

The Role of Collegiate Performing Arts Centers

Exploring Business Models Used to Serve and Connect the Academic and Surrounding
Community

By

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ABSTRACT

Performing arts centers (PACs) located on college and university campuses have an opportunity to play an important role in serving and connecting the academic and surrounding community. While these venues play a valuable role in many college campuses around the country, there is very limited exploration into the mechanisms and strategies used by these venues to achieve their goals. This research project examines the history and evolution of performing arts presenters in higher education, explores the many types of collegiate PACs around the country, and investigates the business models used by one type of collegiate PACs, large public universities located in college towns, to achieve their missions. This research investigated how these venues navigate serving two distinct communities and aimed to create a foundation of literature for future investigation into collegiate PACs.

KEYWORDS

Collegiate performing arts centers, academic community, business model, fundraising, typology

CHAPTER ONE: INTRODUCTION

Problem Statement

For decades, colleges and universities around the country have been using on-campus performing arts centers to centralize and unite academic performing arts programs. While these venues primarily serve the academic mission, they have an opportunity to become catalysts for bridging and serving both the academic community and surrounding local community. In addition to lack of literature about performing arts center management there is very little written specifically about collegiate PACs. This includes the collegiate PACs in general, their typology, and what business models and strategies they use to successfully serve the academic mission and surrounding community. This study addresses these deficiencies in published literature to better understand different types of collegiate PACs and how they are categorized and defined by professionals in the field. This research also aims to begin building a foundation of research on business models and strategies used to fulfill these venues' missions by deeply examining one type of collegiate PAC. This master's project benefits administrative professionals working in collegiate performing arts presenting venues, specifically those at large public universities.

Conceptual Framework

This research aims to explore the roles of collegiate PACs and their varying business models used to serve both the academic and surrounding communities. To first contextualize collegiate PACs this conceptual framework includes performing arts in higher education, including the evolution of performing arts academic programs, performing arts presenters in higher education and specifically the history of collegiate PACs. These three areas illuminate how performing arts have taken shape in present-day higher education. This research examines both the internal academic community and external surrounding community that

collegiate PACs aim to serve. In order to study the role of collegiate PACs, this study focuses on the varying business models used to serve the communities and missions of these venues. This project explores these business models by examining the programming, operations and financial structures used by a particular type of collegiate PAC. Within the case studies, this research further investigates the use of fundraising staff and strategies used by collegiate PACs to serve varying communities. A visual representation of this framework is below.

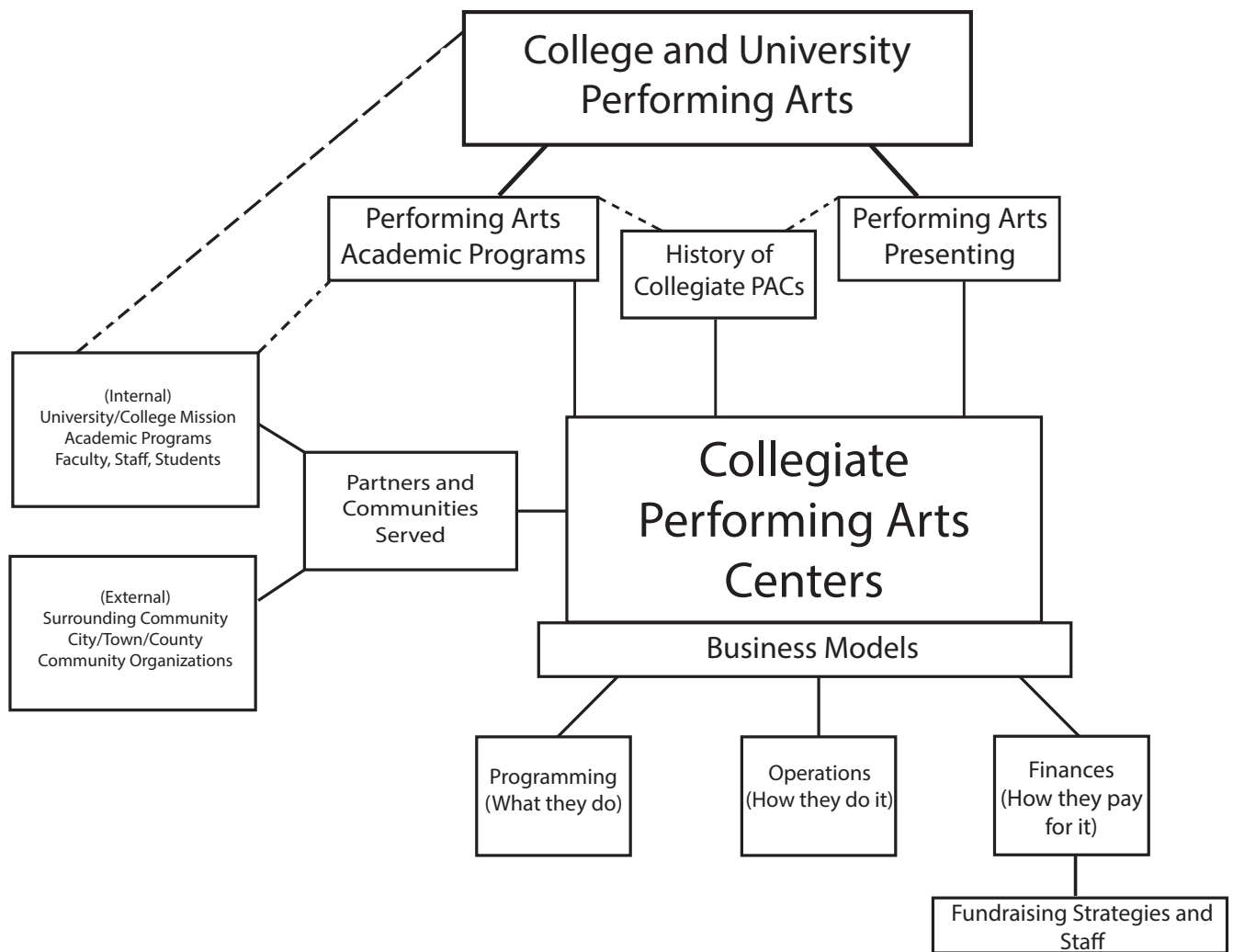


Figure 1: Conceptual Framework

Research Methodology

Purpose Statement

The purpose of this study is to build a foundation of knowledge about types and characteristics of collegiate PACs. This study also explores the business models used to serve and connect the academic and surrounding community. I investigated these strategies and relationships through comparative case studies of collegiate PACs on large public university campuses located in college towns.

Methodological Paradigm

As a researcher I align myself with a social constructivist paradigm, meaning that I “believe that individuals seek understanding of the world in which they live and work” (Creswell, 2014, p. 8). This paradigm affected my research in that I wanted to understand the roles and strategies used by collegiate PACs by interviewing and surveying many people with different views on these venues. Rather than understanding a very narrow piece of collegiate PACs, my goal was to gain a wide view of how these venues function across the country. I used purposive selection of collegiate PACs to deeply explore case studies with similar characteristics. The selection criteria for the case studies explored in this study include venues that are particularly informative and well known for their organizational and financial success, that represent diverse geographic locations across the United States, that are committed to serving their academic and surrounding communities, and lastly, venues that have at least one dedicated development staff member.

Researcher Biases/Role of the Researcher

My research bias is the result of my experience working in higher education and my lack of experience working at collegiate PACs. I also acknowledge my bias towards

contributed income and fundraising strategies because I have particular interests in pursuing a career in fundraising for the performing arts and/or in higher education.

Research Questions

The main research questions of this study is *how do collegiate PACs use varying business models and strategies to serve and connect both the internal academic community and external surrounding community.*

To answer this main question I posed several sub-questions:

1. What types of collegiate PACs exist?
2. What characteristics define those types?
3. Why were collegiate PACs created?
4. What is the history of collegiate PACs?
5. How can collegiate PACs serve as a connector or bridge between the academic and surrounding community?
6. What are the main business models and strategies utilized by collegiate PACs?
7. How do collegiate PACs located at large public universities in college towns navigate serving the academic and surrounding community?
8. How do business models differ among college PACs at large public universities in college towns?
9. How do revenue streams differ among collegiate PACs at large public universities in college towns?

Definitions

For this study, the following definitions are used:

Collegiate Performing Arts Centers

A multi-use performance space, located on a college or university campus that serves various types of performing arts. “Collegiate PACs serve a dual purpose. First, there is the more obvious mission of education, as university PACs serve as training centers (laboratories) for students matriculation in the school’s theatre, music, opera, dance, and technical production programs. Second, and of equal importance, is that collegiate PACs also represent their institutions as an important gateway into the communities that they serve” (Henley, 2017, p. 163).

Academic Community

This community is comprised of all faculty, staff, and students on a college or university campus.

Surrounding/External Community

The city/town/region that a college or university is located within.

College Town

College towns, according to author Blake Gumprecht in his book, *The American College Town* (2008), “are typically more liberal than towns without a prominent college. They tend to be more tolerant of unusual behavior and supportive of unconventional ideas... I consider a college town any city where a college or university and the cultures it creates exert a dominant influence over the character of the town” (p. 1).

Business Model

A design for the successful operation of a business, identifying revenue sources, customer base, products, and details of financing.

Delimitations

While there are many types of performing arts presenting venues on college and university campuses, I have chosen to specifically explore performing arts centers that are multi-use facilities serving multiple performing arts academic programs. This study only explored collegiate PACs located in the United States. All general findings about characteristics and types of collegiate PACs are based on limited survey respondents and key informant interviews. Case study selection was limited to one type of collegiate PACs, those located at large public universities, located in college towns, and with at least one staff member devoted to fundraising and development.

Limitations

Due to the delimitations and nature of limited research about these venues, this research is limited to the connections made with leaders in collegiate PACs across the country and the purposive sampling of case studies. Because this study aims to begin exploring types of collegiate PACs, this research is limited in defining actual “typologies.” The more in depth exploration into one type of collegiate PACs is not applicable to all collegiate PACs and therefore limit findings to that type. Overall, this research cannot be generalized as a set of best practices because each collegiate PAC is dependent upon their own mission, priorities, and institutional goals.

Benefits of the Study/Relevance

This research aims to build a foundation of literature on types and functions of collegiate PACs. The study is beneficial to college and university administrators, leadership and staff at collegiate PACs and on campus performance venues, and development and advancement staff within colleges and universities.

Research Design

Research Approach

This research focuses on qualitative research and also examines secondary analysis of quantitative statistical and survey data in order to answer the question, *how do collegiate PACs use varying business models and strategies to serve and connect both the internal academic community and external surrounding community?* According to John W. Creswell (2014), using a mixed methods approach “assumes that the combination of qualitative and quantitative approaches provides a more complete understanding of a research problem than either approach alone” (p. 4).

Strategy of Inquiry

The inquiry strategies utilized to conduct this research project began with a literature review to contextualize the history and functions of collegiate PACs and fundraising in higher education. In order to gain a better understanding of the field of collegiate PACs, a survey was distributed to venues across the country in order to investigate the characteristics and business models used by these venues. In conjunction with this survey, purposively selected key informants were interviewed to gain insight into their perspective of the field. Lastly, case studies helped the researcher more deeply investigate one specific type of collegiate PAC. The case studies focused on analysis of document such as organizational charts, missions, programming achieves, financial documents etc. and interviews with the Executive Leaders and Development Directors at each site.

Overview of Research Design

Main Research Question

How do collegiate PACs use varying business models and strategies to serve and connect both the internal academic community and external surrounding community?

Participants/Case Study Selection

Within this study there are two distinct parts that move towards answering the main research questions. The first part was a survey and interviews with key informants that investigated the field's perception of the types of collegiate PACs and how the leaders in the field define characteristics of collegiate PACs. The survey was sent to approximately 50 senior leaders at collegiate PACs around the country. Two key informant interviews were conducted to gain insight into professional practitioner's perceptions of types and characteristics of collegiate PACs. The second part of this study investigated one particular type of collegiate PAC through case study analysis, including interviews with Executive Directors, staff members in fundraising and development, and analysis of venue documents. This investigation focused on collegiate PACs at large public universities in college towns. I chose to explore collegiate PACs at large universities in college towns because of the integral part these institutions play in their communities. As a researcher, I have particular interests in the "town and gown" relationship and how venues can provide a space for collaboration and connection between the academic and surrounding communities.

I purposively selected collegiate PACs that are particularly informative and well known for their organizational and financial success, that represent diverse geographic locations across the United States, that are committed to serving their academic and surrounding communities, and lastly, venues that have at least one dedicated development staff member.

Timeline

The research project began with a literature review conducted in the first months of the year, January and February 2017. The Qualtrics surveys were distributed electronically in early March 2017. Key informants were contacted in early March to identify interest in being

a part of the study, and interview were conducted in late March and early April 2017. Case studies sites were also contacted in early March to assess interest and willingness to be involved in the research project. Case study interviews were conducted in late March and early April 2017.

Anticipated Ethical Issues

Potential risks to participants were extremely minor because the research was not working with a vulnerable or marginalized population and this research was exploratory in nature. However, there were a few minor risks involved in participating in this study. Key informants, Executive Directors and Development Directors had to divert time away from their professional activities. There were also minimal risks associated with Executive Directors and Development Directors sharing financial information and development/fundraising strategies. Interview participants consented to having their name used in any resulting documents and publications. Further, use of participants' names in written documents resulting from this study allowed for the possibility of a participant's comments, as a representative of his or her institution, to displease that individual's colleagues and supervisor.

Expectations

I anticipated finishing this study with more questions than I began with initially. Because there is limited research available on this particular type of venue/PAC, I expected this study to uncover many questions about the varying roles and strategies these venues fulfill. While I would have liked to explore different types of collegiate PACs, I expected that I would most likely find that delineating "types" would be difficult because of the many nuances of these venues.

Within my case studies I expected to find many similarities among this type of collegiate PAC, but also many differences based on the characteristics of the internal and external communities.

Benefits

Research participants may not benefit directly from this study. However, many of the issues addressed in this study may bring up ideas and/or concerns that may help participants in their jobs. Ultimately, the goal of this study is to develop foundation of knowledge about types and characteristics of collegiate PACs, which may lead to sector-wide benefits to subjects.

