence on theatre participation attitudes, and develop new insight about how to market theatre performances more effectively via an examination of barriers to future attendance and preferred information sources. This analysis was completed using IBM SPSS software. The 44 leisure style variables in the survey were reduced through Principal Components Analysis to understand their 6 underlying dimensions. Cluster Analysis was performed based on those components to create market segments of consumers. These segments were entered into a stepwise regression to determine which are statistically significant as predictors of future theatre attendance or a desired increase in attendance. These results were validated by comparing them to the attitude score suggested in “Audience Development” (“Audience Development” 21). Finally, an examination of most important aspects of an event and preferred information sources were done in order to determine the optimal marketing message to communicate to each segment and the optimal channels in which to place marketing messages for the segment. A summary of the steps undergone during the statistical analysis can be found in Table 1.

Summary Statistics

518 respondents completed the survey. As expected, the sample seemed to have been skewed by the distribution through Mechanical Turk. Bar charts of each of these statistics can be found in Figures 1-6. Only 5.3% of the sample reported being age 50 or older and 80.2% reported being between the ages of 18 and 34. However, it seems reasonable to assume that much of that segment was at least age 22, as 67.2% of the sample reported completing an undergraduate or advanced degree program, and 48.2% of the sample reported being employed full-time. This age profile seems consistent with Ross' demographic study of Mechanical Turk respondents, which found an average age of 30 (compared to an average age of 36.6 in the American public at large) (Ross et. al, 2010). The sample also skewed Asian (12.0% of the sample compared to 5.1% of the American public) and underrepresented all other ethnicities ("USA"). The household income for respondents skewed to the low end, over representing the population with household incomes under $50,000 (Vo, 2012). Again, this matches the results of the Ross study (Ross et. al, 2010). Finally, the majority (51.3%) of respondents self-described their place of living as suburban, 31.7% classified it as urban, and the remaining 14.7% classified it as rural. While this profile is roughly similar to the internet-using population of America, it is not entirely representative of the population of interest in the study, the American population as a whole. Further discussion of this can be found in the "Limitations and Future Research" section of the paper.

As for theatre attendance habits, the vast majority, 92.3%, of respondents reported attending 2 or fewer theatrical performances in the past twelve months. 52.8% did not attend any at all. Only 39.3% of respondents either agreed or strongly agreed that they were likely to attend a production in the next twelve months. While this may appear to be depressing news for arts marketers on its face, there is cause for hope.

A cross tabulation of previous attendance with the question "I would like to attend theatre performances more frequently in the future" is shown in Table 2. Of the 304 respondents who hadn't attended a show in the past year, 131 (43.0%) indicated that they desired to attend in the future. This supports "American Participation in Theatre", which found that 28.6% of non-theatregoers expressed interest in theatre attendance ("American Participation" 12). Interestingly, it also appears that the more a respondent reported attending performances in the past year, the more likely they were to desire increased future attendance. This analysis indicates two things: (1) An "attendance gap" seems to exist. That is, this sample of respondents as a whole does not attend theatre at a high rate, but is open to more frequent attendance. (2) Introducing first-time consumers to theatre appears to have a powerful effect. Even respondents who only reported attending 1-2 shows in the past twelve months showed an increased inclination to desire more frequent attendance in the future. Then, uncovering how to entice those consumers with no recent attendance to buy a ticket could pay large dividends for arts marketers down the road. These facts makes this study especially valuable to arts marketers, shedding insight on how to drive marginal attendance gains from consumers who aren't already avid theatregoers, and perhaps leading to their more consistent patronage in the future.

Principal Components Analysis

Before cluster analysis could be performed to group respondents into groups based on their leisure style, the variables underwent Principal Components Analysis. PCA is “a statistical approach that can be used to analyze interrelationships among a large number of variables and to explain these variables in terms of their common underlying dimensions” which creates “smaller set of variates with a minimal loss of information” (Hair, 2007). This would allow us to define the clusters by fewer dimensions, adding to ease of analysis. Because 32 of the leisure style variables had an eigenvalue > 1, the eigenvalue criterion was deemed inappropriate for determining how many components to extract. Instead, the scree plot heuristic was used. Under this rule, components are extracted until the scree plot levels off (and begins to resemble “scree”, or lose rocks at the base of a cliff). The scree plot for this analysis is found in Figure 7. Under this rule, 6 components were extracted, explaining 41.89% of the variance (as shown in Table 3).

The VARIMAX Rotated Components Matrix can be found in Table 4. This table shows the degree to which each variable is related to each of the 6 derived components. For ease of analysis, the variables were sorted by weight, so that large loadings (both positive and negative) could quickly be seen and recorded for each component. The analysis and naming of the retained components based on these loading values is largely “based primarily on the subjective opinion of the researcher” (Hair, 2007). Scores for how closely each respondent fits each of the components were saved as a new variable using the regression method, allowing for their use in the next stage of analysis. The names and descriptions of the components found through the study are as follows:

1. ***The High Society Component:*** This component was loaded heavily on participation in social activities such as club meetings, picnics, parties, and religious ceremonies and sports activities including tennis, golf, and bowling. The component is highly related the variable “I do more things socially than most of my friends”. Although the component is not loaded heavily on any specific arts variables itself, it is highly related to the variables “Many of my friends are interested in theatre” and “People who are important to me think that I should attend live plays”.
2. ***The Arts Component:*** This component was loaded heavily on cultural variables, including opera and jazz. It also has a strong component of internationalism, including a love of foreign films, and a desire to spend a year abroad. The arts component is highly related to reading both fiction and non-fiction. The component is related to a positive attitude towards artistic events, believing that “most of the arts and cultural events around here are for me”. As in component 1, it is loaded heavily on having friends with an interest in theatre, who consider it important that they do as well.
3. ***The Relaxation Component:*** This component’s three heaviest loadings are related to using television as a source of leisure. It is also closely tied to enjoying going to dinner and the movies to relax. The component is heavily loaded with agreement to the statement “my family is my major hobby”.

4. ***The Antisocial Component:*** This component is defined by its negative attitudes towards all things leisure. It is heavily loaded on a self-description as a “homebody” and very negative attitudes toward attending parties, shopping, listening to the radio, and cultural activities.
5. ***The Sports Component:*** This component loads most heavily on the sports variables, including live attendance, watching on television, and participating in bowling, golf, and tennis. It is also highly loaded against doing arts and crafts, and towards drinking to relax at the end of a day and enjoying adventure movies.

The Outdoors Component: This component is most closely aligned with the outdoors and hands-on activities. It is heavily weighted on yard work/gardening, hiking, working on cars, and not having much free time.

Cluster Analysis

Cluster analysis was then used to separate respondents into distinct leisure style segments. K-Means cluster analysis was applied to create 6 leisure style clusters based on the respondents’ scores across the 6 components. Clustering is done so that the patterns within a given cluster are similar to each other and dissimilar from the others (Alsabti et. Al.). Therefore, this is no overlap between clusters; each case is assigned to the cluster for which it is closest to the final cluster center. The results of the clustering and the final cluster centers can be found in Table 5. Cluster membership was saved as a new variable, allowing for its use in the next stage of analysis. Examining the cluster centers reveals how similar a cluster is to each component profile. In addition to the leisure variable components, crosstabs were examined between the clusters and demographic information to develop a more complete understanding of each cluster. The crosstabs can be found in Tables 6 - 11.

- ***Cluster 1 – Baby Boomers:*** This cluster scored very highly on the high society, and was also positively related to the antisocial and sports components. They reported a negative loading on the arts and relaxation components. This indicates somebody who aligns themselves with the activities of high society, but also enjoys sports and relaxing at home. This cluster was the most suburban, oldest, most likely to be employed full time, most educated, and had a heavy minority population (especially Asian and Hispanic). The component reported the highest income of the six clusters.
- ***Cluster 2 – Young Trendy Urbanites:*** This segment weighted very negatively on the antisocial, relaxation component, outdoors, and sports components. The arts and high society components were both loaded positively. This cluster was the most urban, youngest, more likely than average to be employed on a part-time basis, more Asian than average, and likely to have an undergraduate degree, but not advanced degrees. This cluster reported the second lowest income of all clusters. The leisure component factor loadings alone indicate that this cluster would have high arts affinity, but it remains to be seen how their early-career lifestyle (and more specifically, their relatively low income) affects their ability to actually attend performances.
- ***Cluster 3 – Blue Collar:*** This cluster loads strongly against the arts, antisocial, and high society segments. It loads positively on the relaxation, sports, and

outdoors components. It is the most rural and most Caucasian of the clusters. They are the least educated and most likely to report a highest completed education level of high school. This segment is representative of the typical Midwest blue collar worker who enjoys socializing, but not through cultural events or other avenues typically understood to be more “high class”. Instead, the “Blue Collar” respondent prefers to relax by watching sporting events and spending time outdoors.

- ***Cluster 4 – The Financially Challenged:*** This segment is loaded highly against the sports, relaxation, arts, and high society components. It scores positively on the antisocial and outdoors components. This cluster is the least likely to be employed full-time, even though they are educated at a rate near the mean for the population. This segment reported the lowest income of any cluster. This profile suggests respondents who don’t participate as frequently in leisure activities due to their current financial troubles rather than choice. They spend their free time low cost ways such as hiking or doing yard work rather than attending sporting events or concerts.
- ***Cluster 5 – Introverts:*** This cluster is loaded positively on the antisocial, sports, and relaxation, and arts components. They report negative scores for outdoors and high society. This group is most likely to be unemployed and has a higher than average minority population (especially African-Americans and Asians. This segment seems to enjoy their free time passively, watching sports, reading books, or attending a show. They are uninclined to participate in outdoor events or the

more outgoing “high society” leisure activities such as attending club meetings or throwing parties.

Cluster 6 – Bohemians: This group is very positively loaded on outdoors, arts, and relaxation components. They are negatively loaded on the sports, antisocial, and high society components. This segment skews slightly older and white, is more likely to be employed, and more highly educated on average. This segment’s income seemed moderate to high compared to the other segments. This segment appears to be heavy on “free spirits”, who enjoy relaxing, the outdoors, and culture but also don’t fit the “high society” leisure profile.

Stepwise Regression

Binary dummy variables were created for membership in each cluster (1 = member of the cluster, 0 = not a member of the cluster) to allow for their use in a regression model. The six clusters were entered into a regression analysis to examine which were significant predictors to future arts attendance and desired increase in arts attendance. To account for multicollinearity and identify the most significant predictors, stepwise regression was used.

In the first stepwise regression using the clusters as independent variables, agreement with the statement “I am likely to attend a theatre performance in the next 12 months” was the dependent variable. The results of the regression can be found in Table 12. Three of the segments were entered into the model as significant predictors. Clusters 4 and 3 were statistically significant negative predictors. That is, respondents grouped into those clusters were less likely to report a high likelihood of attending shows in the next year. Cluster 6 was found to be a statistically significant positive predictor. That is, respondents in the "Bohemian" segment were more likely to indicate that they would attend a theatrical production in the next year.

The second stepwise regression used agreement with the statement "I would like to attend theatre productions more frequently in the future" as the dependent variable. Nearly identical results were found: clusters 3 and 4 were significant negative predictors and cluster 6 was a significant positive predictor. A summary of the regression's results can be found in Table 13.

Validation

To confirm the stepwise regression findings, the data was analyzed through the attitude model suggested in "Audience Development" (21):

$$L_k = \Sigma (I_{ik})(B_{ik}) + N_k$$

Where L_k represents the likelihood of a consumer "k" attending an arts event, I_{ik} represents the importance weight that consumer gives some consequence of attending the performance, B_{ik} represents the consumers belief about the extent to which attending the event will result in that consequence, and N_k is the normative belief, or extent to which the consumer believes others close to him believes he should attend the performance ("Audience Development" 21).

The likelihood values were computed for each respondent and entered as a new variable. Then ANOVA was performed to examine the differences in likelihood of attending an arts event by cluster membership. The results of this analysis can be found in Table 14. Cluster 6 was statistically more likely to attend shows over the next year when compared to all other clusters, with the exception of cluster 2. Likewise, clusters 3 and 4 were shown to be less likely to attend a show in the next year at a statistically significant level. Thus, the attitude model validated the results of the stepwise analysis.

Attendance Aspect Importance and Preferred Information Sources

The results of the stepwise regression and ANOVA testing of the NEA attitude model show that cluster 6 ("Bohemians") are the optimal target segment for theatre marketers. Therefore, it is important to understand which aspects of theatre attendance are most important to them (to craft the marketing message) and which information sources they are most likely to use when making leisure decisions (to choose the appropriate channels for message placement).

A quick check of the mean scores for the importance of each aspect of performance (Table 15) shows that the "Bohemian" cluster places a high value on having somebody to attend with, the quality of the performance, price, understanding what is going on, and feeling like they are spending their time wisely by attending. The mean scores for information sources show that they prefer to use word of mouth, social media, and the Internet in their information search. The frequency breakdown of their social media usage shows that Facebook is their most popular social media site, followed by Twitter, and Instagram (Table 16).

Because it was the only cluster that was shown not to be a significantly lower than Cluster 6 in terms of likelihood of future attendance in the ANOVA analysis, and the fact that it was loaded highly on the arts PCA component, we also examined importance ratings and information sources for cluster 2 (Young Trendy Urbanites). This cluster also demonstrated high importance ratings for having someone to go with, performance quality, understanding what was going on, and not feeling like time was wasted. (Table 17). Like the Bohemians, they use primarily word of mouth, social media, and the internet in making leisure choices. Their most popular social networks were also Facebook and Twitter, but Tumblr was reported as their third choice.

Chapter 5

Discussion

The findings of this research should be promising to theatre marketers. The “Bohemian” cluster comprised 18.7% of the sample and was found to be a significant predictor of both future arts attendance and a desire to attend at a more frequent rate in the future. Additionally, the “Young Trendy Urbanites” comprised another 12.3% of the market and seems to have a high appreciation for the arts (though possibly lacking the money to fully express it through attendance at this stage in their lives). It is reasonable to surmise that as they advance in their careers; this segment has the greatest potential to become more frequent audience members.

The discovery that the Bohemian segment (skewing Caucasian, older, and highly educated) is most likely to attend theatre seems is likely not surprising. If anything, it confirms the notion of an “elite” arts audience as reported by The Broadway Demographics Report (Hauser, 2012). However, the discovery of a young segment reporting high arts avidity is novel. Previous studies have fought against the notion of a “demographic destiny” for the arts, reporting that, “Knowing someone’s age or year of birth provides very little power in explaining his or her level of arts participation. In this specific sense, age does not seem to matter. Other influences — educational attainment and gender, in particular — have a much stronger role in explaining arts participation” (Stern, 2011). This study builds on those results by showing the significance of leisure style in predicting arts attendance and discovering a young segment with a predisposition towards cultural leisure activities. The existence of this cluster builds an even stronger case against the idea that cultural organizations will die out with the older generations.

Pragmatically speaking, both target clusters value similar information sources and aspects of performance attendance, so the same marketing strategy will likely be effective for each. Both segments rely heavily on online sources and word of mouth to make leisure choices, so it is imperative for theatre marketers today to build a strong digital presence. Social media offers a great opportunity for arts marketers and has the potential to create digital word of mouth around performances from audience members who have attended a performance in the past. Social media is also helpful because of the range of communication styles available to marketers. Live entertainment is at its heart a visual and sound based experience, so taking advantage of photo and video posts to tease online followers with a glimpse of upcoming productions could prove to be an effective marketing tactic.

It goes without saying that the ad copy for a performing arts event should emphasize the quality of the performance, but appeals targeting these clusters should also emphasize bringing friends along, an understanding of what the performance is about, and the fact that attending theatre is not a wasteful use of their time. To address the social aspect of theatre attendance, marketers could use tactics such as “buy one get one half off” style promotions allowing the audience members to take advantage of a discounted price to bring their friends along. Another potential benefit of these tactics is appealing to the “Baby Boomer” cluster. While the segment was negatively loaded on the cultural leisure component, they were likely to indicate they had many friends who enjoyed theatre and believed they should as well. Offering an incentive to bring a friend could prove effective at drawing in this segment due to the influence of their friends and predisposition to “high society” leisure activities.

