CBwhite
Market Research & Strategy

Building New Audiences for Dance in Chicago

Stage One: Deepened Access and Understanding of Current Patrons

Audience Architects Findings:
Overview and Summary

June 15, 2014

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Building New Audiences for Dance in Chicago

Stage One: Deepened Access and Understanding of Current Patrons

Arts Work Fund for Organizational Development

This report was funded by a grant to Audience Architects from the Arts Work Fund for Organizational Development.

Building New Audiences for Dance in Chicago
Stage One: Deepened Access and Understanding of Current Patrons

Overview and Summary of Findings

BACKGROUND

- Audience Architects retained CBWhite to enhance understanding of current dance patrons through a market research survey.
- Findings will equip Audience Architects to tailor and target marketing efforts, including:
    - Messages and methods/vehicles
    - Product offerings, including bundles, ancillary services, and other ideas
    - Pricing/discounting
- An online survey was developed that addressed:
    - Demographics
    - Cultural consumption (e.g., other memberships and attendance, including visual arts)
    - Other consumption of goods and services that could be relevant to marketing, sponsorship, promotion, etc.
    - Motivations
    - Psychographics
- Audience Architects and 26 of its members distributed the survey link by email.

HIGHLIGHTS:

- Respondents in this sample attend dance. This is consistent with our objectives and sampling method and should not be a surprise. Of interest, and of great value to Audience Architects, is the fact that almost two-thirds of the sample is composed of "Consumers" (people who are not and have not been professionally involved in dance) versus "Professionals" (people who are/were professionally involved in dance).
    - ➢ Usage of information: Audience Architects knows the Professional market and vice-versa. The fact that we have almost 900 responses from Consumers is exciting and important. Analyzing the Consumer subgroup and using the results to drive marketing is, perhaps, the most important impact of this project.
    - ➢ Usage of information: Look at demographics and other descriptors from the survey of this large sample of dance attenders, particularly the Consumers, and select methods/vehicles that align with reaching them.

- Types of dance, venues, and awareness of companies all seem to stack up in the expected order.
    - ➢ Usage of information: This could be very useful to track over time, especially to see if/how awareness aligns with marketing and promotional efforts of various companies and venues. As Audience Architects helps members use this research to build their own awareness, tracking results will assist in evaluating which efforts pay off.

- Nearly half the sample bought a full-price ticket for the most recent performance they attended.
    - ➢ Usage of information: This is a key metric for Audience Architects to track and, perhaps, compare with company/venue data, if there is a perception that discounting has taken over.

- Factors that most influence decision to attend a particular performance include: reputation of company or dancers, ticket price, desire to support a local company, good seats, and convenient location. Consumers are even more likely to be motivated to attend by practical considerations such as good seats, convenience, and having someone to attend with.
    - ➢ Usage of information: Audience Architects' support of members and efforts to **build their reputations** can assist members in building audience.
    - ➢ Usage of information: Audience Architects and companies/venues should ensure they do everything possible to address the practicalities of the experience, making the location feel convenient. Including information about parking, transit, nearby dining, etc., can influence decisions to attend.
    - ➢ Usage of information: Can Audience Architects help address the "having someone to attend with" issue with programming that helps people meet fellow fans?

- Median number of performances attended in the last year is 4. Consumers attend fewer performances than Professionals. Over half the Consumers attended 1 to 4 performances. When asked about motivations to see **more** dance, many respondents selected price-related motivations from the lists we offered, with discounted tickets, lower priced tickets, and free tickets, in that order. However, other motivational opportunities were uncovered. We asked about motivations in three scenarios.
    - o Motivations to see more of their favorite style. Price dominates. After price: More information about works, Greater variety.
    - o Motivations to see new company performing favorite styles. Price leads, but almost equal to price: Information (about works, about companies, about performances).
    - o Motivations to see new style. Price leads, but almost equal to price, **Sampling**.

    - ➢ Usage of information: Clearly, discounting can be used to encourage people to try something new. The challenge is to avoid creating a "discount-seeker" who stops paying full price. Could Audience Architects offer a "variety pack" that offered something like a subscription but required the patron to select a variety of styles to obtain a discount?
    - ➢ Usage of information: Audience Architects can be a provider of information to encourage trial.
    - ➢ Usage of information: Offer "sampling" experiences in various ways, such as: (1) video that can be distributed in many ways and (2) short opening acts of different styles and companies during other company's dance performances or at other types of events. This sampling may be particularly important to encourage Consumers to try something new.
    - ➢ Usage of information: Possibly, conduct focus groups with Consumers who attend 1 to 3 performances a years and explore/brainstorm to develop additional ideas.

- There is a great opportunity to introduce new styles, as 84% are interested in seeing a new style. In terms of styles with opportunity:
    - o On an absolute basis, Ballroom/Social and Hop Hop have the highest degree of opportunity (percent of sample that has never attended but is interested), although a lot of people have not attended and are not interested.

    - Looking at absolute interest (percent of sample that has never attended but is interested) coupled with low levels of "non-interest", we see opportunity for Aerial/Circus, Multidisciplinary, Tap/Rhythm, and Jazz.
    - Those who have seen some Traditional/Folkloric have interest in other forms of dance.
    - Detailed information in the report examines how audiences of one type show interest in others.

  - ➢ Usage of information: Look at specific cross-selling opportunities by style. Each style may examine specific results herein to see which types of other audiences are interested in, but have never attended, their form.

- Other cultural consumption is high (museums, music, theater), although, 44% selected Dance as the cultural activity they consume most frequently. Theater comes in second, at 25%.
  - ➢ Usage of information: Target advertising, promotion, and partnership using the data that shows which particular museums, types of music, venues, and theaters they attend.

- For more targeting and promotional activity, we offered a long list of possible interests. We see highest levels of interest in films/movies, books and literature, and travel amongst Consumers and Professionals. Secondary interests of Consumers and Professionals differ and are covered in the report.
  - ➢ Usage of information: Target advertising, promotion, and partnership.

- Respondents' leading information source for Chicago-area arts and entertainment are dance, theater or music company websites, suggesting many know what they want to consume and go directly to the site. For Consumers, while dance websites are lead sources of information, they use them less than Professionals do. Consumers also consult the print and online Chicago Tribune, TV/radio and Metromix.
- Almost a quarter of the total sample frequently consults SeeChicagoDance.com (higher for Professionals and lower for Consumers). Those who did not report frequently consulting SeeChicagoDance.com were asked about awareness, use, and interest. Among those who were unaware of SeeChicagoDance.com after reading a short description of the site, 83% were interested in learning more.
  - ➢ Usage of information: Traditional sources such as the Chicago Tribune, TV/radio, and Metromix are very important for reaching Consumers.
  - ➢ Usage of information: Consider placing a weekly SeeChicagoDance.com ad in the Chicago Tribune and vary the messages to see which produce results. Messages to test include: Buy local (promoting local companies), Try something new, Convenient locations/venues, Good seats available, Four-star reviews (to convey reputation).
  - ➢ Usage of information: Building awareness of SeeChicagoDance.com amongst Consumers appears to offer a prime opportunity to help them access new styles, background information, and sampling.
  - ➢ Usage of information: Could cross-selling occur on the company/venue websites? Would they promote one another with a "swap" or a referral incentive?

- We see heavy use of YouTube and Facebook, overall, and reasonably high usage in ways that are relevant to Audience Architects (for arts and entertainment or dance-related information and interaction), although this drops dramatically when we look only at Consumers.

- Usage of information: At this time, social media appears most relevant in the Professional space. This may well change over time and is worthy of continued attention.

Detailed results that follow are likely to create many more ideas and implications for Audience Architects and its members.

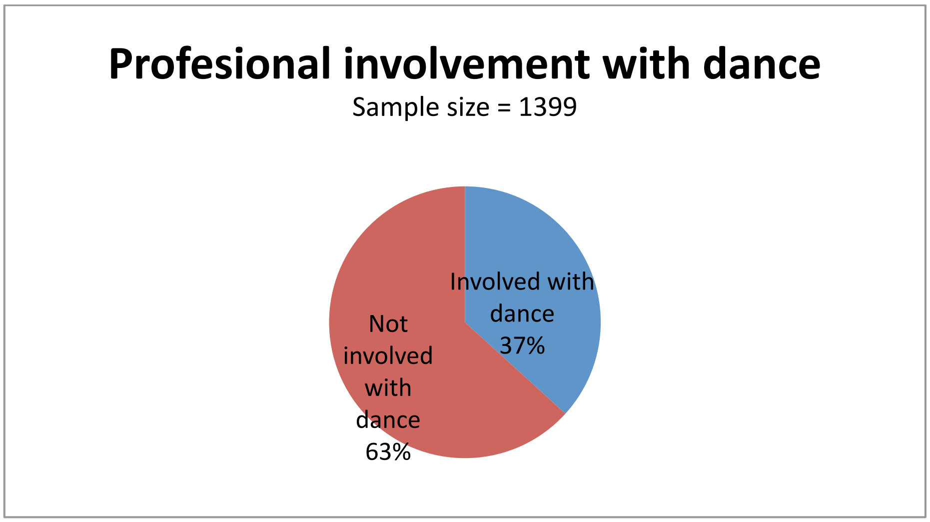
SAMPLE

- The sample size was large with 1,399 respondents participating.
    - 156 respondents entered the survey through the unique link that Audience Architects sent to its email list.
    - An additional 134 respondents entered the survey through another sender's unique survey link but indicated that they received regular emails from Audience Architects.
    - Of the 156 respondents who entered through the Audience Architects link, 33% reported that they did NOT receive regular emails from Audience Architects.
- Response rate was low. The survey was sent by 27 organizations (Audience Architects and 26 members). Over 75,000 email survey invitations were sent, although the total number of people who received the email is lower because there are many people who are on multiple email lists and received the survey more than once. We do not have a basis to compute the total number of individuals who received the survey.
- As with all market research, the respondents do not represent the general population as both survey distribution methods and people's inclination to participate influence the sample. In this case, it is reasonable to assume the sample represents individuals with an interest in dance. The survey was sent to individuals who had signed up for at least one dance email list and, among those individuals who received the survey invitation, it is likely that those with the strongest interest in dance responded.
- Respondents were:
    - Largely female, white, and without children living in the household.
    - Older, with nearly half falling between the ages of 45 and 64.
    - Highly educated, with nearly 90% having at least a bachelor's degree.
    - High income. Of those who reported income, two-thirds earn $60,000 or more and nearly half earn an income of $150,000 or more.
- Almost 90% of respondents live in Chicagoland with more than half living in the City of Chicago.
- Additional demographic detail is provided in Appendix A. A complete list of respondent zip codes will be provided in a spreadsheet.

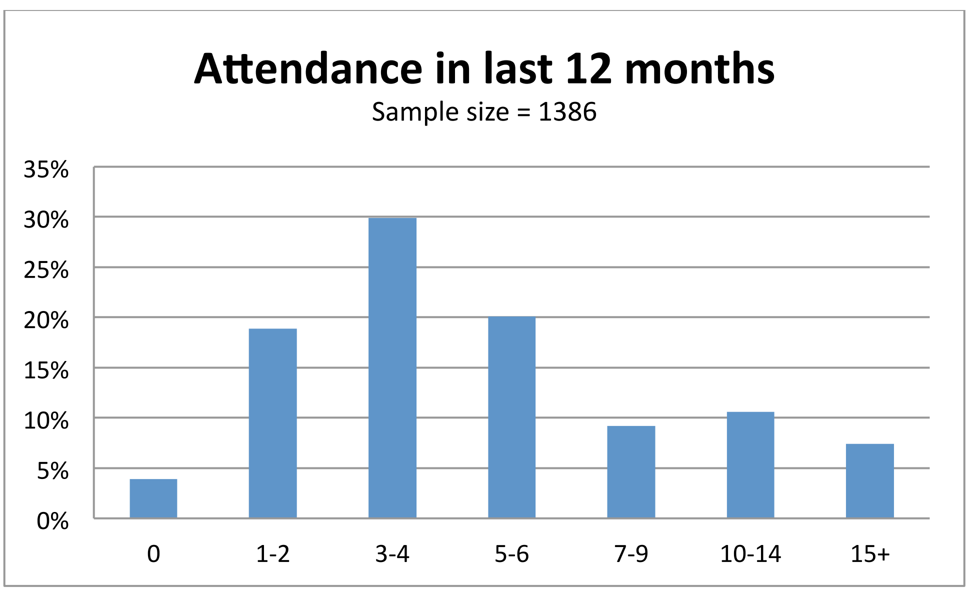
SURVEY RESULTS

EXPERIENCE WITH DANCE

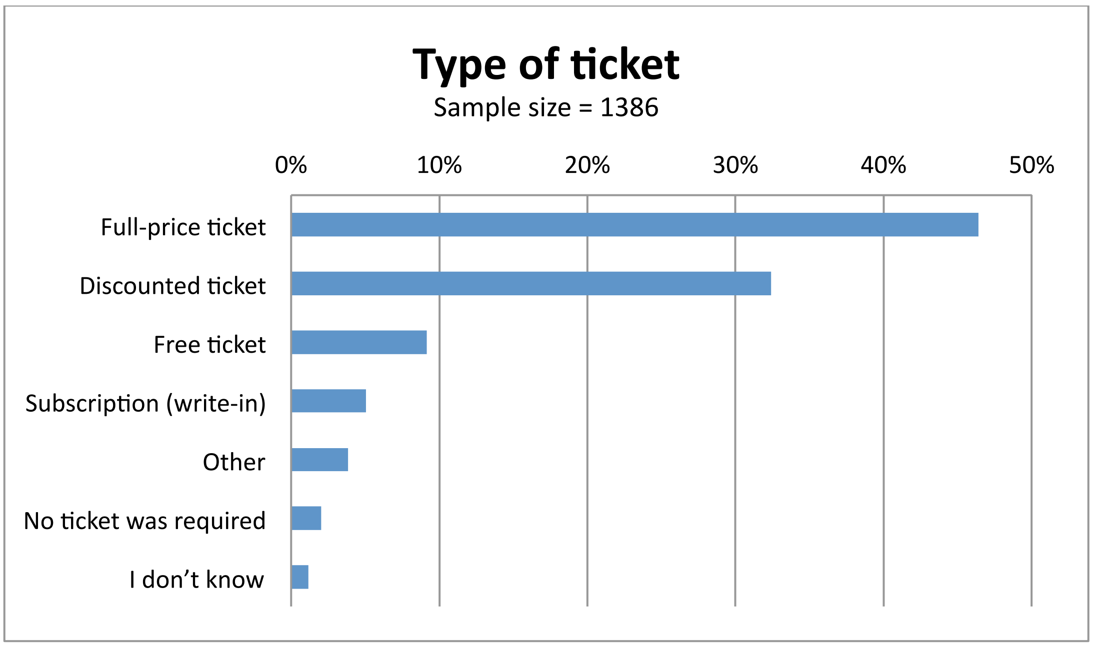
- Nearly all respondents (99%) reported that they had attended a professional dance performance.
- About two thirds of respondents have never been professionally involved in dance.

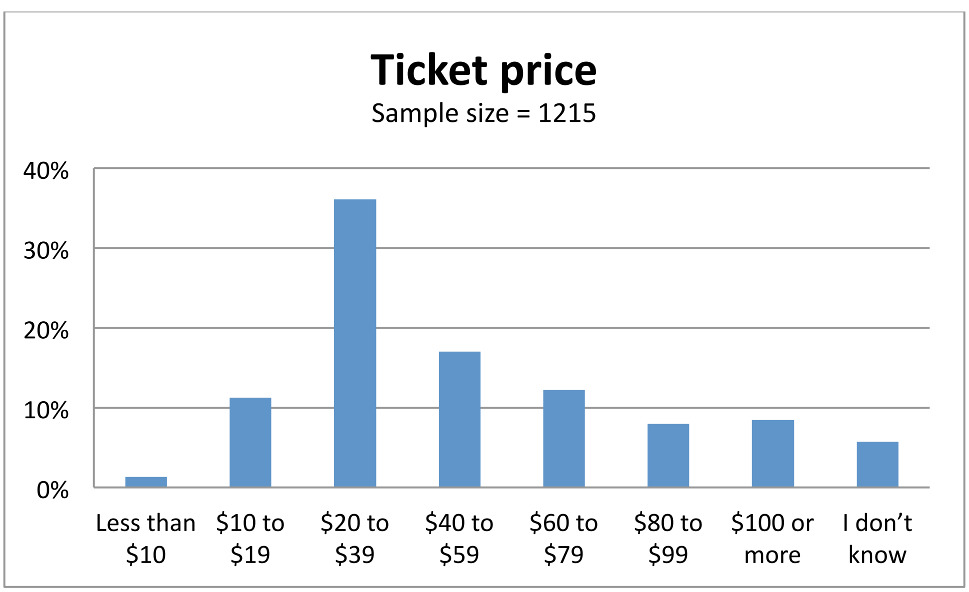


- Respondents attended a median of 4 Chicagoland dance performances in the last 12 months.

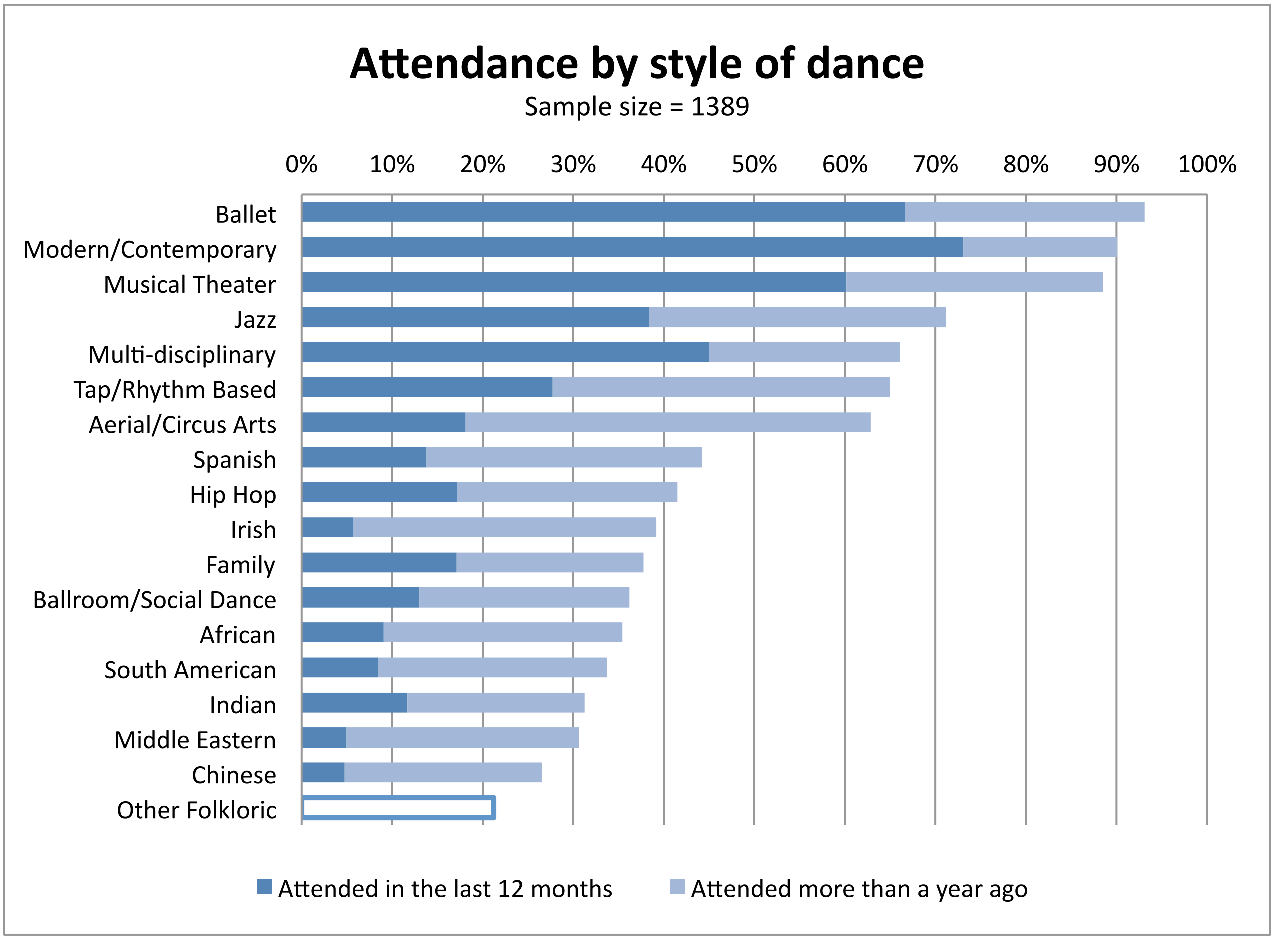


- Nearly half of respondents purchased a full-price ticket for the most recent performance they attended. About a third of respondents purchased a discounted ticket.
- About 5% of respondents wrote in that their most recent ticket was part of a subscription. It is likely that this percentage would have been higher if Subscription had been offered as an answer choice.
- Respondents who selected Other wrote in responses that included a combination of ticket types for their group. For example, one person had a discounted ticket while another had a full-price ticket. Other responses also included gifts. The most common ticket price was between $20 and $39.

