



Assessing the Audience Impact of Choral Music Concerts

Protocol Design Template

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Overview of the Survey Design Process

This survey template was commissioned by Chorus America as a resource for participating choruses and is intended as a tool for discussing what information you would like to know about your patrons and their experiences with your artistic programs. A handful of questions are mandatory so that results can be analyzed across the participating choruses. To allow for this comparison, we have identified a core module of questions, marked with a **M**. Use the template to choose the optional survey questions that best align with your artistic objectives and information needs. For each proposed question, you might ask, “What actions might we take, if we had this information?” You will have an opportunity to discuss the protocol in detail at the induction meeting.

The template provides choruses with a pre-tested set of survey questions that incorporate best practice in audience impact assessment. If at all possible, **we recommended that you use the same questionnaire for all concerts**, so that you may compare results across concerts.

Following is a quick breakdown of some recommended processes for selecting your questions:

1. Identify a Project Leader within your organization who will take primary responsibility for coordinating input from staff.
2. Make a list of the individuals within your organization who will be asked to provide input on the survey questions you want to include. The list of individuals should include artistic/programming decision-makers, senior administrative staff, and marketing staff.
3. Provide copies of this survey template document to each individual on the list, and ask them to:
 - First, please read the survey template in its entirety; and
 - Second, work through the question sets and circle the questions or “indicators” they feel are most appropriate for your organization. Mark items that you feel are a top priority with a “1.” Mark items that you feel are a secondary priority with a “2.” Do not make any markings next to items that you feel are unnecessary or inappropriate.
 - **Be judicious with the number of questions you select – we can only expect audiences to answer around 25 questions.**
4. The Project Leader will then collect responses and produce a consolidated document that indicates everyone’s priorities (e.g., adding up a cumulative score for each item, count one point for every “first priority” mark, and half a point for every “second priority” mark).
5. Hold a meeting of all the individuals who were asked for input, to review and discuss the consolidated feedback. Everyone should be given a chance to argue for the questions they feel are most important to include in the protocol.
6. **Please be prepared to discuss your priorities with WolfBrown, and the rationale behind them.**

Overview of the Survey Template

1. Administrative Questions
 - a. Performance attended
2. Buyer Behavior Characteristics
 - a. Frequency of attendance/first-timer status
 - b. Respondent's role in the purchase decision
 - c. Ticket type (series ticket vs. single ticket); this will identify subscribers
 - d. Social context surrounding attendance
 - e. Motivations for attending
3. Summative Impact
 - a. Satisfaction with elements of the artistic experience
 - b. Overall extent to which the performance met expectations
 - c. Expected future impression
4. Readiness to Receive Indicators (asked retrospectively in a post-performance context)
 - a. Context (i.e., knowledge level, past experience, preparation)
 - b. Relevance (i.e., the extent to which the respondent normally does this sort of activity)
 - c. Anticipation level
5. Intrinsic Impact (five constructs)
 - a. Captivation and Personal Involvement
 - b. Emotional Resonance
 - c. Intellectual Stimulation
 - d. Aesthetic Enrichment
 - e. Social Bridging and Bonding
6. Post-Performance Engagement
 - a. Discussion with others who attended
 - b. Participation in various post-performance activities
 - c. Desire for further engagement
 - d. Impact resonance and meaning
7. Demographics
 - a. Gender, age, ethnicity, race, income, educational attainment, work status, type of household, etc.

Administrative Questions

1. The questions in this survey are about your experience at a recent **[Name of Organization]** concert. Please indicate which concert you attended.

- | | |
|--|--|
| <input type="checkbox"/> [Name Title, Date and Time] | <input type="checkbox"/> [Name Title, Date and Time] |
| <input type="checkbox"/> [Name Title, Date and Time] | <input type="checkbox"/> [Name Title, Date and Time] |

[Note: List all concerts to be surveyed. This question is highly recommended for productions with multiple performances. Otherwise, you will not be able to review results by performance.]

Buyer Behavior and Contextual Questions

2. **[M]** In a typical year, approximately how many times do you attend **[Name of Organization]**'s concerts? *(select one)*

- None - this was my first time at a **[Name of Organization]** concert
- Less than once a year
- 1 or 2 times a year
- 3 to 5 times a year
- 6 or more times a year

[Note: This question provides respondents an opportunity to self-report their annual frequency of attendance at the sponsoring organization's programs. It is primarily intended to identify first-timers, so that their results can be examined alongside responses from more frequent attendees. If there are fewer than six productions in a season, it is possible to modify this question so that the last item reads "3 or more times."]