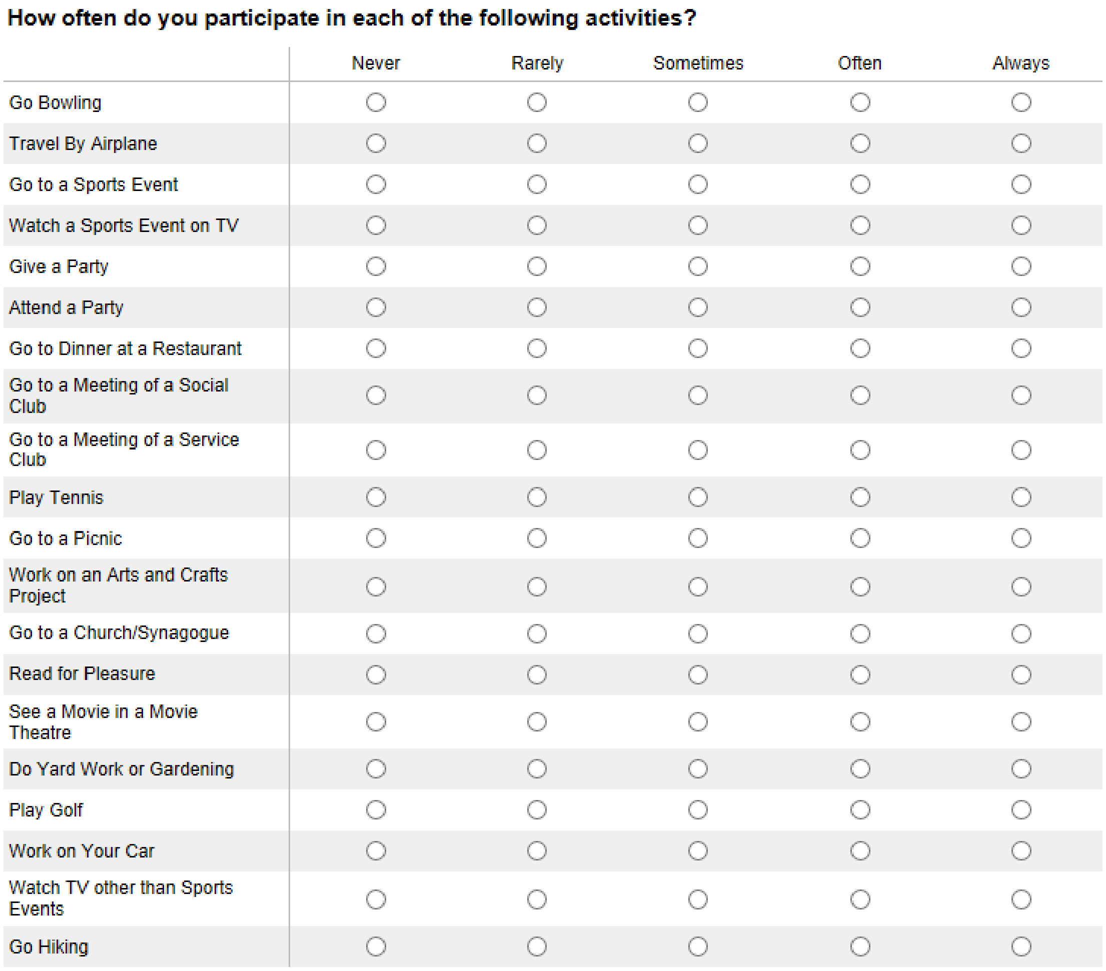
As for comprehension and feeling that their time isn’t being wasted, every effort should be made to ensure that audience members fully understand and appreciate the value of each performance. Comprehensive program notes and talk-back sessions with the performers and creative team of productions whenever possible would be effective ways to ensure that this desire of the “Bohemian” and “Trendy Young Urbanite” segments is met. Additionally, to drive attendance among the “Trendy Young Urbanite” segment despite their low income, price discrimination promotions such as Broadway’s student rush and the “Young Patrons” at The Lincoln Center for the Performing Arts can be an effective way for young people with high arts affinity to gain access to their favorite art forms. Taking into consideration the existence of two distinct segments of consumers with high levels of arts affinity, so long as marketers communicate effectively through the appropriate channels to ensure that their value propositions are properly perceived, the theatre industry has a bright future ahead of it.

Limitations and Future Research

The major limitation to this research was the availability of a representative sample pool. While the MTurk system has been found to be representative of the internet-using American population, it is only roughly representative of the American public as a whole (Ross et. al). Therefore, the results cannot be generalized to the arts market at large. In the future, if an organization with the ability to reach a broader swath of the population decided to conduct similar research, it would be interesting to see if the composition of the leisure style segments and their associated predictive effects remained constant. Additionally, it would be interesting to see if leisure styles within an age cohort change over the course of a multi-year study (e.g. will the “Young Trendy Urbanites” maintain their arts avidity as they age – and will the segment become a statistically significant predictor of attendance in a few years as their income rises?). Finally, examining the preference of theatre style and programming choices by leisure style cluster (e.g. do the Young Trendy Urbanites prefer experimental black box theatre to commercial theatre?) would hold interesting implications for artistic directors as they decided what projects to produce at their theatres and which segments of the population to target. It is my hope that this study encourages future inquiry into the effect of the psychographics of theatre audiences, as I feel there is still much to be learned by theatrical marketers in this realm.

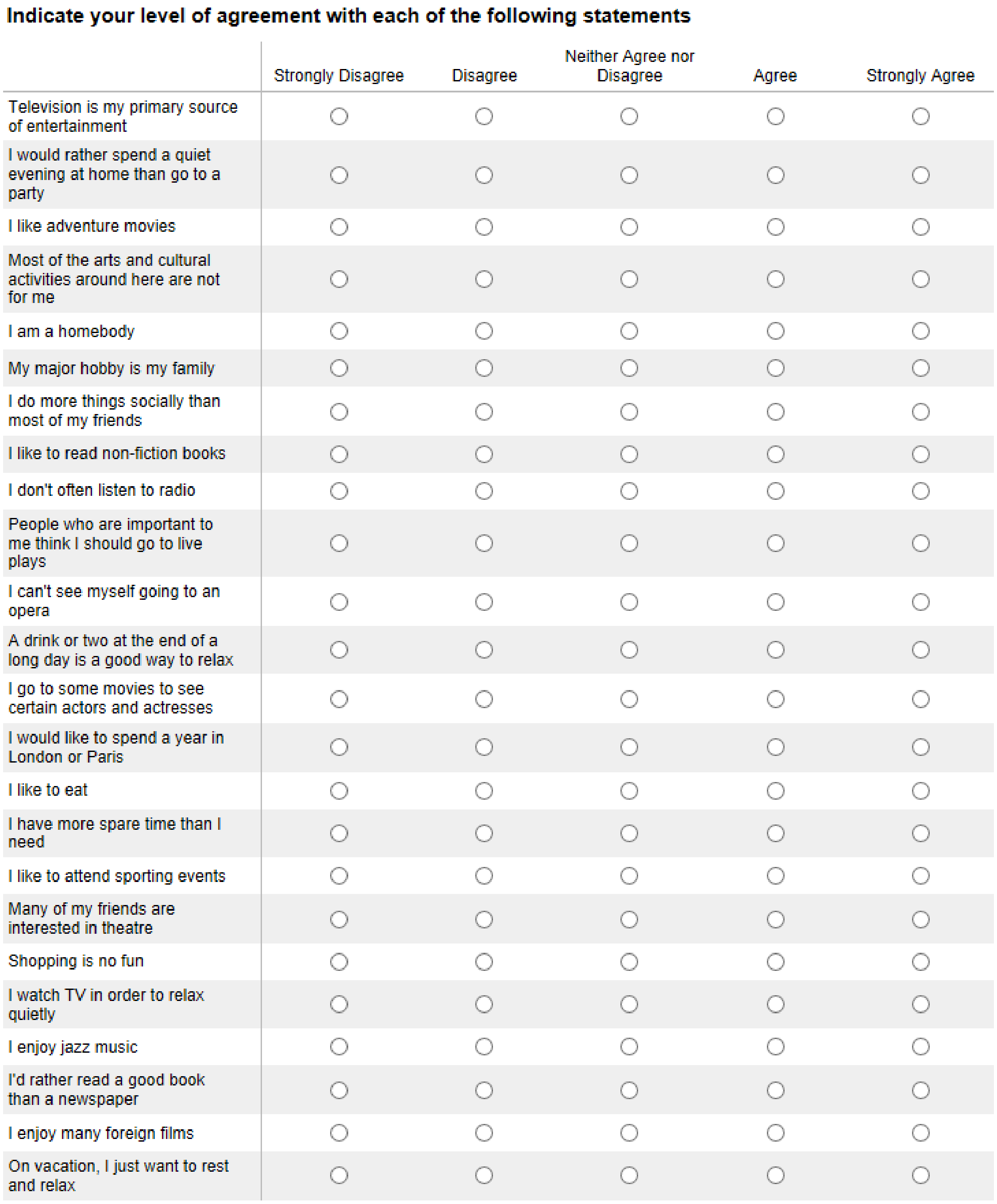
Appendix A

Questionnaire



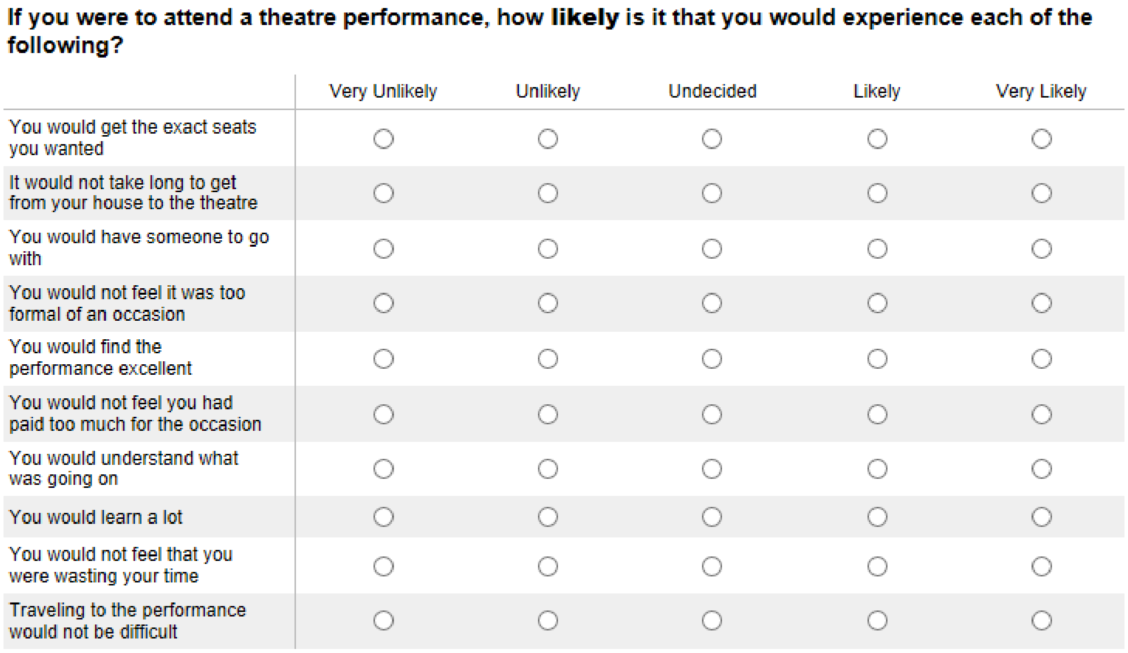
How often do you participate in each of the following activities?

	Never	Rarely	Sometimes	Often	Always
Go Bowling	○	○	○	○	○
Travel By Airplane	○	○	○	○	○
Go to a Sports Event	○	○	○	○	○
Watch a Sports Event on TV	○	○	○	○	○
Give a Party	○	○	○	○	○
Attend a Party	○	○	○	○	○
Go to Dinner at a Restaurant	○	○	○	○	○
Go to a Meeting of a Social Club	○	○	○	○	○
Go to a Meeting of a Service Club	○	○	○	○	○
Play Tennis	○	○	○	○	○
Go to a Picnic	○	○	○	○	○
Work on an Arts and Crafts Project	○	○	○	○	○
Go to a Church/Synagogue	○	○	○	○	○
Read for Pleasure	○	○	○	○	○
See a Movie in a Movie Theatre	○	○	○	○	○
Do Yard Work or Gardening	○	○	○	○	○
Play Golf	○	○	○	○	○
Work on Your Car	○	○	○	○	○
Watch TV other than Sports Events	○	○	○	○	○
Go Hiking	○	○	○	○	○



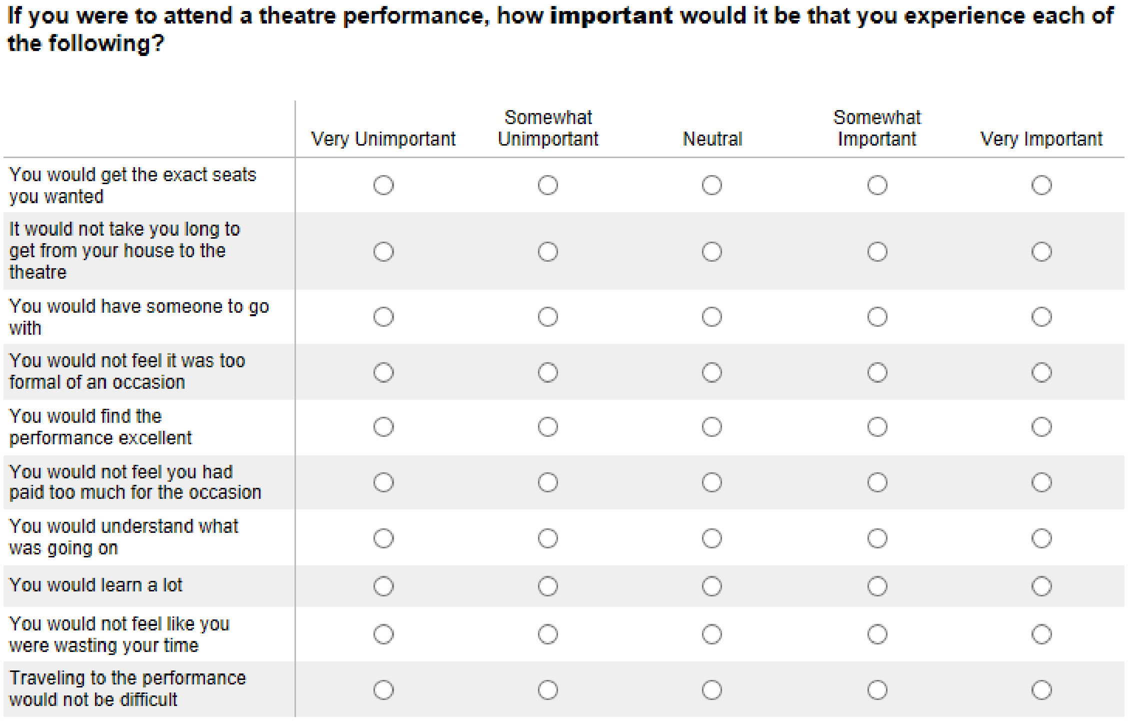
Indicate your level of agreement with each of the following statements

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
Television is my primary source of entertainment	○	○	○	○	○
I would rather spend a quiet evening at home than go to a party	○	○	○	○	○
I like adventure movies	○	○	○	○	○
Most of the arts and cultural activities around here are not for me	○	○	○	○	○
I am a homebody	○	○	○	○	○
My major hobby is my family	○	○	○	○	○
I do more things socially than most of my friends	○	○	○	○	○
I like to read non-fiction books	○	○	○	○	○
I don't often listen to radio	○	○	○	○	○
People who are important to me think I should go to live plays	○	○	○	○	○
I can't see myself going to an opera	○	○	○	○	○
A drink or two at the end of a long day is a good way to relax	○	○	○	○	○
I go to some movies to see certain actors and actresses	○	○	○	○	○
I would like to spend a year in London or Paris	○	○	○	○	○
I like to eat	○	○	○	○	○
I have more spare time than I need	○	○	○	○	○
I like to attend sporting events	○	○	○	○	○
Many of my friends are interested in theatre	○	○	○	○	○
Shopping is no fun	○	○	○	○	○
I watch TV in order to relax quietly	○	○	○	○	○
I enjoy jazz music	○	○	○	○	○
I'd rather read a good book than a newspaper	○	○	○	○	○
I enjoy many foreign films	○	○	○	○	○
On vacation, I just want to rest and relax	○	○	○	○	○