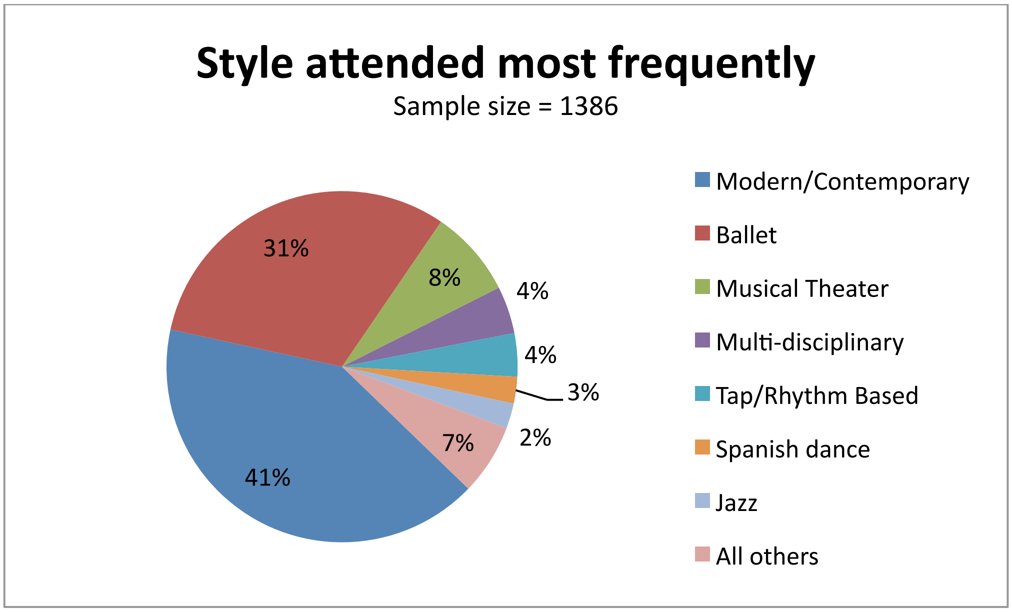




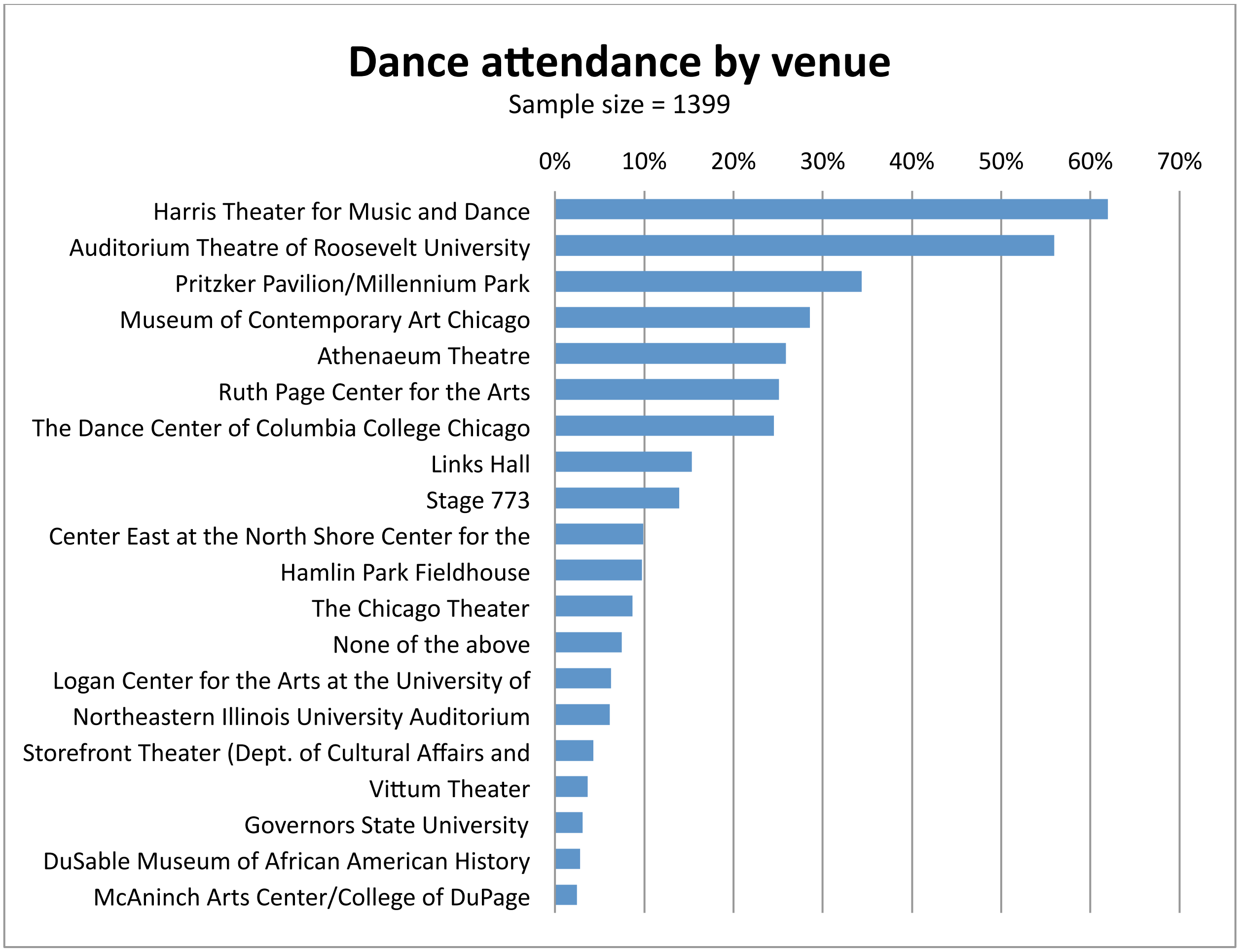
- Respondents have attended a wide variety of dance styles.
  - The most frequently attended styles of dance were Ballet, Modern/Contemporary, and Musical Theater. Approximately 90% of respondents have attended these styles.
  - Jazz, Multidisciplinary, Tap/Rhythm Based, and Aerial/Circus Arts were attended by at least 60% of respondents.
  - Other Folkloric on the chart below represents the styles of dance that respondents wrote in. That question did not distinguish between performances attended in the last 12 months and those attended more than a year ago. The list of responses will be provided as a spreadsheet.
  - Additional detail about attendance by style of dance is provided in Appendix B.



- Respondents were asked to identify the style of dance they attend most often. Modern/Contemporary (41%) was the most popular, followed by Ballet (31%).



- More than 50% of respondents have attended a dance performance at Harris Theater or Auditorium Theatre in the past 12 months.
- About 25% or more of respondents have attended a performance at Pritzker Pavilion/Millennium Park, Museum of Contemporary Art Chicago, Athenaeum Theatre, Ruth Page Center for the Arts, or The Dance Center of Columbia College Chicago



DECIDING TO ATTEND

- Respondents were asked to rate the importance of 20 factors that may influence their decision to attend a particular dance performance. Each factor was rated on a scale from 1 (Not at all important) to 7 (Very important).
  - The factors that were most important to respondents were: Reputation of company or dancers, Ticket price, Desire to support a local company, Good seats, and Convenient location.
  - The least important factors were: Reviews by audience members, Knowing titles of works, Not having seen the company before, Review by dance critics, and Overall "buzz" in the community.

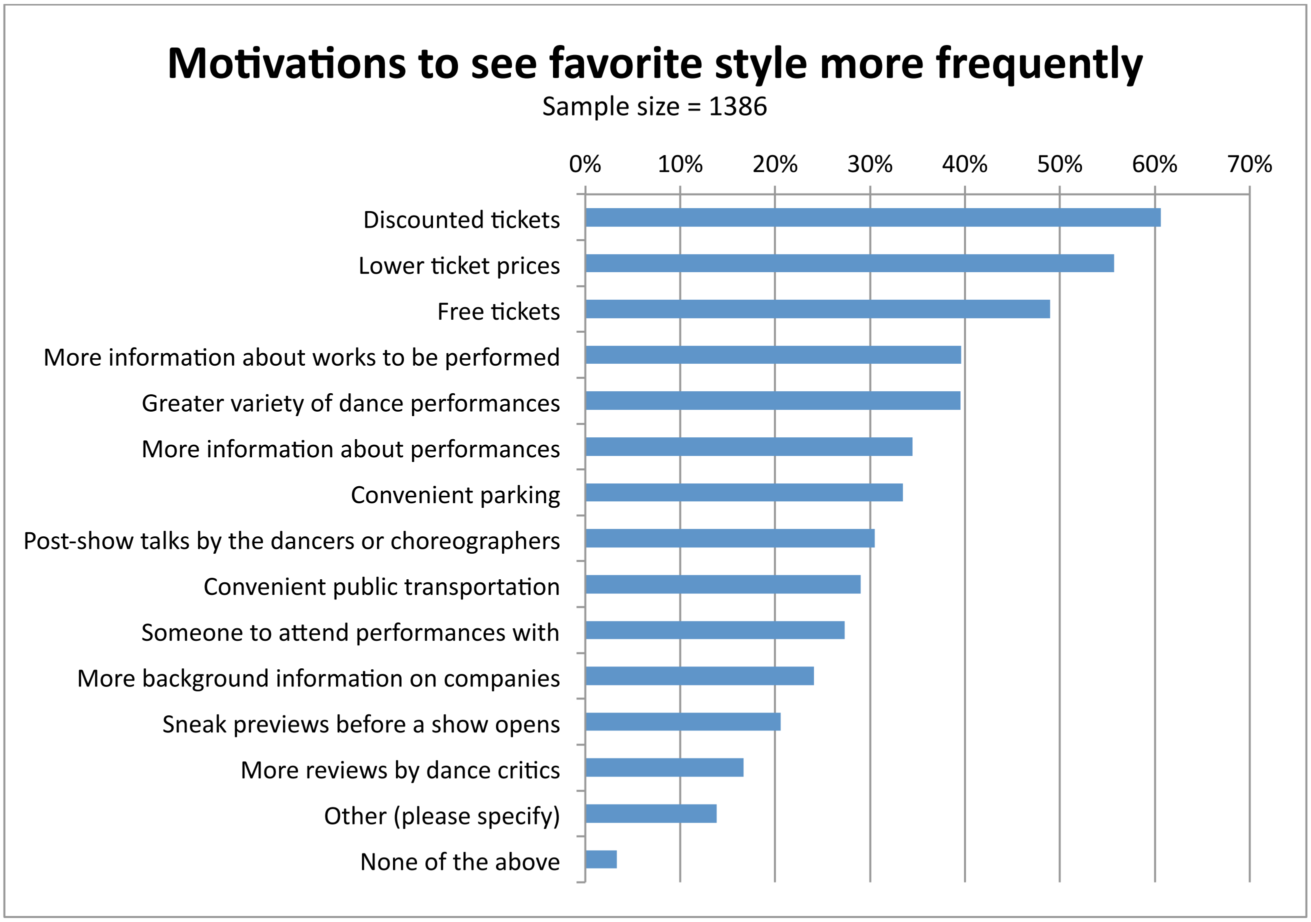
Factors in deciding to attend a dance performance % respondents who rated factor 6 or 7 Sample size = 1386	
Reputation of company or dancers	66.5%
Ticket price	46.2%
Desire to support a local company	46.3%
Good seats	44.3%
Convenient location	43.1%
Having seen the company before	41.5%
Opportunity to see a touring company	38.7%
Seeing a work I haven't seen before	38.2%
Venue where the performance is being held	31.5%
Availability of discounted tickets	35.7%
Friends' recommendations	29.4%
Relationship with the company or dancers	36.8%
Convenient public transportation	30.0%
Having someone to go with	27.5%
Convenient parking	28.1%
Overall "buzz" in the community	18.8%
Reviews by dance critics	14.5%
Not having seen the company before	15.2%
Knowing titles of works	15.4%
Reviews by audience members	9.7%

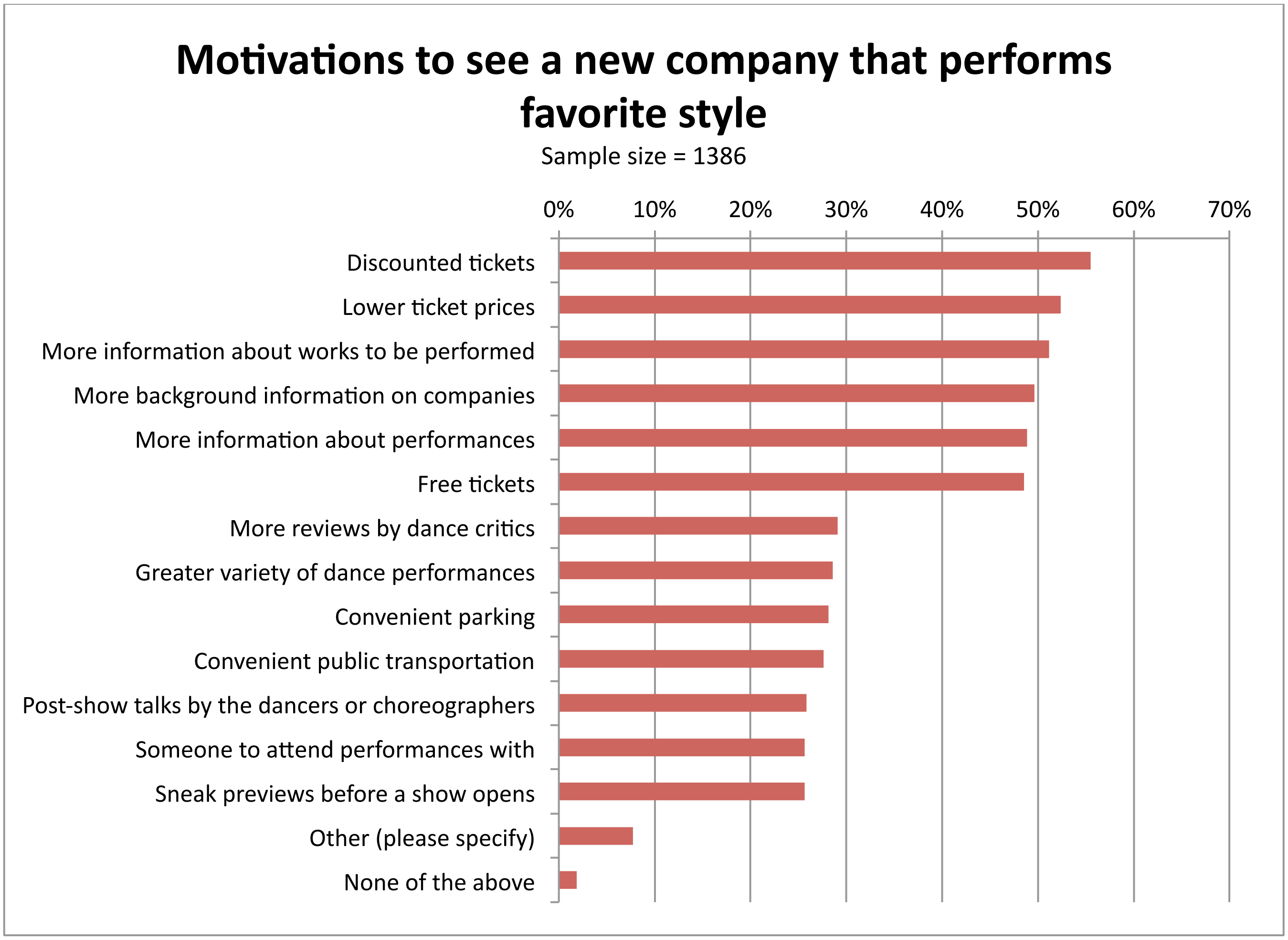
- Respondents were also asked to rank four factors in order of importance from 1 (most important) to 4 (least important).
    - The dance company and style of dance were more important to respondents than were the organization or venue presenting the performance and the dancers who were performing.

Ranking of factors when deciding to see a performance Sample size = 1386	
	Rank
Which specific dance company is performing	1.73
Which specific type of dance is being performed	1.80
Which particular organization or venue is presenting the dance performance	3.14
Which specific dancers are performing	3.33

SEEING MORE DANCE

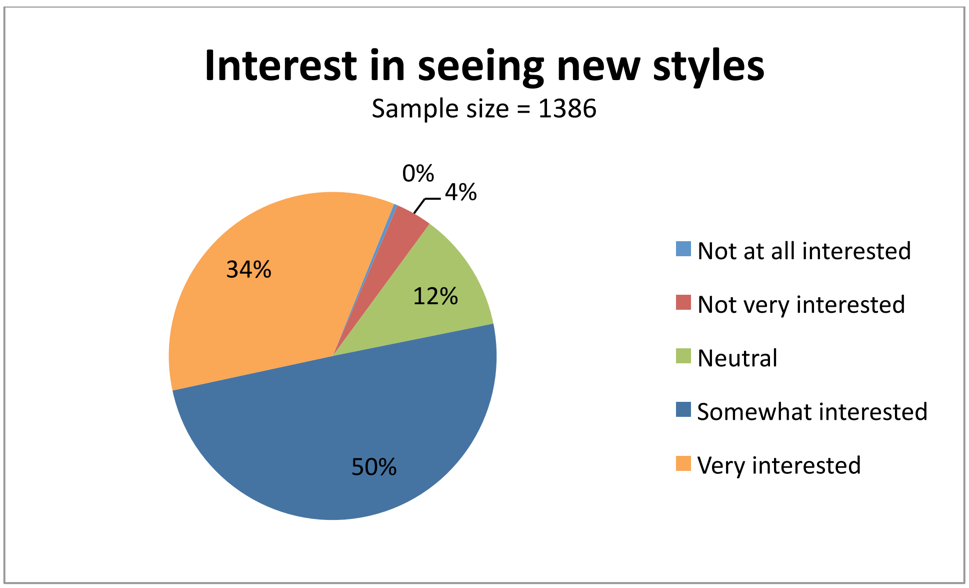
- Respondents were asked to select factors that would motivate them to see more dance. They responded for two different scenarios: seeing their favorite style more often and seeing a new company that performed their favorite style.
  - Ticket price was a top factor for both – this included Discounted tickets, Lower ticket prices and Free tickets.
  - Information about the works and performances was a top factor to see their favorite style and a new company.
  - Greater variety was a top factor to see their favorite style.
  - Information about the company was a top factor to see a new company.

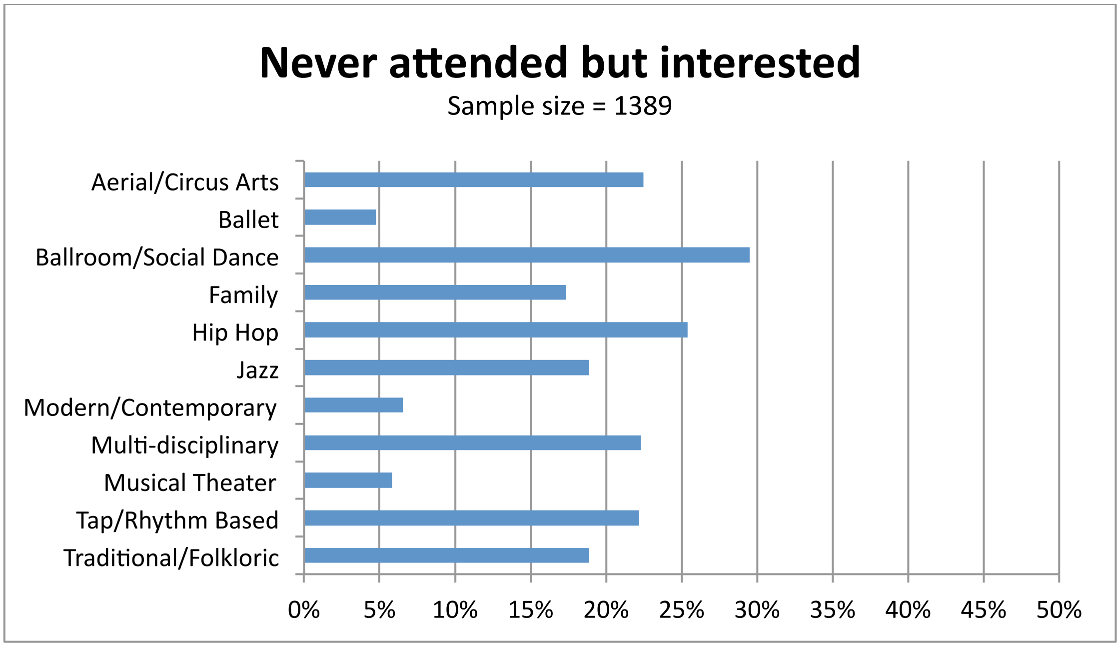


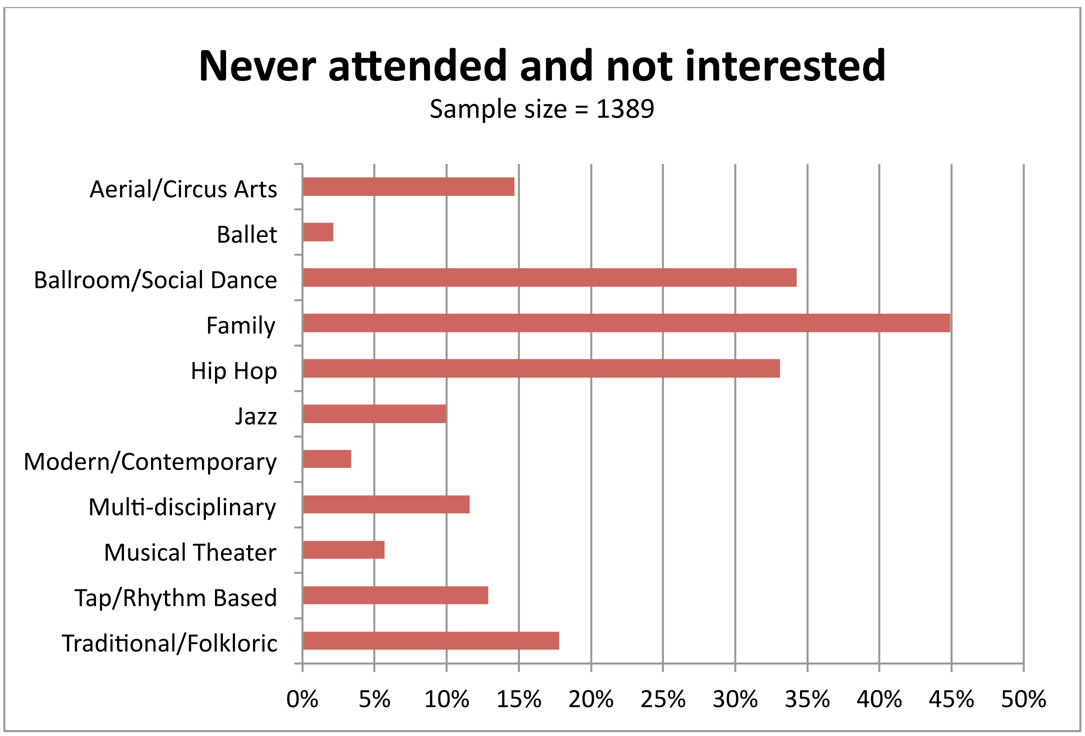

Motivations to see a new company that performs favorite style
Sample size = 1386
0%
10%
20%
30%
40%
50%
60%
70%
Discounted tickets
Lower ticket prices
More information about works to be performed
More background information on companies
More information about performances
Free tickets
More reviews by dance critics
Greater variety of dance performances
Convenient parking
Convenient public transportation
Post-show talks by the dancers or choreographers
Someone to attend performances with
Sneak previews before a show opens
Other (please specify)
None of the above

SEEING NEW STYLES

- 84% of respondents are interested in seeing new styles of dance that they haven't seen before.
  - Interest is spread across styles of dance.
  - More than a quarter of respondents had never seen but were interested in attending Ballroom/Social (30%) and Hip Hop (25%). Even more respondents, however, had never seen these styles and were not interested in attending.
  - About a fifth of respondents have never seen but are interested in Aerial/Circus Arts (23%), Multidisciplinary (22%), Tap/Rhythm Based (22%) and Jazz (19%), and in these four cases, fewer respondents had never seen them and were **not** interested.
  - Nearly all respondents had already seen Ballet, Musical Theater and Modern/Contemporary. As a result, very few fell into the category of Never attended but interested.
  - Among those who had attended Traditional/Folkloric dance previously, more than a quarter had never seen but were interested in attending Chinese (39%), South American (37%), Indian (34%), African (30%) and Middle Eastern (27%) dance.