3. Who purchased your ticket? *(select one)*

- I did Someone else did No ticket or fee was required (skip to question **X**)

[Note: This question is used to distinguish ticket buyers from others who attended.]

4. If you had a ticket, what type of ticket did you hold? *(select one)*

- | | | |
|--|---|---|
| <input type="checkbox"/> Subscription or series ticket | <input type="checkbox"/> Complimentary ticket | <input type="checkbox"/> Student discount ticket |
| <input type="checkbox"/> Individual ticket | <input type="checkbox"/> Special group ticket | <input type="checkbox"/> Special priced ticket (e.g., Goldstar, promotional code) |

[Note: This question allows results to be compared according to ticket type.]

5. When was your ticket for this concert purchased? *(select one)*

- | | | | |
|---|---|--|---------------------------------------|
| <input type="checkbox"/> The day of the concert | <input type="checkbox"/> 1 to 2 weeks ago | <input type="checkbox"/> 1 to 2 months ago | <input type="checkbox"/> I don't know |
| <input type="checkbox"/> Within the past week | <input type="checkbox"/> 2 to 4 weeks ago | <input type="checkbox"/> 2 to 4 months ago | |

6. **[M] What relationship(s) do you have with people who performed in the chorus (or with the chorus)?** *(select all that apply)*

- No relationship with anyone who performed
- Spouse or partner of chorister/choir member
- Parent or Grandparent of chorister/choir member
- Other family relationship
- Friend of chorister/choir member
- Colleague of chorister/choir member

7. **With whom did you attend the concert?** *(select all that apply)*

- My spouse or partner
- My children or grandchildren
- My parents
- Other family
- Friend(s)
- Co-workers or classmates
- I attended alone

[Note: This question allows for the tracking of the social context surrounding attendance, and for comparison of results between, say, those who attend with a spouse/partner and those who attend with friends.]

8. **How did you learn about this concert?** *(select all that apply)*

- Season brochure
- Advertising in a newspaper or magazine
- [Name of Organization] website
- Article or review
- Email from [Name of Organization]
- Invitation or notice from a member of the chorus
- Word-of-Mouth (family or friend not in the chorus)
- Postcard or special mailing
- Facebook, Twitter, and/or Google+
- Event listing online
- Other: _____

[Note: This question asks respondents for their sources of information for a particular performance. Answer items will be customized depending on organization's interest.]

9. **Select the three most important reasons why you attended the performance.** *(select three)*

- Because someone invited you
- To spend quality time with family members
- To spend quality time with friends
- To discover music you haven't heard before
- To expose others to the artistic experience
- To see someone I know perform on stage
- To learn about or celebrate the LGBT culture or community [GALA chorus only]
- To learn about or celebrate your cultural heritage [only applicable to certain concerts]
- To revisit a familiar work, or to hear music that you know and love
- To hear the work of a specific [composer/song-writer]
- To be emotionally moved or inspired
- To relax or escape
- For work or educational purposes

[Note: The goal of this question is to allow for the analysis of motivations, and the analysis of relationships between motivations for attending and impacts derived from the experience. Some of these motivations relate directly to impacts, while others do not. For example, "to discover something new" maps to intellectual stimulation impacts.]

10. In your own words, what was the main reason why you attended this concert?

[Note: This optional open-ended question allows respondents to express the main reason why they attended. In general, we recommend it as an alternative to the previous question, when greater nuance is desired.]

Summative Impact

11. Overall, at what level were your expectations fulfilled for this concert? *(circle a number)*

<u>Below</u> <u>Expectations</u>	<u>Met</u> <u>Expectations</u>	<u>Above</u> <u>Expectations</u>
1 -----	2 -----	3 -----
4 -----	5	

[Note: Generally, people’s expectation levels are met or exceeded. Use this question or the following one for a general indicator of summative impact.]