Data Collection and Analysis Procedures

Data Collection Procedures

In order to begin building a foundation of knowledge about collegiate PACs, this study relied on multiple data collection procedures. The first goal of this research was to explore types, characteristics, strategies and audiences served by collegiate PACs around the country. This study investigated these aspects and different types of college PACs through two data collection methods. The first method was a survey sent to approximately 50 senior leaders at collegiate PACs around the country. Contact information was retrieved from publicly available online information in combination with a list provided by the International Associate of Venue Managers. The survey recruitment e-mail, Appendix A, was directed to the leadership of the venue, Executive Director, General Manager, Dean, etc. The survey, Appendix D, was constructed on the Qualtrics platform and included 35 questions about their venue, university, and surrounding city/town/region. The second data collection process to accompany the survey data was two semi-structured key informant interviews. The researcher selected two leaders that are well known within the collegiate PAC field and have a

professional experience at collegiate PACs. The key informants were contacted through an e-mail recruitment letter, Appendix B, asking for their perspective and expertise in their professional position. The interviews were conducted over the telephone and lasted approximately one hour. The interview included 5-7 open-ended questions, Appendix G, and was recorded through hand-written note taking and an audio recording device. The goal of these interviews was to learn about how leaders in the field describe characteristics, relationships and business models used in collegiate PACs.

The second goal of this project was to gain a deeper knowledge about the characteristics and business models used by a specific type of collegiate PAC: those at large public university campuses in college towns. This study conducted two case studies of venues that fit this description, the selected case study sites include Indiana Auditorium at Indiana University and Performing Arts Center, San Luis Obispo at California Polytechnic State University. Recruitment letters were sent via e-mail to the leadership of each potential case study site, Appendix C. The case study included semi-structured interviews with the Executive Director and a member of the Development staff from each venue and document analysis of relevant materials including organizational charts, programming achieves, and financial documents. The Executive Director and Development will be asked 5-7 different open-ended questions during an approximately 1-hour interview, Appendix H. Notes were recorded through hand-written note taking and an audio recording device. The goal of the Executive Director interview was to understand how a specific type of collegiate PAC utilizes business model strategies to serve their academic and surrounding community. The goal of the Development Director interview was understand the role fundraising plays within the business model of the venue including what strategies are used and what their relationship with the university looks like. Due to the nature of this project, each participant was asked to

consent to the use of their name and title in the final research report and only individuals who provided consent were interviewed.

To safeguard the confidentiality of research participants, research notes and research documents were securely maintained by the principal investigator in a password-protected computer. Only the PI and faculty research advisor had access to this data. Confidential institutional documents, data collection sheets and audio recordings will be destroyed one year after the conclusion of the research project.

Coding and Analysis

All relevant information gathered through surveys, interviews, and documents analysis were organized into data collection sheets and coded through the following system for analysis:

C: Characteristics

PS: Programming strategies

OG: Operational and governance strategies

FS: Funding strategies

EE: Engagement with external community

EI: Engagement with internal community

In keeping with the emergent nature of qualitative research, I allowed codes to evolve over time and added and subtracted codes as new themes emerged. After sorting the data by theme I will interpret the data in order to answer my main and sub-questions.

Validating Findings

The main strategy I utilized to validate my findings was triangulation. I compared interview notes to audio recordings and invited interviewees to confirm the accuracy of their statements in order to further validate this study. By looking for themes that emerged across a number of sources and data collection techniques, I added validity to my study.

CHAPTER TWO: PERFORMING ARTS IN HIGHER EDUCATION

Introduction

Due to a lack of literature about campus-based performing arts venues and collegiate PACs specifically, this literature review begins by providing context and framework for the understanding of collegiate PACs. In an attempt to better understand the role and functions of collegiate PACs, I have selected literature that explores the evolution of performing arts academic programs including music, theatre, and dance. Next, the literature review focuses more closely on presenting performing arts on a college or university campus. Finally, I examine *town and gown* relationships within the context of the arts to better understand the role collegiate performing arts can provide in connecting a university with its external community. Through exploring the existing literature in this way, one gains a better understanding of the reasons collegiate PACs were created and the role they can play for both their internal campus community and external surrounding community.

Evolution of Performing Arts Academic Programs in Higher Education

While collegiate PACs can be charged with the responsibility of serving multiple communities, presenting both student and community-driven performing arts, and playing host to on and off campus groups, one of their core responsibilities is aiding in the education and training of students in performing arts academic programs. While these academic units primarily serve a pedagogical role, there is an inherent need to produce public performances of a wide variety (Henley, 2017, p. 169).

Music

Professional music performance academic programs are relatively new in the context of American higher education institutions. Students wanting to pursue music performance professionally attended conservatories specific to their performance area (Sturm, 2012, p. 21).

Although music was present in higher education for extra-curricular and religious purposes, it wasn't until after 1900 that music as a discipline in higher education became a respected specialization (Seaton, 2014, p. 1). In the last century higher education institutions have embraced music performance academic programs by developing standardized teaching methods and curriculum in many genres and specializations. According to the Higher Education Arts Data Services (HEADS) data summaries, sponsored by the Council of Arts Accrediting Associations, the number of music majors reported by the National Association of Schools of Music (NASM) increased from 78,340 in 1990 to 110,275 in 2013 (an increase of 40.8 percent). Today, musicians of all kinds are welcome to attend colleges and universities to study all aspects of music – creating, presenting, and listening are part of music programs on every campus. “American higher education offers the public the opportunity to encounter literally any music of the world, to approach it in a wealth of complementary ways, and to embrace it at any level of complexity” (Seaton, 2012, p. 2). With new advances in the role of higher education, technology, and career opportunities for professional musicians, the needs of collegiate performing arts education are quickly changing.

Theatre

Not unlike music performance in higher education, theatre performance academic programs are a relatively recent addition to the traditional college and university campus, previously students were pushed towards conservatory training. Dramatic literature was first studied within English and literature departments and was subsequently staged in order to make the texts come to life for students (Schechner, 1990, p. 1). It wasn't until American regional theatres funded by the Ford Foundation were up and running in the 60s, 70s, and 80s, that colleges and universities began developing academic degrees and programs in

acting, directing, set and costume design, technical theatre, and theatre administration (Schechner, 1990, p. 2). As theatre programs in higher education progress, colleges and universities strive to balance teaching both the theory and practice of theatre. In addition to training and educating theatre professionals, theatre departments in higher education are now charged with creating spaces that engage performance pedagogy and provide students a critical lens by which to understand the world and move forward one step at a time (Duffly, 2016, p. 3). The needs and interests of theatre students in the twenty-first century are rapidly changing, as students engage creatively in new and innovative ways acting as their own creative agent. In a recent article, “The Courage to Teach and the Courage to Lead: Considerations for Theatre and Dance in Higher Education,” Professor of Dance Studies at Appalachian State University, Ray Miller (2016) writes, “In our classrooms students are no longer looking to us for our expertise, but rather for our perspectives; that is, how do we negotiate the plethora of resources and experiences in theatre arts in meaningful ways—way that resonate now, and that we hope may continue into our future” (p. 5).

Dance

Throughout the history of dance, there have been many challenges in defining and standardizing its place in higher education. America’s first dance major was created in 1926 at the University of Wisconsin, Madison within the physical education program (Oliver, 1992, p. 1). Dance held its place in physical education programs until after the 1950s when it started to become recognized as its own program or part of a fine and performing arts program (Oliver, 1992, p. 2). Dance programs have not only faced controversies over their place in higher education but also over what types and genres of dance are appropriate for higher education. “In many parts of the country college dance productions represent the only opportunities for experiencing live dance performance. Inside the academic institution dance

has developed research, service, and programmatic relationships and affiliations with a variety of departments” (Ferdun, 1992, p. 7). While dance may not be the most prominent of the arts in higher education, it has an important role in providing creative experiences to students across degree programs. “Over the years, most college dance educators have worked to infuse the dance curriculum with a sense of academic and artistic rigor. Yet, while these efforts have helped dance become a major program in over 200 of our nation’s colleges and universities, the fact remains that for many of our students and colleagues, the meaning and contexts for appreciating dance often remain poorly, and even oddly, defined and understood” (Hagood, 2000, p. 1).

Campus-Based Performing Arts Presenting

Presenting performing arts on a college or university campus is inherently associated with many unique challenges and opportunities. Collegiate performing arts presenting requires deliberate planning and partnerships to properly educate and train performing arts students, engage campus partners and communities, and serve as a bridge to the surrounding community.

In March 11, 2004 the 104th American Assembly at Columbia University brought together a distinguished group of more than sixty administrators and educators, artists and arts presenters, nonprofit and business leaders. The result of the symposium is a report titled *The Creative Campus: The Training, Sustaining, and Presenting of the Performing Arts in American Higher Education*. The assembly reported that in a recent study of the 4,000 colleges and universities in the country, about 2,300 have professional presenters on campus (American Assembly, 2004, p. 13). In the preface of the report about the conference, chairman and C.O.O. of the American Assembly writes (2004), “The Assembly recognizes that together, higher education and the performing arts share a broad range of mutually

supportive activities through which they enrich each other, and that they have specific opportunities and roles to play in nurturing a vital and thriving modern culture” (p. 1). Within higher education, performing arts presenting not only serves performing arts students, but also the campus and surrounding external community. There are opportunities for students across degree programs, faculty and administration, the broader community, and a variety of collaborations between internal and external partners. The third leg of the American Assembly report focused on presenting and recommended four areas where attention should be given to ensure that arts presenting will achieve its full potential. First, engaging students, both as presenters and audiences. Second, engaging faculty and administration to presenting through cross-disciplinary presenting and overall deeper faculty and administration involvement. Third, engaging the surrounding community to help bridge the campus and community divide and fourth, engaging both the on and off campus communities by address contemporary, global, and societal issues affecting their campus and the world. The report concludes with recommending next steps to the campus-based presenters emphasizing their need to “tell their stories of programs that advance campus values and priorities, inspire administrators, faculty members and students to experience performance, build relationships with off-campus communities, or achieve other goals through the arts on campus” (p. 18).

Growing out of the March 2004 American Assembly meeting, the Creative Campus Innovations Grant Program, a six-year, \$3.5 million grant initiative administered by the Association of Performing Arts Presenters, the national service organization for performing arts presenters, with funding support from the Doris Duke Charitable Foundation, funded 14 campus-based performing arts presenters for a diverse array of interdisciplinary projects. In a white paper titled “Placing the Arts at the Heart of Campus,” Alan S. Brown and Steven J. Tepper (2012) review the Creative Campus Innovation Grant funded projects and look at

what might be next for the arts on campus communities. The first focus of the white paper is on how and why campus-based presenters can function as great collaborators and cooperators. Brown and Tepper (2012) describe quite eloquently why the arts are a natural partners, “The arts are particularly effective partners when it comes to deep collaboration because they create what scholars call ‘trading zones’—spaces where people can exchange ideas and learn from one another without the same external pressures tied to extrinsic rewards and strict disciplinary practices” (p. 4). While this idea is focused on internal interdisciplinary collaboration, campus-based presenters can use these “trading zones” to create a bridge to both internal and external communities. The second focus of this paper is on curating for the 21st century and how campus-based presenters can provide training that students of the 21st century will need as artists and arts administrators. “In short, 21st century curators must be open to new ideas, new networks, new technologies and new aesthetics” (Brown & Tepper, 2012, p. 5). Arts training programs will have to rethink how they can best help artists also develop skills in facilitation, community engagement, teaching, and enabling the creativity of others (Brown & Tepper, 2012, p. 5).

Also in 2012, leaders from eight major university presenter campuses undertook a multi-site research effort to gauge current patterns of student participation in the performing arts. The initiative culminated in 2013 with a symposium of students, faculty and campus presenters who analyzed and formed action recommendations out of the research. The resulting document, *Leveraging the Arts in Higher Education: A Call to Action for Campus Presenters* (2013), offers strategies and recommendations to campus presenters on how to make the performing arts more integral to college campuses. The first of the four strategies challenging campus presenters to create artistic pathways into the performing arts including using alternative spaces, making performance experiences interactive and cultivating long-

term relationships with artists. The second recommendation involves making curricular connections across campus. Third supporting student creativity through mentorship, student-directed projects, and internship programs. Lastly, the report focuses on resourcing student engagement in the performing arts for financial resources, partners, and campus advocates (pp. 11-22).

All of this literature challenges the leadership of collegiate performing arts programs to strategically make the arts a priority on their campuses. While there are many challenges to campus-based performing arts presenting, these reports emphasize the opportunities these unique entities have within their internal and external communities.

Town-Gown Relations

The performing arts in higher education are a natural avenue to connect or bridge the campus and the surrounding community. For colleges and universities, partnerships with the local community are vital to their existence politically, socially, and culturally. These partnerships offer benefits to both the campus community and the surrounding community. Campuses offer cultural experiences, learning and performance opportunities, and spaces, while communities offer artists, organizations, mentors, career training and professional opportunities to students, and potential funding. In an article about the Wabash College Fine Arts Center's location at the edge of campus, a resident professor of theatre Dwight Watson (2010) writes, "the arts naturally spill over into the local community and, therefore theatre on the 'fringe' provides the most accessible location for public interactions. These interactions remind students of the surrounding community, while providing the community members an entry point to the creative activities and scholarship that occurs on campus positioning the theatre to make a significant impact on the college and community" (p.1).

In the 104th American Assembly report on *The Creative Campus: The Training, Sustaining, and Presenting of the Performing Arts in American Higher Education*, it was noted that many communities would lack performing arts experiences and cultural opportunities without the presence of a college or university (2004, p. 14). Whether the community relies on a campus for arts offerings or they supplement community cultural experiences, there are bountiful opportunities that benefit both parties. In 2009, a panelist of fourteen experts experienced in and knowledgeable about collegiate arts education came together to discuss the future of the arts in higher education. In an article, “A Prophecy for the Arts in Higher Education,” Margaret Merrion (2009) writes about the panel, “They predict that the most successful arts programs will be at institutions with the most productive external collaborations and partnerships” (p. 21). These external partnerships can leverage many resources that campuses are in need of, including networks, financial support, and career training for students.

Conclusion

This chapter begins to provide an analytical context in order to begin examining the role of collegiate PACs. By exploring performing arts academic programs, campus-based performing arts presenting, and town and gown relations this research can better understand why collegiate PACs were created and how they can serve as a bridge to the surrounding community. The next chapter reviews the existing literature on performing arts center management and aspects of business models used to manage these facilities.

CHAPTER THREE: PERFORMING ARTS CENTER MANAGEMENT

Introduction

Whereas Chapter Two examines collegiate performing arts centers (PACs) in the context of higher education, this chapter begins by reviewing the current literature on PAC management. While the literature about PAC management is limited, exploring this literature provides a starting place for looking more deeply into the business models used by PACs on a college or university campus. There are many management functions and strategies that appear to apply to PACs no matter location and I aimed to understand these concepts through exploring PAC and performing arts organization management literature. I then focused in on the literature that has been published about collegiate PAC management to explore some of the specific challenges and advantages associated with collegiate PACs.