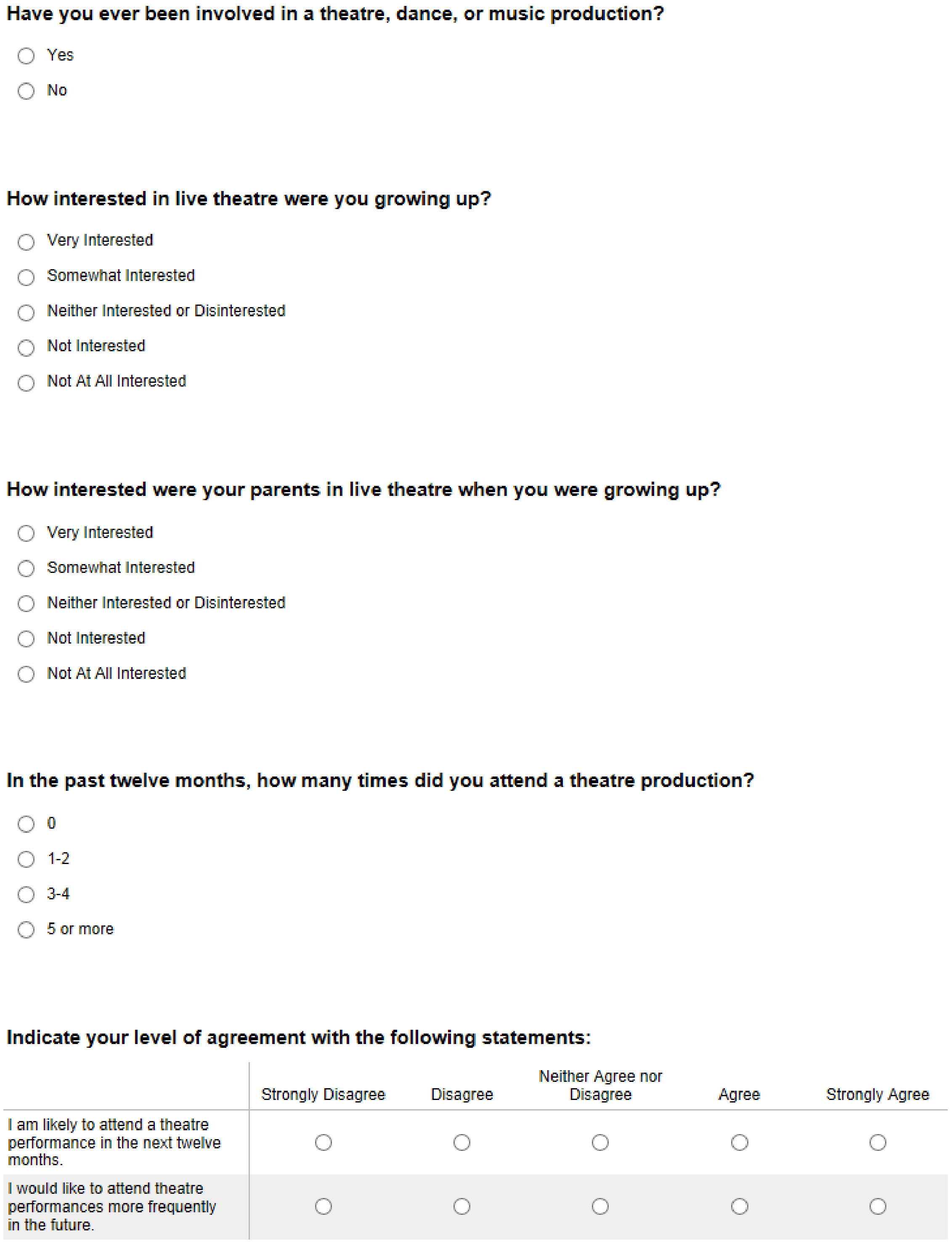
If you were to attend a theatre performance, how likely is it that you would experience each of the following?

	Very Unlikely	Unlikely	Undecided	Likely	Very Likely
You would get the exact seats you wanted	○	○	○	○	○
It would not take long to get from your house to the theatre	○	○	○	○	○
You would have someone to go with	○	○	○	○	○
You would not feel it was too formal of an occasion	○	○	○	○	○
You would find the performance excellent	○	○	○	○	○
You would not feel you had paid too much for the occasion	○	○	○	○	○
You would understand what was going on	○	○	○	○	○
You would learn a lot	○	○	○	○	○
You would not feel that you were wasting your time	○	○	○	○	○
Traveling to the performance would not be difficult	○	○	○	○	○



If you were to attend a theatre performance, how important would it be that you experience each of the following?

	Very Unimportant	Somewhat Unimportant	Neutral	Somewhat Important	Very Important
You would get the exact seats you wanted	○	○	○	○	○
It would not take you long to get from your house to the theatre	○	○	○	○	○
You would have someone to go with	○	○	○	○	○
You would not feel it was too formal of an occasion	○	○	○	○	○
You would find the performance excellent	○	○	○	○	○
You would not feel you had paid too much for the occasion	○	○	○	○	○
You would understand what was going on	○	○	○	○	○
You would learn a lot	○	○	○	○	○
You would not feel like you were wasting your time	○	○	○	○	○
Traveling to the performance would not be difficult	○	○	○	○	○



Have you ever been involved in a theatre, dance, or music production?

○ Yes
○ No

How interested in live theatre were you growing up?

○ Very Interested
○ Somewhat Interested
○ Neither Interested or Disinterested
○ Not Interested
○ Not At All Interested

How interested were your parents in live theatre when you were growing up?

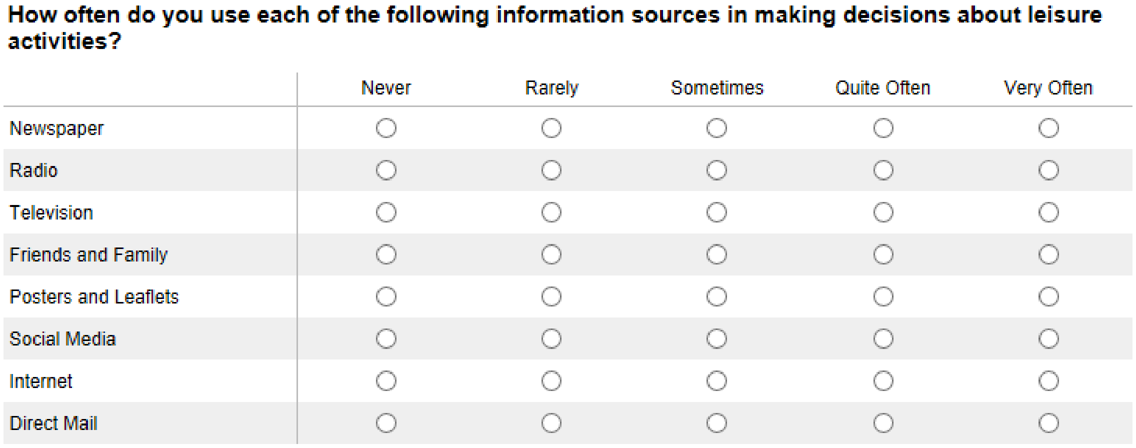
○ Very Interested
○ Somewhat Interested
○ Neither Interested or Disinterested
○ Not Interested
○ Not At All Interested

In the past twelve months, how many times did you attend a theatre production?

○ 0
○ 1-2
○ 3-4
○ 5 or more

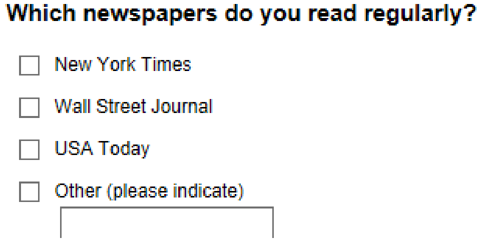
Indicate your level of agreement with the following statements:

	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
I am likely to attend a theatre performance in the next twelve months.	○	○	○	○	○
I would like to attend theatre performances more frequently in the future.	○	○	○	○	○



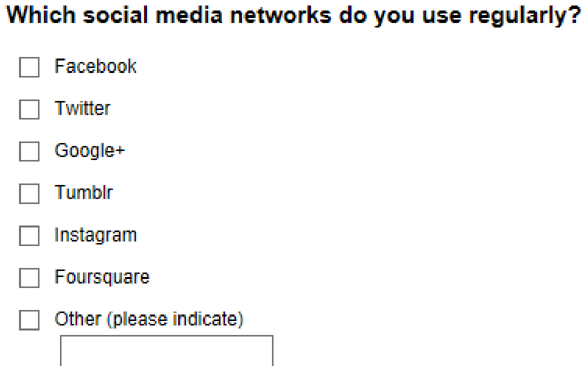
How often do you use each of the following information sources in making decisions about leisure activities?

	Never	Rarely	Sometimes	Quite Often	Very Often
Newspaper	○	○	○	○	○
Radio	○	○	○	○	○
Television	○	○	○	○	○
Friends and Family	○	○	○	○	○
Posters and Leaflets	○	○	○	○	○
Social Media	○	○	○	○	○
Internet	○	○	○	○	○
Direct Mail	○	○	○	○	○



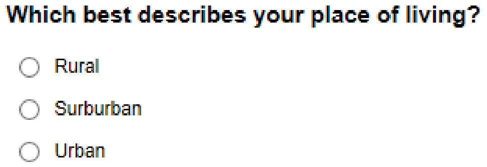
Which newspapers do you read regularly?

☐ New York Times
☐ Wall Street Journal
☐ USA Today
☐ Other (please indicate)



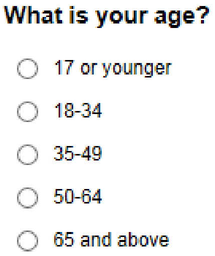
Which social media networks do you use regularly?

☐ Facebook
☐ Twitter
☐ Google+
☐ Tumblr
☐ Instagram
☐ Foursquare
☐ Other (please indicate)



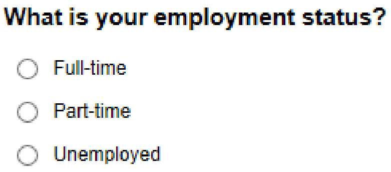
Which best describes your place of living?

○ Rural
○ Surburban
○ Urban



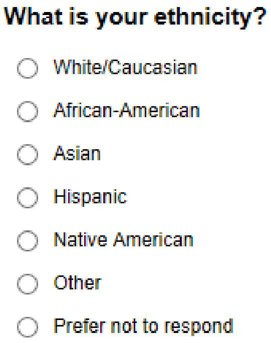
What is your age?

- ○ 17 or younger
- ○ 18-34
- ○ 35-49
- ○ 50-64
- ○ 65 and above



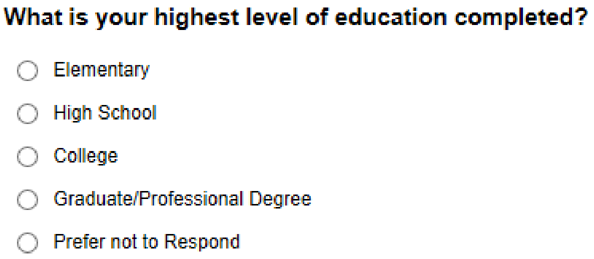
What is your employment status?

- ○ Full-time
- ○ Part-time
- ○ Unemployed



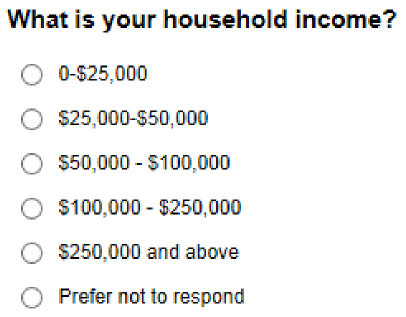
What is your ethnicity?

- ○ White/Caucasian
- ○ African-American
- ○ Asian
- ○ Hispanic
- ○ Native American
- ○ Other
- ○ Prefer not to respond



What is your highest level of education completed?

- ○ Elementary
- ○ High School
- ○ College
- ○ Graduate/Professional Degree
- ○ Prefer not to Respond



What is your household income?

- ○ 0-$25,000
- ○ $25,000-$50,000
- ○ $50,000 - $100,000
- ○ $100,000 - $250,000
- ○ $250,000 and above
- ○ Prefer not to respond

Appendix B

Tables and Figures

Analysis	**Purpose**
Principal Components Analysis	Reduce the number of variables before clustering
K-Means Cluster Analysis	Group respondents into clusters by leisure style
Stepwise Regression	Determine which clusters are statistically significant predictors of future arts attendance and a desire for future attendance.
ANOVA	Validate the results of the Stepwise Regression with the attitude model suggested in "Audience Development by the NEA (21).

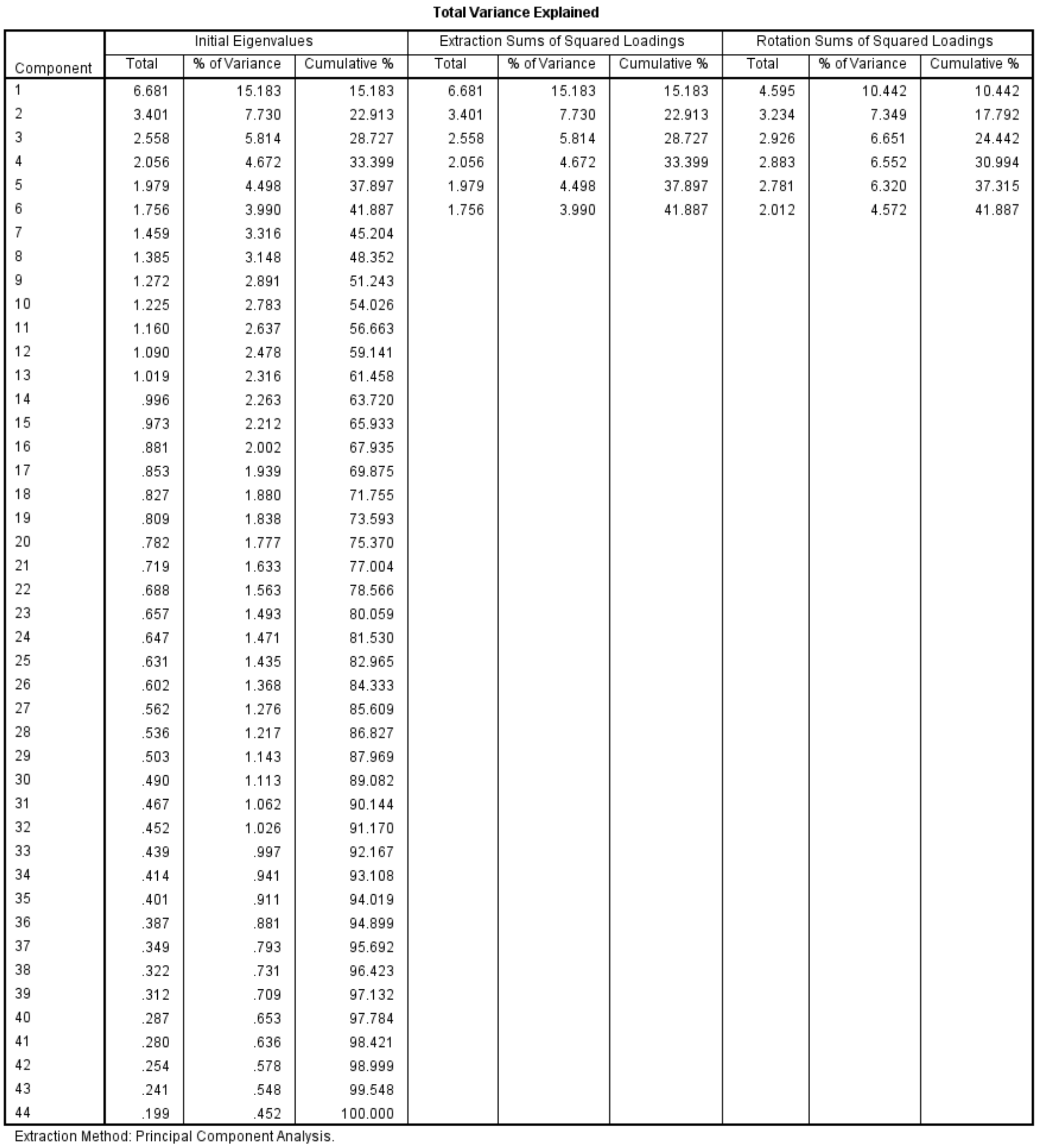
Table 1: List of Steps in Analysis

In the past twelve months, how many times did you attend a theatre production? * Indicate your level of agreement with the following statements:-I would like to attend theatre performances more frequently in the future. Crosstabulation