Never attended but interested
Sample size = 1389
Aerial/Circus Arts
Ballet
Ballroom/Social Dance
Family
Hip Hop
Jazz
Modern/Contemporary
Multi-disciplinary
Musical Theater
Tap/Rhythm Based
Traditional/Folkloric
0%
5%
10%
15%
20%
25%
30%
35%
40%
45%
50%


Never attended and not interested
Sample size = 1389
Aerial/Circus Arts
Ballet
Ballroom/Social Dance
Family
Hip Hop
Jazz
Modern/Contemporary
Multi-disciplinary
Musical Theater
Tap/Rhythm Based
Traditional/Folkloric
0%
5%
10%
15%
20%
25%
30%
35%
40%
45%
50%

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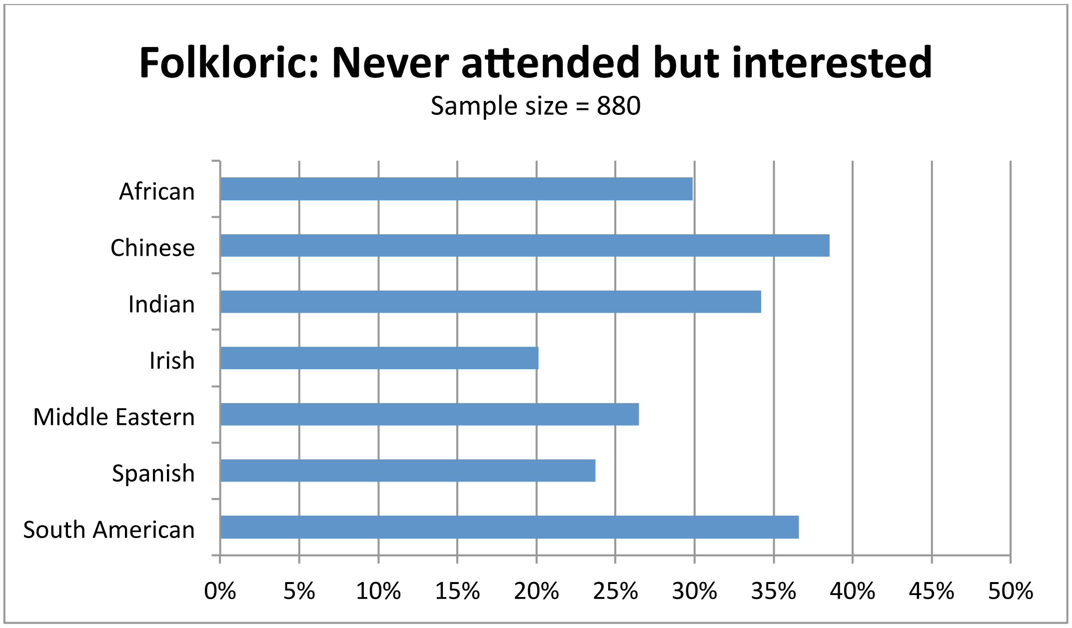
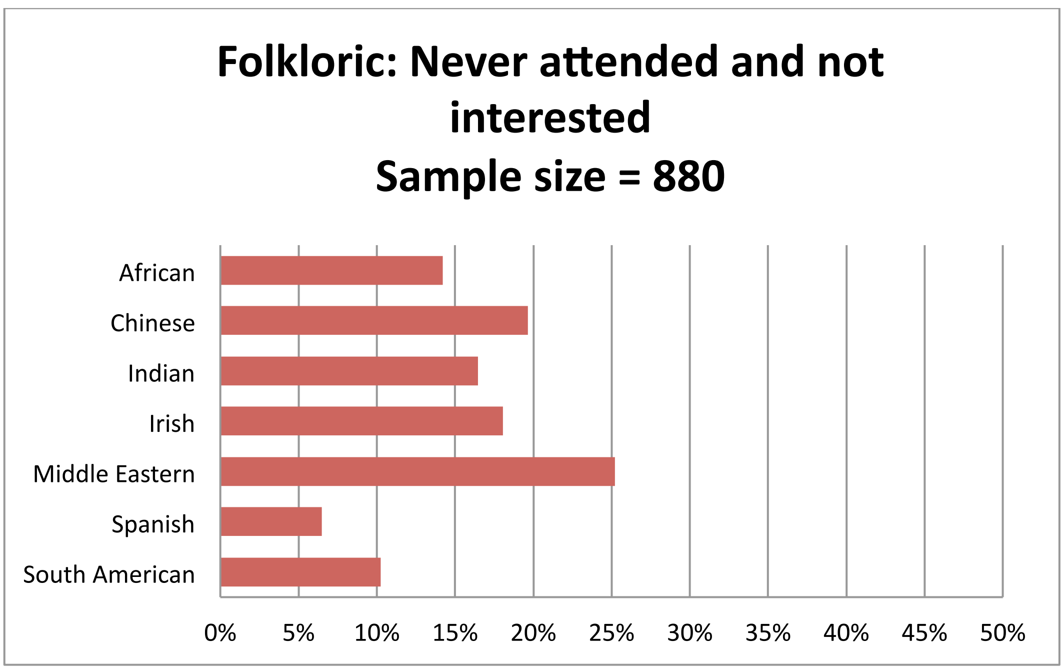
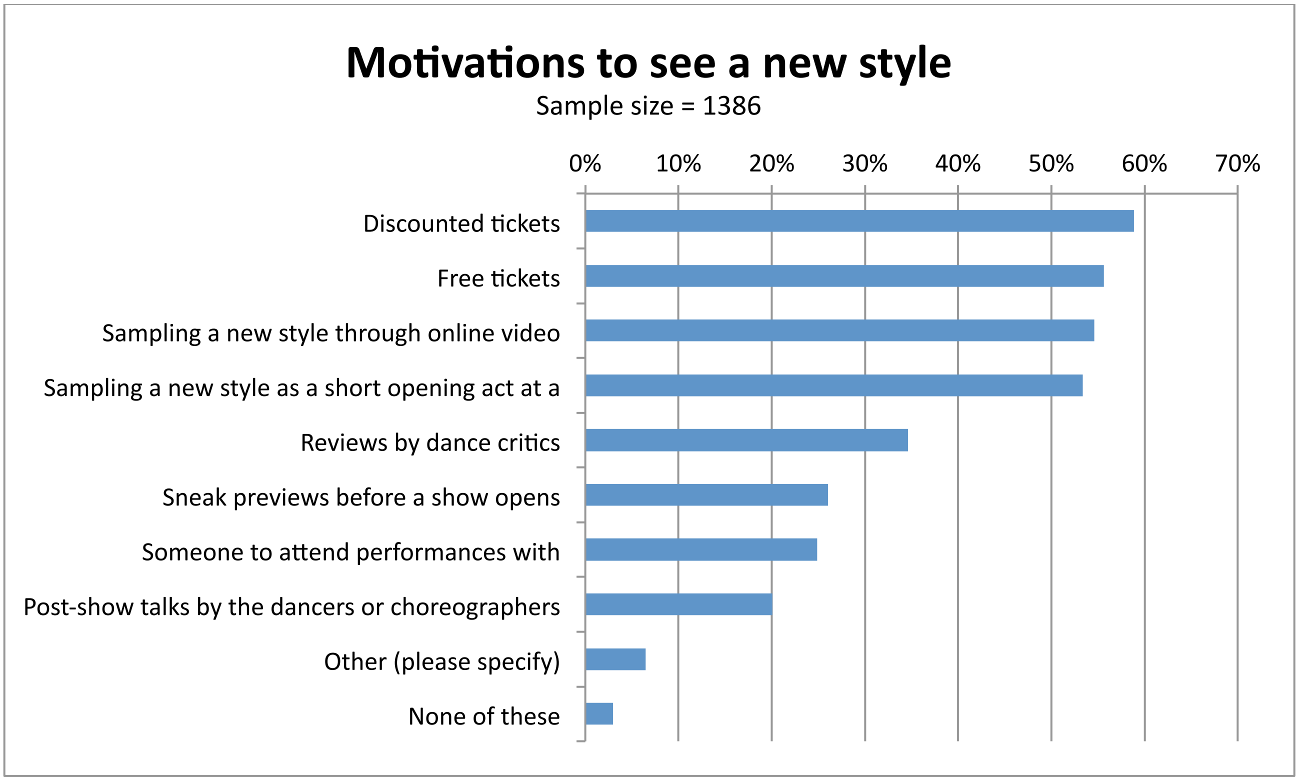


Folkloric: Never attended but interested
Sample size = 880
African
Chinese
Indian
Irish
Middle Eastern
Spanish
South American
0%
5%
10%
15%
20%
25%
30%
35%
40%
45%
50%



Folkloric: Never attended and not interested
Sample size = 880
African
Chinese
Indian
Irish
Middle Eastern
Spanish
South American
0%
5%
10%
15%
20%
25%
30%
35%
40%
45%
50%

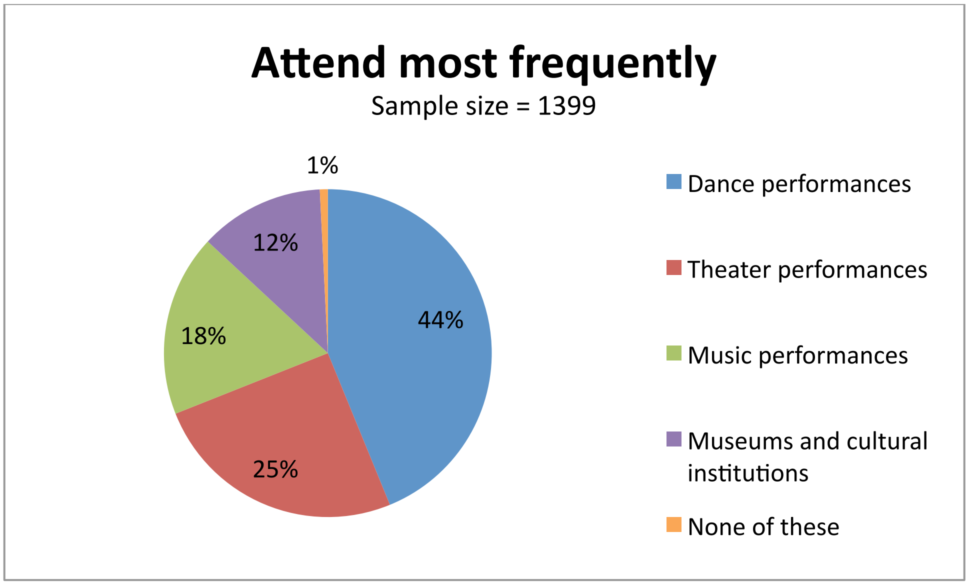
- When considering factors that might motivate them to see a new style of dance, respondents' top picks were Discounted tickets (59%) and Free tickets (56%).
- Sampling a new style through online video (55%) and Sampling a new style as a short opening act (53%) were also top factors.



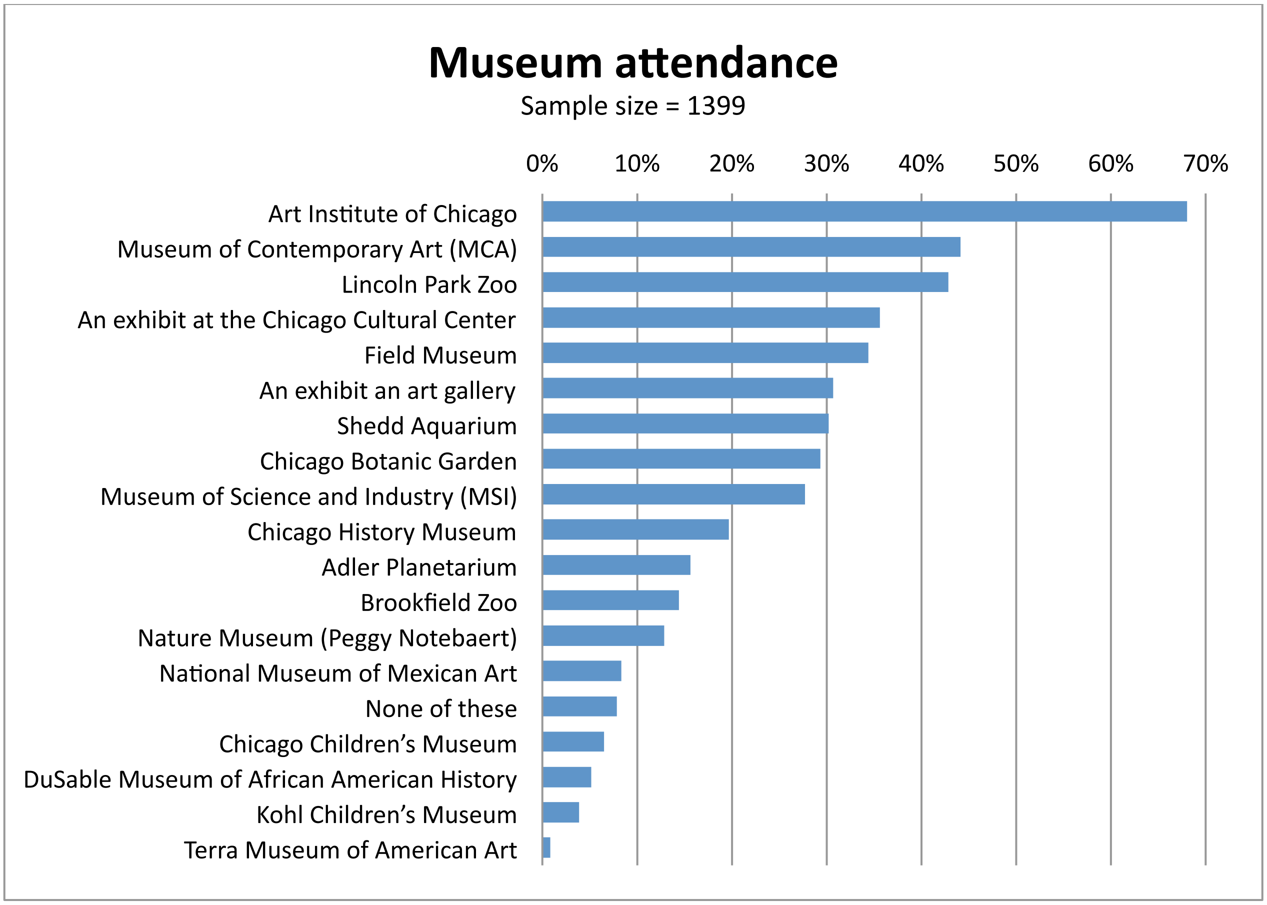
CULTURAL CONSUMPTION

- Attendance at museums, theater and music performances are high among the respondents, although not as high as dance attendance.
- Respondents attend dance performances more frequently than theater, museums and music performances.

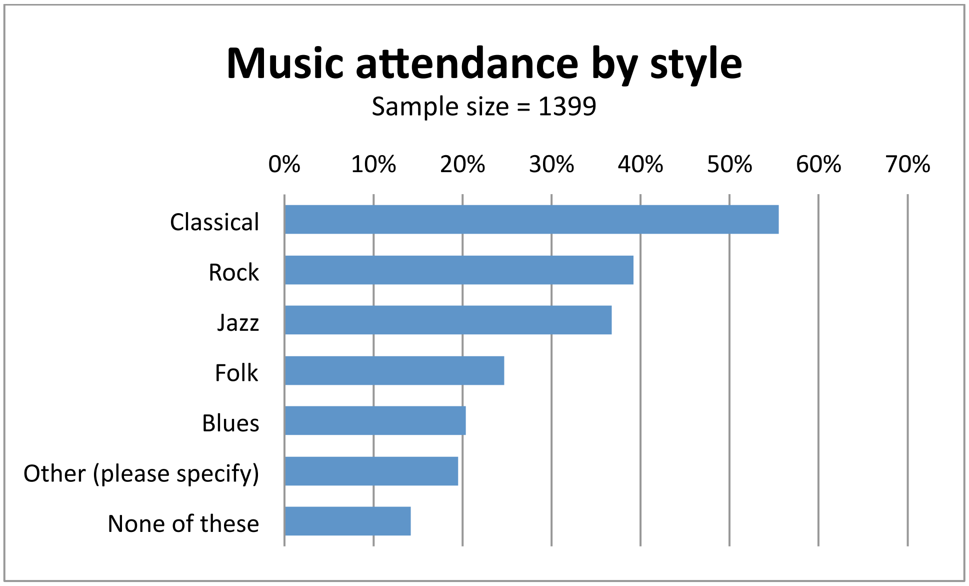
Attendance at cultural activities Sample size = 1399		
	Has attended	Attends most frequently
Dance	99.0%	43.8%
Museums	92.1%	12.3%
Music	85.8%	17.9%
Theater	78.0%	25.2%
None	n/a	0.8%


Attend most frequently
Sample size = 1399
1%
12%
18%
44%
25%
Dance performances
Theater performances
Music performances
Museums and cultural institutions
None of these

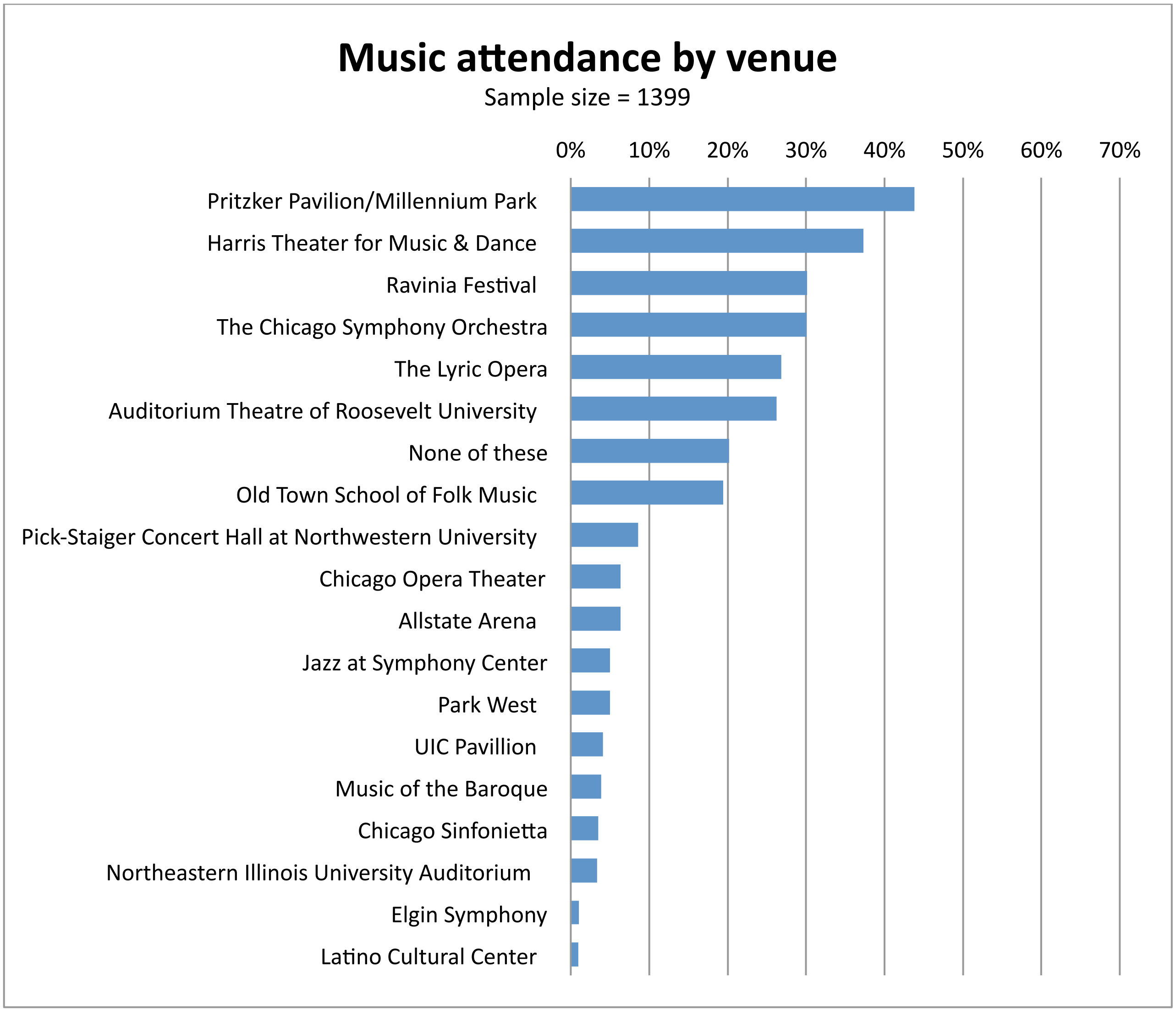
- The Art Institute of Chicago was the most popular museum among respondents with 68% visiting in the last 12 months.
- At least a third of respondents had visited the Museum of Contemporary Art (44%), Lincoln Park Zoo (43%), Chicago Cultural Center (36%) and Field Museum (34%) in the past 12 months.



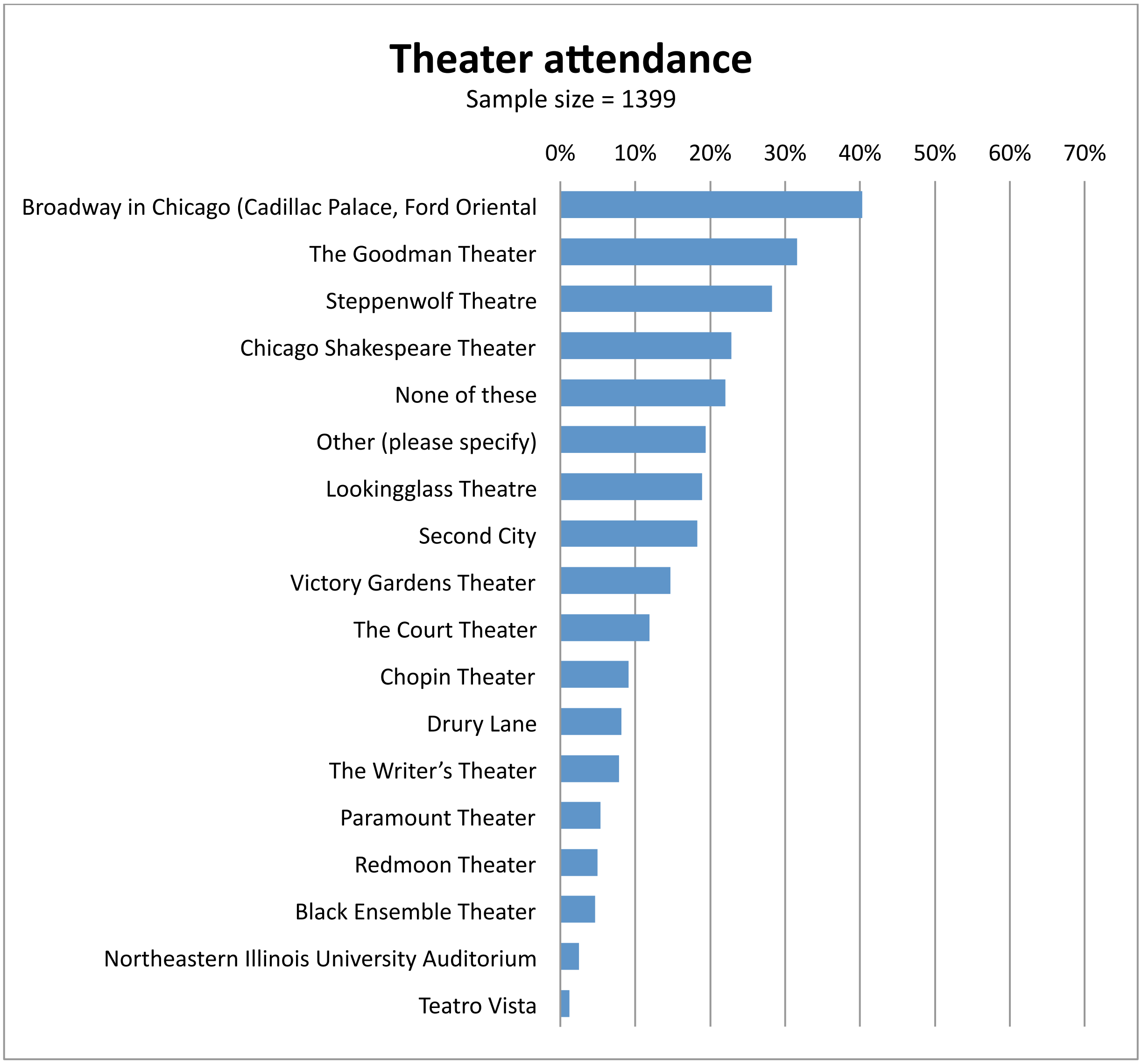
- Classical music was the most popular style of music among respondents (attended by 56%), followed by Rock (39%) and Jazz (37%).