12. How much did the experience of this concert influence your feelings about attending [Name of Organization] concerts in the future? *(circle a number)*

<u>Negative Influence</u>	<u>No Change</u>	<u>Positive Influence</u>
1 -----	2 -----	3 -----
4 -----	5	

13. **[M]** When you look back on this concert a year from now, how much of an impression do you think will be left? *(circle a number)*

<u>No Impression</u>	<u>Big Impression</u>
1 -----	2 -----
3 -----	4 -----
5	

[Note: The ability to remember things is often associated with emotional impact (as suggested by cognitive science literature). Here, we ask respondents to speculate on the degree to which they will remember the performance a year from now, as an overall indicator of impact. This question (i.e., “future impression”) provides a robust indicator of summative impact, based on an analysis of past survey data. It does not necessarily depend on the respondent ‘liking’ the art; people often remember things that challenge or provoke them.]

14. What was most memorable to you about the concert?

[Note: This provides a general purpose open-ended question about what impressed people the most about the artistic work.]

15. Rate your satisfaction with each of the following aspects of the concert. (circle a number for each)

	<u>Unsatisfied</u>			<u>Satisfied</u>
A. <i>Quality of the chorus' singing</i>	1-----	2-----	3-----	4-----5
B. <i>The conductor's performance</i>	1-----	2-----	3-----	4-----5
C. <i>The selection of pieces on the program</i>	1-----	2-----	3-----	4-----5
D. <i>Length of the program</i>	1-----	2-----	3-----	4-----5
E. <i>[Name of Guest Artist]'s performance</i>	1-----	2-----	3-----	4-----5
F. <i>[customize based on programming]</i>	1-----	2-----	3-----	4-----5

[Note: This question may be customized for each chorus (e.g., video enhancements, choreography, guest artists), although the items will need to be standardized across programs as much as possible, to allow for comparative reporting.]

16. With respect to acoustics, how does the [Name of Venue] compare to other venues where you've attended concerts in the [city/location] area? (circle a number)

<u>Worse than Other Venues</u>	<u>About the Same</u>	<u>Better than Other Venues</u>
1-----	2-----	3-----4-----5

17. How much did each of the following aspects of the [Name of Venue] enhance or detract from your experience? (circle a number for each)

	<u>Detracted</u>	<u>No Opinion</u>	<u>Enhanced</u>
A. <i>Acoustics</i>	1-----	2-----	3-----4-----5
B. <i>Comfort of the seating</i>	1-----	2-----	3-----4-----5
C. <i>Overall ambiance</i>	1-----	2-----	3-----4-----5
D. <i>Food and beverage options</i>	1-----	2-----	3-----4-----5
E. <i>Availability of parking</i>	1-----	2-----	3-----4-----5

[Note: This question may be customized for each chorus, although the items will need to be standardized across programs, to allow for comparative reporting.]

18. Was there anything that made your experience at the concert particularly satisfying or unsatisfying? If so, please share:

[Note: This open-ended question is framed in terms of the "total experience" not solely in terms of the artistic program. Thus, you may get a wide range of responses to this question (e.g., "Parking was terrible," "It was my daughter's 15th birthday.")]

☑ Readiness Questions (Context, Relevance, Anticipation)

[Note: This module of questions investigates the respondent’s level of knowledge, context, and anticipation prior to the concert. In situations where the protocol must be cut back, this module may be omitted entirely, although we encourage arts groups to monitor audience preparedness, especially when audience engagement efforts are being evaluated.]

19. **How knowledgeable are you about choral music?** *(select one)*

- Not very knowledgeable Somewhat knowledgeable Very knowledgeable

20. **[M] Have you had any experience with singing in a chorus?** *(select one)*

- No Yes – earlier in my life Yes – this is a current activity for me

[Note: Another aspect of context is the extent to which the respondent has personal experience with the art form. This question also allows for the tracking of the organization’s service to artists in the community, regardless of skill level.]

21. **Which of the following activities, if any, did you do to learn more about the concert program prior to arriving?** *(select all that apply)*

- Explored the [Name of Organization] website
- Looked at other online sources (e.g. Wikipedia)
- Read [Name of Organization] pre-performance email
- Read a preview (i.e., an article about the upcoming concert)
- Talk with people familiar with the program/concert and/or [Name of Organization]
- Accessed information about the concert through social media (e.g., on Facebook or Twitter)
- Other: _____

[Note: This question provides a qualitative sense of what, specifically, people are doing to prepare.]

22. **At any point during the concert, did you participate in some fashion (i.e., clap your hands, sing-along)?** *(select one)*

- No Yes I don’t know

23.