Performing Arts Center Management

This section broadly examines performing arts center management and the many roles PACs play in communities around the country. One important thing to distinguish is the difference between nonprofit performing arts presenting organizations and performing arts centers. Because performing arts centers at their core are a brick and mortar presenting facility, management of these facilities focus much more on the facility itself and the guest service experience in their facility (Lambert & Williams, 2017, p. 7). Performing arts center managers face a unique and sometimes challenging role of balancing many of the responsibilities associated with a nonprofit performing arts organization with the additional facility and guest experience responsibilities. In addition to the breadth of responsibilities and nuances associated with PAC management, each PAC has their own set of qualities that makes each one distinctive. PACs come in different sizes, ownership structures, have different priorities and missions, and reach those goals through a wide variety of strategies

and models. As written so concisely in a recent book publication *Performing Arts Center Management*, “It is difficult to investigate the role of performing arts centers within the creative and cultural industries because PACs are found everywhere and have many diverse community functions and organizational forms” (Lambert & Williams, 2017, p. 2). This section focuses on core business model components: programming and community relevance, operations and the customer experience, and finances and fundraising.

Programming and Community Relevance

PAC managers have a unique challenge in balancing the programming selected by their venue. PAC programmers obtain shows for their audiences by producing new shows, presenting shows produced by outside entities, and renting their stages to outside producers and presenters (Micocci, 2017, p. 61). In addition to balancing producing, presenting, and renting, PAC managers must meet the needs of their particular PAC through balancing content and genres. PAC calendars can be filled with any mix of resident companies, cultural and commercial programming, and a variety of local institution rentals. There is no exact science to selecting programming for a PAC, some managers take a systematic approach based on research, some rely on intuition and their own view of programs, and others select programming based on their mission and mandates to bring great work to their community (Webb, 2004, p. 32). This may look very different when a PAC has to serve an academic mission and serve as a bridge to the community.

Throughout PAC literature, practitioners emphasize the importance of programming with two core principals in mind: mission and money. It is at the core of the PAC manager’s responsibility to serve the mission of the PAC, which has to do with mostly serving the community, and to make financially responsible decisions for the overall facility. While these two concepts seem rather obvious, it is balancing these core objectives that makes PAC

programming an ever-evolving challenge. Programming must meet the financial needs of the facility to ensure long-term sustainability, but must always be congruent with fulfilling the mission of PAC. The missions of PACs around the country differ from place to place, but at the heart of their mission they aim to serve their community, however that is defined. Within programming, that is fulfilled mostly through educational outreach, adult education, and community interaction with artists. “With the performance and educational programs always at the core of the missions, it is crucial for tomorrow’s PAC managers to understand the range of their programming” (Micocci, 2017, p. 83). On college campuses the range of programming can potentially be even larger than other PACs because they are programming for both academic and surrounding communities.

Facility Operations and Customer Experience

Due to the nature of PAC facilities, managers must be deliberate and strategic in maintaining the facility and guest service experience. Facility operations can involve many responsibilities including front-of-house management, customer service, ticketing and box office management, backstage operations, food and beverage services, and public safety, to name a few. At the core of these responsibilities, good people are key to successful operations management. “The recruitment, training, and management of staff is at the heart of these customer satisfaction issues, affecting the level of public safety, box office operations, house staff, and food service” (Webb, 2004, p. 16). The human resources side of PAC operations management can prove to be very challenging depending of the size of the staff, how many are volunteers or interns, and what infrastructure is in place for training. As technology, demographics, the role of media, and audience expectations are continuing to rapidly change, PAC managers must find ways to address these changes and attract audiences to their facility. In a book chapter titled, “Trends in the Development and Operations of Performing Arts

Centers,” Duncan M. Webb (2017) reviews many of the changes in audience behavior and provides recommendations for PAC managers to proactively respond to these changes (pp. 43-62). Some recommendations Webb provides include focusing on your community, anchoring your PAC in a cultural district, making your PAC a destination, giving the audiences more control, making your facilities more attractive to younger audiences, and measuring your PAC’s success (pp. 56-60). All of these recommendations rely heavily devoting time to operations and guest experience management. In *Standing Room Only*, Joanne Bernstein (2014) discusses the customer experience through a marketing lens, but the same principles apply to PAC operations managers. “A patron’s experience with a theatre, symphony, dance, or opera performance does not begin when the curtain rises, nor does it end with the last applause. Rather, the total experience begins when a patron first becomes aware of an organization’s offerings” (Bernstein, 2014, p. 348). Bernstein continues by explaining how every point of interaction with staff affects a customer’s satisfaction and involvement level. When a collegiate PAC aims to serve as a bridge or connector to the community, it is even more pressing to ensure a welcoming experience for community members and the academic community.

Finances and Fundraising

The complexity of PACs in America has dramatically increased throughout the last century, and with that complexity comes the need for savvy, and well-educated financial managers and fundraisers. “Data from a representative group of performing arts centers reported in PACstats, an industry benchmarking tool provided by AMS Analytics LLC, demonstrated that the average operating budget grew by 42 percent from 2005 to 2014. During the same period, earned revenue grew by 51 percent and contributed revenue by 58 percent” (Wolff, 2017, p. 37). These dramatic increases emphasize the importance of the

fiduciary responsibility of PAC managers and boards. It is very important for PAC managers to understand the relationship between activity and financial performance (Webb, 2004, p. 82). The aforementioned sections on programming and operations relate directly to the financial management as the PAC as a whole. A 2002 report, *The Capacity of Performing Arts Presenting Organizations*, written by Hager and Pollak, provides a broad overview of arts presenting in the United States. This research was commissioned by The Doris Duke Foundation and conducted by the Urban Institute, with support from the Association of Performing Arts Presenters (APAP). The report indicates the fiscal health of the arts presenting organizations has a direct impact on the arts programming the center is able to present. A total of 11.9% of the surveyed centers responded that the artistic programming decisions of the center were driven by financial goals.

While there is limited public data about PAC financials, there are many key components to the finances of PACs across the country. PAC facilities require budgeting and financial management of staff salaries, operating expenses and revenues, rental fees, capital needs, operating shortfalls, technical equipment, and contributed income. The Hager and Pollak (2002) report about the Urban Institute survey indicated that the highest source of income for the arts presenters comes from contributed income at 45%, with ticket sales as the second highest at 36%. These large amounts of contributed income can come from variety of annual funds, major donors, grants, planned giving, corporate sponsors, special events, and capital campaigns. Fundraising and development leaders leverage many benefits PACs offer to a community to gain support from community members across many sectors. In a case study about the AT&T PAC in Dallas, Texas, founding president and CEO Bill Lively writes about finding donors for a capital campaign. "For most of the potential donors, the primary reason to support the new PAC was civic pride. Some of the donors did not enjoy the

performing arts at all and in fact dreaded attending theatre and opera. But they were impressed with the vision of what the buildings would mean for the city” (Kolenda & Frumkin, 2012, p. 9). Performing arts centers play a unique role in the community, providing much more than performing arts performances. They also serve as a cultural hub for a city or town.

In a 1998 article titled, “The Tale of Two Centers: How Performing Arts Halls in Washington and Newark are Achieving Success,” Alvin Reiss writes about the John F. Kennedy Center for the Performing Arts and the New Jersey Performing Arts Center. He argues that both centers, “have learned that fund raising, regardless of initial success and some regular continuing sources of aid, must, on an ongoing basis, be aggressive and comprehensive” (p.2). Although this article is almost twenty years old, it emphasizes that with the rise of reliance on contributed income, fundraising was already a top priority for PACs in 1998.

Collegiate Performing Arts Centers

While the literature about collegiate PACs is extremely limited, in the past decade there have been several publications that begin to explore these unique facilities. A simple definition of these facilities can be taken from Duncan M. Webb’s 2004 book *Running Theatres: Best Practices for Leaders and Managers*, in which he devotes an entire chapter to “Managing Campus Theatres.” Webb defines campus-based performing arts facilities as, “A mid-sized to large hall located on the campus of a community or four-year college where there is public access—some combination of audiences and/or community-based arts organizations” (p. 198). In the 2002 report *The Capacity of Performing Arts Presenting Organizations*, Hager and Pollak established a working definition of “arts presenting”, and from a list of 7,000 potential arts organizations, the researchers identified 1,900 arts

presenters as being presenters located at academic institutions. In the report Hager and Pollak highlight this particular kind of PAC: “Many universities have performing arts centers that serve broad university and community audiences. These centers are usually not separately incorporated, but they function in essentially the same way as a freestanding PAC.

Universities also host other, less obvious presenting entities. Individual theatre and music departments, student union program councils, and university auditoriums or amphitheatres may occasionally present external, touring artists” (2002, p. 9).

In the most recent publication about collegiate PACs, Lawrence Henley, Director of Artistic Programming and Production at the University of Nevada Las Vegas Performing Arts Center, writes a chapter titled “Managing Collegiate PACs” in the 2017 publication *Performing Arts Center Management*. He outlines the many forms collegiate PACs can take across the country depending on governance structures, programming and funding considerations, and operations. Because each collegiate PAC is associated with a unique college or university, no collegiate PAC looks exactly the same.

Challenges and Advantages of Managing Collegiate PACs

Although PACs located at academic institutions may have similar functions as traditional PACs, there are many distinct challenges and advantages associated with the management of these facilities. Henley (2017) describes the unique setting of collegiate PACs, “the higher education context and the academic mission of institutions within which they are housed call for a distinct managerial approach” (p. 180). This research aims to learn more about these managerial approaches and business strategies used to serve the academic mission and sometimes, the specific PAC mission.

While the literature about collegiate PACs is scant, it all focuses on highlighting both the advantages and challenges associated with managing a PAC located on a college or

university campus. When it comes to programming there are many advantages to serving an academic community and mission. “There is the advantage that to be on a campus is to be in an environment where learning and intellectual curiosity is dominant. Facility programmers thus have the advantage of being able to seek out and book programs that are challenging and provocative” (Webb, 2004, p. 202). Colleges are great at activating facilities with student events, academic programs, and mission driven activities. Collegiate PAC managers must also face the challenge of balancing the variety of audiences and political pressures unique to a university setting. “Creating and achieving the right balance in the PAC’s calendar from the needs of the institution is possibly the manager’s greatest challenge” (Henley, 2017, p. 173). So while these facilities have a vibrant academic community who desire relevant and challenging content, the balance of serving the academic community and surrounding community can prove to be a challenge. Webb admits there are advantages to being a part of a college campus, he also notes challenges many collegiate PAC managers face, “such as the need to share facilities with teaching programs and the basic challenge of bringing people from the community onto the foreign territory of a college campus” (p. 198).

Among collegiate PACs, one of most prevalent differences between facilities is their governance and reporting structures. Traditional freestanding PACs typically operate under a board of directors but collegiate PACs can report to a variety of campus leaders. Collegiate PAC managers can report to a Dean, Provost, President, or other variations of these positions at a college or university. Some collegiate PACs function under a shared ownership between a city and an academic institution, some function as their own 501(c)3, and others are under complete ownership of the college or university. This complexity can offer great support for the collegiate PAC, but can also create great challenges in decision-making and chain of command.

In addition to providing space for student-driven academic performances, collegiate PACs play a role in offering hands-on experiences to students. This can be a great opportunity for the PAC to have extra technical and administrative workers and for the student to gain real experiences in the front or back of house for a large venue. All of this comes at the price of a high turnover rate and the need for well designed and implemented training programs. Webb (2004) quotes Mark Heiser, former manager of Cal Presents at the University of California, Berkeley, talking about student workers, “There’s a lot of turnover, but that is really part of the mission. You want to be able to engage students at a certain level in the arts, and that is part of the educational mission. Even if they are a psychology major, if you are exposing them to the arts, they are more likely to be a patron later on” (p. 200). At the core of collegiate PACs they must take advantage of their location and provide opportunities to students in order to serve the academic mission.

Finally, the funding and fundraising structures at collegiate PACs take a different form at each facility. Because collegiate PACs are associated with a college or university, they can be perceived as having deep pockets and complete financial support from the academic institution. Unfortunately, this is very rare and collegiate PACs must instead employ a variety of financial and fundraising strategies to meet their goals and, if lucky, serve as a revenue source for the institution.

The fortunate collegiate PAC manager will be the one who has a balanced financial foundation, consisting equally of hard money and soft dollars earned and/or contributed during the budget year. In reality, however, most university PAC managers are faced with the fact that they will be required to earn the greatest chunk of their budget dollars via sale of tickets, ancillary merchandise, food and beverage sales, venue rentals, equipment rentals, advertising sales, and donated revenues. (Henley, 2017, p. 174)

Some collegiate PACs have a large development staff devoted to fundraising specifically for the PAC, some have university advancement staff raising funds for PAC solely or as a piece

of their fundraising portfolio, and some have their own foundation committed to raising portions of the operating funds for the PAC. With this large variety of fundraising structures, it is easy to see how managing a collegiate PAC looks different from institution to institution.

Collegiate PACs as a Bridge to the Community

At the core of this research are questions that aim to examine the role collegiate PACs play in serving and connecting the academic and surrounding community. Many of the characteristics of collegiate PACs are conducive to bridging an academic community and the surrounding town, city, or region. “Perhaps the most intriguing element of campus facilities is the challenge of breaking down the traditional barriers between colleges and communities, and the opportunity to use performing arts facilities as a means to the end” (Webb, 2004, p. 206). In his chapter, leaders from Emerson College and George Mason University discuss how they use their facility to build relationships and bridges to the community.

With regard to collegiate PACs role outside of their commitment to the students and faculty, Henley writes: “Like independent PACs, universities often measure success in terms of community impact, be it for a city, county, or state. Most often, university PACs are expected to engage their local communities, bringing the citizenry to campus in order to entertain, enlighten, facilitate communications, and enhance the image of the institution” (2017, p. 168). Collegiate PACs are charged with serving the academic community, the surrounding community, and ultimately provide a space for collaboration across communities.

While most collegiate PACs operate under the institution’s academic mission, many have a separate mission they aim to serve. I have found that many of these collegiate PAC mission exemplify their commitment to the academic and surrounding community. At the University of Nebraska, Lincoln’s Lied Center for the Performing Arts they serve this

mission, “Our mission is to educate, inspire and entertain the people of Nebraska through the performing arts.” At Christopher Newport University’s Ferguson Center for the Performing Arts they operate under their own mission, “The mission of the Ferguson Center for the Arts at Christopher Newport University is to enhance and enrich the cultural development and awareness of the University and its constituents in the region by offering cost-effective, diversified and superior cultural experiences, delivered with the highest level of service.” At the University of Missouri, St. Louis’s Touhill Performing Arts Center they have a mission, “The Touhill Performing Arts Center at the University of Missouri-St. Louis creates opportunities for the people of our region to experience, appreciate and embrace the transformational power of the performing arts. It is a welcoming place, a leading cultural partner in our community and a symbol of this University’s commitment to integrate education, innovation and excellence.” Boise State University’s Morrison Center for the Performing Arts operates under the mission, “The mission of the Morrison Center for the Performing Arts is to encourage cultural and intellectual activities for the benefit and enjoyment of all Idaho citizens.” Each one of these mission statements directly states that the collegiate PAC aims to not only serve the student body and academic community, but that they have a commitment to a larger community whether it be the state, city, or local surrounding community.