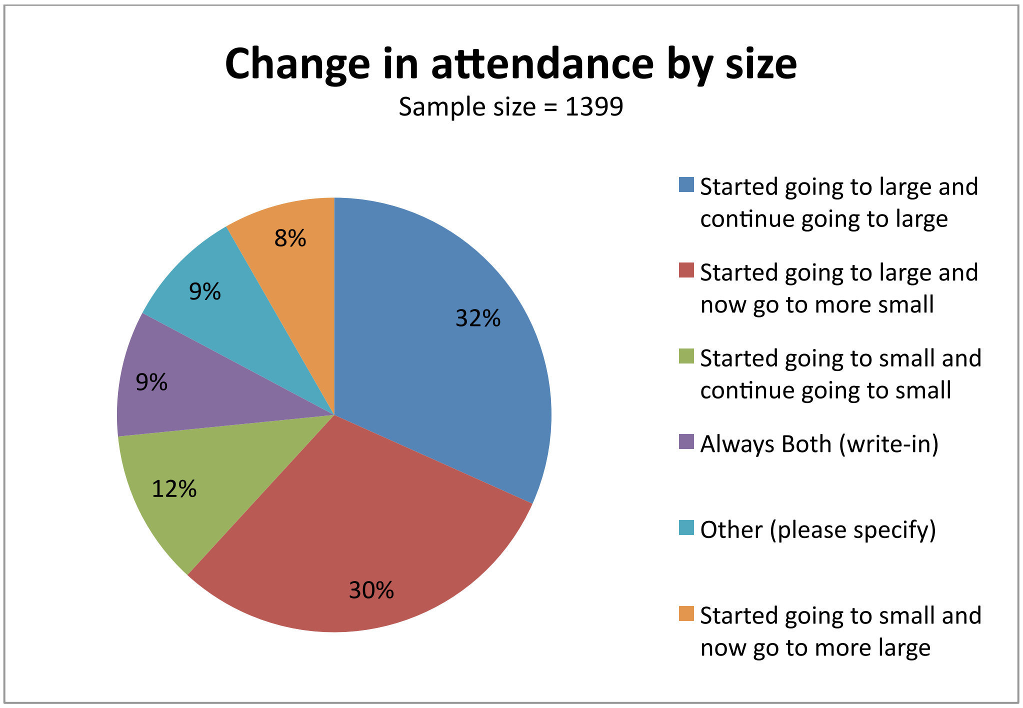
- Pritzker Pavilion/Millennium Park was the most popular music venue (attended by 44% of respondents), followed by Harris Theater (37%).



- Broadway in Chicago was the most popular theater among respondents (attended by 40%), followed by The Goodman Theater (32%) and Steppenwolf Theatre (28%).

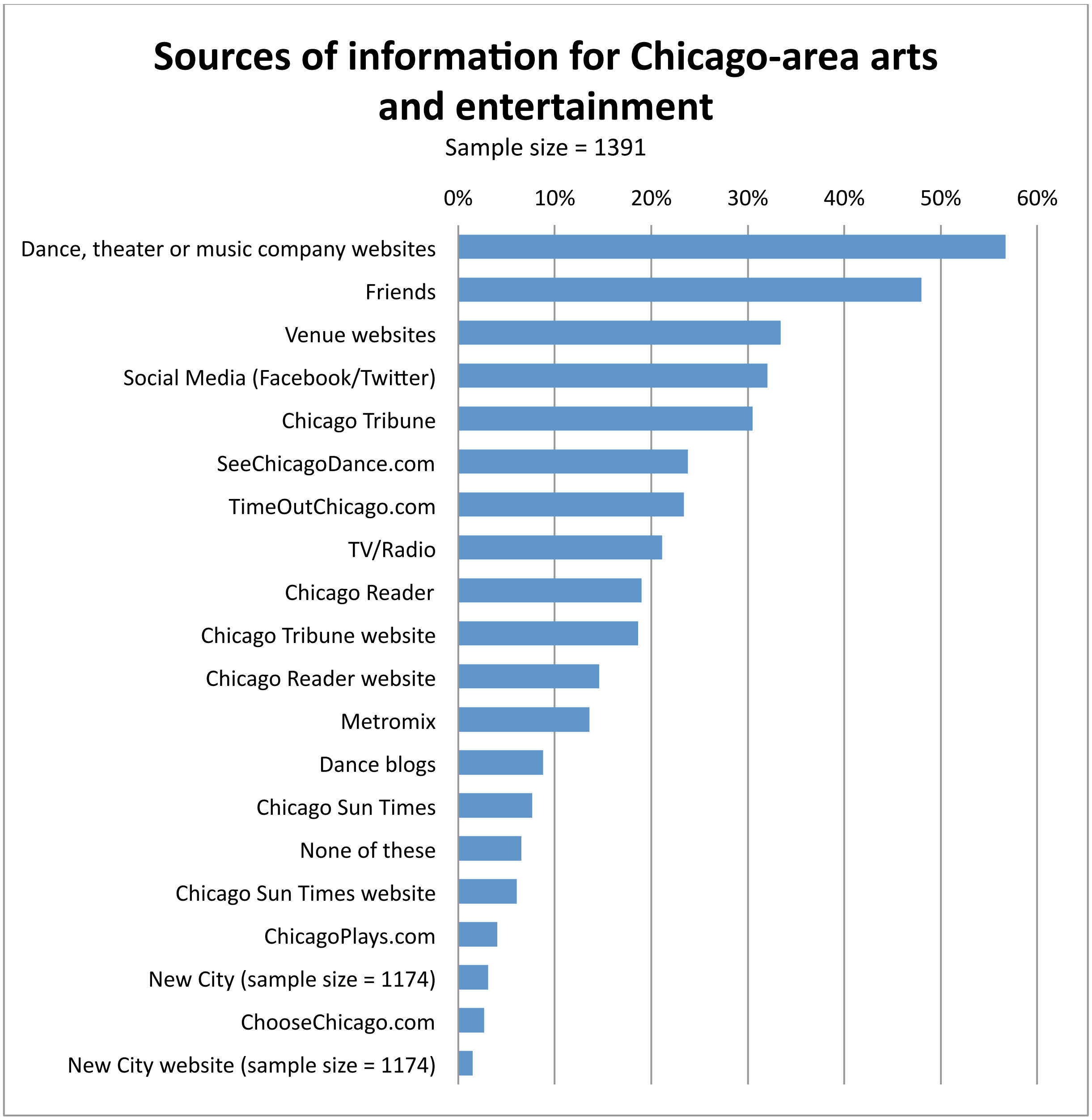


- Respondents were asked to characterize their attendance at the cultural activity they attend most in regard to the size of the organization they attend.
  - More than 60% of respondents reported that they started going to attending large/well-known. About half of them have continued to attend large/well-known (32% of total) while the other half (30% of total) now attend more small.
  - Only about 20% of respondents started going to small. Most of them have continued to attend small (12% of total).

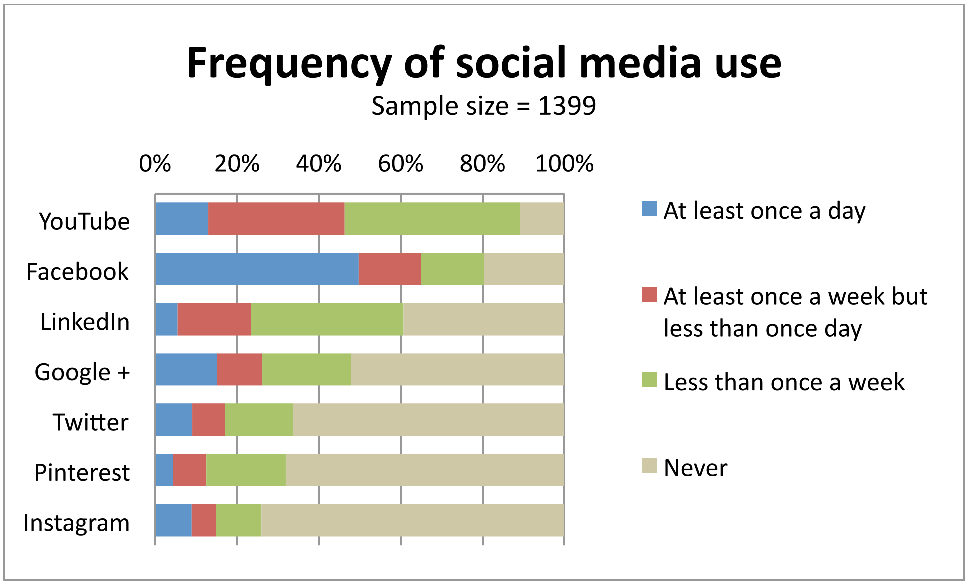


SOURCES OF INFORMATION

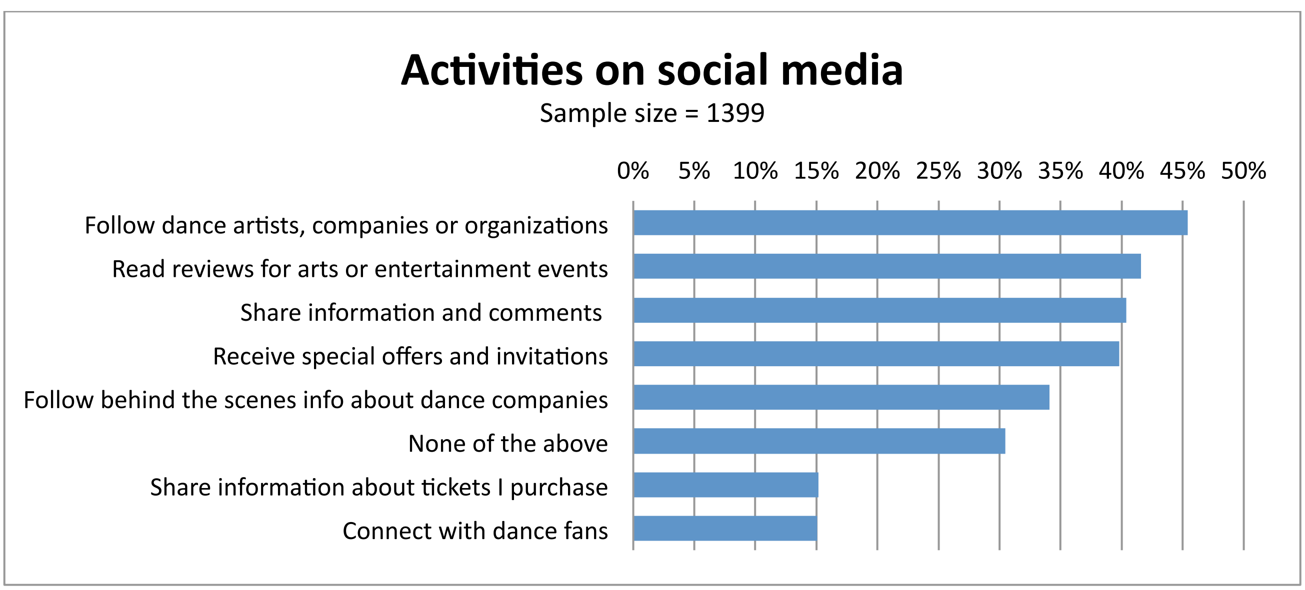
- More than half of respondents (57%) frequently consult Dance, theater or music company websites for information about Chicago-area arts and entertainment events or activities.
- About half of respondents (48%) frequently consult Friends.
- About a third of respondents frequently consult Venue websites (33%), Social media (32%) or the Chicago Tribune (31%).
- About a quarter of respondents (24%) reported that they frequently consult SeeChicagoDance.com
- Due to post-launch edit to the survey, the sample size for New City and New City website is 1174 rather than 1391. An estimated correction for this would raise the total for New City from 3.1% of respondents to 3.6% and the total for New City website from 1.5% to 1.7%. This would not affect the order ranking of information sources.



- Social media use varies by platform
  - 90% of respondents use YouTube with nearly half (46%) using it at least one a week.
  - 80% of respondents use Facebook. More than two-thirds (65%) use Facebook at least once a week.
  - Use of Twitter (34%), Pinterest (32%), Instragram (26%) are relatively low.

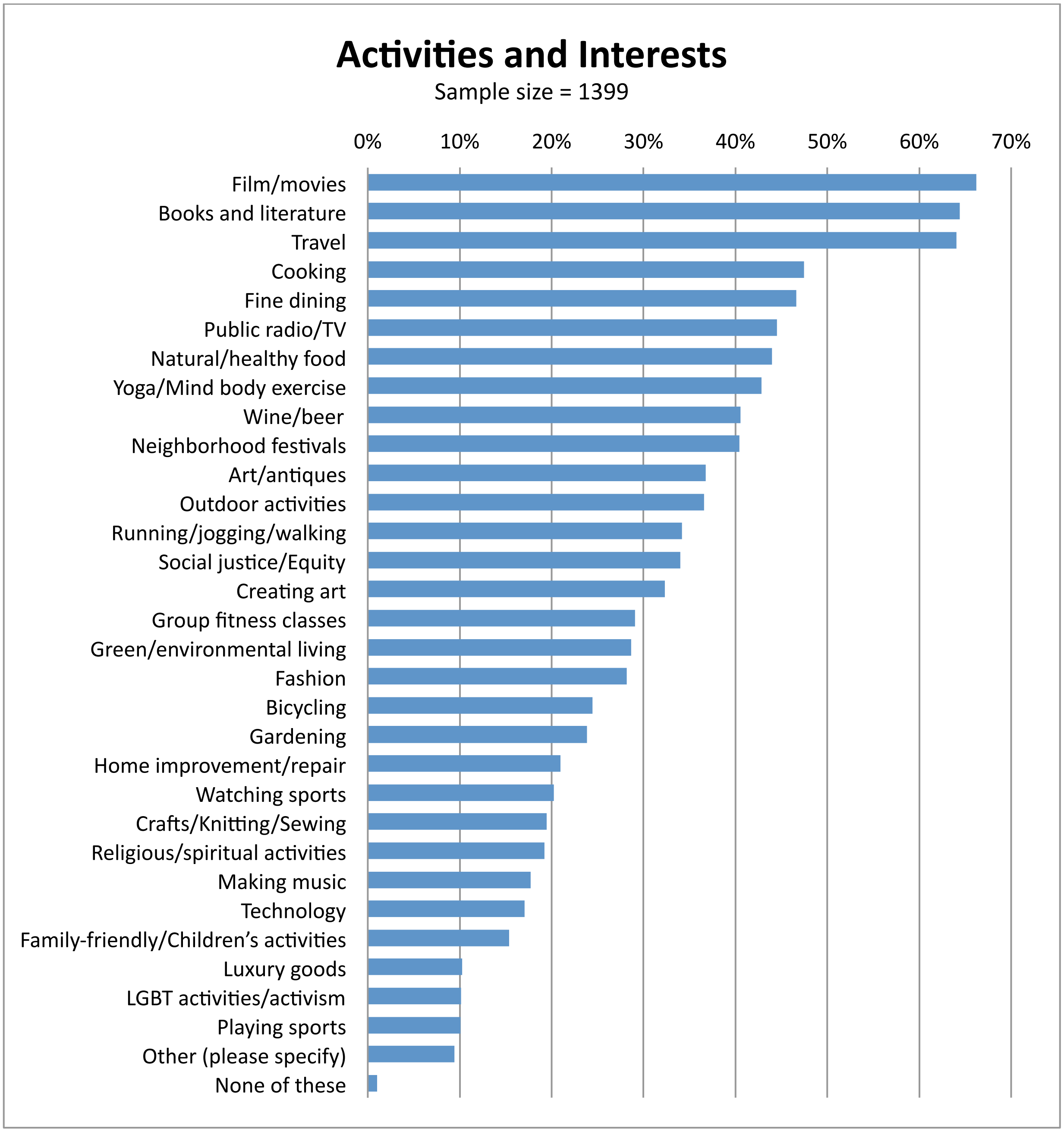


- Almost half of respondents (45%) use social media to Follow dance artists, companies or organizations.
- Over a third use social media to:
  - Read reviews for arts or entertainment events (42%)
  - Share information and comments about activities or events they have attended (40%)
  - Receive special offers and invitations (40%)

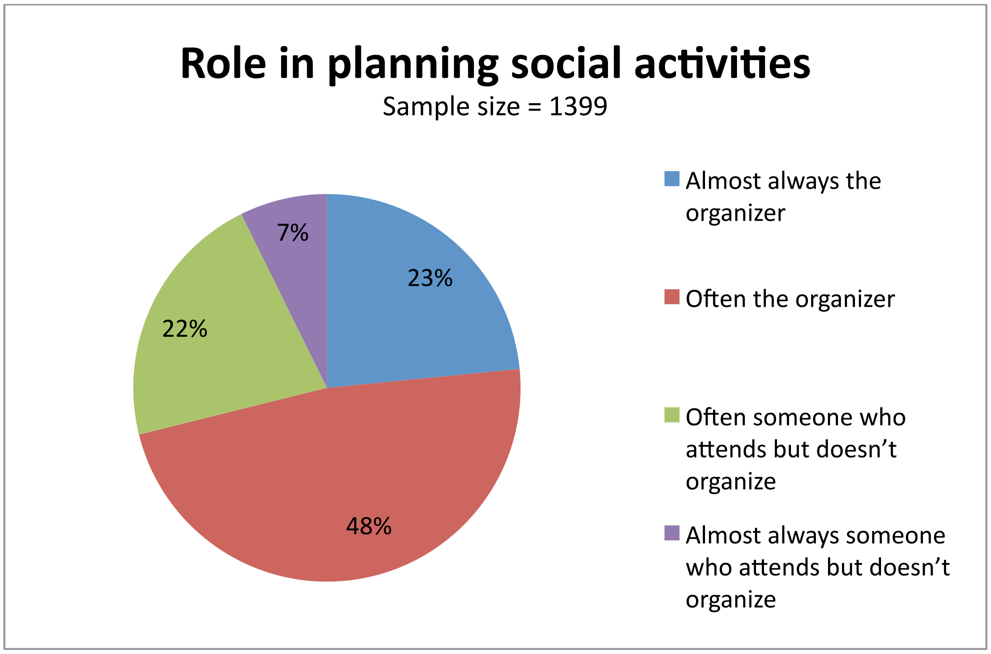


INTERESTS AND ACTIVITIES

- The survey concluded with questions about the respondents' interests and activities. About two-thirds of respondents selected:
    - Film/Movies (66%)
    - Books and literature (64%)
    - Travel (64%)

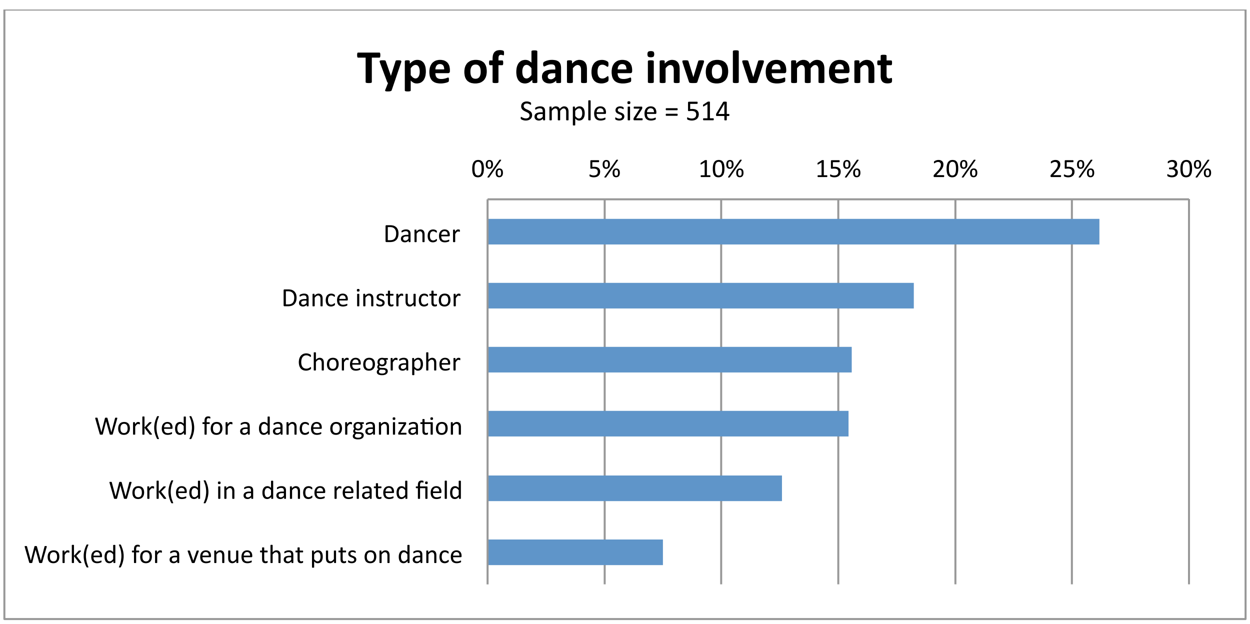


- About 70% of respondents have a role in organizing social activities.