How much do you agree with the following statements? <i>(circle a number)</i>	Strongly Disagree	→→→→→→→			Strongly Agree	Priority
A. Apart from this concert I am likely to attend live choral concerts	1	2	3	4	5	
B. I felt comfortable and welcome at [Name of Venue].	1	2	3	4	5	

[Note: The first indicator pertains to the relevance of the activity to the respondent. Primarily, it is used to identify respondents who are “fish out of water” (i.e., respondents who do not normally attend programs

like this). Some organizations may consider this to be a key marketing performance indicator (i.e., attracting people who do not normally attend) – just getting them in the theatre is a “win.” The second item is designed to identify those who felt unwelcome or uneasy in the hall, as some arts groups work hard to make patrons feel welcome, and would benefit from an indicator of this type.]

24. What, if anything, would have made you feel more comfortable or more welcome at the venue?

25. Besides [Name of Organization]’s concerts, where else do you hear choral music?

[Note: This module is only for ‘mixed’ artistic programs with two to five works on the programs for situations in which respondents will have different reactions to specific pieces.]

☑ Reflecting on Your Experience

Intrinsic Impacts – Initial Module of Questions for Concerts with Multiple Artistic Works

[Note: This module should be used for programs with multiple artistic works on the program (e.g., a choral concert with three pieces on the program). If the concert you wish to survey features only one work, or has many works (i.e., more than five), skip to the next section and begin selecting your key impact indicators. When this module is used, do not repeat these items in the general questions that follow.]

26. How much did you like the work itself, apart from the way it was performed? (select one)

	Not at All	A Little		Somewhat		A Lot
Piece #1	<input type="checkbox"/>					
Piece #2	<input type="checkbox"/>					
Piece #3	<input type="checkbox"/>					

27. Overall, how strong was your emotional response to each work? (select one)

	Not at All	Weak		Moderate		Strong
Piece #1	<input type="checkbox"/>					
Piece #2	<input type="checkbox"/>					
Piece #3	<input type="checkbox"/>					

[Note: Continue designing your survey, using questions drawn from the section that follows. Respondents will be instructed to answer the remaining questions in reference to the totality of the artistic program.]

[Note: Start here for programs that feature one artistic work, or many artistic works (where it is not practical to ask about all individual works).]

☑ Reflecting on Your Experience (Intrinsic Impacts):

Intrinsic Impacts – Captivation and Personal Involvement

[Note: Captivation and Personal Involvement is the first domain of intrinsic impact. Generally, you'll want to choose just one of the following indicators.]

28. **[M]** At any point during the concert did you lose track of time and get fully absorbed? *(select one)*

	YES					
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

29. **Overall, did the skill and artistry of the chorus impress you?** *[wonder, awe] (select one)*

	YES					
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

30. **Were the singers responsive to, and engaged with, the audience?** *[sense of connection] (select one)*

	YES					
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

Intrinsic Impacts – Emotional Resonance

[Note: Emotional Resonance is the second domain of intrinsic impact. Here we are careful not to make value judgments about the specific emotions felt by respondents. We recommend you select not more than two indicators per construct.]

31. **[M]** Overall, how strong was your emotional response to the concert? *(select one)*

NO, Emotional Response	Weak		Moderate		Strong	Not Applicable
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

32. Did you feel a bond or connection with the **[singers]**? [empathy] (select one)

YES						
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

33. Did the concert inspire you? [spiritual value] (select one)

YES						
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

34. **[M]** What words best describe how the concert made you feel? Please answer using single words, one per line, up to six words.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Intrinsic Impacts – Intellectual Stimulation

[Note: Intellectual Stimulation is the third domain of intrinsic impact. These indicators explore the extent to which the performance caused people to think. The various indicators provide progressively more stringent tests of “cognitive traction.”]

35. Did the concert cause you to think about an issue or topic? (select one)

YES						
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

[Note: This question provides an indicator of critical reflection. It speaks to the ability of the arts to increase awareness of an issue and to precipitate thoughtful reflection. It is most germane to arts programs that are topical or thematic in nature.]

36. To what extent did you gain new insight or learning? (select one)

YES						
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

[Note: This is a baseline indicator of intellectual stimulation in the sense of learning.]