Count

		Indicate your level of agreement with the following statements:-I would like to attend theatre performances more frequently in the future.					
		Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree	Total
In the past twelve months, how many times did you attend a theatre production?	0	70	45	58	105	26	304
	1-2	4	18	45	66	40	173
	3-4	0	1	3	12	9	25
	5 or more	0	0	2	3	10	15
Total		74	64	108	186	85	517

Table 2: Crosstab Past Attendance and Desire for Future Attendance

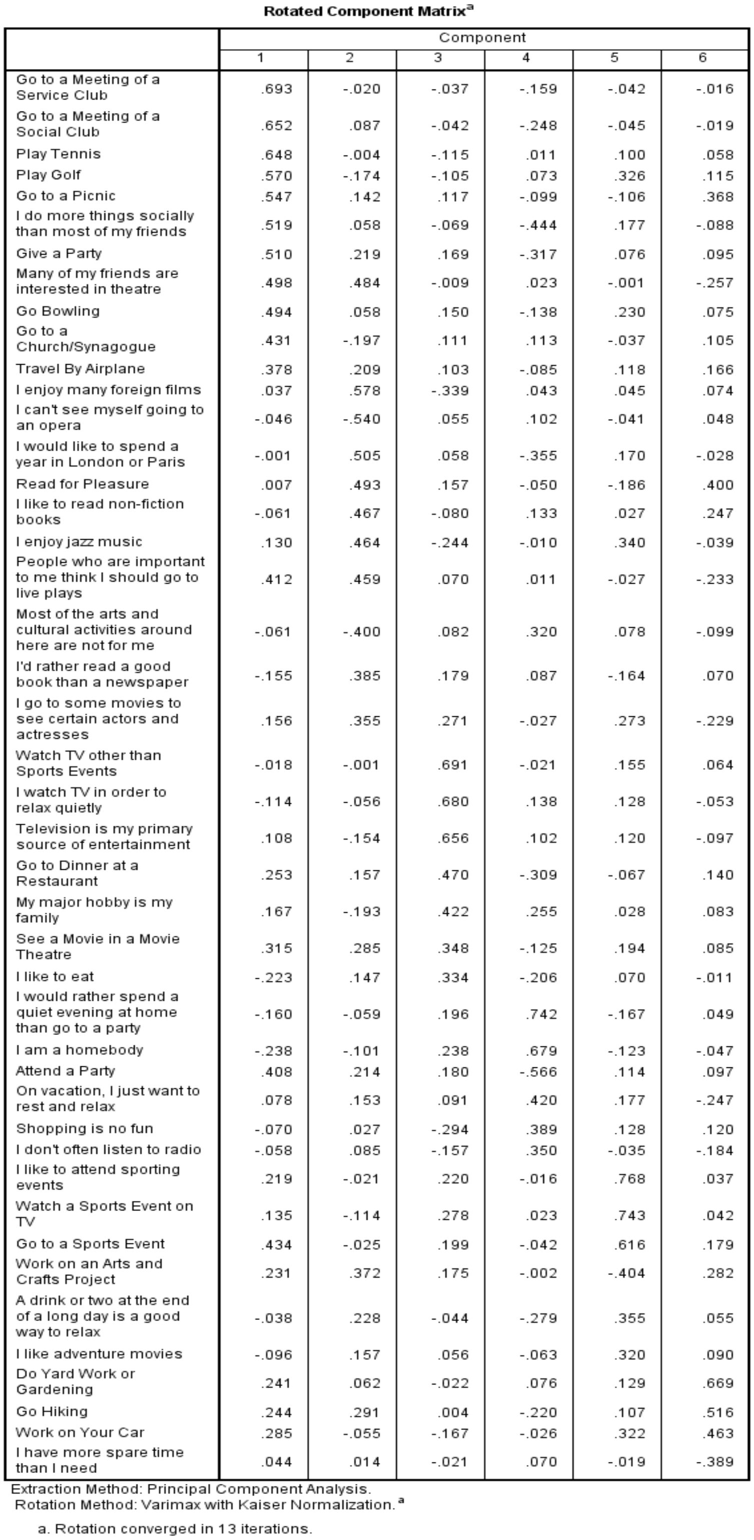


Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	6.681	15.183	15.183	6.681	15.183	15.183	4.595	10.442	10.442
2	3.401	7.730	22.913	3.401	7.730	22.913	3.234	7.349	17.792
3	2.558	5.814	28.727	2.558	5.814	28.727	2.926	6.651	24.442
4	2.056	4.672	33.399	2.056	4.672	33.399	2.883	6.552	30.994
5	1.979	4.498	37.897	1.979	4.498	37.897	2.781	6.320	37.315
6	1.756	3.990	41.887	1.756	3.990	41.887	2.012	4.572	41.887
7	1.459	3.316	45.204						
8	1.385	3.148	48.352						
9	1.272	2.891	51.243						
10	1.225	2.783	54.026						
11	1.160	2.637	56.663						
12	1.090	2.478	59.141						
13	1.019	2.316	61.458						
14	.996	2.263	63.720						
15	.973	2.212	65.933						
16	.881	2.002	67.935						
17	.853	1.939	69.875						
18	.827	1.880	71.755						
19	.809	1.838	73.593						
20	.782	1.777	75.370						
21	.719	1.633	77.004						
22	.688	1.563	78.566						
23	.657	1.493	80.059						
24	.647	1.471	81.530						
25	.631	1.435	82.965						
26	.602	1.368	84.333						
27	.562	1.276	85.609						
28	.536	1.217	86.827						
29	.503	1.143	87.969						
30	.490	1.113	89.082						
31	.467	1.062	90.144						
32	.452	1.026	91.170						
33	.439	.997	92.167						
34	.414	.941	93.108						
35	.401	.911	94.019						
36	.387	.881	94.899						
37	.349	.793	95.692						
38	.322	.731	96.423						
39	.312	.709	97.132						
40	.287	.653	97.784						
41	.280	.636	98.421						
42	.254	.578	98.999						
43	.241	.548	99.548						
44	.199	.452	100.000						

Extraction Method: Principal Component Analysis.

Table 3: Results for the Extraction of Component Factors



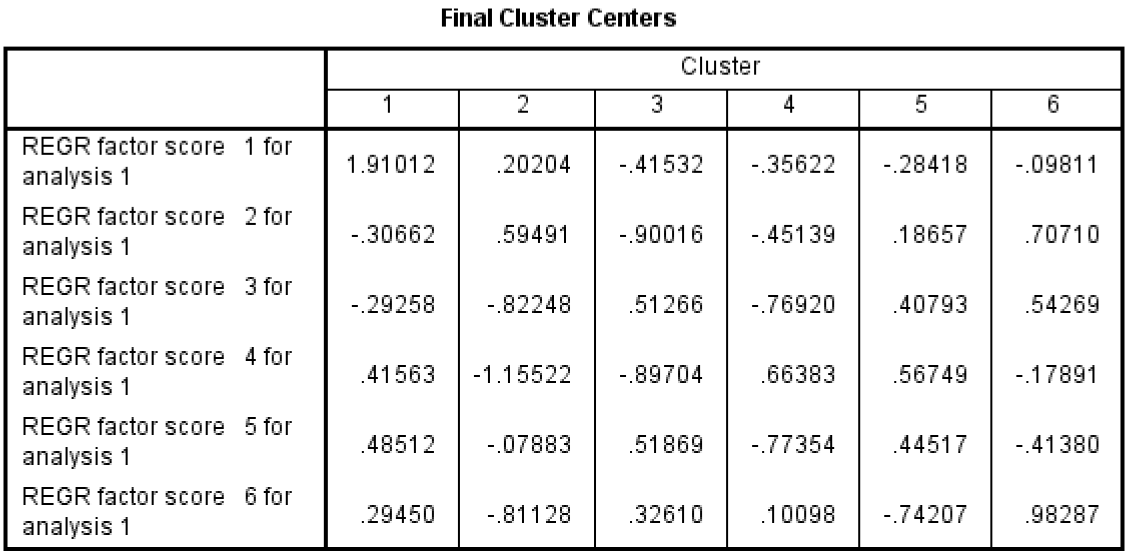
Rotated Component Matrix[a]

	Component					
	1	2	3	4	5	6
Go to a Meeting of a Service Club	.693	-.020	-.037	-.159	-.042	-.016
Go to a Meeting of a Social Club	.652	.087	-.042	-.248	-.045	-.019
Play Tennis	.648	-.004	-.115	.011	.100	.058
Play Golf	.570	-.174	-.105	.073	.326	.115
Go to a Picnic	.547	.142	.117	-.099	-.106	.368
I do more things socially than most of my friends	.519	.058	-.069	-.444	.177	-.088
Give a Party	.510	.219	.169	-.317	.076	.095
Many of my friends are interested in theatre	.498	.484	-.009	.023	-.001	-.257
Go Bowling	.494	.058	.150	-.138	.230	.075
Go to a Church/Synagogue	.431	-.197	.111	.113	-.037	.105
Travel By Airplane	.378	.209	.103	-.085	.118	.166
I enjoy many foreign films	.037	.578	-.339	.043	.045	.074
I can't see myself going to an opera	-.046	-.540	.055	.102	-.041	.048
I would like to spend a year in London or Paris	-.001	.505	.058	-.355	.170	-.028
Read for Pleasure	.007	.493	.157	-.050	-.186	.400
I like to read non-fiction books	-.061	.467	-.080	.133	.027	.247
I enjoy jazz music	.130	.464	-.244	-.010	.340	-.039
People who are important to me think I should go to live plays	.412	.459	.070	.011	-.027	-.233
Most of the arts and cultural activities around here are not for me	-.061	-.400	.082	.320	.078	-.099
I'd rather read a good book than a newspaper	-.155	.385	.179	.087	-.164	.070
I go to some movies to see certain actors and actresses	.156	.355	.271	-.027	.273	-.229
Watch TV other than Sports Events	-.018	-.001	.691	-.021	.155	.064
I watch TV in order to relax quietly	-.114	-.056	.680	.138	.128	-.053
Television is my primary source of entertainment	.108	-.154	.656	.102	.120	-.097
Go to Dinner at a Restaurant	.253	.157	.470	-.309	-.067	.140
My major hobby is my family	.167	-.193	.422	.255	.028	.083
See a Movie in a Movie Theatre	.315	.285	.348	-.125	.194	.085
I like to eat	-.223	.147	.334	-.206	.070	-.011
I would rather spend a quiet evening at home than go to a party	-.160	-.059	.196	.742	-.167	.049
I am a homebody	-.238	-.101	.238	.679	-.123	-.047
Attend a Party	.408	.214	.180	-.566	.114	.097
On vacation, I just want to rest and relax	.078	.153	.091	.420	.177	-.247
Shopping is no fun	-.070	.027	-.294	.389	.128	.120
I don't often listen to radio	-.058	.085	-.157	.350	-.035	-.184
I like to attend sporting events	.219	-.021	.220	-.016	.768	.037
Watch a Sports Event on TV	.135	-.114	.278	.023	.743	.042
Go to a Sports Event	.434	-.025	.199	-.042	.616	.179
Work on an Arts and Crafts Project	.231	.372	.175	-.002	-.404	.282
A drink or two at the end of a long day is a good way to relax	-.038	.228	-.044	-.279	.355	.055
I like adventure movies	-.096	.157	.056	-.063	.320	.090
Do Yard Work or Gardening	.241	.062	-.022	.076	.129	.669
Go Hiking	.244	.291	.004	-.220	.107	.516
Work on Your Car	.285	-.055	-.167	-.026	.322	.463
I have more spare time than I need	.044	.014	-.021	.070	-.019	-.389

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.[a]

a. Rotation converged in 13 iterations.

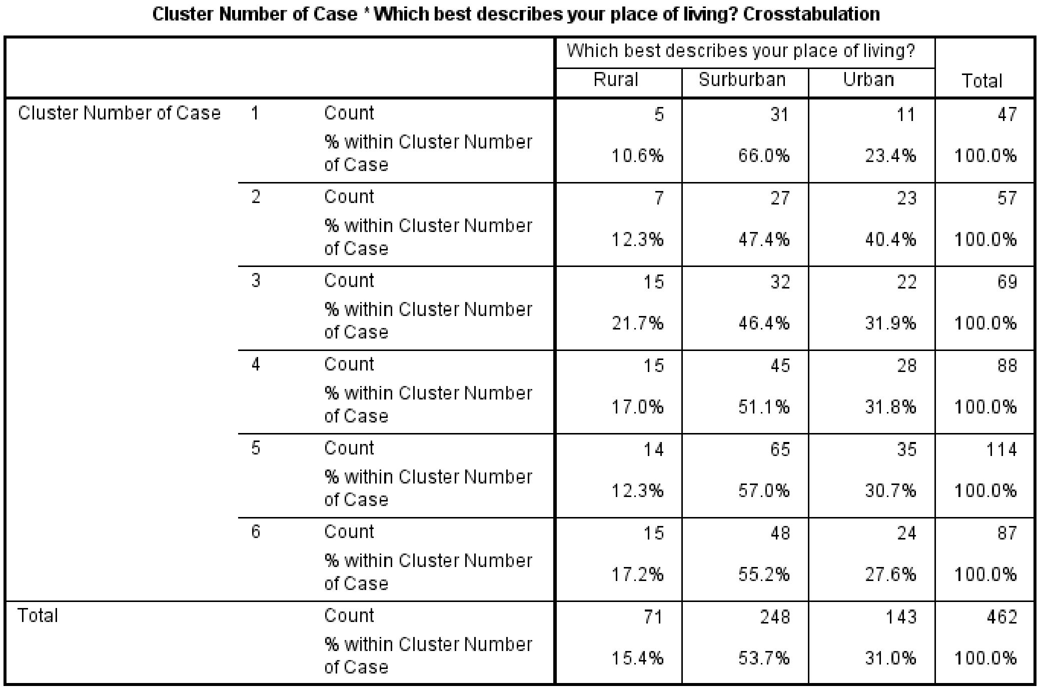
Table 4: VARIMAX Rotated Component Matrices



Final Cluster Centers

	Cluster					
	1	2	3	4	5	6
REGR factor score 1 for analysis 1	1.91012	.20204	-.41532	-.35622	-.28418	-.09811
REGR factor score 2 for analysis 1	-.30662	.59491	-.90016	-.45139	.18657	.70710
REGR factor score 3 for analysis 1	-.29258	-.82248	.51266	-.76920	.40793	.54269
REGR factor score 4 for analysis 1	.41563	-1.15522	-.89704	.66383	.56749	-.17891
REGR factor score 5 for analysis 1	.48512	-.07883	.51869	-.77354	.44517	-.41380
REGR factor score 6 for analysis 1	.29450	-.81128	.32610	.10098	-.74207	.98287