Differences between Consumers and Professionals

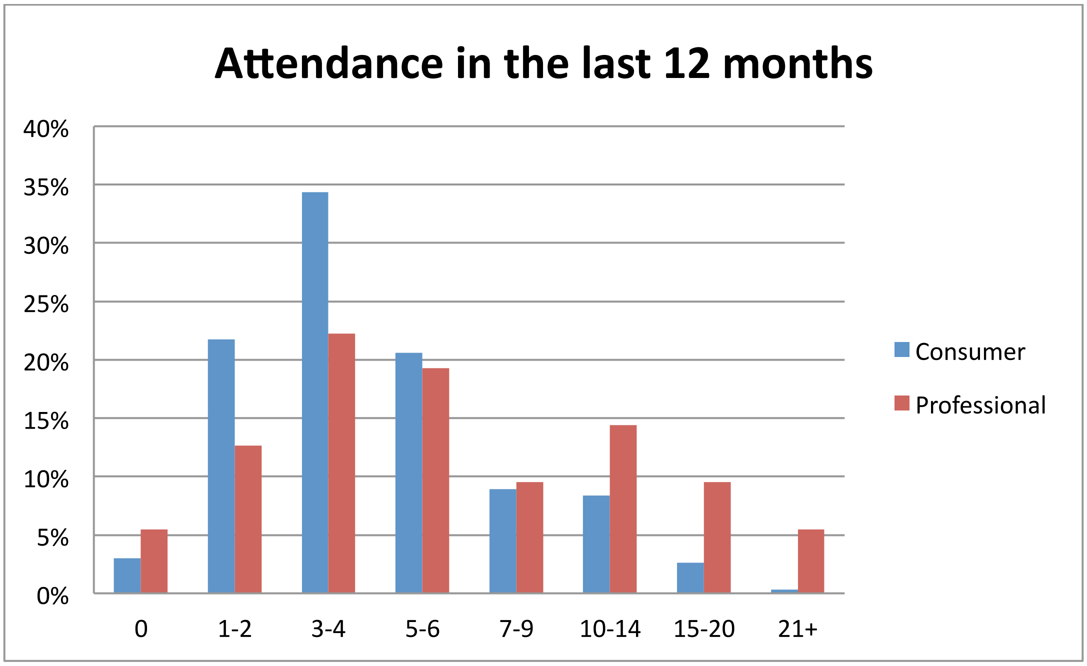
- Two-thirds of respondents have never been professionally involved in dance ("Consumers").
- Of those who are or have been professionally involved in dance ("Professionals"), more than 25% are or have been dancers. Instructors, choreographers and dance-related staff are also represented in the sample.



- Key differences between Consumers and Professionals were seen across the data.
- Consumers are more likely than Professionals to attend Ballet (37%) and Musical Theater (10%) as their most frequent style of dance.
- Consumers are less likely than Professionals to attend Modern/Contemporary (52%).

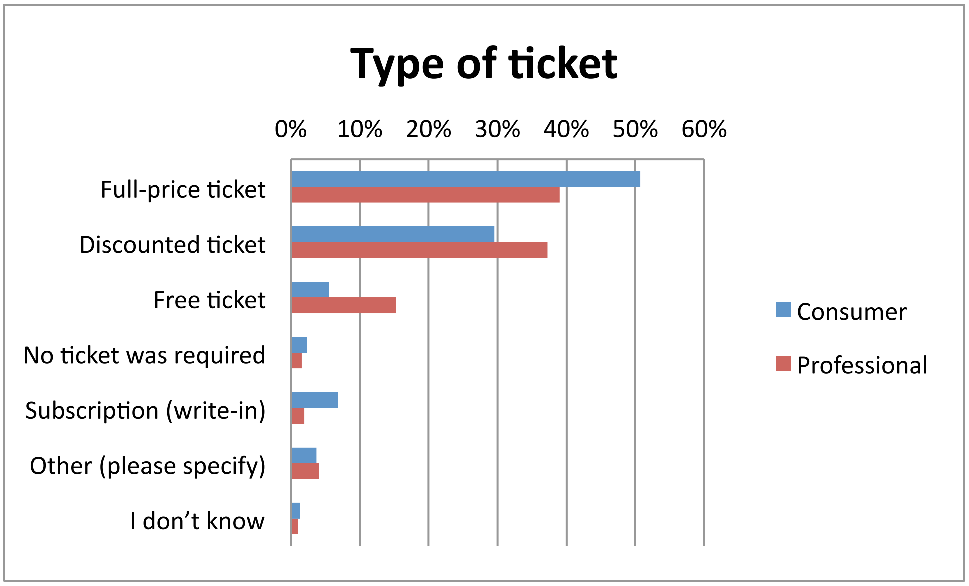
Style of dance seen most often			
		Consumer	Professional
Sample size	1386	873	513
Modern/Contemporary	40.9%	34.5%	**51.9%**
Ballet	31.3%	**37.2%**	21.2%
Musical Theater	8.2%	**9.9%**	5.5%
Multi-disciplinary	4.3%	3.7%	5.5%
Tap/Rhythm Based	4.0%	3.6%	4.7%
Spanish	2.5%	2.2%	2.9%
Jazz	2.3%	2.7%	1.6%
Indian	1.9%	1.7%	2.3%
Ballroom/Social Dance	1.2%	1.0%	1.4%
Other Traditional/Folkloric	0.9%	0.9%	0.8%
Aerial/Circus Arts	0.6%	0.7%	0.6%
Family	0.6%	0.9%	0.2%
Hip Hop	0.4%	0.5%	0.2%
Irish dance	0.4%	0.2%	0.6%
Middle Eastern	0.3%	-	0.8%
African dance	0.2%	0.3%	-

- Consumers attend fewer performances than Professionals. 59% of Consumers attended 4 or fewer performances in the last 12 months compared with just 42% of Professionals.



Number of performances attended in last 12 months			
	Total	Consumer	Professional
Sample size	1386	873	513
0	3.9%	3.0%	**5.5%**
1	7.7%	8.0%	7.2%
2	11.2%	**13.7%**	6.8%
3	15.2%	**17.5%**	11.1%
4	14.7%	**16.8%**	11.1%
5	11.3%	11.2%	11.3%
6	8.9%	9.4%	8.0%
7-9	9.2%	8.9%	9.6%
10-14	10.6%	8.4%	**14.4%**
15-20	5.2%	2.6%	**9.6%**
21+	2.2%	0.3%	**5.5%**

- Consumers were more likely than Professionals to purchase a full-price ticket. 51% of Consumers purchased a full-price ticket compared with just 39% of Professionals.



Type of ticket			
	Total	Consumer	Professional
Sample size	1386	873	513
Full-price ticket	46.4%	**50.7%**	39.0%
Discounted ticket	32.4%	29.6%	**37.2%**
Free ticket	9.2%	5.6%	**15.2%**
No ticket was required	2.0%	2.3%	1.6%
Subscription (write-in)	5.1%	**6.9%**	1.9%
Other (please specify)	3.8%	3.7%	4.1%
I don't know	1.2%	1.3%	1.0%

- While the most common ticket price range is $29 to $39 for both groups, Consumers are more likely than Professionals to have paid $40 or more.

Most recent ticket price			
	Total	Consumer	Professional
Sample size	1215	793	422
Less than $10	1.3%	0.9%	2.1%
$10 to $19	11.3%	6.9%	**19.4%**
$20 to $39	36.0%	33.0%	**41.7%**
$40 to $59	17.0%	**19.0%**	13.3%
$60 to $79	12.2%	**13.9%**	9.0%
$80 to $99	8.0%	**9.6%**	5.0%
$100 or more	8.5%	**10.6%**	4.5%
I don't know	5.7%	6.1%	5.0%

- Consumers consider different factors when deciding whether to attend a specific dance performance. Consumers place more importance than Professionals do on:
  - Good seats
  - Convenient location
  - Having seen the company before
  - The venue where the performance is held
  - Having someone to go with
- Consumers place less importance than Professionals on:
  - Ticket price
  - Desire to support a local company
  - Opportunity to see a touring company
  - Seeing work I haven't seen before
  - Availability of discounted tickets
  - Friends' recommendations
  - Relationship with the company or dancers

Factors in deciding to attend a dance performance % respondents who rated factor 6 or 7			
	Total	Consumer	Professional
Sample size	1386	873	513
Reputation of company or dancers	66.5%	66.0%	67.3%
Ticket price	46.2%	42.8%	**51.9%**
Desire to support a local company	46.3%	43.3%	**51.5%**
Good seats	44.3%	**48.7%**	36.8%
Convenient location	43.1%	44.1%	41.5%
Having seen the company before	41.5%	**43.8%**	37.6%
Opportunity to see a touring company	38.7%	35.6%	**44.1%**
Seeing a work I haven't seen before	38.2%	34.8%	**43.9%**
Venue where the performance is held	31.5%	**33.8%**	27.7%
Availability of discounted tickets	35.7%	32.6%	**40.9%**
Friends' recommendations	29.4%	25.5%	**35.9%**
Relationship with the company or dancers	36.8%	29.2%	**49.7%**
Convenient public transportation	30.0%	30.2%	29.6%
Having someone to go with	27.5%	**29.4%**	24.2%
Convenient parking	28.1%	28.3%	27.7%
Overall "buzz" in the community	18.8%	15.0%	**25.3%**
Reviews by dance critics	14.5%	**17.0%**	10.3%
Not having seen the company before	15.2%	13.5%	**18.1%**
Knowing titles of works	15.4%	16.3%	14.0%
Reviews by audience members	9.7%	9.6%	9.7%

- In ranking four key factors from 1 (most important) to 4 (least important), Consumers place higher importance than Professionals the style of dance.
- Consumers place lower importance than Professionals on the presenting venue or organization and which dancers are performing.

Ranking of factors when deciding to see a performance			
	Total	Consumer	Professional
Sample size	1215	793	422
Which specific dance company is performing	1.73	**1.80**	1.61
Which specific type of dance is being performed	1.80	1.76	**1.87**
Which particular organization or venue is presenting performance	3.14	3.03	**3.33**
Which specific dancers are performing	3.33	**3.41**	3.19

- Consumers also consult different sources of information than Professionals do. Consumers are more likely than Professionals to consult:
    - Chicago Tribune
    - TV/Radio
    - Chicago Tribune website
    - Metromix
- Consumers are less likely than Professionals to consult:
    - Dance, theater or music company websites
    - Friends
    - Social media
    - SeeChicagoDance.com
    - Dance blogs

Sources of information about arts and entertainment			
	Total	Consumer	Professional
Sample size	1391	878	513
Dance, theater or music company websites	56.7%	50.8%	**66.9%**
Friends	48.0%	41.8%	**58.7%**
Venue websites	33.4%	33.4%	33.5%
Social Media	32.1%	21.0%	**51.1%**
Chicago Tribune	30.5%	**36.0%**	21.1%
SeeChicagoDance.com	23.8%	14.6%	**39.6%**
TimeOutChicago.com	23.4%	21.6%	26.3%
TV/Radio	21.1%	**24.6%**	15.2%
Chicago Reader	19.0%	18.6%	19.7%
Chicago Tribune website	18.6%	**21.1%**	14.4%
Chicago Reader website	14.6%	15.1%	13.6%
Metromix	13.6%	**15.7%**	9.9%
Dance blogs	8.8%	3.9%	**17.2%**
Chicago Sun Times	7.7%	8.3%	6.6%
None of these	6.5%	**8.1%**	3.9%
Chicago Sun Times website	6.0%	6.6%	5.1%
ChicagoPlays.com	4.0%	3.5%	4.9%
New City	3.1%	2.8%	3.5%
ChooseChicago.com	2.7%	3.2%	1.8%
New City website	1.5%	1.1%	2.1%

- Consumers are also less likely than Professionals to use social media for information about dance.

Use of social media			
	Total	Consumer	Professional
Sample size	1399	885	514
Follow dance artists, companies or organizations	45.4%	33.1%	**66.5%**
Read reviews for arts or entertainment events	41.6%	35.0%	**52.9%**
Share information about tickets I purchase	15.2%	10.6%	**23.0%**
Share information and comments about activities or events I have attended	40.4%	30.8%	**56.8%**
Follow behind the scenes info about dance companies or performances	34.1%	23.8%	**51.8%**
Receive special offers and invitations	39.8%	31.6%	**53.9%**
Connect with dance fans	15.1%	5.1%	**32.3%**
None of the above	30.5%	**39.7%**	14.6%

- Consumers were more likely than Professionals to report involvement in:
  - Books and literature
  - Travel
  - Running/jogging/walking
  - Gardening
  - Watching sports
- Professionals were more likely to report involvement in:
  - Natural/healthy food
  - Yoga/Mind body exercise
  - Wine/beer
  - Neighborhood festivals
  - Group fitness classes

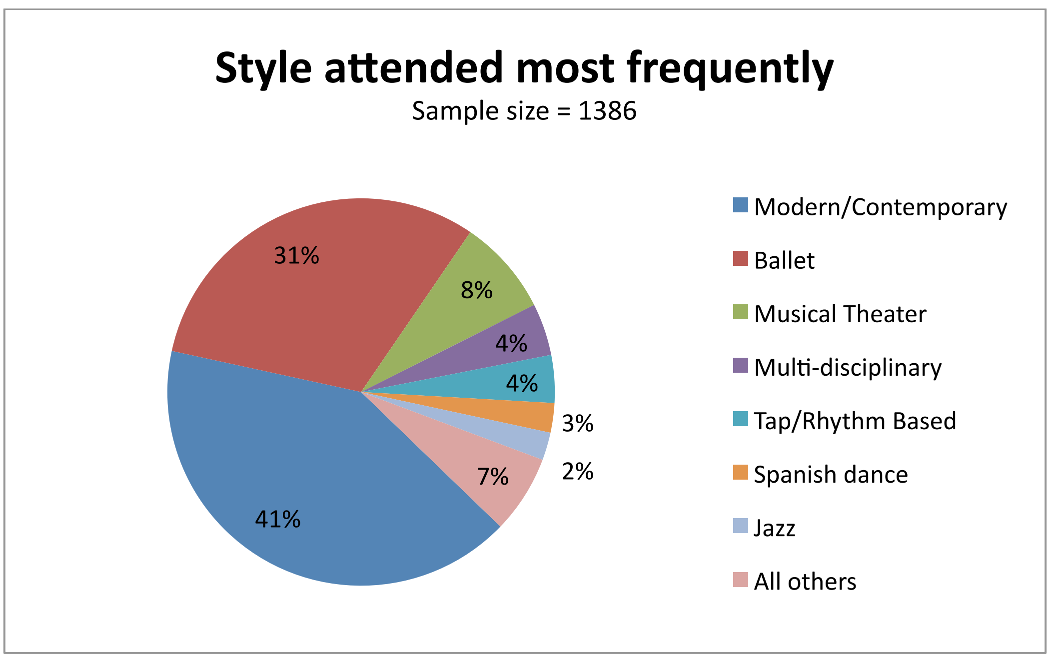
Activities and interests			
	Total	Consumer	Professional
Sample size	1399	885	514
Film/movies	66.2%	65.6%	67.1%
Books and literature	64.4%	**67.2%**	59.5%
Travel	64.0%	**66.2%**	60.3%
Cooking	47.5%	48.4%	45.9%
Fine dining	46.6%	48.2%	43.8%
Public radio/TV	44.5%	45.6%	42.6%
Natural/healthy food	44.0%	40.2%	**50.4%**
Yoga/Mind body exercise	42.8%	34.8%	**56.6%**
Wine/beer	40.5%	37.7%	**45.3%**
Neighborhood festivals	40.5%	38.0%	**44.7%**
Art/antiques	36.7%	36.4%	37.4%
Outdoor activities	36.6%	33.8%	**41.4%**
Running/jogging/walking	34.2%	**36.5%**	30.2%
Social justice/Equity	34.0%	32.8%	36.2%
Creating art	32.3%	22.4%	49.4%
Group fitness classes	29.1%	25.0%	**36.2%**
Green/environmental living	28.7%	28.1%	29.6%
Fashion	28.2%	26.8%	30.5%
Bicycling	24.4%	26.0%	21.8%
Gardening	23.9%	**26.3%**	19.6%
Home improvement/repair	20.9%	20.1%	22.4%
Watching sports	20.2%	**22.4%**	16.5%
Crafts/Knitting/Sewing	19.4%	18.1%	21.8%
Religious/spiritual activities	19.2%	19.1%	19.5%
Making music	17.7%	16.4%	20.0%
Technology	17.1%	16.4%	18.3%
Family-friendly/Children's activities	15.4%	15.9%	14.4%
Luxury goods	10.3%	10.1%	10.7%
LGBT activities/activism	10.2%	7.8%	**14.2%**
Playing sports	10.1%	**11.3%**	8.0%
Other (please specify)	9.4%	8.2%	11.5%
None of these	1.0%	**1.5%**	0.2%

Summary

- Most respondents have never been involved professionally in dance.
- Consumers are interested in ballet and modern/contemporary dance and are particularly likely to choose performances based on the style of dance.
- Consumers are motivated to attend by practical considerations like good seats, convenience and having someone to attend with.
- Consumers tend to pay full price for tickets and are less motivated by discounts.
- While they consult dance websites and friend to get information, Consumers also consult the print and online Chicago Tribune, TV/radio and Metromix.
- Their top interests are film, books and travel.

STYLE OF DANCE SEEN MOST OFTEN

- As noted above, respondents were asked to identify the style of dance they attend most often.
  - Modern/Contemporary (41%) was the most popular.
  - Ballet was the second most frequent response (31%).
  - The Other category includes Aerial/Circus Arts, Ballroom/Social Dancing, Family and Hip Hop.



- Attendance patterns varied according to the style attended most frequently.
    - Overlap was seen across Ballet, Modern/Contemporary and Musical Theater audiences.
    - Cross-over was also seen between Modern/Contemporary, Multidisciplinary and Jazz audiences
    - Traditional/Folkloric audiences had little overlap with other audiences, although some cross-over was seen with Family Dance.

Attendance in the last 12 months									
	Style seen most frequently								
	Total	Ballet	Jazz	Modern	Multi	Musical	Tap	Traditional	Other
Sample size	1389	434	32	567	60	114	55	85	39
Other styles attended									
Aerial/Circus Arts	18.1%	12.7%	15.6%	**21.3%**	16.7%	**22.8%**	16.4%	18.8%	23.1%
Ballet	66.7%	93.1%	**68.8%**	**59.8%**	**53.3%**	**56.1%**	32.7%	36.5%	41.0%
Ballroom/Social Dance	13.0%	12.2%	12.5%	11.3%	8.3%	10.5%	**21.8%**	**20.0%**	**35.9%**
Family	17.1%	15.4%	15.6%	15.5%	16.7%	16.7%	18.2%	**30.6%**	**33.3%**
Hip Hop	17.2%	11.3%	15.6%	**21.5%**	**28.3%**	15.8%	**21.8%**	8.2%	**23.1%**
Jazz	38.4%	32.0%	**90.6%**	**44.3%**	**45.0%**	29.8%	**43.6%**	22.4%	25.6%
Modern/Contemporary	73.1%	**66.1%**	**75.0%**	**91.0%**	**71.7%**	**59.6%**	40.0%	44.7%	43.6%
Multidisciplinary	44.9%	33.9%	**53.1%**	**56.4%**	**81.7%**	26.3%	**41.8%**	31.8%	28.2%
Musical Theater	60.1%	**62.7%**	**71.9%**	**57.3%**	51.7%	**81.6%**	**63.6%**	49.4%	35.9%
Tap/Rhythm Based	27.7%	21.7%	**43.8%**	25.6%	30.0%	26.3%	**94.5%**	23.5%	30.8%
Traditional/Folkloric (overall)	23.5%	**21.0%**	9.4%	**20.1%**	21.7%	18.4%	20.0%	**76.5%**	23.1%
African	9.1%	5.5%	-	**12.7%**	**15.0%**	2.6%	7.3%	**14.1%**	5.1%
Chinese	4.8%	3.2%	-	5.1%	5.0%	5.3%	3.6%	**11.8%**	5.1%
Indian	11.7%	8.1%	3.1%	**12.3%**	11.7%	6.1%	7.3%	**42.4%**	5.1%
Irish	5.7%	4.8%	-	3.7%	3.3%	**10.5%**	9.1%	**12.9%**	**17.9%**
Middle Eastern	5.0%	4.6%	-	4.2%	1.7%	5.3%	5.5%	**14.1%**	7.7%
South American	8.4%	8.5%	3.1%	7.1%	8.3%	6.1%	9.1%	**21.2%**	10.3%
Spanish	13.8%	12.9%	6.3%	12.0%	11.7%	7.9%	10.9%	**42.4%**	20.5%

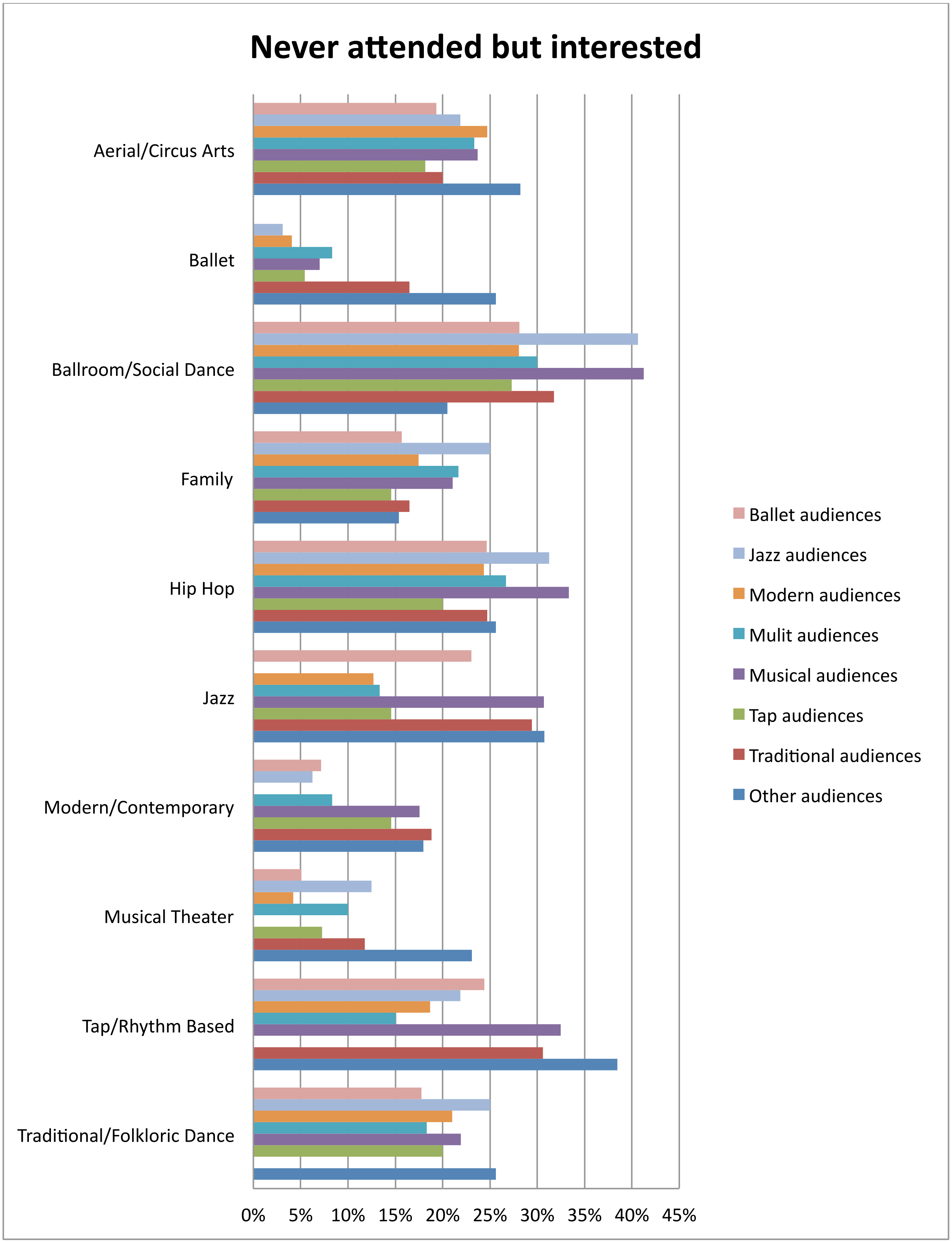
- Interest in attending new styles also varied according to the style attended most frequently.
    - Fans of Jazz and Traditional/Folkloric were more likely to be Very Interested in attending new styles compared with others (47% and 45% respectively).