Conclusion

The literature reviewed in this chapter provides an analytical context the researcher can use to better understand collegiate PACs within the field of all performing arts centers. Through exploring programming and community engagement, facility operations and customer experience, and finances and fundraising strategies used within PACs, this research begins to build an understanding of business model aspects that may be found in collegiate

PACs. While the literature is limited, this chapter also presents the existing literature written about collegiate PACs and reviews some of the inherent challenges and advantages to managing PACs on college and university campuses. The next chapter will examine the research data collected through survey data, key informant interviews, and case study analysis.

CHAPTER FOUR: DATA ANALYSIS

Introduction

Through exploring existing literature about the performing arts in higher education and performing arts center management, the previous two chapters provide a context for the data presented and analyzed in this chapter. The purpose of this study was to begin to build a foundation of knowledge about characteristics and types of collegiate performing arts centers. I chose to explore these venues and their varying governance, operations, programming, and financial strategies in order to understand how they serve and connect their academic and surrounding communities. The data presented in this chapter was collected through a survey sent to collegiate PAC leaders around the country, key informant interviews with long-standing professionals in this field, and case study analysis of two collegiate PACs in one type of community and university setting.

Survey Analysis

Introduction

In order to begin exploring collegiate PACs, a 38-question survey was created to gain a better overall understanding of these venues around the country. The survey questions first aimed to gather data about the types of college and universities that are hosts to collegiate PACs and the types of governance structures these venues function within. Second, the survey asked participants to describe the community surrounding their college or university and the role they play in community engagement. Lastly, the survey focused on gaining a better picture of the business models used by collegiate PACs. The online survey was sent to 50 collegiate PACs leaders around the country, 15 participants finished the entire survey, and an additional 10 participants started but did not finish the survey. The next sections examine

the results of the survey and begin to describe the wide variety of collegiate PACs in the United States.

University Attributes and Governance Structures

According to the survey data, the leadership of collegiate PACs function under many titles and reporting structures. Participants held varying titles (Figure 4.1): Managing Director (32%), Executive Director (24%), Executive and Artistic Director (12%), and many others including Business Manager, Director and Associate Dean, and Event Operations Director. Along with the wide assortment of collegiate PAC leader titles, a variety of reporting structures were represented (Figure 4.2). The data revealed 24% of the survey participants report to a Dean, 24% to a Vice President, and 8% a Provost. Supervisors in the “Other” category included President’s Chief of Staff, Associate Provost, Director of the Arts, and Department Chair to name a few.

Q2 - Which of the following best describes your job title?

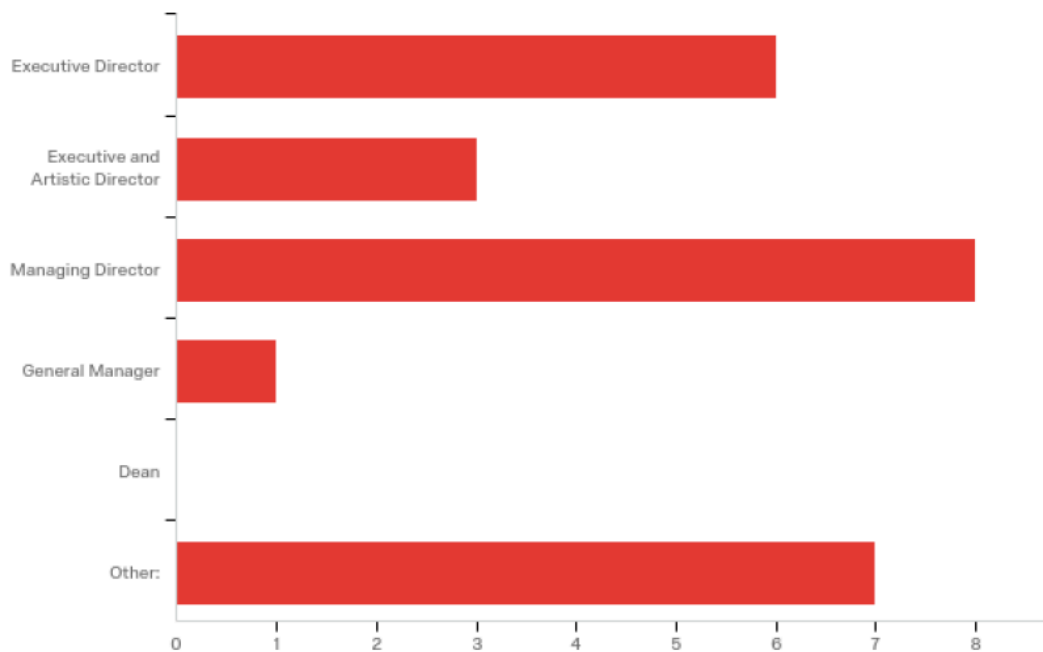


FIGURE 4.1-Collegiate PAC Manager Job Titles

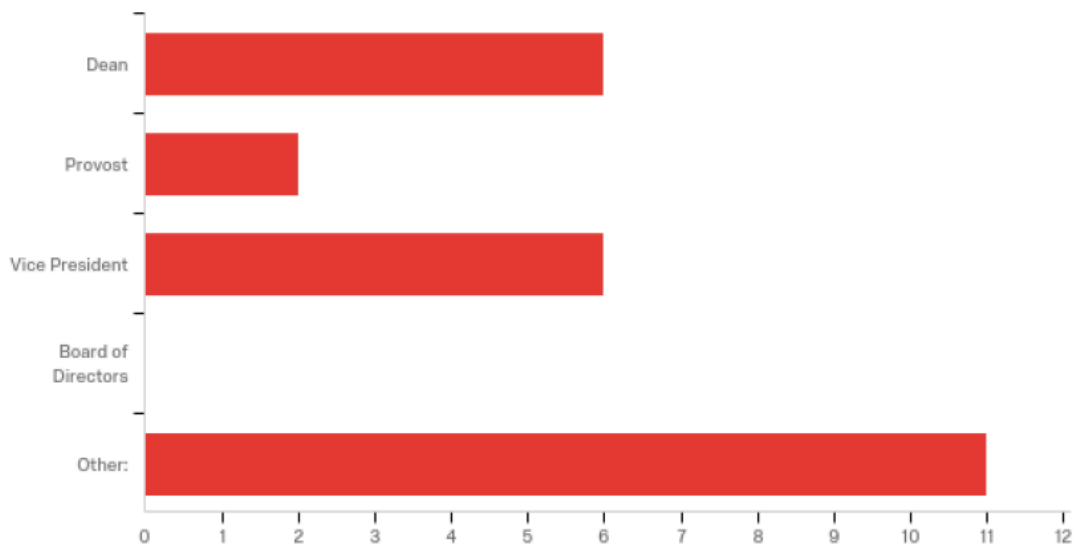
Q3 - What title best describes the person you report to?

FIGURE 4.2-Reporting Structure Job Titles

Based on the 25 total respondents that began the survey, 28% of the participants work at a private college or university and 72% for a public college or university. Over 50% of the colleges and universities reported a doctoral degree as their highest degree their institution offers. The size of the colleges and universities participating in the survey were relatively large, with 68% reporting over 10,000 students. The academic performing arts majors offered were: music (96%), theatre (96%), dance (56%), opera (40%), and a small sampling of other technology based programs.

Q9 - What performing arts majors does your college or university offer? Mark all that apply.

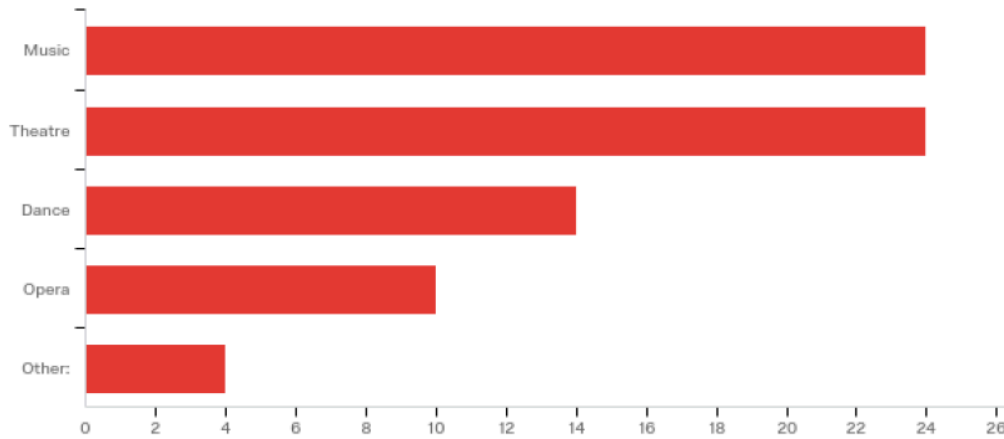


FIGURE 4.3- Performing Arts Majors

Community Attributes and Engagement

The survey data revealed a variety of city or town sizes surrounding the college or university, with the majority located in small or large towns (Figure 4.4).

Q11 - What is the population of the city or town your institution is located in:

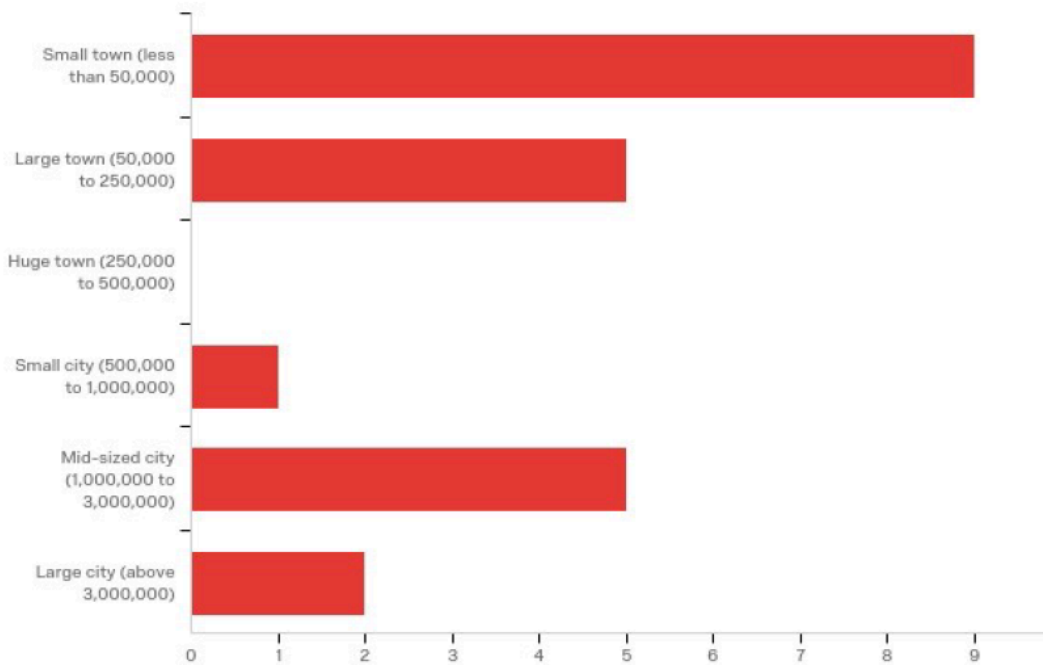


FIGURE 4.4 – Surrounding City/Town Population

Participants were asked, “What is the nature of the *town and gown* divide at your institution? How integrated or segregated are the two populations?” Answers ranged from very and fairly integrated (55%), to a moderate relationship (27%), to very segregated (18%).

When participants were asked about the audience they aim to serve, no collegiate PAC leaders selected “primarily academic community.” Instead, 78% selected both academic and surrounding community and 14% selected primarily surrounding community (Figure 4.5).

Q16 - How would you describe the audience your PAC aims to serve?

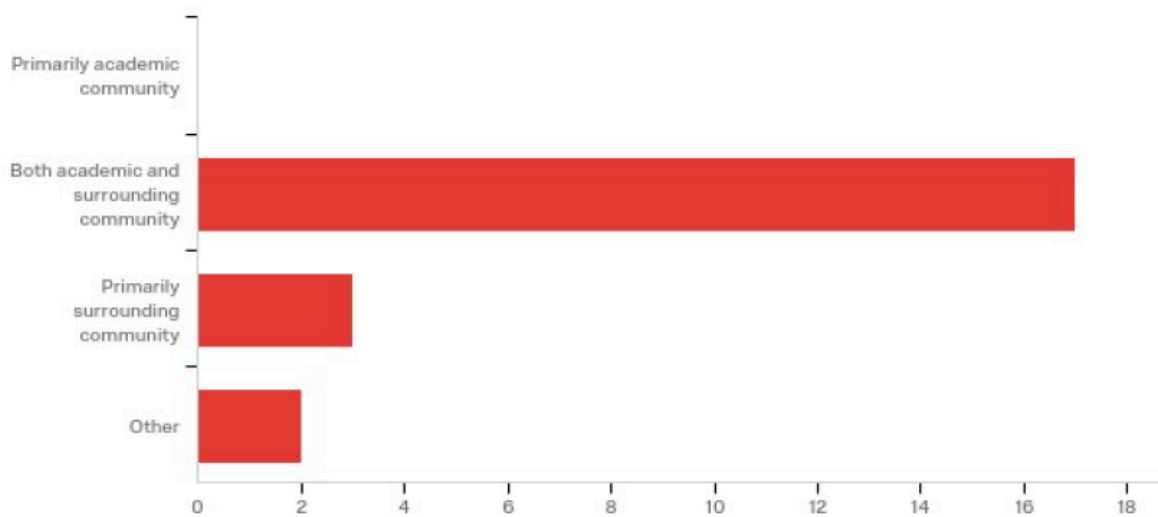


FIGURE 4.5 – Collegiate PAC Audience

Based on the survey data, collegiate PACs work with and serve a variety of community partners including local nonprofits (100%), resident companies (57%), government agencies (47%), K-12 schools (81%), and other colleges and universities (38%) (Figure 4.6).

Q17 - Do you have any community partners that you work with or serve? Mark all that apply.