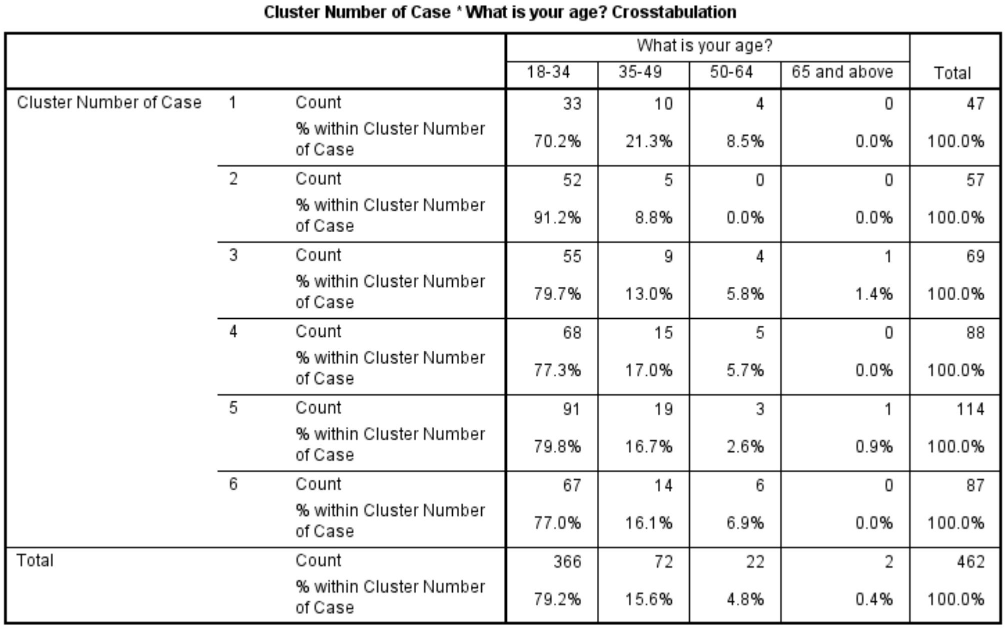
Table 5: Final Cluster Centers (K-Means Segmenting)



Cluster Number of Case * Which best describes your place of living? Crosstabulation

			Which best describes your place of living?			Total
			Rural	Surburban	Urban	
Cluster Number of Case	1	Count	5	31	11	47
		% within Cluster Number of Case	10.6%	66.0%	23.4%	100.0%
	2	Count	7	27	23	57
		% within Cluster Number of Case	12.3%	47.4%	40.4%	100.0%
	3	Count	15	32	22	69
		% within Cluster Number of Case	21.7%	46.4%	31.9%	100.0%
	4	Count	15	45	28	88
		% within Cluster Number of Case	17.0%	51.1%	31.8%	100.0%
	5	Count	14	65	35	114
		% within Cluster Number of Case	12.3%	57.0%	30.7%	100.0%
	6	Count	15	48	24	87
		% within Cluster Number of Case	17.2%	55.2%	27.6%	100.0%
Total		Count	71	248	143	462
		% within Cluster Number of Case	15.4%	53.7%	31.0%	100.0%

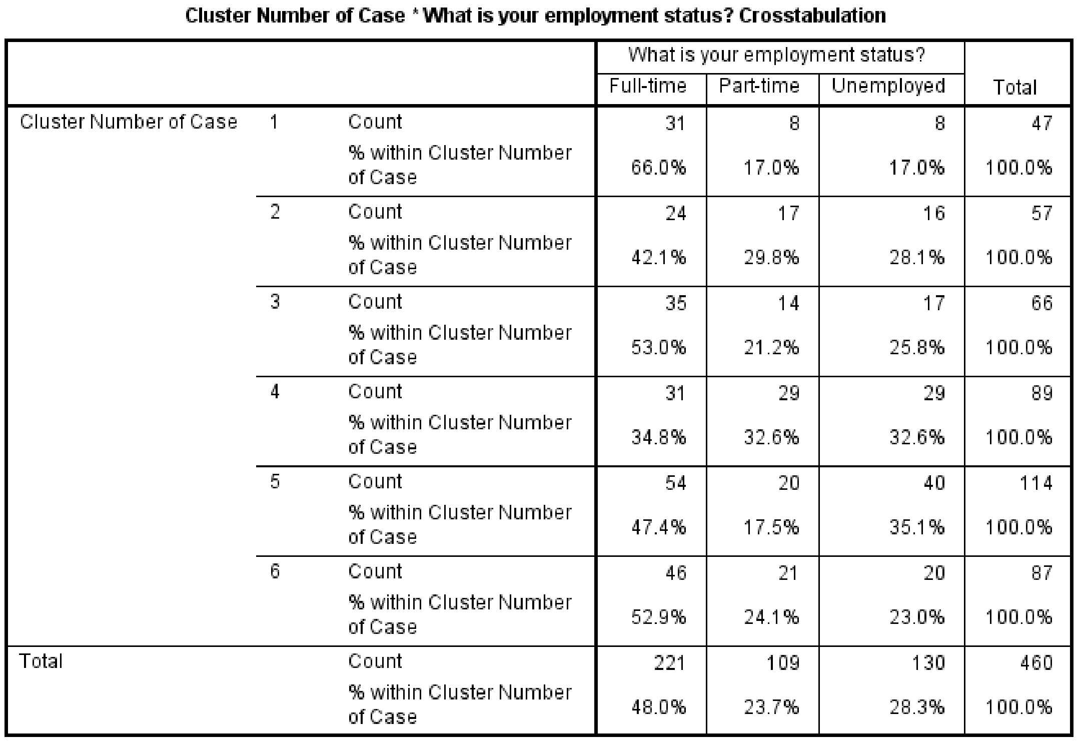
Table 6: Crosstab: Clusters vs. Place of Living



Cluster Number of Case * What is your age? Crosstabulation

			What is your age?				Total
			18-34	35-49	50-64	65 and above	
Cluster Number of Case	1	Count	33	10	4	0	47
		% within Cluster Number of Case	70.2%	21.3%	8.5%	0.0%	100.0%
	2	Count	52	5	0	0	57
		% within Cluster Number of Case	91.2%	8.8%	0.0%	0.0%	100.0%
	3	Count	55	9	4	1	69
		% within Cluster Number of Case	79.7%	13.0%	5.8%	1.4%	100.0%
	4	Count	68	15	5	0	88
		% within Cluster Number of Case	77.3%	17.0%	5.7%	0.0%	100.0%
	5	Count	91	19	3	1	114
		% within Cluster Number of Case	79.8%	16.7%	2.6%	0.9%	100.0%
	6	Count	67	14	6	0	87
		% within Cluster Number of Case	77.0%	16.1%	6.9%	0.0%	100.0%
Total		Count	366	72	22	2	462
		% within Cluster Number of Case	79.2%	15.6%	4.8%	0.4%	100.0%

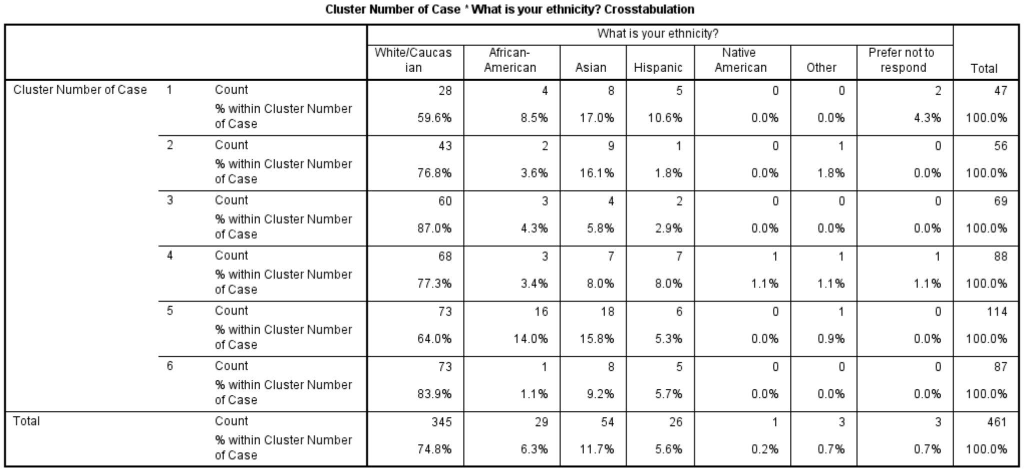
Table 7: Crosstab: Clusters vs. Age



Cluster Number of Case * What is your employment status? Crosstabulation

			What is your employment status?			Total
			Full-time	Part-time	Unemployed	
Cluster Number of Case	1	Count	31	8	8	47
		% within Cluster Number of Case	66.0%	17.0%	17.0%	100.0%
	2	Count	24	17	16	57
		% within Cluster Number of Case	42.1%	29.8%	28.1%	100.0%
	3	Count	35	14	17	66
		% within Cluster Number of Case	53.0%	21.2%	25.8%	100.0%
	4	Count	31	29	29	89
		% within Cluster Number of Case	34.8%	32.6%	32.6%	100.0%
	5	Count	54	20	40	114
		% within Cluster Number of Case	47.4%	17.5%	35.1%	100.0%
	6	Count	46	21	20	87
		% within Cluster Number of Case	52.9%	24.1%	23.0%	100.0%
Total		Count	221	109	130	460
		% within Cluster Number of Case	48.0%	23.7%	28.3%	100.0%

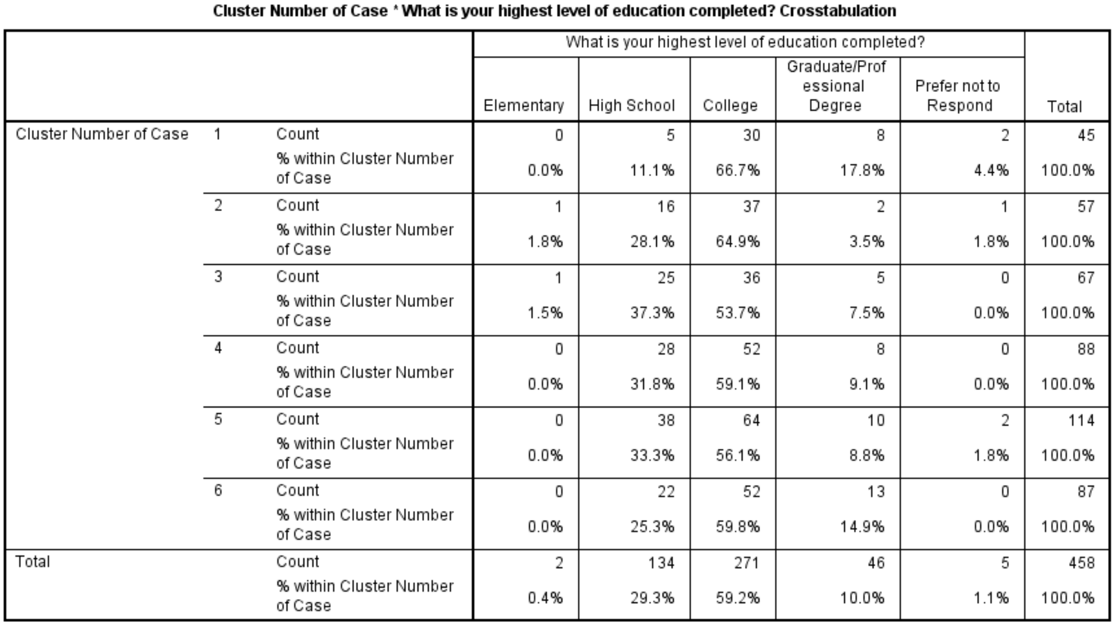
Table 8: Crosstab: Clusters vs. Employment



Cluster Number of Case * What is your ethnicity? Crosstabulation

			What is your ethnicity?							
			White/Caucasian	African-American	Asian	Hispanic	Native American	Other	Prefer not to respond	Total
Cluster Number of Case	1	Count	28	4	8	5	0	0	2	47
		% within Cluster Number of Case	59.6%	8.5%	17.0%	10.6%	0.0%	0.0%	4.3%	100.0%
	2	Count	43	2	9	1	0	1	0	56
		% within Cluster Number of Case	76.8%	3.6%	16.1%	1.8%	0.0%	1.8%	0.0%	100.0%
	3	Count	60	3	4	2	0	0	0	69
		% within Cluster Number of Case	87.0%	4.3%	5.8%	2.9%	0.0%	0.0%	0.0%	100.0%
	4	Count	68	3	7	7	1	1	1	88
		% within Cluster Number of Case	77.3%	3.4%	8.0%	8.0%	1.1%	1.1%	1.1%	100.0%
	5	Count	73	16	18	6	0	1	0	114
		% within Cluster Number of Case	64.0%	14.0%	15.8%	5.3%	0.0%	0.9%	0.0%	100.0%
	6	Count	73	1	8	5	0	0	0	87
		% within Cluster Number of Case	83.9%	1.1%	9.2%	5.7%	0.0%	0.0%	0.0%	100.0%
Total		Count	345	29	54	26	1	3	3	461
		% within Cluster Number of Case	74.8%	6.3%	11.7%	5.6%	0.2%	0.7%	0.7%	100.0%

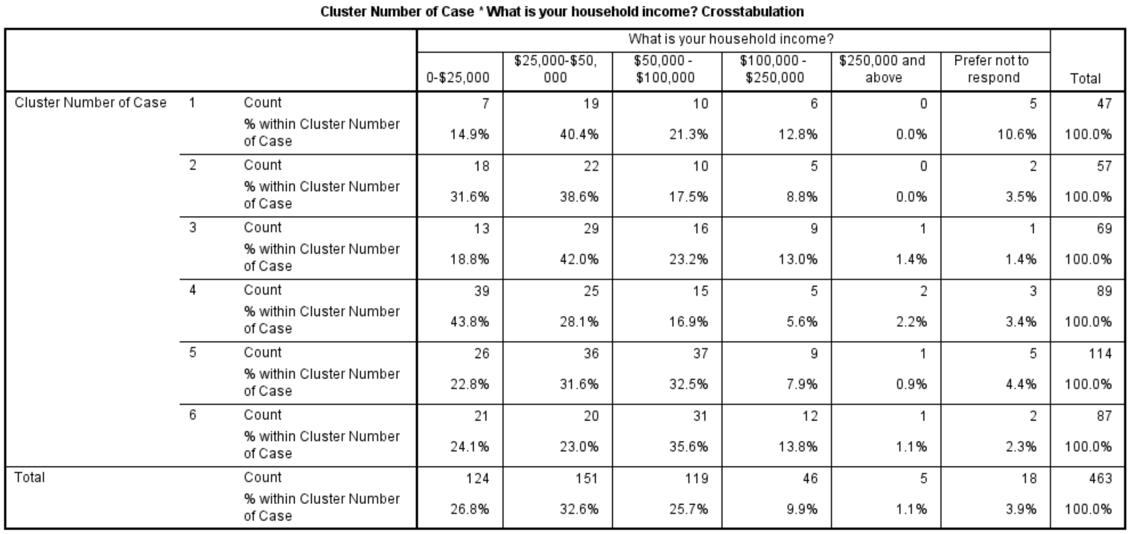
Table 9: Crosstab: Clusters vs. Ethnicity



Cluster Number of Case * What is your highest level of education completed? Crosstabulation

			What is your highest level of education completed?					
			Elementary	High School	College	Graduate/Professional Degree	Prefer not to Respond	Total
Cluster Number of Case	1	Count	0	5	30	8	2	45
		% within Cluster Number of Case	0.0%	11.1%	66.7%	17.8%	4.4%	100.0%
	2	Count	1	16	37	2	1	57
		% within Cluster Number of Case	1.8%	28.1%	64.9%	3.5%	1.8%	100.0%
	3	Count	1	25	36	5	0	67
		% within Cluster Number of Case	1.5%	37.3%	53.7%	7.5%	0.0%	100.0%
	4	Count	0	28	52	8	0	88
		% within Cluster Number of Case	0.0%	31.8%	59.1%	9.1%	0.0%	100.0%
	5	Count	0	38	64	10	2	114
		% within Cluster Number of Case	0.0%	33.3%	56.1%	8.8%	1.8%	100.0%
	6	Count	0	22	52	13	0	87
		% within Cluster Number of Case	0.0%	25.3%	59.8%	14.9%	0.0%	100.0%
Total		Count	2	134	271	46	5	458
		% within Cluster Number of Case	0.4%	29.3%	59.2%	10.0%	1.1%	100.0%