Interest in new styles of dance									
	Style seen most frequently								
	Total	Ballet	Jazz	Modern	Multi	Musical	Tap	Traditional	Other
Sample size	1386	434	32	567	60	114	55	85	39
Not at all interested	0.4%	0.7%	-	0.2%	-	0.9%	-	-	-
Not very interested	3.6%	4.8%	3.1%	3.4%	-	4.4%	1.8%	3.5%	-
Neutral	11.8%	12.7%	6.3%	10.8%	13.3%	10.5%	18.2%	11.8%	12.8%
Somewhat interested	49.8%	51.2%	43.8%	49.2%	50.0%	**55.3%**	54.5%	40.0%	46.2%
Very interested	34.5%	30.6%	**46.9%**	36.5%	36.7%	28.9%	25.5%	**44.7%**	41.0%

- Ballet fans do not have a higher level of interest in new styles overall, but they are more likely than others to report that they have never seen but are interested in Tap/Rhythmic dance (24%) and Jazz (23%).
- Modern/Contemporary respondents do not have a higher level of interest in new styles overall, but they are more likely than others to report that they have never seen but are interested in Aerial/Circus Arts (25%).
- Musical Theater respondents do not have a higher level of interest in new styles overall, but they are more likely than others to report that they have never seen but are interested in Ballroom/Social Dance (41%) and Tap/Rhythmic dance (33%).
- As noted above, respondents who see Traditional/Folkloric dance are more likely to be very interested in seeing new styles. They are were more likely to report that they have never seen but are interested in:
    - Tap/Rhythmic dance (31%)
    - Jazz (29%)
    - Modern/Contemporary (19%)
    - Ballet (17%)
- Respondents who fell into the Other category, do not have a higher level of interest in new styles overall, but they are more likely than others to report that they have never seen but are interested:
    - Tap/Rhythmic dance (39%)
    - Jazz (31%)
    - Ballet (26%)
    - Musical Theater (23%)

Never attended but interested									
	Style seen most frequently								
	Total	Ballet	Jazz	Modern	Multi	Musical	Tap	Traditional	Other
Sample size	1389	434	32	567	60	114	55	85	39
Aerial/Circus Arts	22.5%	19.4%	21.9%	**24.7%**	23.3%	23.7%	18.2%	20.0%	28.2%
Ballet	4.8%	-	3.1%	4.1%	8.3%	7.0%	5.5%	**16.5%**	**25.6%**
Ballroom/Social Dance	29.5%	28.1%	40.6%	28.0%	30.0%	**41.2%**	27.3%	31.8%	20.5%
Family	17.4%	15.7%	25.0%	17.5%	21.7%	21.1%	14.5%	16.5%	15.4%
Hip Hop	25.4%	24.7%	31.3%	24.3%	26.7%	33.3%	20.0%	24.7%	25.6%
Jazz	18.9%	**23.0%**	-	12.7%	13.3%	**30.7%**	14.5%	**29.4%**	**30.8%**
Modern/Contemporary	6.6%	7.1%	6.3%	-	8.3%	**17.5%**	14.5%	**18.8%**	17.9%
Musical Theater	5.8%	5.1%	12.5%	4.2%	10.0%	-	7.3%	**11.8%**	**23.1%**
Tap/Rhythm Based	22.2%	**24.4%**	21.9%	18.7%	15.0%	**32.5%**	-	**30.6%**	**38.5%**
Traditional/Folkloric Dance	18.9%	17.7%	25.0%	21.0%	18.3%	21.9%	20.0%	-	25.6%

- Another way to approach this data is to consider each style of dance and identify those audiences who are most likely to have never attended but be interested.
    - For Ballet, the audiences that were most likely to have never attended but be interested were Other audiences (26%) and Traditional/Folkloric (17%).
    - For Ballroom/Social Dance, Musical Theater audiences (41%) were most likely to have never attended but be interested.
    - For Jazz, the audiences that were most likely to have never attended but be interested were Ballet audiences (23%), Musical Theater audiences (31%) Traditional/Folkloric audiences (29%) and Other audiences (31%).
    - For Musical Theater, the audiences that were most likely to have never attended but be interested were Other audiences (23%) and Traditional/Folkloric audiences (12%).
    - For Tap/Rhythm Based, the audiences that were most likely to have never attended but be interested were Ballet audiences (24%), Musical Theater audiences (33%), Traditional/Folkloric audiences (31%) and Other audiences (39%).
    - No clear audience emerged for Family Dance, Hip Hop, Modern/Contemporary and Traditional/Folkloric.


Never attended but interested
Aerial/Circus Arts
Ballet
Ballroom/Social Dance
Family
Hip Hop
Jazz
Modern/Contemporary
Musical Theater
Tap/Rhythm Based
Traditional/Folkloric Dance
0%
5%
10%
15%
20%
25%
30%
35%
40%
45%
Ballet audiences
Jazz audiences
Modern audiences
Mulit audiences
Musical audiences
Tap audiences
Traditional audiences
Other audiences

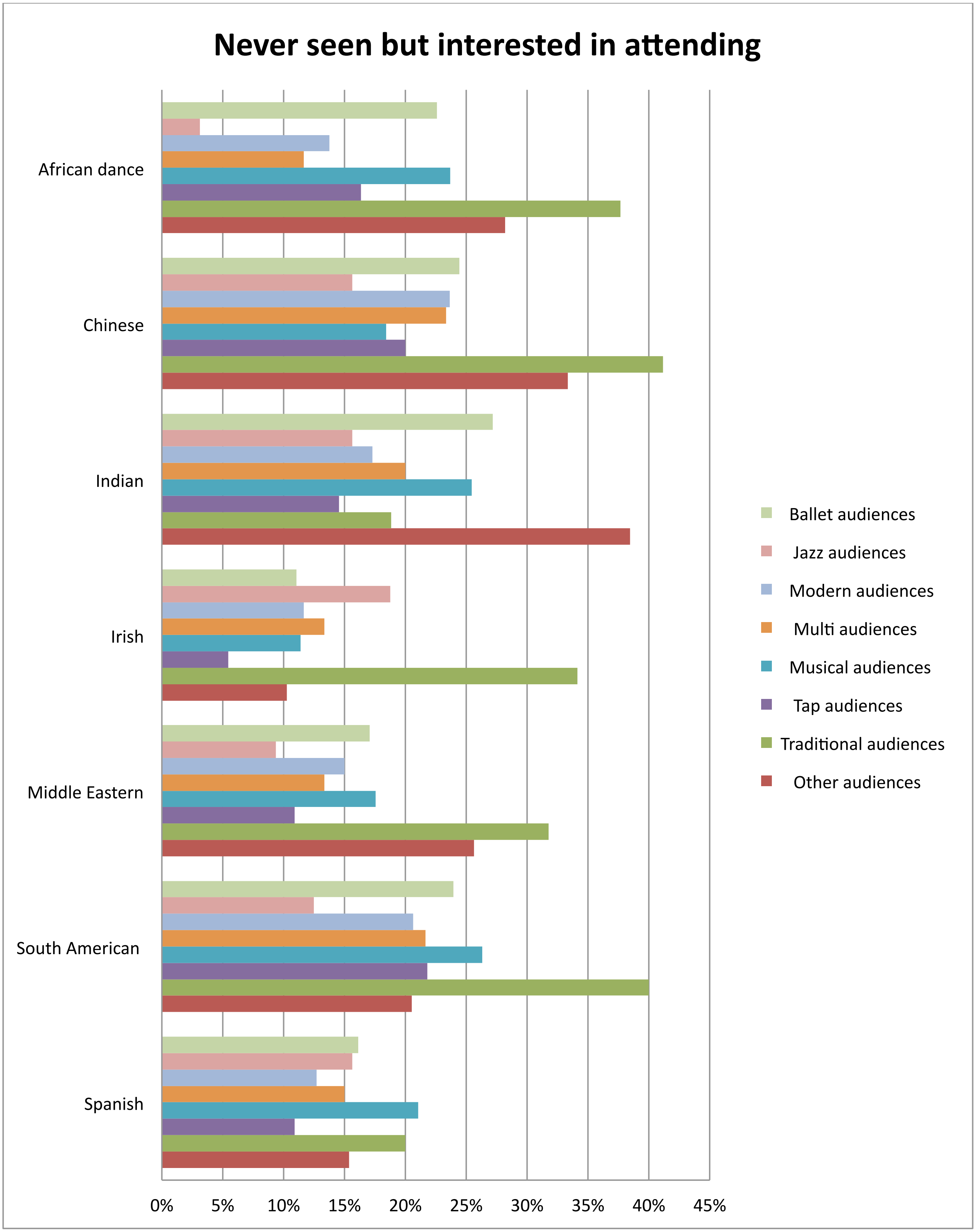
Never attended but interested									
	Style seen most frequently								
	Total	Ballet	Jazz	Modern	Multi	Musical	Tap	Traditional	Other
Sample size	1389	434	32	567	60	114	55	85	39
Aerial/Circus Arts	22.5%	19.4%	21.9%	**24.7%**	23.3%	23.7%	18.2%	20.0%	28.2%
Ballet	4.8%	-	3.1%	4.1%	8.3%	7.0%	5.5%	**16.5%**	**25.6%**
Ballroom/Social Dance	29.5%	28.1%	40.6%	28.0%	30.0%	**41.2%**	27.3%	31.8%	20.5%
Family	17.4%	15.7%	25.0%	17.5%	21.7%	21.1%	14.5%	16.5%	15.4%
Hip Hop	25.4%	24.7%	31.3%	24.3%	26.7%	33.3%	20.0%	24.7%	25.6%
Jazz	18.9%	**23.0%**	-	12.7%	13.3%	**30.7%**	14.5%	**29.4%**	**30.8%**
Modern/Contemporary	6.6%	7.1%	6.3%	-	8.3%	**17.5%**	14.5%	**18.8%**	17.9%
Musical Theater	5.8%	5.1%	12.5%	4.2%	10.0%	-	7.3%	**11.8%**	**23.1%**
Tap/Rhythm Based	22.2%	**24.4%**	21.9%	18.7%	15.0%	**32.5%**	-	**30.6%**	**38.5%**
Traditional/Folkloric Dance	18.9%	17.7%	25.0%	21.0%	18.3%	21.9%	20.0%	-	25.6%

- When considering Traditional/Folkloric dance, Ballet fans are more likely to report that they have never seen but are interested in Indian (27%) and African (23%).
- Musical Theater fans are more likely to report that they have never seen but are interested in African (24%) and Spanish (21%).
- Respondents who see Traditional/Folkloric are more likely to report that they have never seen but are interested in:
  - Chinese (41%)
  - South American (40%)
  - African (38%)
  - Irish (34%)
  - Middle Eastern (32%)
- Respondents who fell into the Other category are more likely to report that they have never seen but are interested in Indian (39%) and African (28%).

Never attended but interested									
	Style seen most frequently								
	Total	Ballet	Jazz	Modern	Multi	Musical	Tap	Traditional	Other
Sample size	1389	434	32	567	60	114	55	85	39
African	18.9%	**22.6%**	3.1%	**13.8%**	11.7%	**23.7%**	**16.4%**	**37.6%**	**28.2%**
Chinese	24.4%	24.4%	15.6%	23.6%	23.3%	18.4%	20.0%	**41.2%**	33.3%
Indian	21.7%	**27.2%**	15.6%	17.3%	20.0%	25.4%	14.5%	18.8%	**38.5%**
Irish	12.7%	11.1%	18.8%	11.6%	13.3%	11.4%	5.5%	**34.1%**	10.3%
Middle Eastern	16.8%	17.1%	9.4%	15.0%	13.3%	17.5%	10.9%	**31.8%**	25.6%
South American	23.2%	24.0%	12.5%	20.6%	21.7%	26.3%	21.8%	**40.0%**	20.5%
Spanish	15.0%	16.1%	15.6%	12.7%	15.0%	**21.1%**	10.9%	20.0%	15.4%

- Viewing the data by style of dance reveals the following patterns:
  - For African dance, the audiences that were most likely to have never attended but be interested were Traditional/Folkloric audiences (38%), Other audiences (28%), Ballet (23%) and Musical Theater (16%).
  - For Chinese dance, Traditional/Folkloric audiences (41%) were most likely to have never attended but be interested.

- For Indian dance, Ballet audiences (27%) were most likely to have never attended but be interested.
- For Irish dance, Middle Eastern dance and South American dance, Traditional/Folkloric audiences were most likely to have never attended but be interested (34%, 32% and 40% respectively)
- For Spanish dance, Musical Theater audiences (21%) were most likely to have never attended but be interested.


Never seen but interested in attending
African dance
Chinese
Indian
Irish
Middle Eastern
South American
Spanish
0%
5%
10%
15%
20%
25%
30%
35%
40%
45%
Ballet audiences
Jazz audiences
Modern audiences
Multi audiences
Musical audiences
Tap audiences
Traditional audiences
Other audiences

- Factors in deciding to see a dance performance varied according to the style attended most frequently.
  - Ballet fans were more likely than others to attend due to an opportunity to see a touring company (44% of respondents rated this a 6 or 7 on a scale of 1 to 7)
  - Jazz attenders were more likely than others to decide to attend in order to support a local company (69% of respondents rated this a 6 or 7 on a scale of 1 to 7) and for convenient location (66% of respondents rated this a 6 or 7 on a scale of 1 to 7)
  - Tap respondents were more likely than others to decide to attend due to relationship with the company or dancers (51% of respondents rated this a 6 or 7 on a scale of 1 to 7).
  - Traditional/Folkloric respondents were more socially motivated in selecting dance performances. In deciding to attend a dance performance, they placed a higher importance than other groups relationship with the company or dancers (48% rated this a 6 or 7 on a scale of 1 to 7), Friends' recommendations (41% rated this a 6 or 7), and Having someone to go with (38% rated this a 6 or 7

Factors in deciding to see a dance performance (% respondents who rated factor 6 or 7)									
	Style seen most frequently								
	Total	Ballet	Jazz	Modern	Multi	Musical	Tap	Traditional	Other
Sample size	1386	434	32	567	60	114	55	85	39
Reputation of company or dancers	66.5%	**71.9%**	**71.9%**	**66.3%**	53.3%	66.7%	50.9%	60.0%	59.0%
Desire to support a local company	46.3%	43.5%	**68.8%**	48.3%	41.7%	41.2%	56.4%	43.5%	43.6%
Ticket price	46.2%	41.9%	46.9%	46.6%	50.0%	**57.0%**	40.0%	51.8%	46.2%
Good seats	44.3%	**52.8%**	40.6%	39.9%	35.0%	**52.6%**	29.1%	40.0%	38.5%
Convenient location	43.1%	43.8%	**65.6%**	38.3%	36.7%	**53.5%**	40.0%	49.4%	**59.0%**
Having seen the company before	41.5%	45.4%	50.0%	40.6%	40.0%	36.0%	43.6%	36.5%	30.8%
Opportunity to see a touring company	38.7%	**43.5%**	40.6%	39.0%	35.0%	34.2%	29.1%	29.4%	33.3%
Seeing a work I haven't seen before	38.2%	**39.9%**	28.1%	**42.2%**	**38.3%**	23.7%	32.7%	32.9%	30.8%
Relationship with the company or dancers	36.8%	27.6%	**46.9%**	**41.4%**	**41.7%**	32.5%	**50.9%**	**48.2%**	23.1%
Availability of discounted tickets	35.7%	33.6%	37.5%	36.5%	**46.7%**	36.8%	29.1%	38.8%	28.2%
Venue where the performance is being held	31.5%	**33.6%**	40.6%	28.0%	21.7%	**36.8%**	29.1%	**38.8%**	38.5%
Convenient public transportation	30.0%	**33.6%**	34.4%	27.7%	28.3%	29.8%	23.6%	29.4%	33.3%
Friends' recommendations	29.4%	20.5%	34.4%	**32.6%**	**35.0%**	**31.6%**	27.3%	**41.2%**	**38.5%**
Convenient parking	28.1%	25.3%	34.4%	24.0%	30.0%	**43.0%**	23.6%	**42.4%**	**41.0%**
Having someone to go with	27.5%	28.3%	28.1%	24.3%	25.0%	**36.8%**	20.0%	**37.6%**	28.2%
Overall "buzz" in the community	18.8%	14.1%	25.0%	**22.0%**	21.7%	**20.2%**	9.1%	**23.5%**	15.4%
Knowing titles of works	15.4%	**20.7%**	12.5%	9.5%	5.0%	**27.2%**	10.9%	**22.4%**	17.9%
Not having seen the company before	15.2%	**14.1%**	18.8%	18.5%	11.7%	7.9%	12.7%	12.9%	12.8%
Reviews by dance critics	14.5%	**16.4%**	3.1%	**13.8%**	13.3%	**17.5%**	5.5%	**14.1%**	**20.5%**
Reviews by audience members	9.7%	**9.7%**	6.3%	**8.5%**	1.7%	**15.8%**	1.8%	**17.6%**	**17.9%**

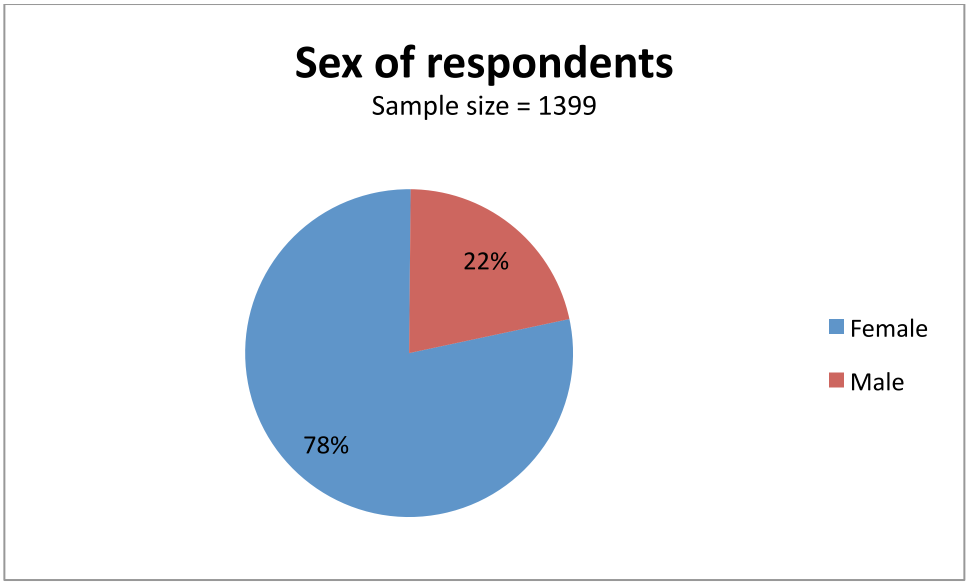
- Motivations to attend a new style also varied by the style seen most frequently.
  - Multidisciplinary audiences (65%) and Modern/Contemporary audiences (59%) are more likely than others to be motivated by sampling a new style through online video.
  - Modern/Contemporary audiences, Multidisciplinary audiences, Tap/Rhythm Based audiences, and Traditional/Folkloric audiences are more likely than other audiences to be motivated by having someone to attend performances with.