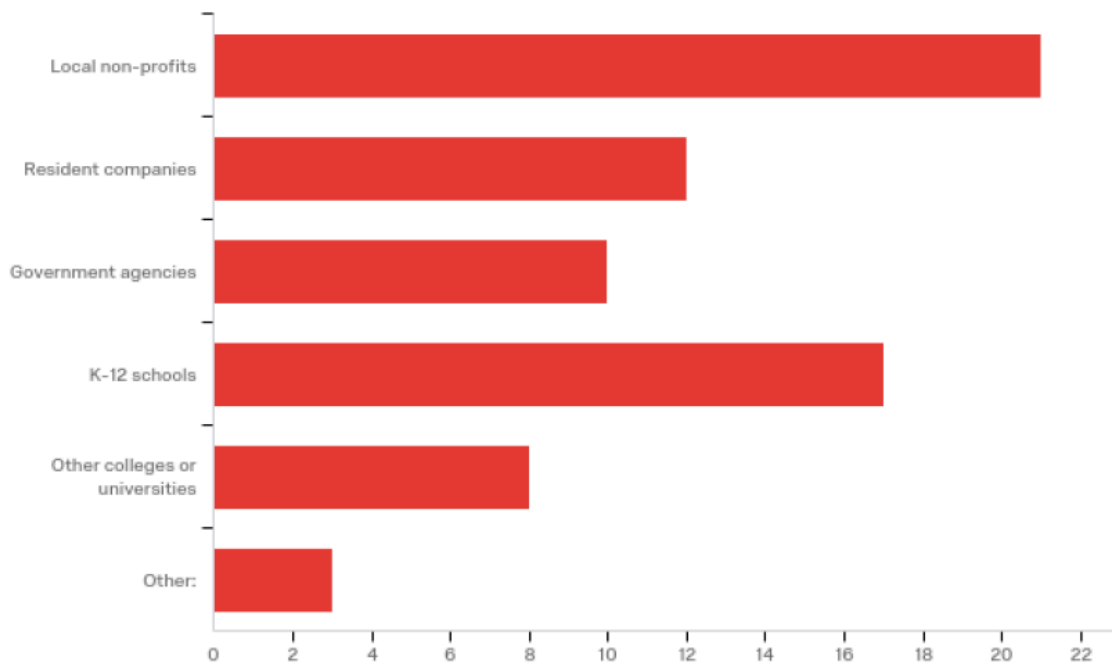


FIGURE 4.6 – Community Partners

Question 20 (Figure 4.7) asked participants, “Is it a priority of your PAC to serve as a connector and/or bridge to the surrounding community?” The survey data revealed 86% answered “yes”, 9% answered “no”, and 18% left additional comments. Of the participants that answered “other,” their all comments leaned towards yes including, “(1) Our mission is connecting communities, (2) primary mission is to university but also serve as connector to community, (3) this is a by-product, and (4) technically no but it is a personal mandate.”

Q20 - Is it a priority of your PAC to serve as a connector and/or bridge to the surrounding community?

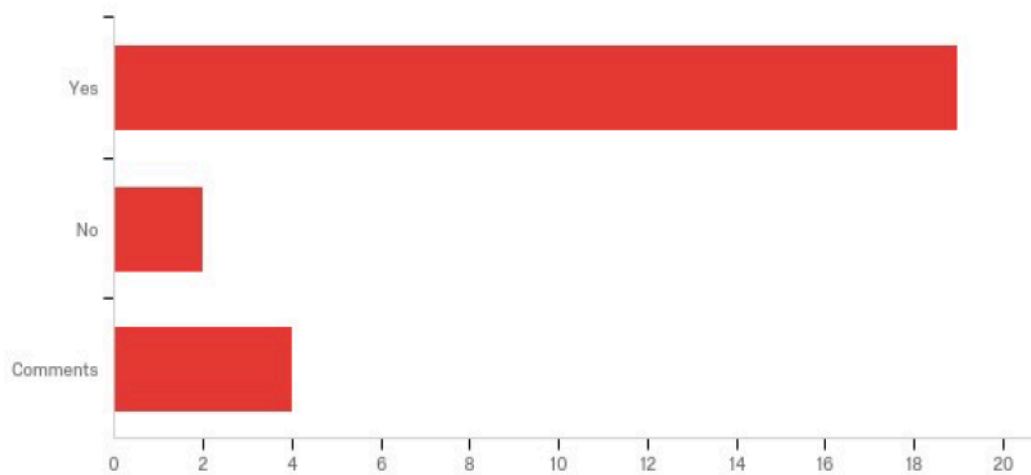


FIGURE 4.7 – Serving as a Connector/Bridge

Collegiate PAC Attributes and Business Models

In order to gain a better understanding of the attributes of collegiate PACs and the strategies and services their venue utilizes to serve their academic and surrounding community, participants were asked a wide range of questions. Through a general scan of collegiate PACs around the country, internet research revealed that some collegiate PACs serve their institutional mission solely and some have their own specific mission for the venue, different from the overarching college or university mission. Question 21 asked participants if their collegiate PAC has a mission statement separate from the college or university they are associated with and 73% answered ‘Yes’ and 27% answered ‘No.’

Collegiate PACs run the gambit on services offered to on-campus partners, with some offering services for free and some offering services at discounted rates for internal groups, programs, and departments. Question 19 examined the types of services collegiate PACs provide to their internal partners.

Q19 - What services does your collegiate PAC offer to on-campus partners. Mark all that apply.

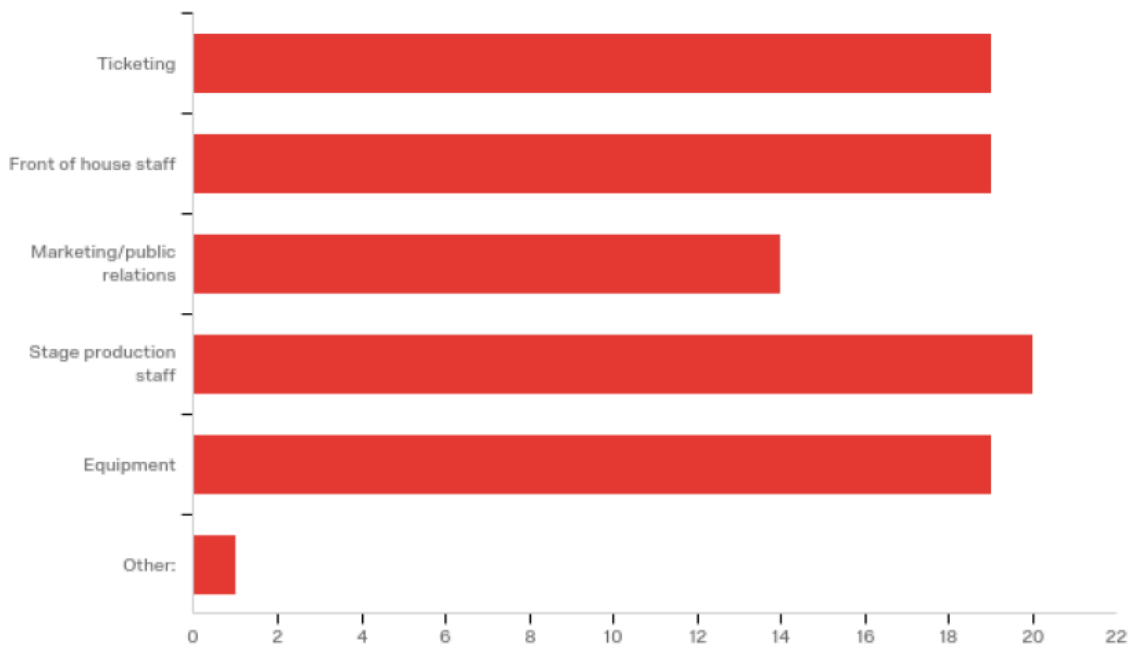


FIGURE 4.8 – Services for On-Campus Partners

In terms of staff, results indicated that the average number of administrative staff members working for the collegiate PAC was 11.5, the average number of artistic staff was 5, the average number of operational staff was 11, and the average number of student workers was 48. When asked, “Do you have staff dedicated to fundraising for your collegiate PAC”, there was an exact 50/50 split, half did and half did not.

In order to understand programming choices and influences, participants were asked to rank a set of influences including: college and university administration, performing arts academic programs, community outreach, revenue sources, artistic influences, touring schedules, and other. Some of the top influences reported were artistic influence, touring

schedules and revenue sources. When asked to describe their overall programming approach, a few answers included:

- “Not a scientific approach at all. It is very difficult as we schedule music and theatre first, then touring shows after. It takes a tremendous amount of time just to book ten shows.”
- “University use is scheduled first. We attempt to develop programming ideas from within the University to enrich Campus initiatives or academic experiences. We also maintain a community oriented presenting series that is supported through an endowment and donations.”
- “Diversity in genre, form, audience appeal, ethnographic factors, availability of master classes and other engagements drive the selection process. Integration of and with student academic programs where possible.”
- “What appeals to our audiences, what appeals to the executive director and the director of programming, what artists are available, what the cost of the artists are.”
- “Use data to drive programming. Present shows that people want to see.”

Finally, Question 26 asked survey participants how they would describe, in 3 to 4 sentences, the business model that is utilized for their PAC? Answers included:

- “We program 15 season shows, 1/4 of which are Broadway, and rent the facility for a variety of events, including staged performances, university ceremonies, and lectures, as well as for banquet events in our lobby. Our guest services team is renowned across the university, and we have a separate arm that provides guest services for athletic and other events across all campuses. We also manage the Ticketmaster contract and oversee, staff, or service a variety of on-campus and regional campus departments, as well as provide payroll processing for all University stagehands.”
- “Very difficult. Less than 1/3 if funding from campus, about 1/3 if earned income, more than 1/3 is fundraising. Right now, ticket sales are very, very difficult.”
- “Goal is to serve the education of the student first.”
- “We are a split of academic productions & rehearsals, with about 20% community activities, (lectures, symposia and community gatherings) 20% student group use (plays and dance concerts) 20% outside performance companies and the rest rentals. All of our non-rentals are free and open to the public, so much is grant or departmentally funded.”

- “Ticket office revenue is not returned to the operating budget; it goes into the general fund. The performance series is heavily dependent on foundation grant awards -- state, federal, regional and private --, on endowed funds, and on individual contributions; the balance is provided by the college.”
- “We are subsidized by the University. But we also rely heavily on ticket and rental revenues.”

Key Informant Interview Analysis

Introduction

The goal of the data collected from two key informants was to gain a better understanding of how leaders in the field perceive collegiate PACs around the country. I selected two leaders that are well known within the collegiate PAC field and have a professional experience at collegiate PACs. The first key informant was Ty Sutton, Executive Director at Butler Arts Center within Butler University in Indianapolis, Indiana. Sutton has served in numerous position for private, city-owned, and university owned PACs. His most recent previous positions include General Manager for Wagner Noël Performing Arts Center, serving The University of Texas of the Permian Basin and the Midland, Texas community and surrounding region, as General Manager for Lincoln Center for the Arts, serving the Fort Collins, Colorado community, and as Audience Services Manager for Lesher Center for the Arts, serving Contra Costa County, California. The phone interview with Ty Sutton took place on Wednesday, March 29, 2017. The second key informant was Lawrence Henley, Director of Artistic Programming and Production at the University of Nevada, Las Vegas Performing Arts Center. Henley also recently published a chapter in the 2017 book, *Performing Arts Center Management*, that was titled, “Managing Collegiate PACs.” The phone interview with Lawrence Henley took place on Thursday, April 13, 2017. These two key informant interviews provided a broad view of the characteristics, business model strategies, and perceptions of serving as a bridge between the academic and surrounding

communities of collegiate PACs. The following information includes quotes and paraphrasing from the two key informant interviews referenced throughout.

Characteristics and Roles

Key informants were asked three questions examining the characteristics and roles of collegiate PACs around the country.

1. How would you describe collegiate PACs across the country?
2. What characteristics do you perceive “successful” or well-managed collegiate PACs having?
3. What do you think the roles of collegiate PACs are?

As demonstrated in the survey data, collegiate PACs have a large variety of characteristics and roles they play, depending on many internal and external factors. Both Sutton and Henley made the point that collegiate PACs take many shapes and forms depending on the institution and geography. They each emphasized that collegiate PACs in smaller, college towns, have the ability to play a very large role in the arts and culture scene in the community. A quote from the interview with Sutton about this role,

One thing that makes collegiate PACs unique is that they tend to be oversized for the communities they are located in because of the university they are attached to. When you have a larger facility than you normally would in smaller communities they tend to be real cultural leaders in their areas. They have a great cultural effect on the communities they’re located in and can serve as a major cultural hub for their community (personal communication, March 29, 2017).

On the opposite end of the spectrum, like the collegiate PAC Henley works for at the University of Nevada, Las Vegas, the role can be very different, “In major metropolitan cities you have to find what you’re good at and what other PACs are not doing. In an urban area you might be able to focus on a smaller segment of the performing arts. This type of collegiate PAC has to find its niche in the region because there may be one or possibly more

commercial PACs or nonprofit PACs in the same surrounding area” (Henley, personal communication, April 13, 2017).

In reference to how Sutton and Henley perceive a successful or well-managed collegiate PAC, they shared a sentiment that this type of venue must be managed by a knowledgeable and cohesive team. Sutton went on to describe more specifically,

The ones that are extremely successful, whether they run venues or just programs, are the ones who understand what is going on in the university, what is unique and valuable about the university, and they also have an understanding of the broader community. You really have to be aware of what’s going on in your community as well as the field of the performing arts (personal communication, March 29, 2017).

Henley emphasized the importance of support from upper-level administration and good relationship across campus, specifically with advancement and fundraising staff (personal communication, April 13, 2017). Sutton also talked about the value of collegiate PAC managers serving as a key figure within the university system, making sure that campus partners understand the value and importance a PAC can play to both internal and external audiences.

When digging deeper into the role collegiate PACs can play internally and externally, Sutton and Henley highlighted many of the same ideas. Internally, the collegiate PAC is there to play a role in supporting the students in performing arts academic programs. Sutton said, “It’s a place that facilitates the programs of the university and brings professionalism to the programs at the university” (personal communication, March 29, 2017). Henley on the same idea said, “Within the university system I think it depends on the departments you are supporting academically and what they need from you. What kinds of artists will the students in those areas need to come in contact with in order to further their growth and development?” (personal communication, April 13, 2017) Sutton went on to talk about the

opportunity collegiate PACs have to play a role in bringing challenging, sometimes risky, and diverse programming to students, faculty and staff.

In terms of role collegiate PACs play in the surrounding or external community, both Henley and Sutton stress the importance of finding your place of relevance within the community. Whether the college or university is located in a large or small town, finding that place of relevance is key to successful community engagement. Henley talked about serving the community,

In order to serve the community it involves bringing people to campus, not just major players like politicians and big donors but other local groups and especially K-12 students. There is a big responsibility to bring the community into the campus and have them mix with what the university does and create kind of a marriage there between the university and the community (personal communication, April 13, 2017).

Sutton references the importance of a strategic plan when serving multiple communities, “To me, a lot of it is understanding and following your strategic planning, to serve both the university and community. I think that’s finding where you fit with your community, what’s of interest to the community and how can you challenge the community at the same time” (personal communication, March 29, 2017).