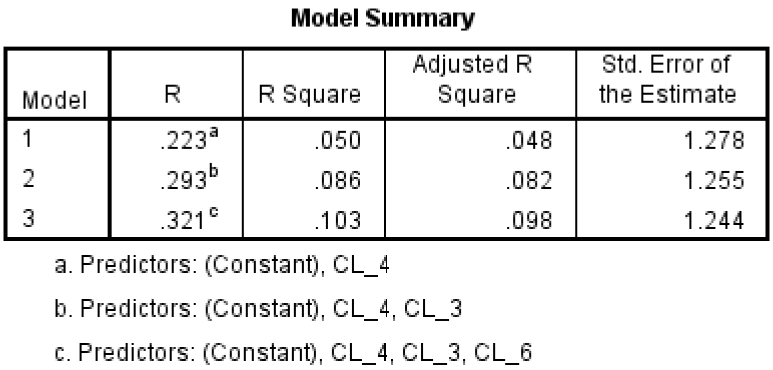
Table 10: Crosstab: Clusters vs. Education Level



Cluster Number of Case * What is your household income? Crosstabulation

			What is your household income?						
			0-$25,000	$25,000-$50,000	$50,000 - $100,000	$100,000 - $250,000	$250,000 and above	Prefer not to respond	Total
Cluster Number of Case	1	Count	7	19	10	6	0	5	47
		% within Cluster Number of Case	14.9%	40.4%	21.3%	12.8%	0.0%	10.6%	100.0%
	2	Count	18	22	10	5	0	2	57
		% within Cluster Number of Case	31.6%	38.6%	17.5%	8.8%	0.0%	3.5%	100.0%
	3	Count	13	29	16	9	1	1	69
		% within Cluster Number of Case	18.8%	42.0%	23.2%	13.0%	1.4%	1.4%	100.0%
	4	Count	39	25	15	5	2	3	89
		% within Cluster Number of Case	43.8%	28.1%	16.9%	5.6%	2.2%	3.4%	100.0%
	5	Count	26	36	37	9	1	5	114
		% within Cluster Number of Case	22.8%	31.6%	32.5%	7.9%	0.9%	4.4%	100.0%
	6	Count	21	20	31	12	1	2	87
		% within Cluster Number of Case	24.1%	23.0%	35.6%	13.8%	1.1%	2.3%	100.0%
Total		Count	124	151	119	46	5	18	463
		% within Cluster Number of Case	26.8%	32.6%	25.7%	9.9%	1.1%	3.9%	100.0%

Table 11: Crosstab: Clusters vs. Household Income



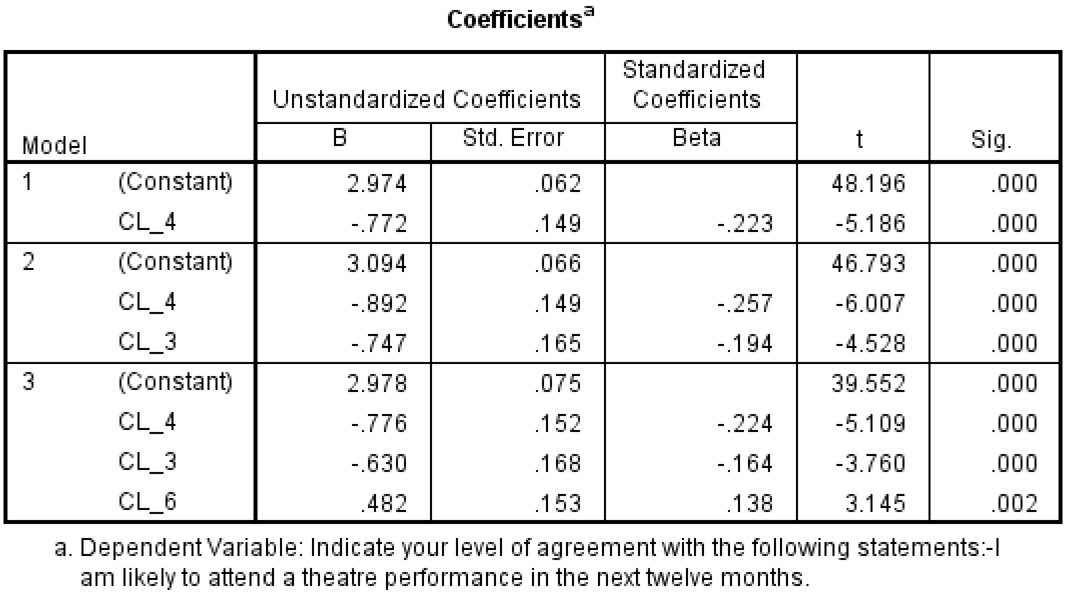
Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.223[a]	.050	.048	1.278
2	.293[b]	.086	.082	1.255
3	.321[c]	.103	.098	1.244

a. Predictors: (Constant), CL_4

b. Predictors: (Constant), CL_4, CL_3

c. Predictors: (Constant), CL_4, CL_3, CL_6

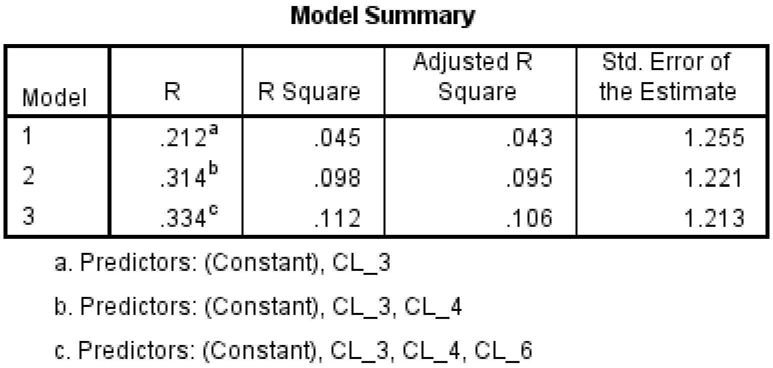


Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	2.974	.062		48.196	.000
	CL_4	-.772	.149	-.223	-5.186	.000
2	(Constant)	3.094	.066		46.793	.000
	CL_4	-.892	.149	-.257	-6.007	.000
	CL_3	-.747	.165	-.194	-4.528	.000
3	(Constant)	2.978	.075		39.552	.000
	CL_4	-.776	.152	-.224	-5.109	.000
	CL_3	-.630	.168	-.164	-3.760	.000
	CL_6	.482	.153	.138	3.145	.002

a. Dependent Variable: Indicate your level of agreement with the following statements:-I am likely to attend a theatre performance in the next twelve months.

Table 12: Stepwise Regression for Attendance in Next Year



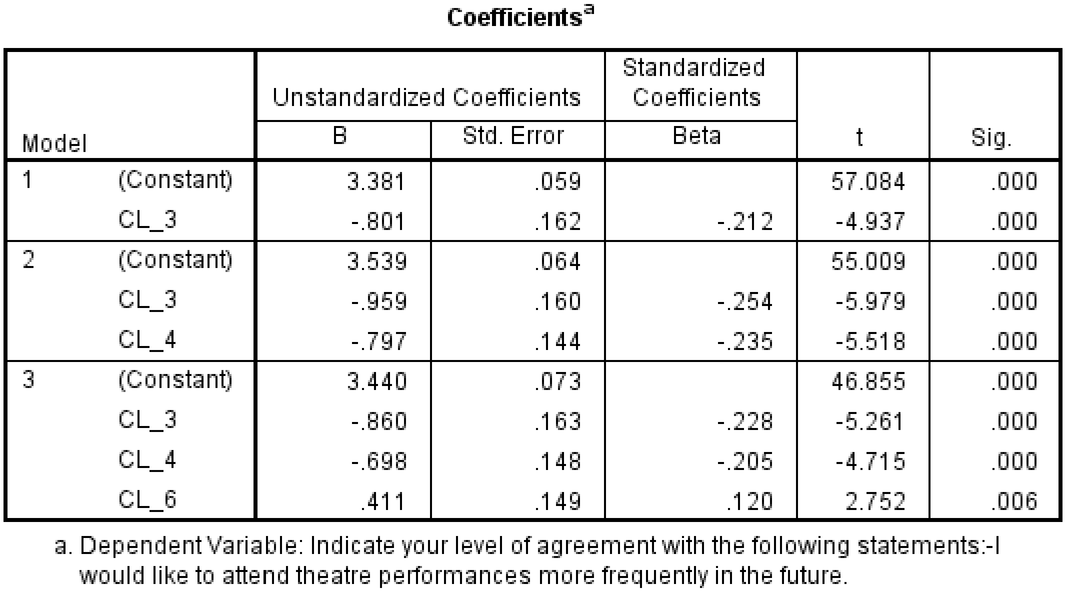
Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.212[a]	.045	.043	1.255
2	.314[b]	.098	.095	1.221
3	.334[c]	.112	.106	1.213

a. Predictors: (Constant), CL_3

b. Predictors: (Constant), CL_3, CL_4

c. Predictors: (Constant), CL_3, CL_4, CL_6

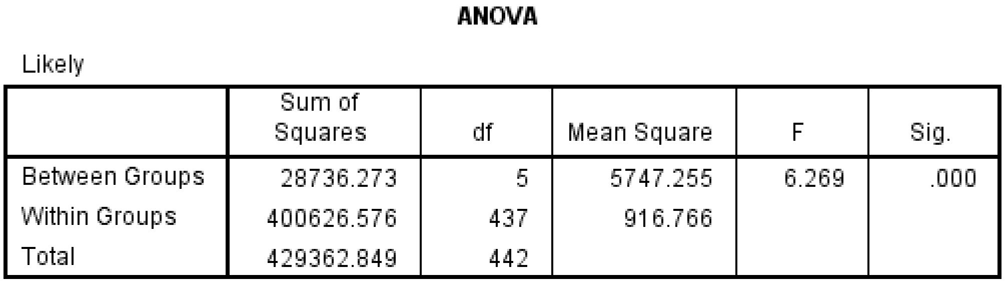


Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.381	.059		57.084	.000
	CL_3	-.801	.162	-.212	-4.937	.000
2	(Constant)	3.539	.064		55.009	.000
	CL_3	-.959	.160	-.254	-5.979	.000
	CL_4	-.797	.144	-.235	-5.518	.000
3	(Constant)	3.440	.073		46.855	.000
	CL_3	-.860	.163	-.228	-5.261	.000
	CL_4	-.698	.148	-.205	-4.715	.000
	CL_6	.411	.149	.120	2.752	.006

a. Dependent Variable: Indicate your level of agreement with the following statements:-I would like to attend theatre performances more frequently in the future.

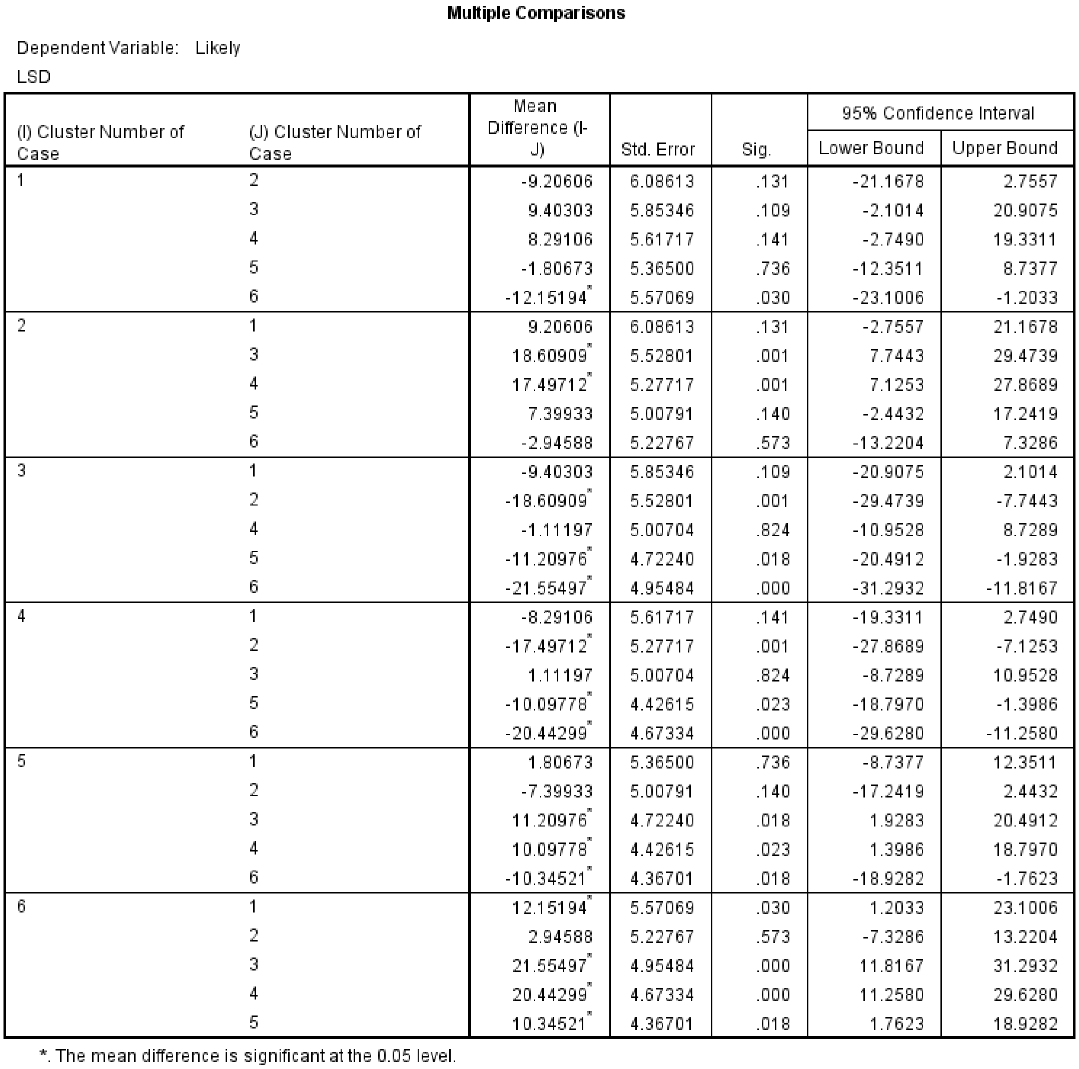
Table 13: Stepwise Regression for Desired Increase in Attendance



ANOVA

Likely

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	28736.273	5	5747.255	6.269	.000
Within Groups	400626.576	437	916.766		
Total	429362.849	442			