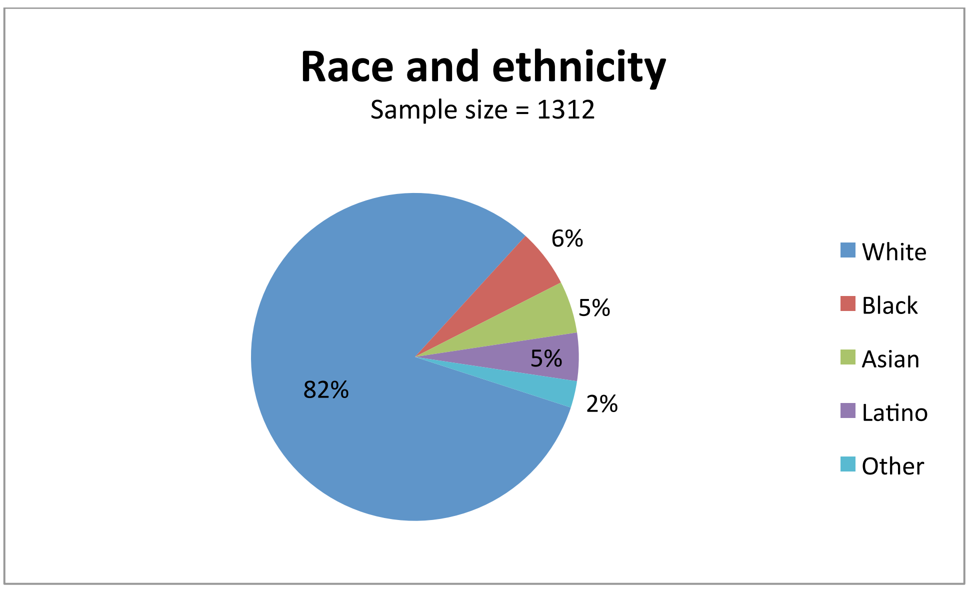
Motivation to see new styles of dance (% respondents who rated factor 6 or 7)									
	Style seen most frequently								
	Total	Ballet	Jazz	Modern	Multi	Musical	Tap	Traditional	Other
Sample size	1386	434	32	567	60	114	55	85	39
Discounted tickets	58.9%	59.2%	62.5%	58.6%	65.0%	60.5%	58.2%	56.5%	48.7%
Free tickets	55.6%	56.0%	65.6%	55.0%	60.0%	58.8%	49.1%	52.9%	51.3%
Sampling a new style through online video	54.6%	50.2%	59.4%	**59.1%**	**65.0%**	49.1%	50.9%	52.9%	43.6%
Sampling a new style as a short opening act	53.4%	52.1%	56.3%	53.8%	51.7%	55.3%	60.0%	47.1%	61.5%
Reviews by dance critics	34.6%	**38.0%**	40.6%	**35.3%**	31.7%	23.7%	29.1%	29.4%	38.5%
Sneak previews before a show opens	26.0%	23.3%	37.5%	26.1%	28.3%	25.4%	29.1%	30.6%	30.8%
Someone to attend performances with	24.9%	21.9%	21.9%	22.8%	**36.7%**	**31.6%**	**36.4%**	**32.9%**	20.5%
Post-show talks by the dancers or choreographers	20.1%	21.2%	18.8%	19.9%	18.3%	23.7%	12.7%	20.0%	12.8%
Other (please specify)	6.5%	6.0%	3.1%	7.4%	8.3%	5.3%	3.6%	7.1%	5.1%
None of these	3.0%	3.2%	3.1%	3.0%	-	4.4%	1.8%	2.4%	2.6%

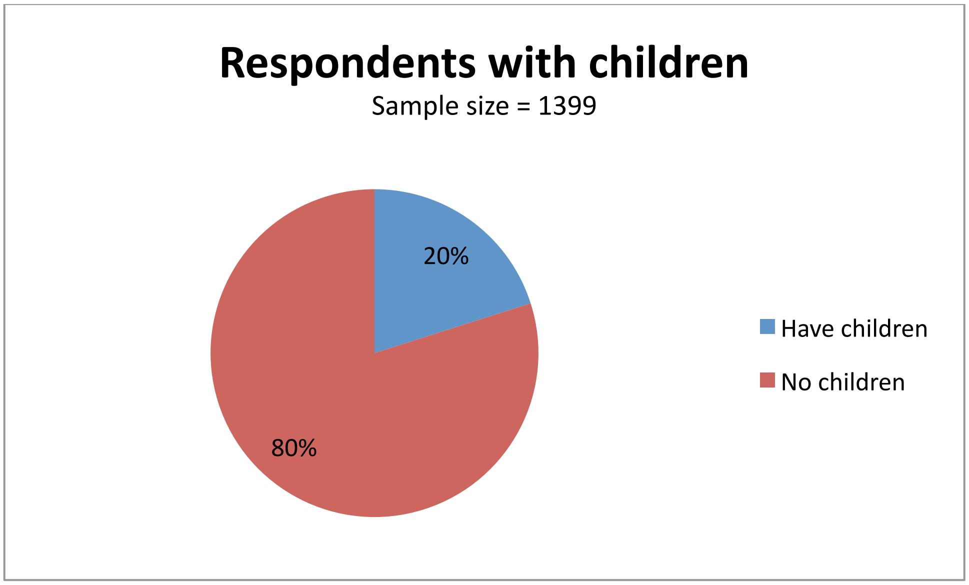
Summary

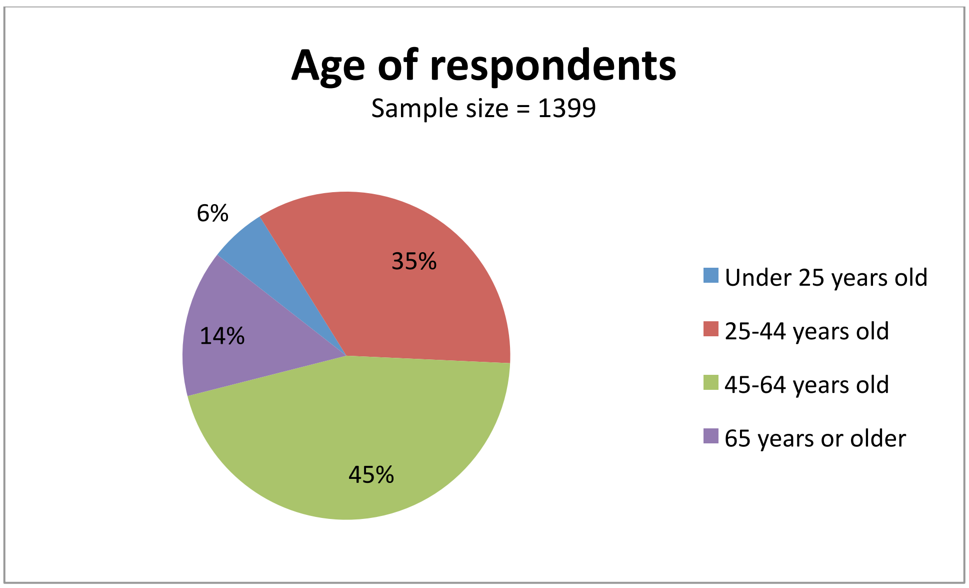
- Audiences that attend Jazz and Traditional/Folkloric dance are most interested in attending new styles of dance.
- Traditional/Folkloric audiences are small, but they are very interested in new styles including Tap, Jazz, Modern, Ballet, and nearly any kind of Traditional/Folkloric dance that they haven't already seen.
- To build audience for Jazz and Tap, look to audiences that currently attend Ballet, Musical Theater, Traditional/Folkloric and Other.
- Building audience for Ballet and Modern/Contemporary among current dance patrons may be difficult because nearly all dance attenders are already familiar with the style. However, audiences of Traditional/Folkloric have potential.
- Online video may be an effective way to introduce current audiences of virtually any form to other forms and appears to be particularly appealing to those who attend Multidisciplinary and Modern/Contemporary.
- Those who attend some of the less "popular" styles (Multidisciplinary, Tap, and Traditional/Folkloric), plus those who attend Musical Theater, would be more motivated by having someone to attend with.

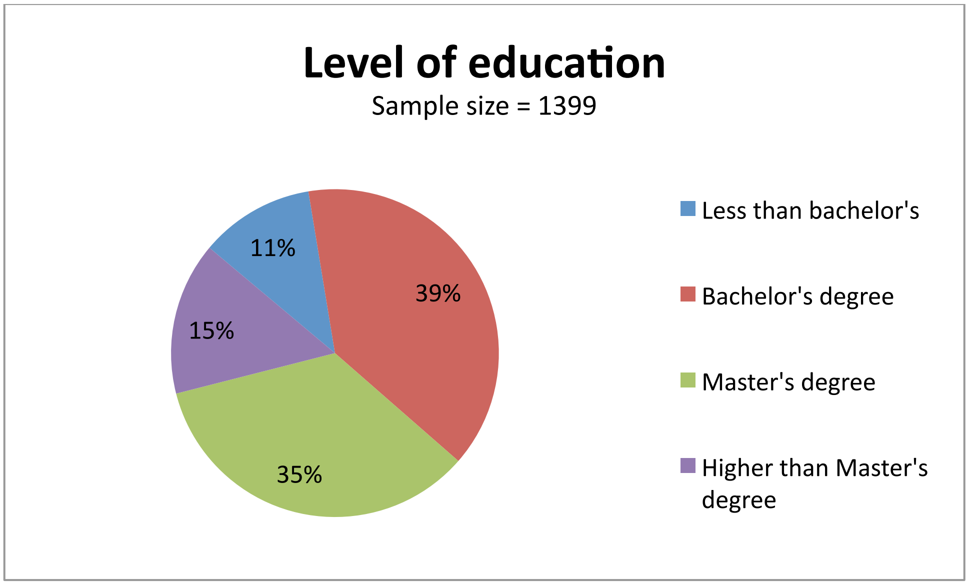
APPENDIX A: DEMOGRAPHICS

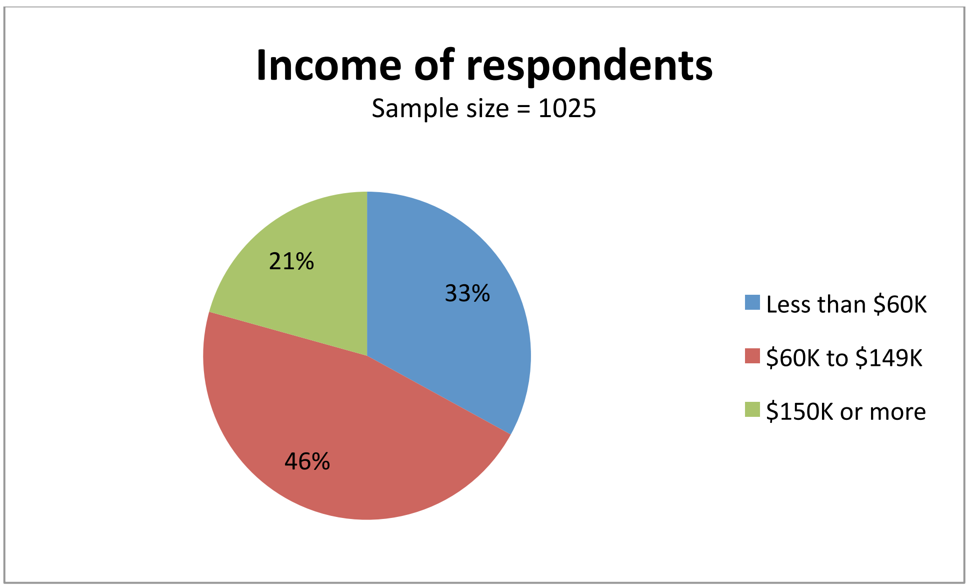


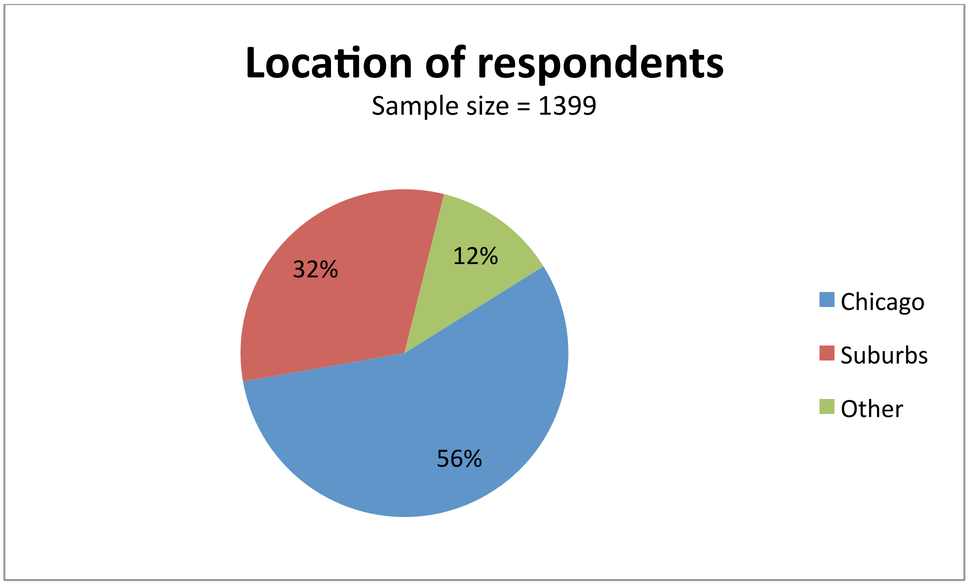



Respondents with children
Sample size = 1399
20%
80%
Have children
No children

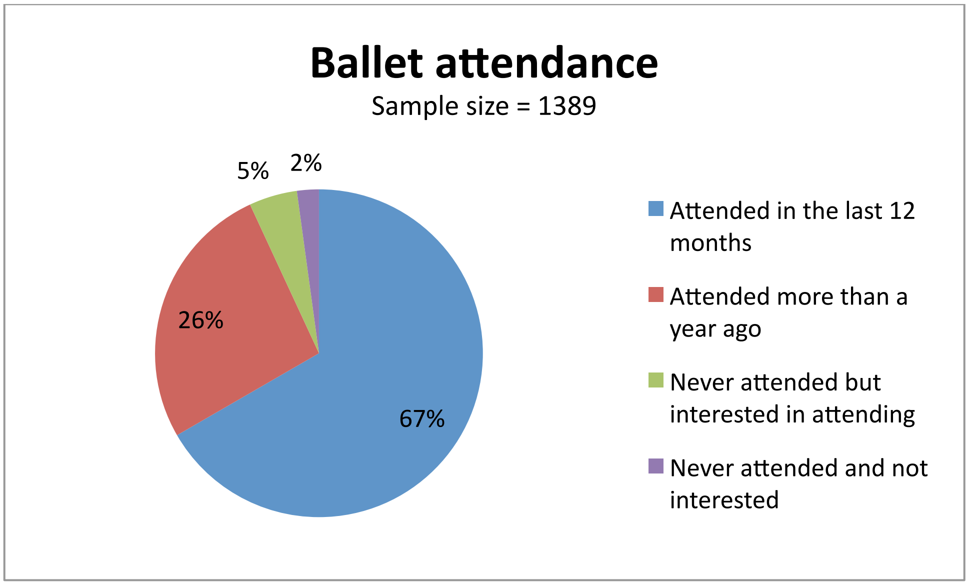

Age of respondents
Sample size = 1399
6%
35%
14%
45%
Under 25 years old
25-44 years old
45-64 years old
65 years or older

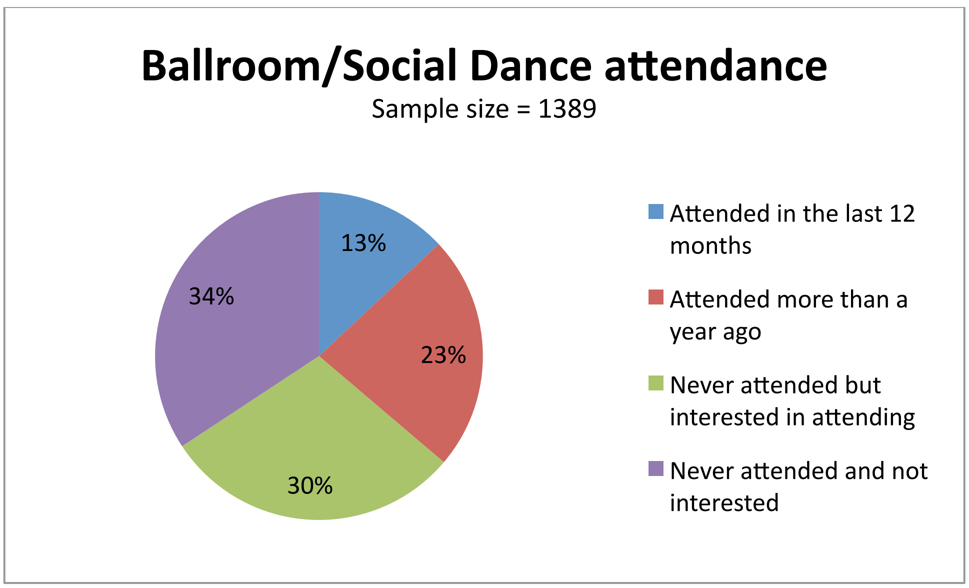

Level of education
Sample size = 1399
11%
39%
15%
35%
Less than bachelor's
Bachelor's degree
Master's degree
Higher than Master's degree

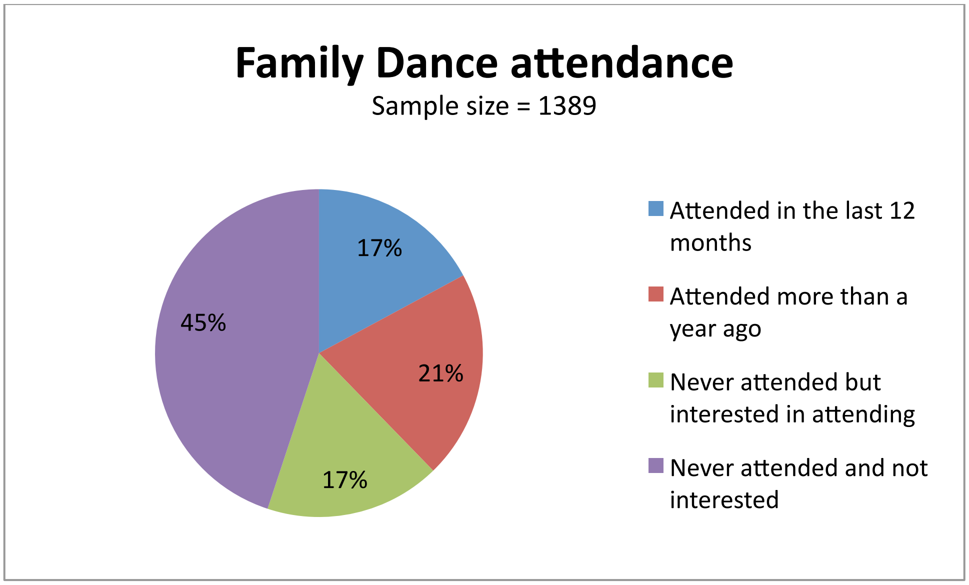

Income of respondents
Sample size = 1025
21%
33%
46%
Less than $60K
$60K to $149K
$150K or more

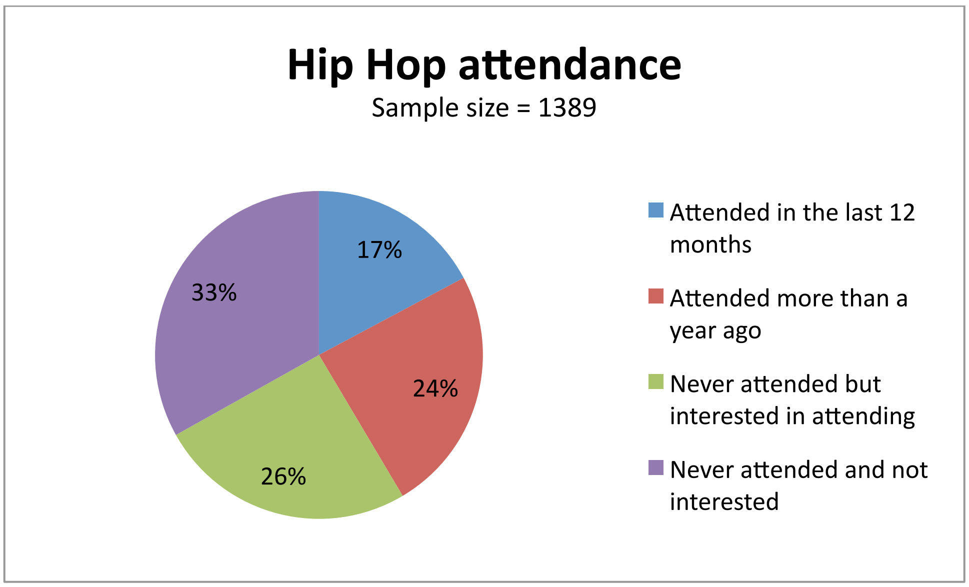

Location of respondents
Sample size = 1399
32%
12%
56%
Chicago
Suburbs
Other

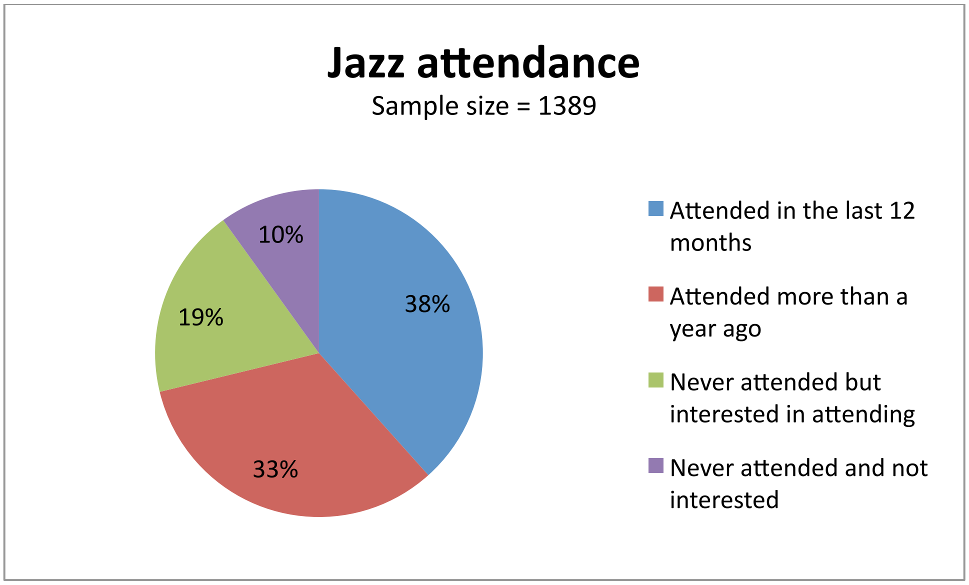
APPENDIX B: ATTENDANCE BY STYLE OF DANCE

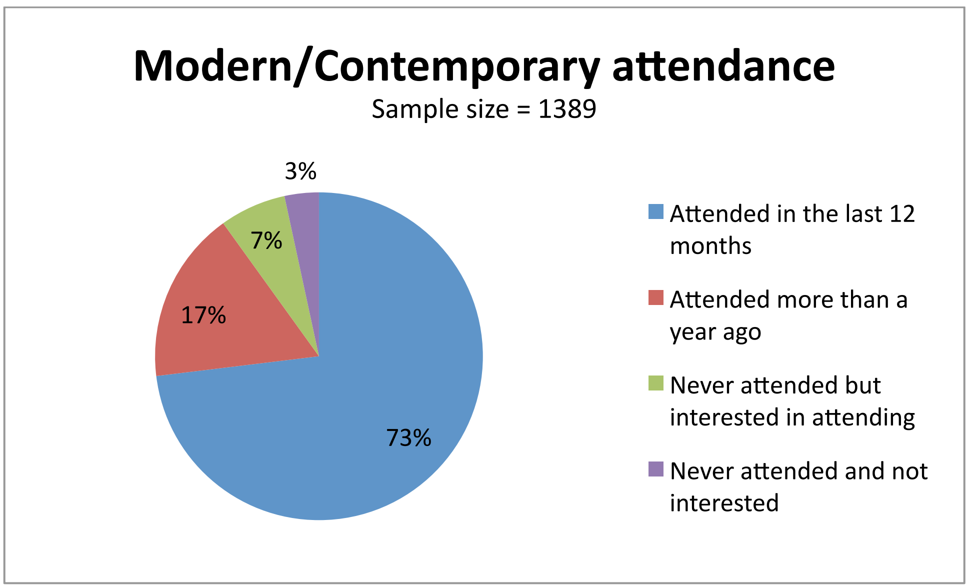


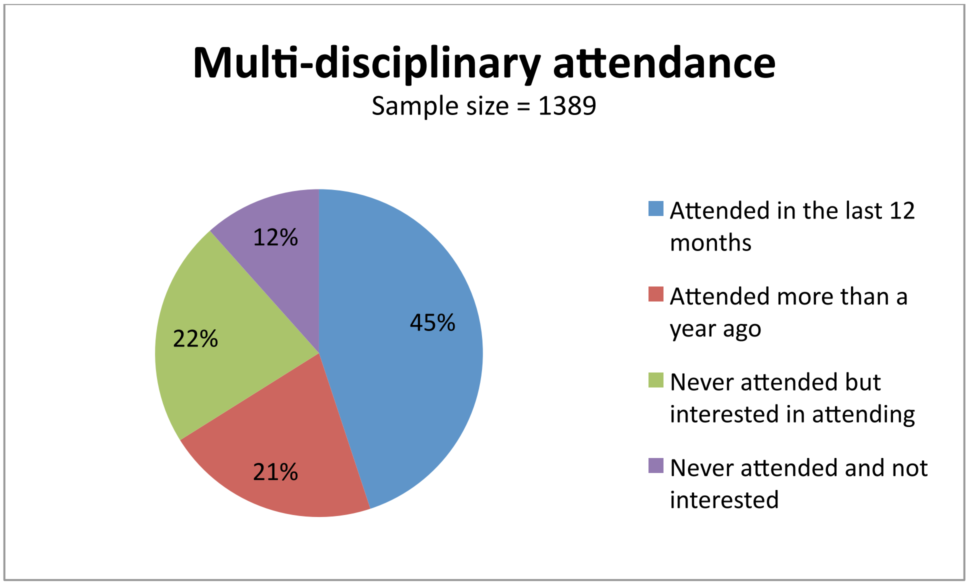


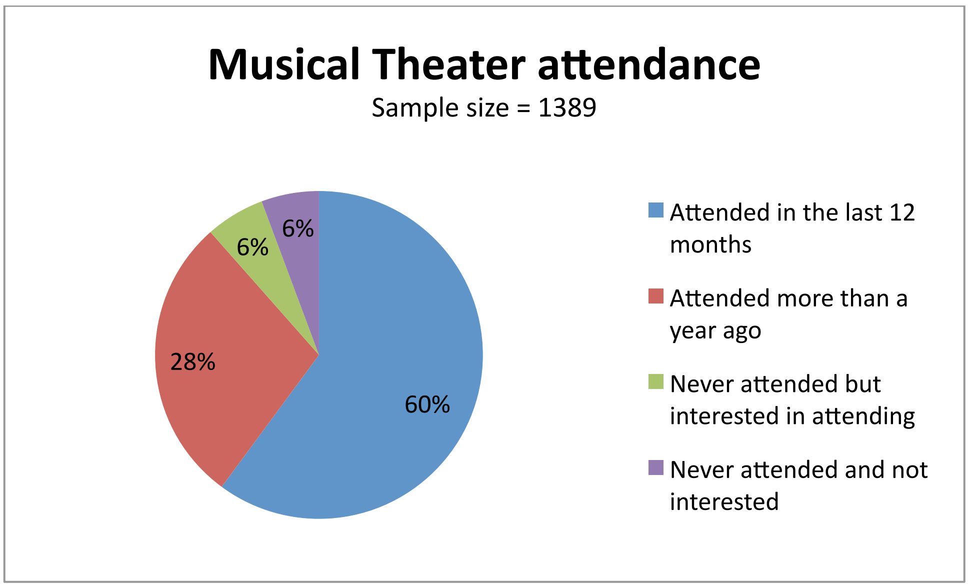

Family Dance attendance
Sample size = 1389
17%
21%
17%
45%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested

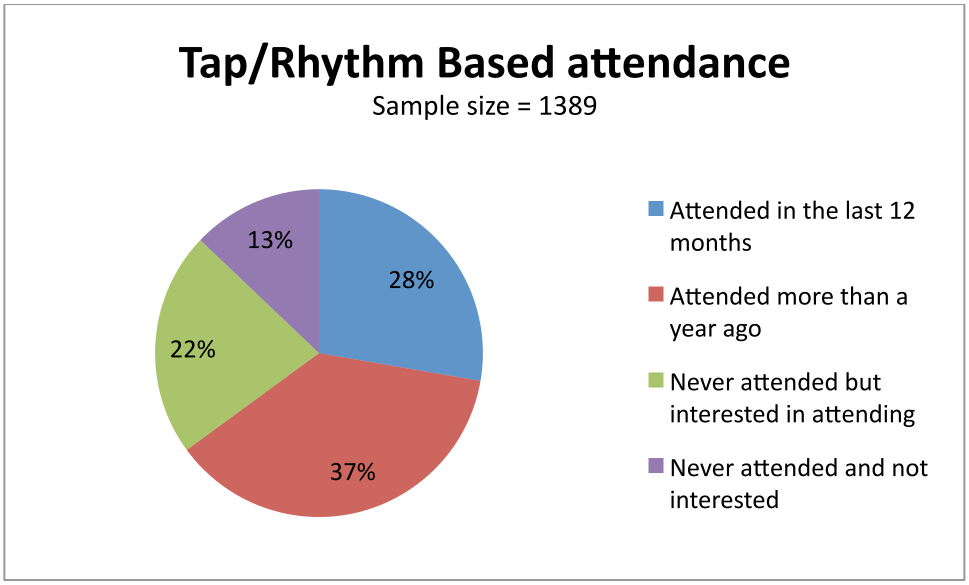

Hip Hop attendance
Sample size = 1389
17%
24%
26%
33%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested

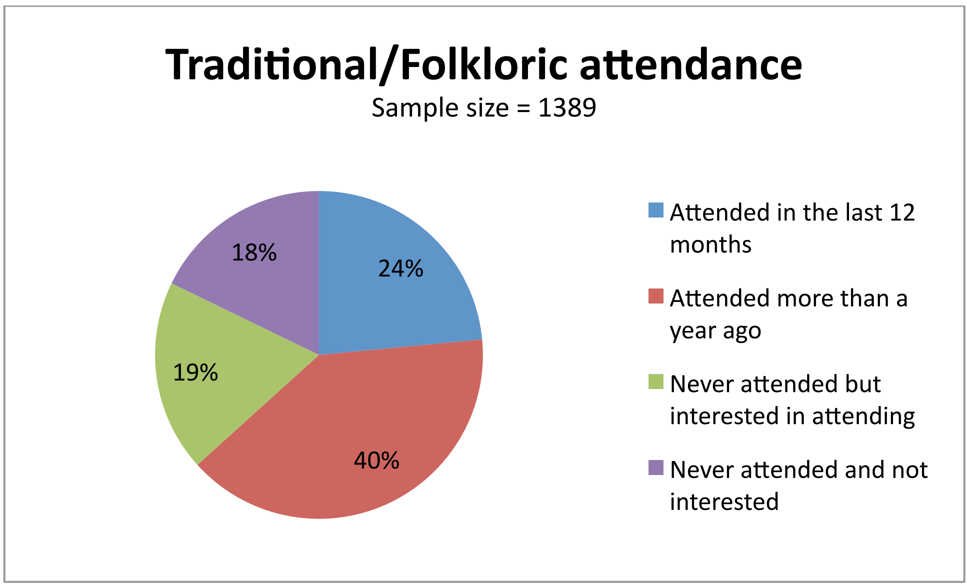

Jazz attendance
Sample size = 1389
38%
33%
19%
10%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested

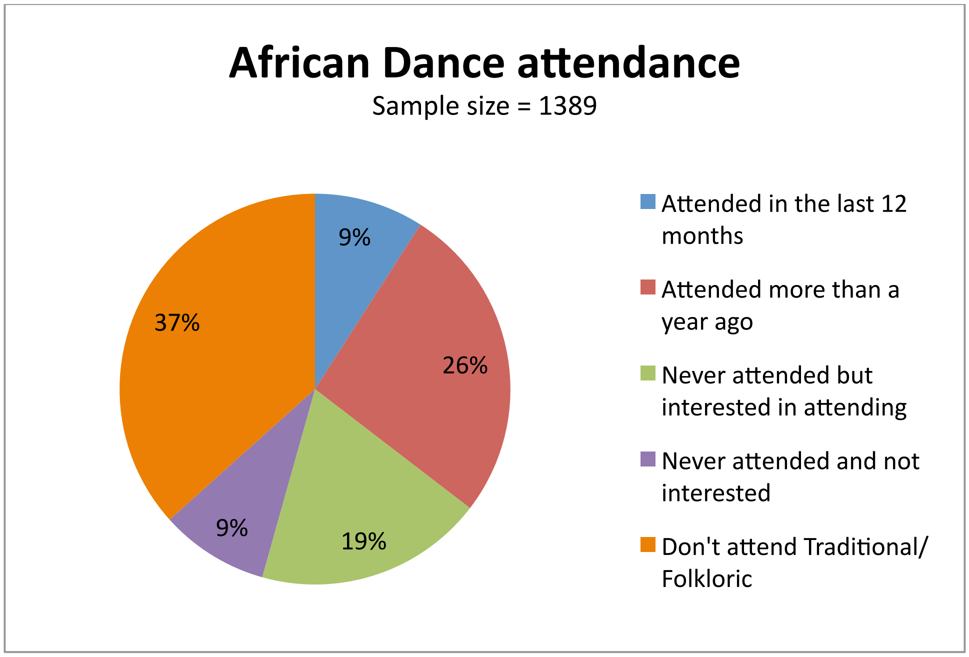

Modern/Contemporary attendance
Sample size = 1389
73%
17%
7%
3%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested

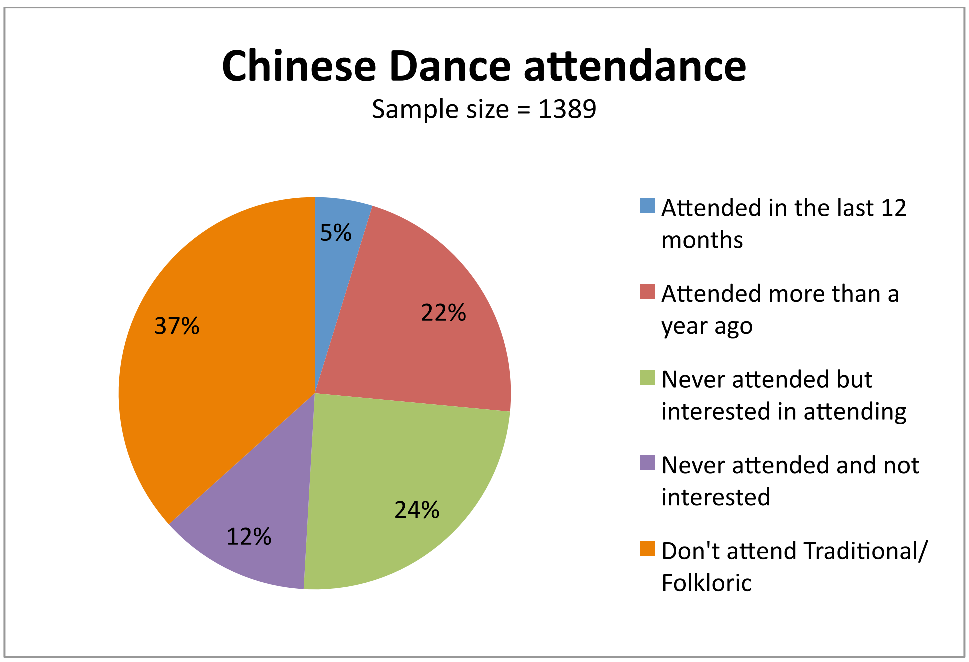

Multi-disciplinary attendance
Sample size = 1389
12%
45%
22%
21%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested

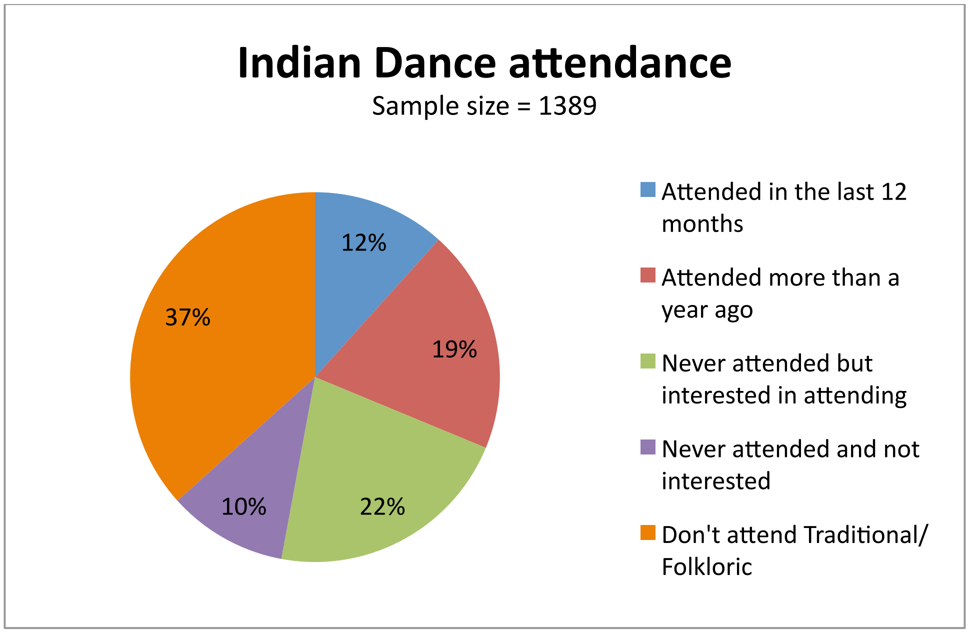

Musical Theater attendance
Sample size = 1389
6%
6%
28%
60%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested

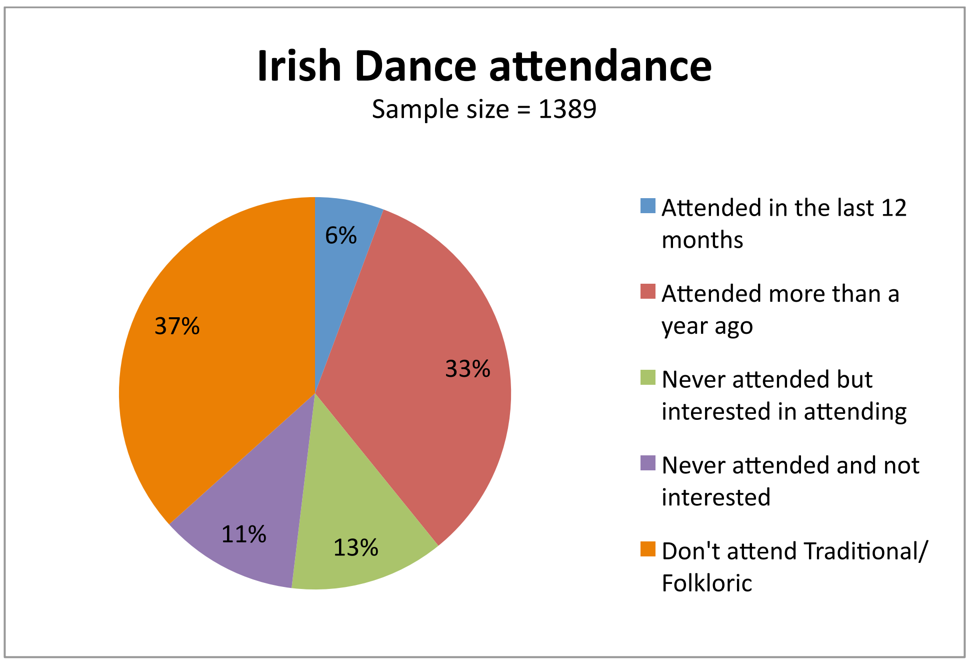

Tap/Rhythm Based attendance
Sample size = 1389
28%
37%
22%
13%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested

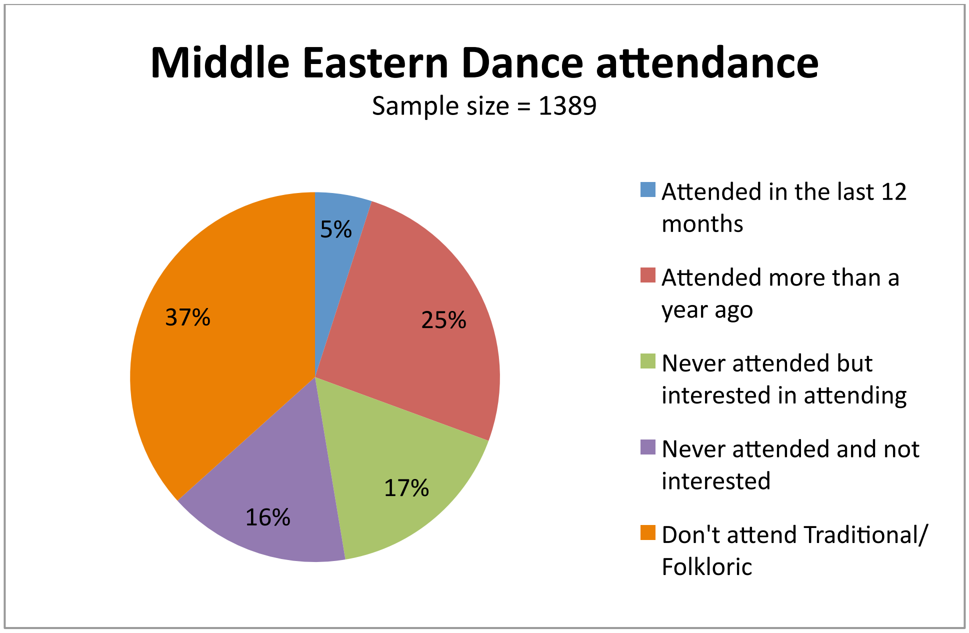

Traditional/Folkloric attendance
Sample size = 1389
24%
40%
19%
18%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested

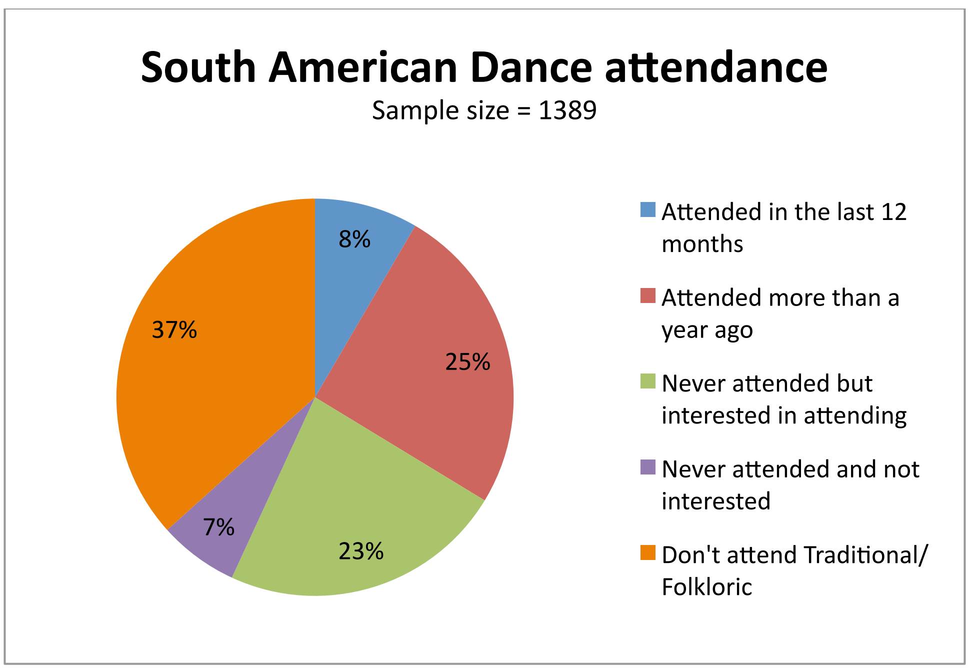

African Dance attendance
Sample size = 1389
9%
26%
19%
9%
37%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested
Don't attend Traditional/ Folkloric

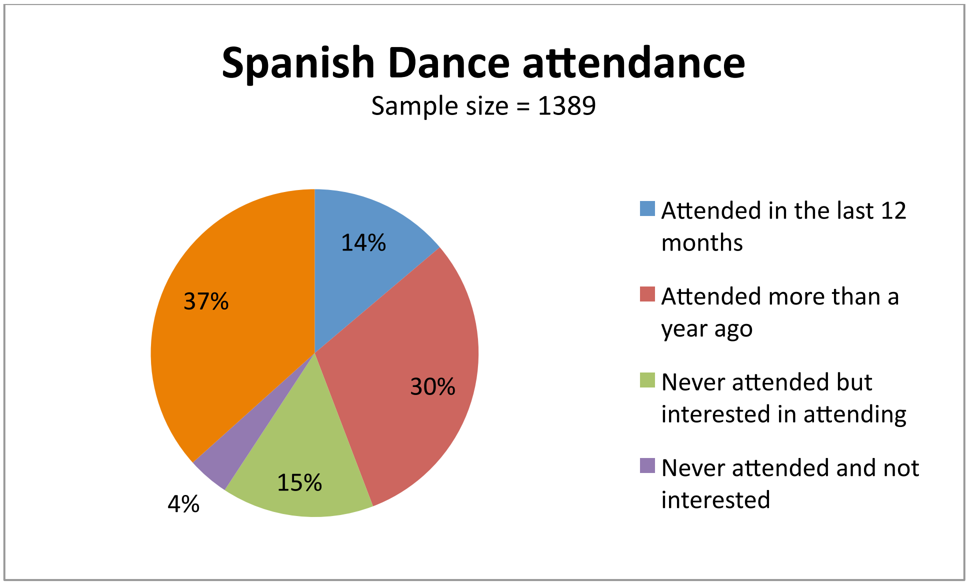

Chinese Dance attendance
Sample size = 1389
5%
22%
24%
12%
37%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested
Don't attend Traditional/ Folkloric


Indian Dance attendance
Sample size = 1389
12%
19%
22%
10%
37%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested
Don't attend Traditional/ Folkloric


Irish Dance attendance
Sample size = 1389
6%
33%
13%
11%
37%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested
Don't attend Traditional/ Folkloric


Middle Eastern Dance attendance
Sample size = 1389
5%
25%
17%
16%
37%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested
Don't attend Traditional/ Folkloric


South American Dance attendance
Sample size = 1389
8%
25%
23%
7%
37%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested
Don't attend Traditional/ Folkloric


Spanish Dance attendance
Sample size = 1389
14%
30%
15%
4%
37%
Attended in the last 12 months
Attended more than a year ago
Never attended but interested in attending
Never attended and not interested

APPENDIX C: LIST OF PARTICIPATING DANCE ORGANIZATIONS

In addition to sending the survey to the Audience Architects ticket buyer list, the following 26 dance companies and organizations that are members of Audience Architects distributed the survey link by email to their own email lists:

Alliance Dance Company
Audience Architects
Auditorium Theatre of Roosevelt University
Cerqua Rivera Dance Theatre
Chicago Dance Crash
Chicago Human Rhythm Project
Chicago Tap Theatre
Clinard Dance Theatre
The Dance Center of Columbia College Chicago
The Dance COLEctive
Ensemble Espanol Spanish Dance Theater
Hedwig Dances
Hubbard Street Dance Chicago
The Joffrey Ballet
Jump Rhythm Jazz Project
Leopold Group
Links Hall
Lucky Plush Productions
Mordine & Company Dance Theater
Museum of Contemporary Art Chicago
Natya Dance Theatre
Perceptual Motion, Inc.
RE|Dance Group
River North Dance Chicago
The Space Movement Project
Thodos Dance Chicago
Winifred Haun & Dancers