Both Sutton and Henley spoke about how the arts are sometimes the only point of contact between a college or university and a community member. “I think it’s really an opportunity to bring an audience that doesn’t have a relationship with the school other than arts. I think a lot of times it serves as the front door of a university” (Sutton, personal communication, March 29, 2017).

Business Model: Governance, Programming, Finances

In order to gain a better understanding of the business model used by collegiate PACs, key informants were asked questions about their perception of governance, programming, and financial strategies based on their experience with these venues. Sutton and Henley were first asked about the relationships collegiate PACs have with their affiliate college or university, key informants were asked: How would you describe the relationship between your collegiate PACs or previous collegiate PACs you have worked for, and its college or university? Specifically, in terms of governance structure and expectations?

Sutton has worked under a variety of governance structures, each with their own set of expectations. In one previous experience Sutton worked with collegiate PACs owned by a public university that has its own separate board comprised of community members and donors. This particular collegiate PAC was endowed by the university but was managed by a private corporation. Sutton noted that private management of a collegiate PAC can be an efficient model because there aren't the same regulations as if the venue was managed by the public university. Sutton's second example was much like Henley's experience at the University of Nevada, Las Vegas, where the expectation is that the collegiate PAC has very limited financial support from the university and will instead, generate a majority of its revenue from ticket sales, concession, rental fees, etc.

Both Henley and Sutton currently work under very different governance structures. Henley's collegiate PAC at a public university reports to the Dean of the College of Fine Arts and functions as part of an academic unit and Sutton's collegiate PAC at a private university is a separate division much like athletics and reports directly to the President. Sutton puts it very concisely, "Those relationships can get very complicated. There's literally no one size

fits all, I mean just look at private and public universities” (personal communication, March 29, 2017).

In addition to financial expectations, Henley talks about expectations the college or university may have about how the collegiate PAC can connect community members to the university, “There is also a recruiting function, I think that is one of the expectations that we will bring younger people to the PAC that later will end up becoming your students or adults that will someday become donors or make contributions to the campus in some way” (personal communication, April 13, 2017).

One of the main functions of a collegiate PAC is to provide performing arts programming to students, faculty, and/or community members. In order to learn about collegiate PAC programming selection, the key informants were asked: What internal and external factors affect collegiate PAC’s programming selection? Internally, both informants identified the academic programs and mission as the most prominent factors that go into programming. Collegiate PACs provide opportunities for professional development and artistic exposure to students, especially performing arts students.

Externally, Sutton and Henley both focus on finding the place their collegiate PAC can fill in the community. “In a larger community we really look at what other nonprofit partners and resident companies are working on, so we aren’t filling gaps that don’t exist. We always ask ourselves: Is there a need?” (Sutton, personal communication, March 29, 2017). Due to the nature of the financial expectations at Henley’s collegiate PAC, he focuses on revenue in addition to finding their place. “Externally, it’s about what’s your competition and what are they doing and what’s going to sell? For a center that has to provide most of its own revenue you’ve got to sell tickets. There are tremendous external factors here because this is

one of the entertainment capitols of the world” (Henley, personal communication, April 13, 2017).

While finances play a role in the governance and programming strategies, the key informants were asked to talk about specific financial or fundraising strategies they have seen collegiate PACs use. Sutton began by talking about advantages collegiate PACs have over standalone PACs, “When you work for a collegiate PAC, you have a group of alumni that are heavily tied to what you’re doing, whether they were performers, participants, or audience members, whatever their role was, you can make a deeper connection with them” (personal communication, March 29, 2017). Sutton also speaks about the inherit partners collegiate PACs have with their academic units that can be leveraged for grants or other funding. “I work a lot with my academic units and do joint grants requests. It’s something that is really unique to collegiate PACs where those relationships are inherent compared to standalone 501(c)3 PACs, where they have to go out and manufacture those relationships” (Sutton, personal communication, April 13, 2017).

When it comes to the financial and fundraising challenges associated with managing a collegiate PAC, the key informants hit on many of the same points. No matter the college or university, the collegiate PAC is part of a larger institution raising funds from mostly the same donors (Sutton and Henley, personal communication, March 29 and April 13, 2017). There is always a high level of coordination and sensitivity needed to fulfill that overarching institutional mission.

Serving as a Bridge

At the core of understanding more about collegiate PACs, this research aims to examine the role these venues play as a bridge or connector between the academic and surrounding community. To learn about the key informants’ perception of this idea, they were

each asked a final question: Do you believe collegiate PACs should/can serve as a bridge or connector to the surrounding community/town/city? Sutton's overall feeling was that it really depends on their mission and goals.

I don't think that every university PAC is going to be able to play that role but when I look at what I consider to be the most successful, they all play a role in connecting the community to the university. For a lot of people, the arts are their only connection to the university. If they're not into sports or not alumni or don't have a family connection, their only connection is through performances. That's the touch point for inviting people to be a part of the university family. I think collegiate PACs have a really significant role that way, where they can be more if they want. For a lot of people that's not their mission. But it really has to be a part of the strategic process: asking how do we connect with our surrounding community? (Sutton, personal communication, March 29, 2017).

Sutton also shared some very relevant points that make this relationship challenging, "One of the hardest things I do is try to find ways for the university and the community to feel true shared ownership of a building that really belongs to the university" (personal communication, March 29, 2017). But he ended on a note that this kind of relationship can really offer something special to the academic and surrounding community.

While Henley's answer was, "Absolutely," he also pointed out that this responsibility is also dependent on the size and geography of the community. "That's especially true in smaller communities because they are dependent on the university for arts and culture and also for jobs. So, strong connections. The bigger the city the harder it is to make a connection with the surrounding community." (Henley, personal communication, April 13, 2017).

Case Study Analysis

Introduction

The final set of data was collected through in-depth case study analysis of two collegiate PACs. I chose to examine collegiate PACs affiliated with large, public universities that are located in a college town. Each case study included two interviews, one with a member of their executive leadership and another with member of their fundraising leadership team. The case study sites selected were Performing Arts Center, San Luis Obispo, serving California Polytechnic State University, and Indiana University Auditorium, serving Indiana University. While the sites selected met the criteria of being affiliated with a large, public university and also in a college town, one venue functions as a rental facility and the other functions as a presenting facility. This section examines how these different models affect the roles they play on and off campus.

Performing Arts Center, San Luis Obispo California Polytechnic State University

The Performing Arts Center, San Luis Obispo (PAC SLO) is located on the California Polytechnic State University (Cal Poly) campus and is staffed with Cal Poly employees, but there is also an over arching structure and mission that aims to serve Cal Poly and the entire San Luis Obispo community. Opening in 1996, the PAC is a result of a partnership and agreement between three partners: California Polytechnic State University, the City of San Luis Obispo, and the Foundation for the Performing Arts Center. Each of the three partners could not support a PAC of this size alone but instead came together, to fund the original \$33 million capital costs to build the facility (two thirds from Cal Poly, the remaining one third from the City of San Luis Obispo and a private citizens group, The Foundation for the Performing Arts Center). This funding formula was then codified in the Operating

Agreement for the PAC, and reflects the percentage that each partner contributes annually to the 50% of the PAC's operating budget (\$3.1 million in FY 2016/17) that is "contributed income". The University provides two thirds of this contributed revenue and the City and the Foundation each provide the remaining one third (that is, one sixth each). PAC SLO is a rental facility that is home to the College of Liberal Arts presenting series, CalPoly Arts, as well as the major non-profit community arts organizations (SLO Symphony, Civic Ballet, etc.).

Semi-structured interviews were conducted with Chris Miller, Managing Director of the PAC SLO and Leann Standish, Executive Director of the Foundation for PAC SLO. A phone interview with Chris Miller was conducted on Thursday, March 23, 2017 and a phone interview with Leann Standish was conducted on Wednesday, March 29, 2017. Both members of the PAC SLO team bring a breadth of knowledge of the arts management field from previous positions. Miller previously served as General Manager for McCaw Hall in Seattle, Washington, home to the Pacific Northwest Ballet and Seattle Opera. Standish previously served as Deputy Director for the Pérez Art Museum Miami. The following sections provide an insight into the unique structures and strategies that make the Performing Arts Center, San Luis Obispo an interesting case study to study when attempting to examine the roles collegiate PACs can play.

Serving and Connecting Academic and Surrounding Community

Due to the nature of the PAC SLO operating agreement, it is fundamental to the model and mission of this collegiate PAC to serve both the academic and surrounding community. "Based on partnership it is fundamental that we serve both the community and the university, and that we function as a bridge and a visible aspect of the university's involvement in the community" (Miller, personal communication, March 23, 2017). The PAC

SLO is a unique collegiate PAC model because of its inherent responsibility to serve and connect two communities. Under this model, Managing Director, Chris Miller, was asked how they navigate serving the academic and surrounding community. “I’d say it’s a balancing act” (Miller, personal communication, March 23, 2017). He goes on to explain the how complex booking guidelines, a partnership with the presenting organization Cal Poly Arts, and strategically discounted rental rates are used to navigate this balancing the needs of the community and university (personal communication, March 23, 2017). Partners and organizations served through these strategies include the university, university music department/resident tenants, local nonprofits, k-12 schools, CalPoly Arts, and community organizations.

When partners and organizations rent the PAC SLO, they aren’t just renting a space. The venue provides all the supplemental services needed to support a performance or event including box office services, marketing, back stage staffing and operations, etc. The venue has three main sources of earned revenue: rental fees; a per-ticket “Patron Use Fee” that is included in the advertised ticket price of all tickets; and billing for reimbursable labor (mostly stagehands) associated with the rental clients’ events. Rental fees are the smallest percentage of these three, in keeping with the PAC’s mission to be accessible to community based arts organizations.

Business Model

In addition to some of the ways Miller navigates serving the academic and surrounding community, I asked more specifically what are aspects of your business model (programming, operations, finances) that help you serve these communities? Because PAC SLO is a rental facility, most of the programming is selected by the partners renting the facility. The one area of programming Miller works with is PAC SLO’s extensive youth

outreach program. Each year PAC SLO hosts about 15 youth outreach matinees including touring artists, partnerships with CalPoly Arts, and contracting out community organizations such as the opera or symphony. “The foundation and our budget support these programs to the extent that we can offer tickets free of charge to the schools and we have funding to subsidize transportation” (Miller, personal communication, March 23, 2017). Due to the location of San Luis Obispo between two very large markets in Los Angeles and San Francisco, Miller utilizes commercial programming to serve the community. “I take a very proactive approach to securing commercial concerts for the PAC, not only because of revenue, but as the main PAC in the community that’s an important part of the programming that we should be bringing to the community” (personal communication, March 29, 2017). In terms of serving the university students, Miller notes that there is room for improvement and it is his responsibility to find the best programming to attract more students.

In the interview Miller describes one of the main aspects of the venue’s operations that makes it possible for PAC SLO to serve multiple constituents and communities, the backstage and overall staff culture. When employees at a unique PAC like PAC SLO are serving so many different organizations and partners, it would be easy for them to alter their level of service depending on the “professionalism” or relative merit of the renting partner (Miller, personal communication, March 23, 2017).

What I’ve been really struck by this culture here, and I didn’t really anticipate this when taking this position. We have a genuine culture backstage where the staff here (many of whom have been here for many years), recognize that all types of events are fundamental to our mission and their job is to support that. Be it a professional ballet company like we had here last evening or these elementary school children on stage today as part of a all-county band program, our crew understands that treating ALL artists on our stage as “professionals” is fundamental to our mission. Especially in a community this size, that serves so many “community based” arts organizations, including many youth performing in a professional venue like this for the first time, what we do is create an incredible performing arts experience that we hope sticks with them for the rest of their life. It’s a really a cool part of what we do, and it’s very

critical to our success in this community. However, it's hard to impose a culture like this on an organization, it has to evolve from within, and my predecessor did an incredible job of creating and nurturing this culture. I'm very fortunate to have taken the reins of a facility with this culture already in place (Miller, personal communication, March 23, 2017).

To better understand the fundraising strategies, Leann Standish, Executive Director of the PAC SLO Foundation, provides further information about this piece of the business model. Standish describes relatively standard fundraising strategies that the PAC SLO Foundations utilizes, including e-mail campaigns, direct mail campaigns, membership levels, business partner members, a legacy society, sponsorship and grants, major gifts, and fundraising events (personal communication, March 29, 2017). Due to the nature of fundraising for a rental facility instead of a presenting facility, there are natural challenges such as finding corporate partner sponsorship opportunities. The most successful fundraising happens through individual giving and specifically through major gift solicitation. A majority of their donors are mostly community members and not graduates of Cal Poly because the PAC SLO Foundations represents the community (Standish, personal communication, March 29, 2017). When asked what incentives are most attractive to PAC SLO donors, parking passes and overall recognition were noted. "They [donors] have tickets available to them but they don't really utilize them, most of the most generous donors just buy their own tickets any way. Recognition among their peers is very meaningful. It's an intimate community, a thoughtful community and it is a great university" (Standish, personal communication, March 29, 2017).

College Town Identity

To gain a better understanding of collegiate PACs in college towns, both Miller and Standish were asked about advantages and challenges of being located in this type of community. Miller describes some of the advantages, "We have high visibility in town and

we are the big game in town or the shining star on the hill. We are well known in the community. Secondly, we do have this student, faculty and staff resource here as potential audience over and above the community” (personal communication, March 23, 2017).

Standish mentions the advantage of having current and former faculty living in the area who are philanthropic and understand the value PAC SLO has to the university and their community (personal communication, March 29, 2017). In terms of finances, Standish also notes that because Cal Poly is located in a college town, there is a deeper understanding of the economic benefits the university provides to the community, and that understanding is one of the many reasons why the city of San Luis Obispo contributes 10% of the budget each year.

The college town location also comes with challenge. While San Luis Obispo is a college town, its job market and expensive real estate create an interesting set of population demographics.

This community is interesting in that it looks like an upside-down bell curve. We have a large population of young folks (university), but real estate is expensive and limited, so after people graduate jobs are scarce and challenging, so many people leave the area to start their career. Relatively small late 20s to early 40s range. And some come back to the area to try and establish businesses and make a living here. It’s also a wonderful place to retire, more rural lifestyle so that’s a large part of the community and fair portion of our audience. The challenge is how do we find the next generation of audiences for this venue (Miller, personal communication, March 23, 2017).

Financially, a smaller town always has fewer corporate sponsorship opportunities than a large metropolitan city. Due to the small size of San Luis Obispo, Standish notes the challenges associated acquiring corporate sponsors because of the small number of prospects.