Multiple Comparisons

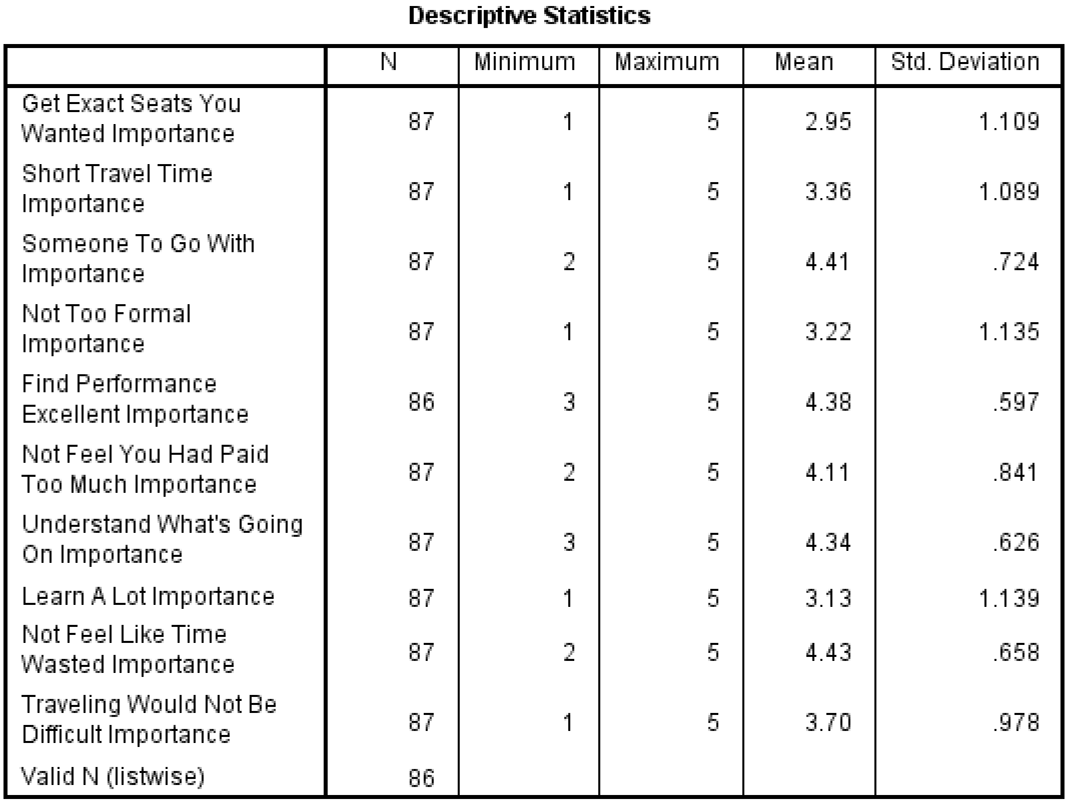
Dependent Variable: Likely

LSD

(I) Cluster Number of Case	(J) Cluster Number of Case	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
1	2	-9.20606	6.08613	.131	-21.1678	2.7557
	3	9.40303	5.85346	.109	-2.1014	20.9075
	4	8.29106	5.61717	.141	-2.7490	19.3311
	5	-1.80673	5.36500	.736	-12.3511	8.7377
	6	-12.15194*	5.57069	.030	-23.1006	-1.2033
2	1	9.20606	6.08613	.131	-2.7557	21.1678
	3	18.60909*	5.52801	.001	7.7443	29.4739
	4	17.49712*	5.27717	.001	7.1253	27.8689
	5	7.39933	5.00791	.140	-2.4432	17.2419
	6	-2.94588	5.22767	.573	-13.2204	7.3286
3	1	-9.40303	5.85346	.109	-20.9075	2.1014
	2	-18.60909*	5.52801	.001	-29.4739	-7.7443
	4	-1.11197	5.00704	.824	-10.9528	8.7289
	5	-11.20976*	4.72240	.018	-20.4912	-1.9283
	6	-21.55497*	4.95484	.000	-31.2932	-11.8167
4	1	-8.29106	5.61717	.141	-19.3311	2.7490
	2	-17.49712*	5.27717	.001	-27.8689	-7.1253
	3	1.11197	5.00704	.824	-8.7289	10.9528
	5	-10.09778*	4.42615	.023	-18.7970	-1.3986
	6	-20.44299*	4.67334	.000	-29.6280	-11.2580
5	1	1.80673	5.36500	.736	-8.7377	12.3511
	2	-7.39933	5.00791	.140	-17.2419	2.4432
	3	11.20976*	4.72240	.018	1.9283	20.4912
	4	10.09778*	4.42615	.023	1.3986	18.7970
	6	-10.34521*	4.36701	.018	-18.9282	-1.7623
6	1	12.15194*	5.57069	.030	1.2033	23.1006
	2	2.94588	5.22767	.573	-7.3286	13.2204
	3	21.55497*	4.95484	.000	11.8167	31.2932
	4	20.44299*	4.67334	.000	11.2580	29.6280
	5	10.34521*	4.36701	.018	1.7623	18.9282

*. The mean difference is significant at the 0.05 level.

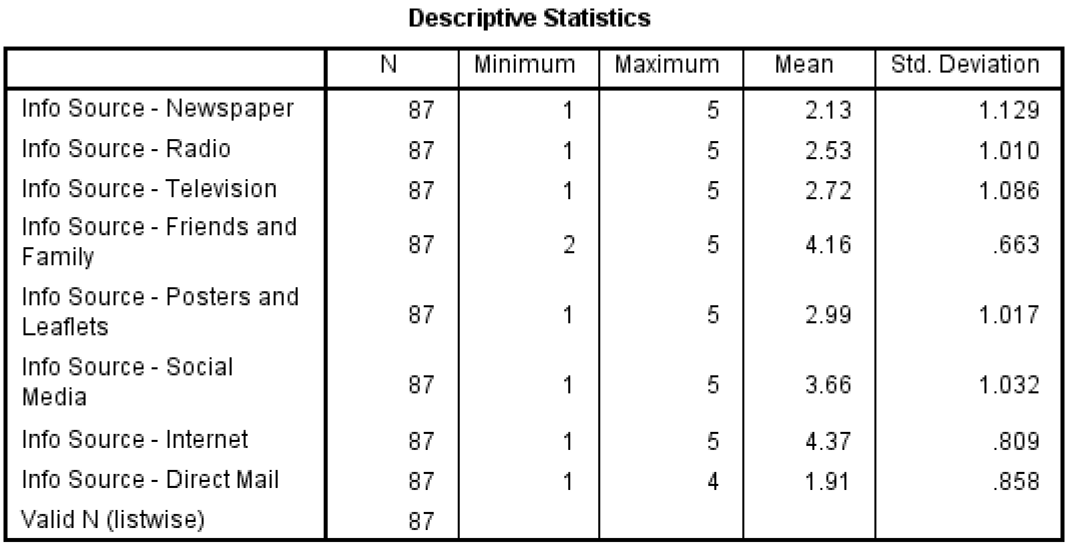
Table 14: ANOVA with Post-Hoc Comparisons using the LSD Method



Descriptive Statistics

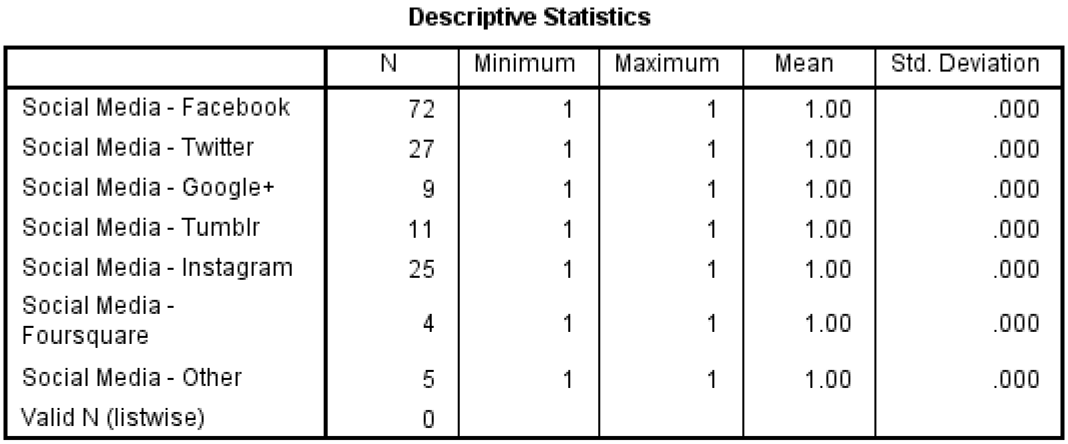
	N	Minimum	Maximum	Mean	Std. Deviation
Get Exact Seats You Wanted Importance	87	1	5	2.95	1.109
Short Travel Time Importance	87	1	5	3.36	1.089
Someone To Go With Importance	87	2	5	4.41	.724
Not Too Formal Importance	87	1	5	3.22	1.135
Find Performance Excellent Importance	86	3	5	4.38	.597
Not Feel You Had Paid Too Much Importance	87	2	5	4.11	.841
Understand What's Going On Importance	87	3	5	4.34	.626
Learn A Lot Importance	87	1	5	3.13	1.139
Not Feel Like Time Wasted Importance	87	2	5	4.43	.658
Traveling Would Not Be Difficult Importance	87	1	5	3.70	.978
Valid N (listwise)	86				

Table 15: Bohemian Aspect Importance Means



Descriptive Statistics

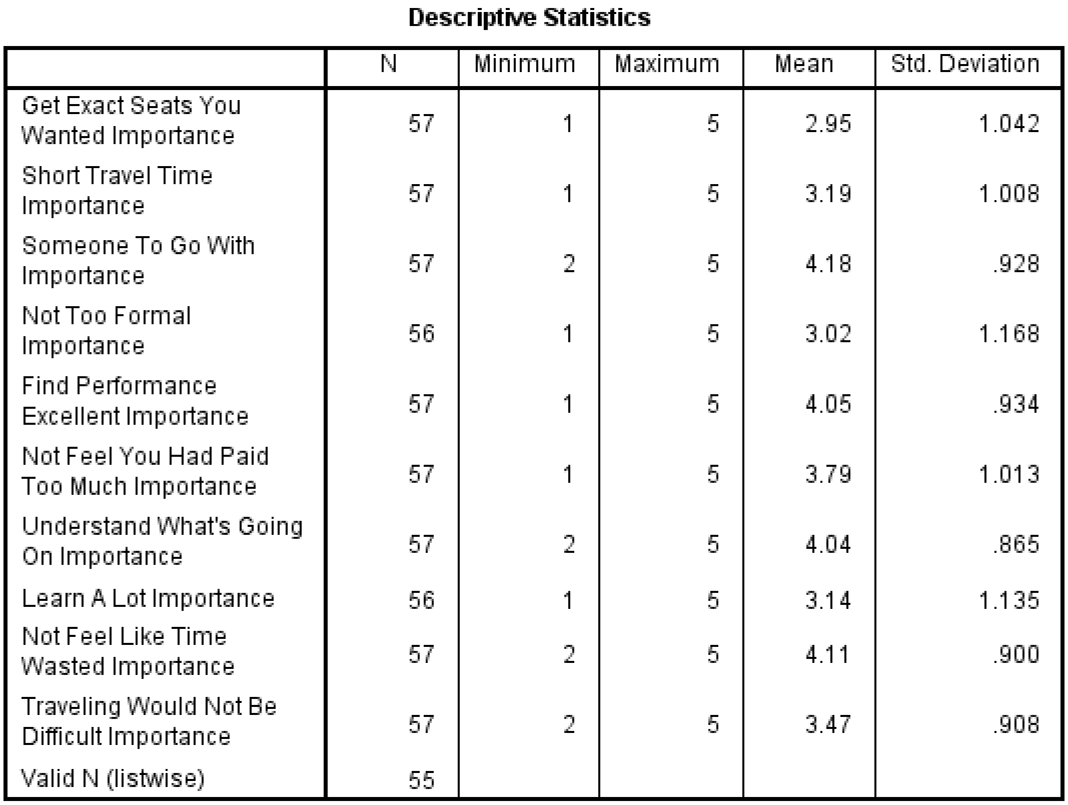
	N	Minimum	Maximum	Mean	Std. Deviation
Info Source - Newspaper	87	1	5	2.13	1.129
Info Source - Radio	87	1	5	2.53	1.010
Info Source - Television	87	1	5	2.72	1.086
Info Source - Friends and Family	87	2	5	4.16	.663
Info Source - Posters and Leaflets	87	1	5	2.99	1.017
Info Source - Social Media	87	1	5	3.66	1.032
Info Source - Internet	87	1	5	4.37	.809
Info Source - Direct Mail	87	1	4	1.91	.858
Valid N (listwise)	87				



Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Social Media - Facebook	72	1	1	1.00	.000
Social Media - Twitter	27	1	1	1.00	.000
Social Media - Google+	9	1	1	1.00	.000
Social Media - Tumblr	11	1	1	1.00	.000
Social Media - Instagram	25	1	1	1.00	.000
Social Media - Foursquare	4	1	1	1.00	.000
Social Media - Other	5	1	1	1.00	.000
Valid N (listwise)	0				

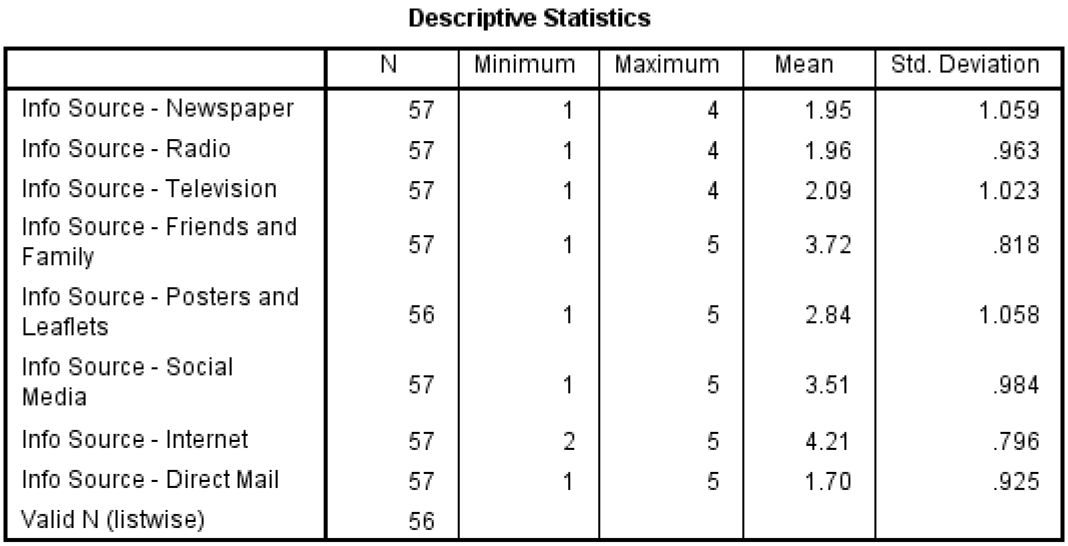
Table 16: Bohemian Preferred Information Sources



Descriptive Statistics

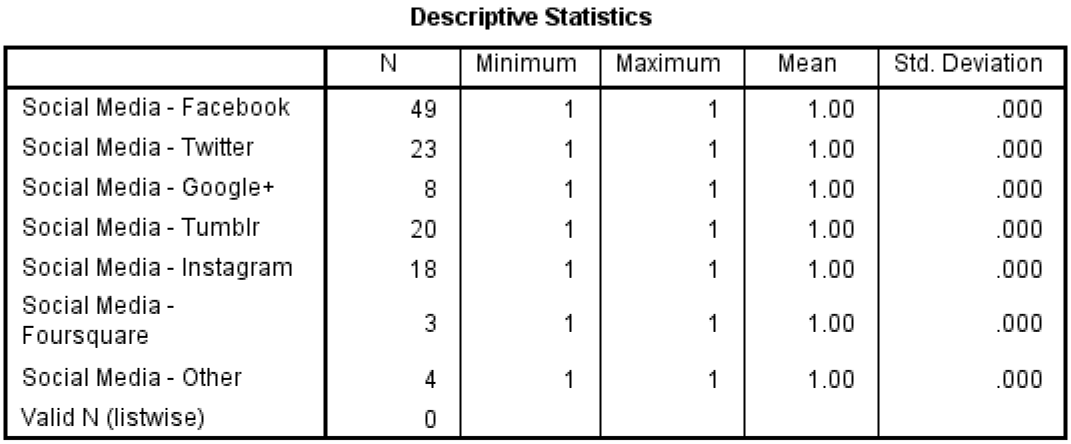
	N	Minimum	Maximum	Mean	Std. Deviation
Get Exact Seats You Wanted Importance	57	1	5	2.95	1.042
Short Travel Time Importance	57	1	5	3.19	1.008
Someone To Go With Importance	57	2	5	4.18	.928
Not Too Formal Importance	56	1	5	3.02	1.168
Find Performance Excellent Importance	57	1	5	4.05	.934
Not Feel You Had Paid Too Much Importance	57	1	5	3.79	1.013
Understand What's Going On Importance	57	2	5	4.04	.865
Learn A Lot Importance	56	1	5	3.14	1.135
Not Feel Like Time Wasted Importance	57	2	5	4.11	.900
Traveling Would Not Be Difficult Importance	57	2	5	3.47	.908
Valid N (listwise)	55				

Table 17: Young Trendy Urbanites Aspect Importance Means



Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Info Source - Newspaper	57	1	4	1.95	1.059
Info Source - Radio	57	1	4	1.96	.963
Info Source - Television	57	1	4	2.09	1.023
Info Source - Friends and Family	57	1	5	3.72	.818
Info Source - Posters and Leaflets	56	1	5	2.84	1.058
Info Source - Social Media	57	1	5	3.51	.984
Info Source - Internet	57	2	5	4.21	.796
Info Source - Direct Mail	57	1	5	1.70	.925
Valid N (listwise)	56				



Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Social Media - Facebook	49	1	1	1.00	.000
Social Media - Twitter	23	1	1	1.00	.000
Social Media - Google+	8	1	1	1.00	.000
Social Media - Tumblr	20	1	1	1.00	.000
Social Media - Instagram	18	1	1	1.00	.000
Social Media - Foursquare	3	1	1	1.00	.000
Social Media - Other	4	1	1	1.00	.000
Valid N (listwise)	0				

Table 18: Young Trendy Urbanite Preferred Information Sources

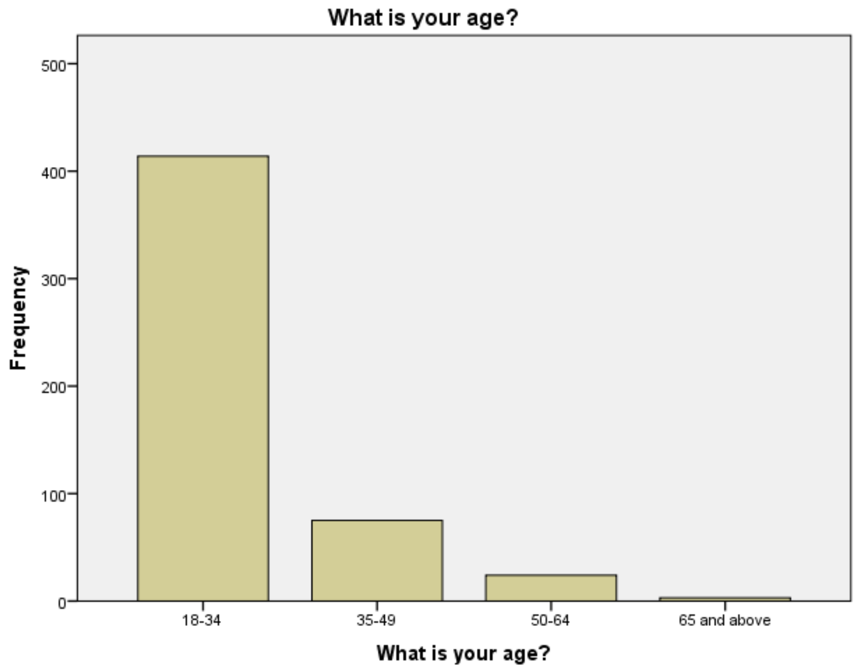


Figure 1: Sample Age

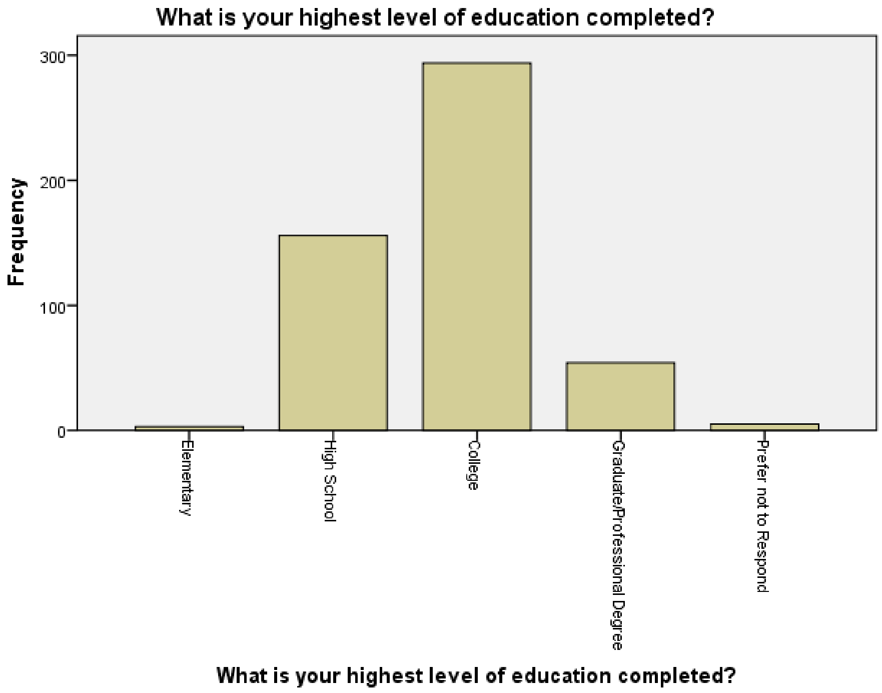


Figure 2: Sample Education Level

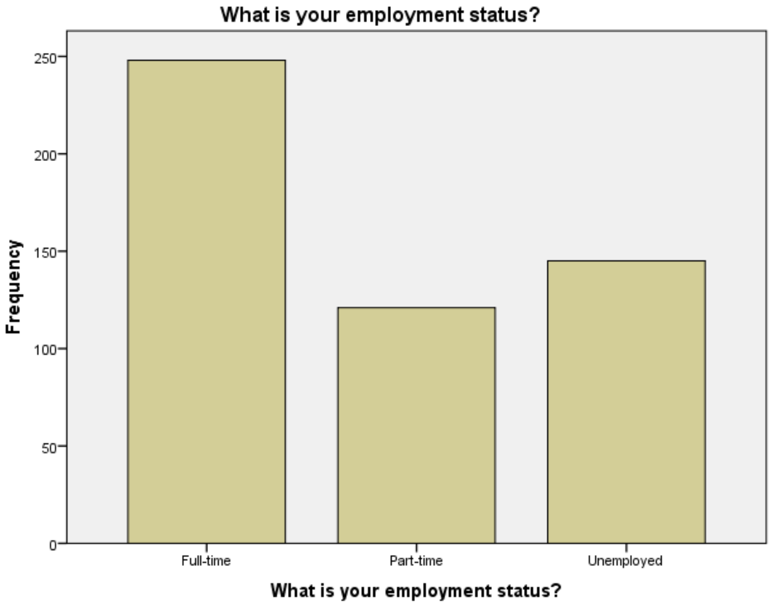


Figure 3: Sample Employment Status

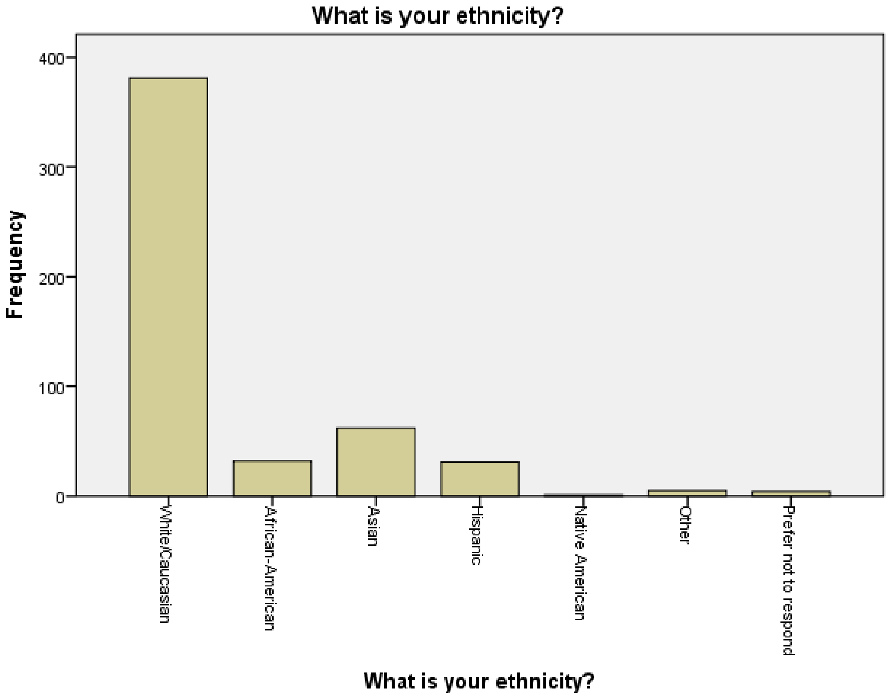


Figure 4: Sample Ethnicity

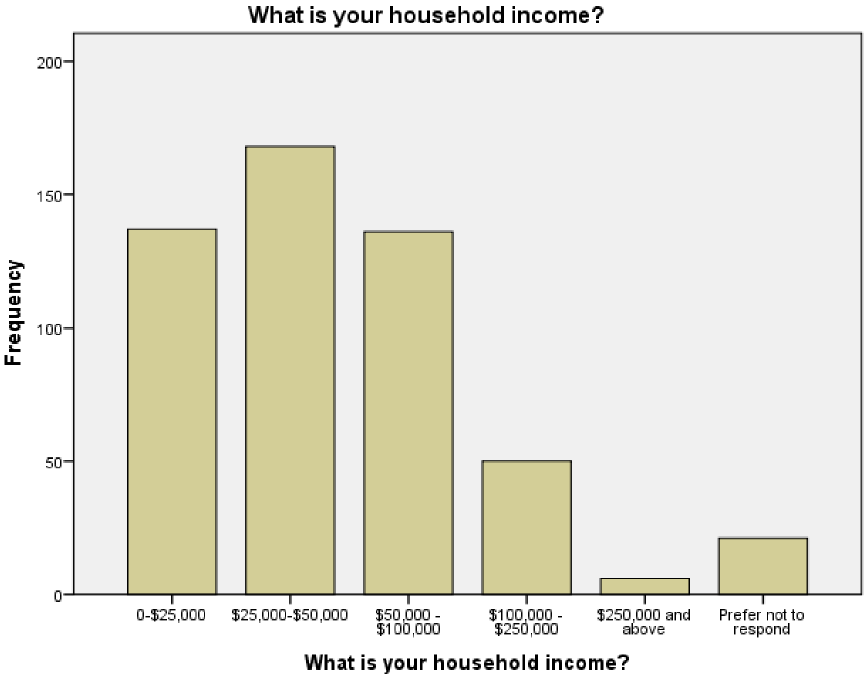


Figure 5: Sample Household Income

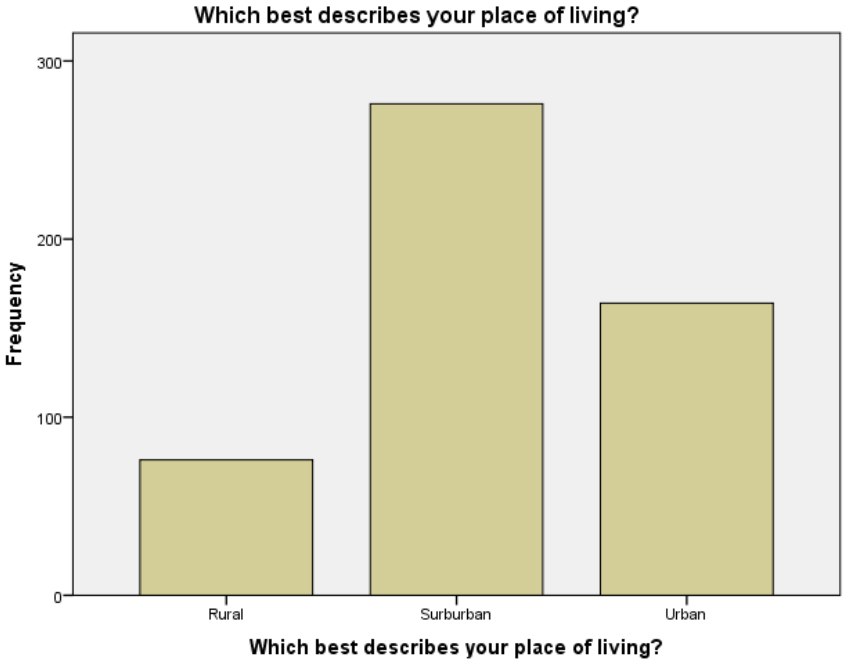


Figure 6: Sample Place of Living

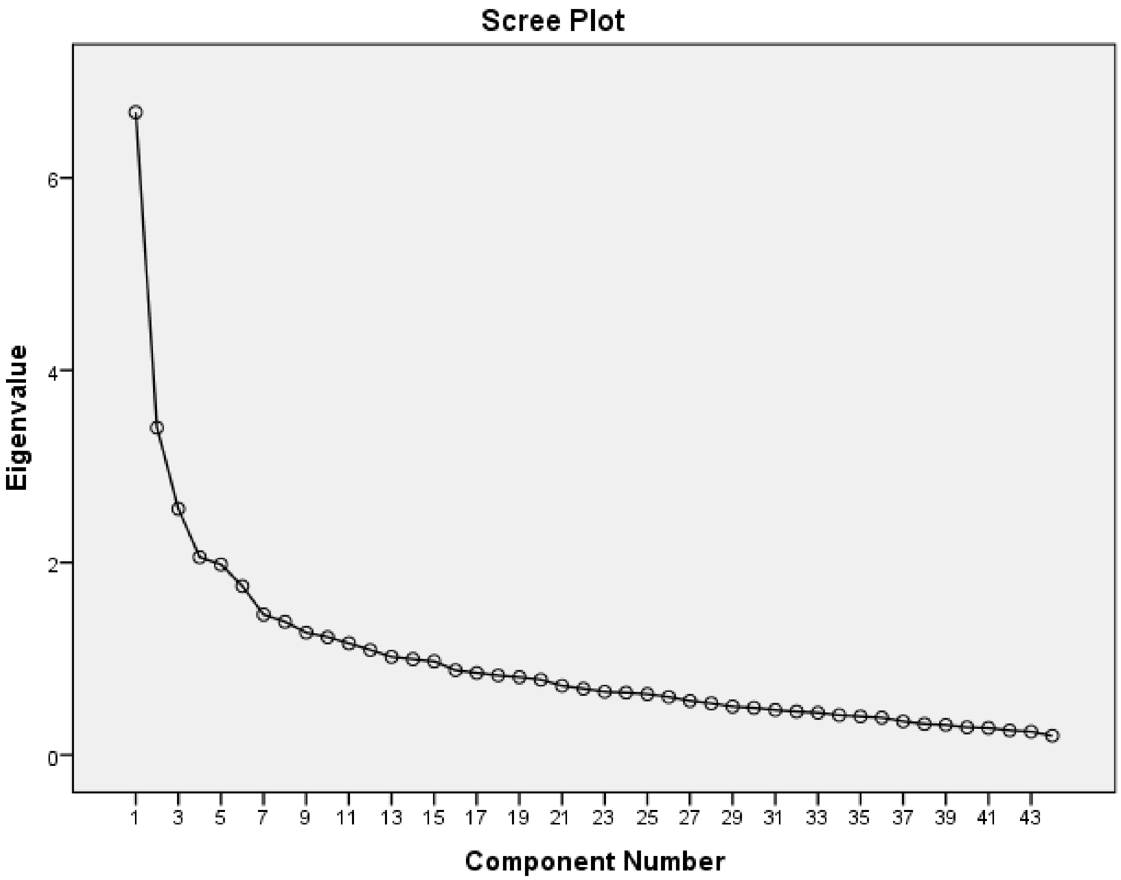


Figure 7: Principal Components Analysis Scree Plot

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EDUCATION:

The Pennsylvania State University, University Park, PA **May 2014**
Smeal College of Business - B.S. Marketing
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Awards and Honors: Schreyer Honors College, Wherry Scholarship, Dean’s List (7/7)
Honors Thesis in Marketing: “Leisure Styles and Attitudes Toward Theatre Attendance”

EXPERIENCE:

The State Theatre, University Park, PA **January 2014 – April 2014**
AdWords Campaign Manager – Google Online Marketing Challenge

- Create and optimize a three week AdWords campaign for a local small business in competition with over 11,000 teams across the globe, within a $250 budget provided by Google

Disney Theatrical Group, New York, NY **June 2013 - August 2013**
Tour Marketing/Licensing Summer Associate

- Analyzed box office wraps, contracts, and settlements of Disney shows; Broadway League data; theatre specs; and census demographic data to assist managers in the routing, pricing, and financial projection of future engagements
- Compiled a marketing schedule for the licensing team, detailing opportunities to promote the JR/Kids product line at educational and theatrical conferences around the nation
- Wrote and proofread television and radio ad copy for the national tour of “The Lion King”

IMG-Learfield, University Park, PA **January 2013 - March 2013**
Marketing/Public Relations Intern

- Wrote and pitched press releases to local media outlets to raise brand awareness for the “Lion’s List” educational initiative at schools across Central Pennsylvania
- Ensured execution of the promotion during a Penn State basketball game