37. **Did you think about the structure of the music, or life of the composer?** *[thinking about form and historical context] (select one)*

NO, Not at All	YES					Not Applicable
	A Little		Somewhat		Completely	
<input type="checkbox"/>						

[Note: This question aims to capture intellectual stimulation in the sense of thinking about the history or structure of the artistic work.]

38. **[M] Did the concert raise questions in your mind that you would like to ask the performers or creators of the work?** *(select one)*

- No Yes – a few questions Yes – a lot of questions

[Note: This question has grown to become one of the key indicators of intellectual stimulation. It must be asked in combination with the follow-up open-ended question, and typically yields a great deal of insightful comments about what was on the minds of audience members as they left the program.]

38.1 **[M] If “Yes”, what were one or two of your questions?**

Intrinsic Impacts – Aesthetic Enrichment

[Note: Aesthetic Enrichment is the fourth domain of intrinsic impact. Aesthetic Enrichment encompasses both aesthetic growth (being stretched) and aesthetic validation (reinforcement of pre-existing tastes and preferences). We are careful not to prize one over the other.]

39. **Select an answer for each question.**

	No	Yes	Not Sure or Not Applicable
A. Were you already familiar with the artistic work of [Name of Organization] ? [Mandatory in Year 1 only]	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
B. [M] Were you exposed to a type or style of [music/choral music] that you had not heard before?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
C. [M] Were you exposed to the work of a [composer or songwriter] whose work you’d not known before?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
D. [M] Were you exposed to at least one unfamiliar [musical work] , even if you were previously familiar with the composer?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
E. Were you exposed to a different interpretation of a [musical work] you had previously heard? [Mandatory in Year 1 only]	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

[Note: This question yields five indicators of the extent to which the respondent was introduced to a new aesthetic. This question assumes the inherent value to an individual of being exposed to unfamiliar art/artists/genres, regardless of the individual’s knowledge level. We refer to this impact as “aesthetic growth.”]

40. **Did the performance serve to remind you how much you love one or more particular works on the program?** *[aesthetic validation] (select one)*

	YES					
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

41. **As a result of attending this concert, do you feel better equipped to appreciate choral music in the future?** *[aesthetic development] (select one)*

	YES					
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

42. **As a result of this experience, are you better able to explain to other people what types of choral music you like or don’t like?** *(select one)*

- No change Yes, somewhat Yes, a lot

[Note: This question attempts to address the concept of critical capacity, and the ability of an individual to express his or her own preferences. One could argue that it is an inherent impact of all arts experiences, and difficult to self-report.]

43. **As a result of attending this event, how interested are you in attending concerts featuring similar artistic work(s)?** *(select one)*

- Much less interested No change More interested
 Less interested Much more interested

[Note: This question attempts to address the aesthetic outcomes of an arts experience and the affect it has on an individual’s tastes, including the consequent ability of the individual to appreciate and enjoy different forms of aesthetic expression (i.e., to know one’s own tastes)]

44. **Did you leave the concert with an impulse or idea for being more creative in your own life or work?** *(select one)*

- No Yes Not Applicable

45. **If “Yes”, how did the concert inspire you to be more creative?**

[Note: This question is meant to indicate creative activation and attempts to make a connection between the arts event and creativity in life and work. It is well known that many people who are artists themselves attend arts events in order to inspire and enrich their creative work, and to fertilize their creativity in general. But of course you don't have to be an artist to gain this benefit.]

Intrinsic Impacts – Social Bridging and Bonding

[Note: Social Bridging and Bonding is the fifth domain of intrinsic impact. This domain addresses the social value that is intrinsic to the artistic experience, but tries to avoid measuring the social value that is extrinsic to the art (e.g., going out to dinner beforehand). Bonding refers to building closer ties with one's own people or culture. Bridging refers to engaging with cultures outside of one's own life experience. Both are important impacts, but neither of them may be intended outcomes of a given performance.]

46. **Mandatory in Year 1 only** Did you feel a sense of connection with others in the audience? *[social connection] (select one)*

	YES					
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

[Note: This questions aims to measure the respondent's overall sense of connection with others in the audience – the communal experience.]

47. **Did the concert explore or celebrate your own cultural background or identity?** *[social bonding] (select one)*

	YES					
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

[Note: This question and the next one will be especially useful in reference to culturally-specific programs, or programs that speak to different social groups or communities.]