Indiana University Auditorium Indiana University

Indiana University Auditorium was built as a Federal Works Agency Project under the Roosevelt Presidency and opened in 1941 in Bloomington, Indiana. The IU Auditorium is a presenting venue that hosts Broadway and other performing arts touring entertainment,

community ceremonies and lecture, to name a few. “As the leading performing arts organization in South Central Indiana in terms of quality, leadership, innovation, and overall guest satisfaction, IU Auditorium exists to create opportunities for Indiana University students, faculty, staff, alumni, and the local community to experience and interact with the performing arts” (About IU Auditorium). Semi-structured interviews were conducted with Maria Talbert, Managing Director and Heather Dies, Director of Development. A phone interview with Maria Talbert was conducted on Wednesday, March 29, 2017 and a phone interview with Heather Dies was conducted on Thursday, April 6, 2017. Talbert has served as Managing Director for seven years and Heather Dies is relatively new to her position (18 months).

Serving and Connecting Academic and Surrounding Community

To understand the role of serving and connecting the academic and surrounding community within a presenting collegiate PAC, Talbert was asked: As a collegiate PAC located in a college town, do you find it your responsibility to serve as a bridge/connector between the town and the academic community? Do you think your location and the type of community you’re located in effects that? Overall, Talbert spoke of how they work to serve as a bridge between their primary constituents, the academic community, and their secondary constituents, the community.

While the auditorium primarily serves the university and the students, we definitely rely on the exchange that we have between the performing arts center, the university, and the community in which we live. We are an outward facing entity because we have so many community members participating in our programs and renting our facility. We know that what we represent and what we do is a reflection on the university as a whole and can affect the support of the university in a multitude of ways (personal communication, March 29, 2017).

Continuing, Talbert speaks about the nature of a smaller college town, where the IU Auditorium is one of the biggest performing arts entities in town. Because of their role they

have a responsibility to serve about the needs of the academic and Bloomington area community (personal communication, March 29, 2017). She also mentions a responsibility to use the IU Auditorium as a recruitment tool to attract students from the community and surrounding region.

In terms of how the IU Auditorium navigates serving and bridging the two communities, Talbert describes an annual survey that provides a starting place. “Every year we send out a show survey asking both the students and the community at large what they want to see at the auditorium and we segment that out and when we are reviewing what we are going to bring we look at the data in terms of what the students and community want to see in order to serve both sets of the population” (Talbert, personal communication, March 29, 2017). Like PAC SLO, IU Auditorium also programs educational outreach opportunities that bring children from the surrounding area to their venue. “We have developed a program called Give the Magic and we are offering free admission to a number of underserved children in the community and usually couple that with an educational or artist meet and greet opportunity” (Talbert, personal communication, March 29, 2017). Many of the workshops and masters classes that are associated with a performance are open to students and community members, serving as a connection between students and the community.

Another way IU Auditorium navigates serving these communities is thorough the creation of the Arts and Humanities Council. This Council is comprised of faculty and staff that represent the arts and humanities across campus.

It [the Arts and Humanities Council] helps to facilitate connections with the community at large so that we can collaborate and grow as a community in the arts. One event that was started this past year is something that takes place right outside our building. Every first Thursday the Arts and Humanities Council hosts a first Thursday event with a main stage of performances and other arts, crafts and culture activities around the fountain. It’s really cool to see not only students but moms with children and babies in strollers who have this to do with their kids. This is a free

event that brings community members on campus and connects with students. This level of collaboration across campus is a testament to the high-level administrative leadership in the arts and an overall commitment to connecting with the community (Talbert, personal communication, March 29, 2017).

Business Model

Talbert and Dies were asked to describe aspects of their business model that are used to serve the academic and surrounding community. The IU Auditorium is available for anyone to rent, with very limited restrictions and they are committed to offering the lowest possible rental rates possible for every group. While an older statistic, “In a 2005 study that showed that our cost of running the facility on a rental day is \$3,200 more than what we actually charge. We do that because we want to make the auditorium accessible to a variety of organizations and groups. We also understand the kind of market we’re in and benchmark our facility with similar venues.” (Talbert, personal communication, March 29, 2017).

A majority of the IU Auditorium programming is presenting touring shows on their main stage, but Talbert goes on to explain further initiatives set in place by the strategic plan. “We’ve been charged with, because of the university’s strategic plan and the president and provost’s interest in the arts, to create great interdisciplinary programming that goes along side the events we present on our main stage” (personal communication, March 29, 2017). In terms of ticket sales, Talbert reports that approximately 45% of attendees are students.

Operationally, one key piece Talbert talks about is the roles the staff play in supporting all who rent their facility.

We have an Events Manager who is our primary person who handles our rental events. Her approach is one of high level of service, assistance, and advice to our rental clients. It is not just a turnkey operation where someone comes in and uses the space and leaves. She really devotes time to coaching our clients, meeting with them along the way and helping to set them up for success. Also, our Stage Manger and Guest Services Mangers are always available and sometimes are at performances. Overall, a high level of service is provided to not only guests but our clients as well. (Talbert, personal communication, March 29, 2017).

Talbert describes an overall commitment to a high level of customer and client services, “There really isn’t one area or department that works here that doesn’t value every person that connects with our venue” (personal communication, March 29, 2017).

Financially, Dies explains they have a strong blend of individual and corporate support at various tiered levels (personal communication, April 6, 2017). They also offer a membership society, Circle of Friends, that provides benefits and incentives in relationship with their giving levels. “I find in my experiences that the top benefits donors really enjoy are being listed in the programs and the pre-show receptions for opening night of each performance” (Dies, personal communication, April 6, 2017). Dies has recently implemented a major giving society with additional incentives such as artist interactions and is looking to expand non-government grants.

One way the IU Auditorium leverages the alumni network is through an alumni group comprised of students who worked at the Auditorium while they were students. To understand more about IU Auditorium’s relationship with the university, Dies explains some of the challenges and opportunities when fundraising for a collegiate PAC.

Working in the university there are many more steps in the process, coordination, and collaboration, etc. In my previous positions it was the Executive Director and myself doing the fundraising as we saw fit. A much higher level of coordination is required within the university. While there are challenges, there is a much greater network of support and there are amazing resources within both the university and the IU Foundation in terms of support, resources, and mentoring (personal communication, April 6, 2017).

While the IU Auditorium is a separate entity from the academic programs on campus, there is some natural reporting that happens between Dies and the Foundation. “We do provide quarterly reports and I check in with the VP at the Foundation regularly. I find the reporting just an extension of what we’re already doing. The resources available are tremendous and it is a very positive relationship” (Dies, personal communication, April 6, 2017).

College Town Identity

Indiana University is the largest employer in the Bloomington, Indiana area and plays a large role in shaping the identity of the town. To understand more about this relationship, Talbert and Dies was asked what opportunities and challenges does the IU Auditorium have because it is located in a college town? Some of the opportunities Talbert talks about are having a higher level of diversity because of the student and faculty population, having a higher level of education, and having an audience that is more accepting of challenging and controversial topics (personal communication, March 29, 2017). “We’re a liberal town and so the approach and ideas that people have are definitely progressive and allows us to not only have a high-level of programming, but sometimes push the envelope a little bit on things that may be a bit more controversial in other communities” (Talbert, personal communication, March 29, 2017). Dies offers her thoughts on the advantages of their location, “I think one of the advantages of Bloomington is that it is such a tight-knit community and the auditorium has such a great reputation. I know my donors both professionally and personally and I got to know everyone very quickly. Overall, a very supportive, active community” (Dies, personal communication, March 29, 2017).

One of the challenges Talbert presents is about how it can be challenging for outside community members to navigate getting to the Auditorium on a college campus. Another key challenge is helping the community understand the nuances and differences between programs and buildings on campus. “There is a perception to a degree, that programs at the PAC are student productions. So trying to differentiate the IU Auditorium from other buildings on campus that do student productions can be challenging” (Talbert, personal communication, March 29, 2017). A challenge that both Talbert and Dies mention is competition, for audiences and donors, within a community that offers so many arts and

cultural opportunities. Dies ended on a nice note about sharing donors and patrons, “The benefits outweigh the challenges and I am willing to share” (personal communication, April 6, 2017).

CONCLUSION

In this chapter I have analyzed the data collected through a national survey, two key-informant interviews and two case studies. Each data collection tool provided insight into the many characteristics of collegiate PACs and the various roles these facilities play across the country. In the next chapter I will review the major findings and provide recommendations for the collegiate PAC field based on the data presented in this chapter.

CHAPTER FIVE: FINDINGS AND RECOMMENDATIONS

Introduction

In order to begin building a foundation of knowledge about collegiate PACs, this research has aimed to answer the main question: *How do collegiate PACs use varying business models and strategies to serve and connect both the internal academic community and external surrounding community?* This main question was supplemented with nine sub-questions designed to direct the data collection process and gather information about the characteristics and types of collegiate PACs, the business models and strategies used by these venues, and the role of serving and connecting the academic and surrounding communities.

The research began by outlining a conceptual framework, research design and data collection process. Then an analytical context was provided by reviewing existing literature in the second and third chapters about the performing arts in higher education and performing arts center management. The fourth chapter analyzes all of the data collected through surveys, interviews, and case study analysis. This final chapter expands upon the data by presenting major findings and recommendations for the field.

Major Findings**Characteristics and Roles of Collegiate PACs**

This research first sought to gain a better understanding of the breadth of collegiate PACs across the country. Sub-questions 1-4 directed this exploration by asking what types of collegiate PACs exist, what characteristics define those types, why were collegiate PACs created, and what is their history? Data collected from the survey, key informants, and case studies conclude that many of the distinct characteristics of collegiate PACs are defined by the type of academic institution the venue is associated with and the geography of the

surrounding community. The roles collegiate PACs play largely vary based on their governance structure and place on campus; are they a part of an academic unit or does the collegiate PAC function as a separate division or entity? Also, is the venue a rental venue, a presenting venue, or some combination of both? These distinctions begin to define some of the major types of collegiate PACs around the country.

Collegiate PACs are located in rural, urban, and in-between locations. The smaller the community, the larger role and responsibility they have to the surrounding community. Each collegiate PAC will look and operate differently based on the needs of the communities they serve. The survey data indicated that when asked about the audience they aim to serve, no collegiate PAC leaders answered, “primarily academic community,” but instead both the academic and surrounding community or some combination. Collegiate PACs have a natural role in connecting the academic and surrounding communities.

The characteristics of collegiate PACs also diverge based on their mission and the mission of the larger academic institution. Is there a larger agenda to use the collegiate PAC to foster collaboration across academic units and with community organizations? Is the collegiate PAC responsible for providing professional development opportunities for students? Or is their mission to provide entertainment for students? Their mission and goals direct many characteristics such as funding strategies, services offered, and overall programming selection.

Business Models of Collegiate PACs

To gain a better understanding of how collegiate PACs function, sub-question 6, 8, and 9 ask what business models and strategies are utilized by collegiate PACs, how these business models differ, and how, specifically, revenue streams differ. In terms of operations,

the data presented many distinctions such as staffing and governance structures and services offered to on and off campus partners. Chris Miller at PAC SLO noted in an interview the importance of staff and organizational culture. How are staff members trained and how they work with on and off-campus partners?

Programming choices first depend on whether the venue is a renting or presenting venue and then on the particular mission of each collegiate PAC. Some are focused on serving academic programs, some community outreach, and some have on-campus or nonprofit resident companies. Collegiate PACs also host other university programming such as lectures, ceremonies and banquets. Does the collegiate PAC rely on earning most of its revenue or is it highly subsidized? Collegiate PACs that are highly subsidized don't have to worry as much about selecting programming that will make a profit but have a large responsibility to be good stewards of their money.

Financially, collegiate PACs come in all shapes and sizes. Many of the financial strategies and decisions are based on the expectations from the larger academic institution. Operations and programming are both affected by the financial priorities and goals of the venue and the university as a whole. The survey data reported half of the survey participants had fundraising staff and half did not. There are many challenges and opportunities associated with fundraising for a collegiate PAC within a larger institution that is always raising money for varying priorities. Overall, operational, programming, and financial strategies are interwoven and affect each other in all collegiate PACs.

Serving as a Bridge to the Community

Sub-questions 5 and 7 sought to understand the role collegiate PACs in connecting and bridging the academic and surrounding community by asking how they can fulfill this

role and what this looks like in a college town. Survey question 20 asked, “Is it a priority of your PAC to serve as a connector and/or bridge to the surrounding community?” The survey data revealed 86% answered “yes” and 18% left additional comments alluding to some commitment to fulfilling this role. While the survey represents only a small piece of the collegiate PAC field, the results from this particular question demonstrate that a large number of collegiate PACs have some interest in serving as a bridge.

As Ty Sutton said in his interview, the ability and willingness to play a role in connecting the academic and surrounding community is a mission driven matter. Some collegiate PACs were created to only serve the academic programs (personal communication, 2017). Another important point Sutton made about fulfilling this role is that it must be part of a strategic process (personal communication, 2017). The most successful models have a deliberate commitment to serving as a bridge that is part of a strategic plan or the overall decision-making process.

As mentioned previously, collegiate PACs have more opportunities to connect the academic and surrounding community in a smaller surrounding town or city. In larger urban areas there is more competition and more cultural organizations that the community can engage with. In smaller communities, the collegiate PAC may be a cultural hub for the academic and surrounding communities. It all comes back to the question, what does the community need from the collegiate PAC?

Recommendations for the Field

Based on these research findings, the following recommendations can be used as a starting place for collegiate PACs looking to further engage and connect the academic and

surrounding community. The following are recommendations for managers in the collegiate PAC field and administration at colleges and universities.

Serving the Academic Community

All collegiate PACs have some responsibility to serve and engage the academic community, including administration, faculty, staff, students, and possible alumni. While some collegiate PACs focus on serving the performing arts academic majors, there are many opportunities to facilitate collaboration across academic programs, student groups, and college-wide initiatives. There are many resources that collegiate PACs can offer to campus partners and groups to promote collaboration and engage more students with their on-campus PAC. Collegiate PACs are already presenting and renting their spaces to artists that could be a potential partner with an academic program or group on campus. This kind of collaboration must be deliberate. Collegiate PAC managers have the responsibility of articulating and demonstrating the value of having a PAC on campus and seeking out new ways to engage the academic community.

Collegiate PACs also have the opportunity to serve as a site for professional development and hands-on experiences for students across programs of study. These venues can provide professional experience in the performing arts but also programs such as business, communications, studio art, and the sciences. Creating professional development experiences attract more students to the collegiate PAC and creates a deeper connection with the venue on campus. Working with programs across campus to create student internship and work opportunities brings added value to the collegiate PAC and the overall campus.

Another opportunity for collegiate PACs to better engage and serve their academic community is through presenting contemporary, relevant and sometimes challenging material. Due to the nature of being located on the campus of an academic institution,

collegiate PACs can attract faculty, staff and students across academic programs by presenting and promoting art that provokes dialogue and conversation. This type of programming may not be within the mission of some collegiate PACs, but the opportunity is there for all interested in playing this role.