48. **Did you gain a new appreciation for people who are different from you, or for a culture other than your own?** *[social bridging] (select one)*

	YES					
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

[Note: This question provides an indicator of social bridging, and addresses the “tolerance” outcome sometimes associated with arts participation.]

49. **Did attending this concert give you a sense of pride in the community where you live?** *(select one)*

	YES					
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

[Note: This is question that aims to measure the extent to which respondents feel an enhanced “sense of place” as a result of attending an arts program.]

50. **Did attending this concert help you see things you have in common with other people who live or work in your community?** *(select one)*

	YES					
NO, Not at All	A Little		Somewhat		Completely	Not Applicable
<input type="checkbox"/>						

[Note: This question aims to measure social integration with one’s community, which is identified as an aspect of social well-being in the literature. It is very similar, however, to the question on social bonding, and therefore should not be used together.]

51. **Mandatory in Year 2 only At any point during the concert, did you do any of the following things?** *(select all that apply)*

- Clap along with the music (not applaud)
- Sing along with the music
- Talk to someone you didn’t know
- Dance or move to the music
- None of the above

☑ Post-Performance Engagement

[Note: This section investigates the extent to which the respondent engaged in post-performance “meaning-making” activities that would extend or magnify impact, whether social or solitary, facilitated or not.]

52. Afterwards, did you discuss the concert with others who attended? *(select one)*

- No Yes – casually Yes – intensely

53. After the concert, did you (or will you) do any of the following activities? *(select all that apply)*

- Attend a post-performance discussion
- Read the program more closely
- Search for more information online
- React to the concert online or through social media
- Email or spoke with a friend about the concert after you got home
- Reflect privately about the meaning of the work, without discussing with others

[Note: This question indicates the extent to which a respondent engaged with the program afterwards, which will be compared to the other indicators of “thinking and learning.” Research on audience engagement suggests that the impact of arts programs can be magnified and prolonged when audience members engage in a process of meaning-making, whether private or public, facilitated or self-directed.

The answer items may be customized for each chorus, based on what activities are offered. No more than six items should be used. The list need not be comprehensive, but rather should capture the most important meaning-making activities. Bear in mind that the survey might be taken immediately afterwards, or a full day afterwards, so the elapsed time will vary from respondent to respondent, and sufficient time may not have elapsed for some of these activities to occur. Results may provide an indication of how people are processing the work.]

54. Do you wish you would have been able to talk more about your reactions to the concert? *(select one)*

- No Yes

[Note: This question provides an indicator of hunger for deeper post-performance engagement.]

55.

	Not At All	➔➔➔➔➔➔➔➔			Very Much
Afterwards, as a result of thinking or talking about the concert, did you gain any additional perspective (apart from taking this survey)? [critical expression]	1	2	3	4	5

[Note: This question aims to measure the efficacy of post-performance engagement.]

Demographic Characteristics

A. **What is your gender?** Female Male Transgender Other

B. **In what year were you born?** _____

C. **Which of the following best describes your ethnicity?** *(select all that apply)*

- Asian or Pacific Islander American Indian or Alaska Native
 Black or African American White or Caucasian
 Hispanic or Latino Two or more races
 Middle Eastern Other race

D. **What is your household income?** *(select one)*

- Less than \$25,000 \$50,000 to \$99,999 \$150,000 or more
 \$25,000 to \$49,999 \$100,000 to \$149,999

E. **What is your highest level of educational attainment?** *(select one)*

- Less than 9th grade Associate's degree
 9th to 12th grade, no diploma Bachelor's Degree
 High School Graduate or G.E.D. Graduate or professional degree
 Some college, no degree

F. **Which cultural or ethnic groups do you identify with the most?** [open-ended]

G. **What is your home Zip Code?** _____

H. **What is your occupation?** _____

I. **Do you consider yourself part of a disability community?** No Yes

J. **Do you earn a portion of your living from performing or creating art?** No Yes

K. **What is your sexual orientation?** *(select one)*

- Lesbian Gay Bisexual Queer Heterosexual

L. **What is your relationship status?** *(select one)*

- In a relationship Not in a relationship

M. **Are you the parent or caregiver of any children who regularly live with you?**

- Yes No → *Skip the next question*

N. **If Yes, how old are these children?** *(select all that apply)*

- Under age 6 Ages 6 to 12 Ages 13 to 17