Serving the Surrounding Community

The first step to connecting with the surrounding community is learning more about the role the collegiate PAC can play. This will truly depend on the size of the community, the other performing arts centers/organizations in the community, and the gaps that are present in the community. When collegiate PAC managers have an awareness about the surrounding community they can begin to understand the needs of the community and the role the collegiate PAC can play in meeting these needs. This could happen through surveys, talking with community leaders, nonprofit organizations, and key stakeholders in the community. Each college and university is surrounded by a community that is comprised of different demographics, needs, and interests.

A great example that was exemplified through the case study analysis, is finding educational outreach opportunities. By connecting the K-12 schools in the area to the collegiate PAC you are creating an opportunity for children and their parents to connect with and learn about the collegiate PAC. Some collegiate PACs have financial resources that can provide performing arts experiences to K-12 students that otherwise would not engage in the arts. This type of programming can also serve as a recruiting tool and attract potential students to the college or university that is home to the collegiate PAC.

Depending on the size of the surrounding community, collegiate PACs can serve as a cultural hub for the city, town or region. When a collegiate PAC is located in a smaller surrounding community, there is a larger responsibility to provide performing arts

programming specific to the needs and interests of that particular community. Whether the collegiate PAC is in a large or small community, they can always serve as a point of connection between community members and the academic campus. Collegiate PACs can attract community members on campus and in turn help close any town and gown divide.

Serving as a Bridge/Connector between the Academic and Surrounding Community

Serving as a bridge or connector between the academic and surrounding communities must be supported by upper administration, whether the collegiate PAC is under an academic program or is a separate division/entity on campus. Managers of collegiate PACs should play a crucial role in gaining institutional support, ensuring a strategic and deliberate plan for serving as a bridge, and promoting general awareness of the value of the collegiate PAC. In order to connect these communities there must also be an awareness of the internal and external communities, their leaders, and initiatives.

Throughout the data presented in chapter four, key informants and case study participants reveal some strategies they use to connect these two communities. Collegiate PACs can be more deliberate about inviting community members to participate in programming that would traditionally be for students only such as masters classes and lectures. There are also opportunities to partner with on and off campus groups to apply for grants and funding that promote collaboration. Projects that involve on and off campus partners can create opportunities for faculty and students to interact and engage in dialogue with more community members.

Overall, connecting the academic and surrounding communities must be mission driven, part of a strategic plan, and supported by institutional administration. If these things are in place, it is the responsibility of the collegiate PAC manager to seek out and facilitate partnerships and collaboration on and off campus.

Future Research

Due to the limited amount of published literature about collegiate PACs, this research primarily aimed to create a foundation of knowledge about these venues that will now promote further research in the field. This research only deeply examined two collegiate PACs at large public institutions in college towns. Further research about this particular kind of collegiate PAC could be conducted on a larger scale with more case studies. Research could be conducted around collegiate PACs on private college or university campuses. While this research included one presenting venue and one rental venue, specific further research could be conducted examining only presenting or only rental facilities.

Another avenue for research could explore the roles of collegiate PACs in urban areas or very rural areas. Each collegiate PAC has the opportunity to play different roles based on the academic institution and the surrounding city/town, any sub-set of type of institution or type of town could be explored further. It would also be interesting to explore collegiate PACs based on the expectation to generate their own revenue: from collegiate PACs that have almost zero financial support from their college or university to collegiate PACs that have no expectation to generate revenue. Lastly, research could be conducted on collegiate PACs that are all within an academic unit or are all their own division of the institution. As I suspected when I began this research, there are now more questions to answer than when I started this project. Some of those questions include:

- What are challenges and advantages to having a collegiate PAC within an academic unit versus a stand-alone entity on campus?
- How do collegiate PACs engage performing arts students other than in performances?
- How do collegiate PACs engage with community partners?

- How do collegiate PAC leaders demonstrate and articulate the value of their facility to on and off campus partners?
- How can collegiate PAC use grants and fundraising to leverage financial support for on and off campus collaborations?
- How do collegiate PAC leaders gain support from upper administration to pursue more collaboration across campus and with off campus partners?
- In general, how do the case study questions apply to academic institutions located in large metropolitan cities?

Conclusion

The role collegiate PACs play is truly defined by the mission of the academic institution and the size of the surrounding community. This research has created a starting place for future research about collegiate PACs and discovered many interesting attributes and characteristics of these venues across the United States. While every collegiate PAC may not aim to serve their academic and surrounding community, this document is filled with ways these venues can be much more than a space for performing arts. PACs located on an academic campus inherently come with challenges associated with being a part of a larger institution, but this study demonstrates that those challenges are most often outweighed by the advantages.

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Appendix A: Survey Participant Recruitment Form

Date
Name
Address
City, State, Zip

Dear <potential survey participant>,

You are invited to participate in a research project titled *The Role of Collegiate Performing Arts Centers: Exploring Business Models Used to Serve the Academic and Surrounding Community* by Susanna Brown from the University of Oregon's Arts and Administration Graduate Program. The purpose of this study is to build a foundation of knowledge about types and characteristics of collegiate performing arts centers (PACs) and explore the business models used to serve and connect the academic and surrounding community.

While colleges and universities around the country have been using on-campus performing arts centers to centralize and unite academic performing arts programs for decades, there is a significant gap in literature about how they serve and connect the academic and surrounding communities. To begin to address the need for a foundation of understanding about these venues, this study aims to examine the characteristics and types of collegiate PACs around the United States and explore the business models utilized to serve both the internal academic community and external surrounding city or region. The first phase of this research is a survey to be distributed to collegiate PACs across the country to obtain general information about these venues and their business models.

You were selected to participate in this survey because of your leadership position within a collegiate PAC in the United States. I obtained your contact information from the International Association of Venue Managers (IAVM). Your participation in this research is completely voluntary and anonymous. If you would like to participate in this research project please click on the link to the online survey below. This will bring to you a webpage with further information and instructions. This survey should take between 30-45 minutes to complete. The deadline for completing this survey is _____.

INSERT LINK HERE

If you have any questions, please feel free to contact me at 706.402.3618 or sbrown15@uoregon.edu, or Dr. Patricia Dewey Lambert at pdewey@uoregon.edu. Any questions regarding your rights as a research participant should be directed to the Office of Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Appendix B: Key Informant Recruitment Form

Dear <potential key informant interviewee>,

You are invited to participate in a research project titled *The Role of Collegiate Performing Arts Centers: Exploring Business Models Used to Serve the Academic and Surrounding Community* by Susanna Brown from the University of Oregon's Arts and Administration Graduate Program. The purpose of this study is to build a foundation of knowledge about types and characteristics of collegiate performing arts centers (PACs) and explore the business models used to serve and connect the academic and surrounding community.

While colleges and universities around the country have been using on-campus performing arts centers to centralize and unite academic performing arts programs for decades, there is a significant gap in literature about these venues in general and how they serve and connect the academic and surrounding communities. To begin to address the need for a foundation of understanding about these venues, this study aims to examine the characteristics and types of collegiate PACs around the United States and explore the business models utilized to serve both the internal academic community and external surrounding city or region.

You were selected to participate in this interview because of your leadership position within a collegiate performing arts center and your first-hand experiences and expertise with this field and these venues. If you decide to take part in this research project, you will be asked to participate in a Skype or telephone interview, lasting approximately one hour, during winter of 2017. If you wish, interview questions will be provided beforehand for your consideration. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio recorder for transcription and validation purposes. You may also be asked to provide follow-up information through email. A consent script is attached to this e-mail and I will go over it with you, ask if you have any questions and obtain verbal consent prior to starting the interview.

Due to the nature of the project, participants will not be able to choose to remain anonymous or use a pseudonym. Each case study site has been strategically selected and will be identified in the research materials to understand the characteristics of this particular type of collegiate PAC. Interviewees will be similar staff positions from each institution and will be linked to their institution to identify similarities and differences among venues. Interviewees will need to be identified in research materials to demonstrate expertise and valid understanding of the venue.

If you have any questions, please feel free to contact me at 706.402.3618 or sbrown15@uoregon.edu, or Dr. Patricia Dewey Lambert at pdewey@uoregon.edu. Any questions regarding your rights as a research participant should be directed to the Office of Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346- 2510.

Thank you in advance for your interest and consideration.

Susanna Brown

Appendix C: Case Study Recruitment Form

Dear <case study interviewee (Executive Director and Development Director)>,

You are invited to participate in a research project titled *The Role of Collegiate Performing Arts Centers: Exploring Business Models Used to Serve the Academic and Surrounding Community* by Susanna Brown from the University of Oregon's Arts and Administration Graduate Program. The purpose of this study is to build a foundation of knowledge about types and characteristics of collegiate performing arts centers (PACs) and explore the business models used to serve and connect the academic and surrounding community.

While colleges and universities around the country have been using on-campus performing arts centers to centralize and unite academic performing arts programs for decades, there is a significant gap in literature about these venues in general and how they serve and connect the academic and surrounding communities. To begin to address the need for a foundation of understanding about these venues, this study aims to examine the characteristics and types of collegiate PACs around the United States and explore the business models utilized to serve both the internal academic community and external surrounding city or region.

You were selected to participate in this survey because of your leadership position within <NAME OF RELEVANT CASE STUDY ORGANIZATION> and your experiences and expertise with these venues. If you decide to take part in this research project, you will be asked to provide relevant organizational materials and participate in a Skype or telephone interview, lasting approximately one hour, during winter of 2017. If you wish, interview questions will be provided beforehand for your consideration. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio recorder for transcription and validation purposes. You may also be asked to provide follow-up information through email.

Due to the nature of the project, participants will not be able to choose to remain anonymous or use a pseudonym. Each case study site has been strategically selected and will be identified in the research materials to understand the characteristics of this particular type of collegiate PAC. Interviewees will be similar staff positions from each institution and will be linked to their institution to identify similarities and differences among venues. Interviewees will need to be identified in research materials to demonstrate expertise and valid understanding of the venue.

If you have any questions, please feel free to contact me at 706.402.3618 or sbrown15@uoregon.edu, or Dr. Patricia Dewey Lambert at pdewey@uoregon.edu. Any questions regarding your rights as a research participant should be directed to the Office of Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346- 2510.

Sincerely,

Susanna Brown

Appendix D: Consent form for Survey Participants

QUALTRICS INTRODUCTORY LANGUAGE AND CONSENT

You are invited to participate in the research project titled *The Role of Collegiate Performing Arts Centers: Exploring Business Models Used to Serve the Academic and Surrounding Community* by Susanna Brown from the University of Oregon's Arts and Administration Graduate Program. The purpose of this study is to build a foundation of knowledge about types and characteristics of collegiate performing arts centers (PACs) and explore the business models used to serve and connect the academic and surrounding community.

There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature. Given the benign nature of this study, very minimal risks may exist in the category of social/economic risks. I anticipate that the results of this research project will be of value to college and university administrators and collegiate performing arts center management in particular.

You will not be required to provide any identifiable information but this survey does offer an option of providing the name of your venue at the end of the survey. It is completely OPTIONAL to provide information about your specific title and venue. If you do provide any identifiable information, it will only be used for the researcher to learn more about your organization through publicly available material. Any identifiable information provided on the survey will not appear in the final published research and materials and all survey data presented in the final research materials will be completely anonymous. Any information that is obtained in connection with this study will be carefully and securely maintained on a password-protected site.

This survey will take 30-45 minutes. Please answer the questions to your comfort level.

SUBJECTS STATEMENT OF CONSENT:

- | My questions concerning this study have been answered to my satisfaction. I may call Susanna Brown at 706-402-3618, e-mail at sbrown15@uoregon.edu, or contact Dr. Patricia Dewey Lambert at pdewey@uoregon.edu if I have additional questions or concerns.
- | Any questions regarding my rights as a research participant should be directed to the Office of Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346- 2510.
- | My participation is voluntary. If I decide to participate, I am free to withdraw my consent and discontinue participation at any time without penalty. Any information that is obtained in connection with this study and that can be identified with myself and/or my institution will remain confidential and will be disclosed only with my permission.
- | I understand that by continuing on in this survey I hereby give my voluntary consent to participate in this study.

Starting this survey indicates you understand the information in this consent script and consent to participate in the research

Appendix E: Consent Form for Key Informants and Case Study Interviews

Informed Consent Form

The Role of Collegiate Performing Arts Centers: Exploring Business Models Used to Serve the Academic and Surrounding Community

Susanna Brown, Principal Investigator University of Oregon
Arts and Administration Program

You are invited to participate in a research project titled *The Role of Collegiate Performing Arts Centers: Exploring Business Models Used to Serve the Academic and Surrounding Community* conducted by Susanna Brown from the University of Oregon's Arts and Administration Program. The purpose of this study is to build a foundation of knowledge about types and characteristics of collegiate performing arts centers (PACs) and explore the business models used to serve and connect the academic and surrounding community.

While colleges and universities around the country have been using on-campus performing arts centers to centralize and unite academic performing arts programs for decades, there is a significant gap in literature about these venues in general and how they serve and connect the academic and surrounding communities. To begin to address the need for a foundation of understanding about these venues, this study aims to examine the characteristics and types of collegiate PACs around the United States and explore the business models utilized to serve both the internal academic community and external surrounding city or region.

You were selected to participate in this survey because of your leadership position within a collegiate performing arts center and your first-hand experiences and expertise with this field and these venues. If you decide to take part in this research project, you will be asked to participate in a Skype or telephone interview, lasting approximately one hour, during winter of 2017. If you wish, interview questions will be provided beforehand for your consideration. Interviews will be scheduled at your convenience. You are required to allow handwritten notes to be taken and the use of an audio recorder for transcription and validation purposes. You may also be asked to provide follow-up information or clarification through email.

There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature. Given the benign nature of this study, very minimal risks may exist in the category of social/economic risks due to the loss of confidentiality. Topics related to funding and financial strategies can be sensitive information and will be securely stored on a password-protected personal computer. Further, use of your name in written documents resulting from this study allows for the possibility of your comments, as a representative of your institution, to displease that individual's colleagues and supervisor. It may be advisable to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution.

Due to the nature of the project, I am not able to offer participants anonymity, or otherwise protect participants' identifies. I must identify participants in the final publication/presentation of the research because each key informant has been strategically selected and will need to be identified in order to demonstrate expertise and validate the

research. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications and to relinquish confidentiality. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty.

Any information that is obtained in connection with this study will be carefully and securely maintained. Any identifiable information will be coded using a code key and will be securely stored separate from research notes and documents to offer additional data confidentiality protection.

I anticipate that the results of this research project will be of value to college and university administrators and collegiate performing arts center management in particular.

If you have any questions, please feel free to contact me at 706.402.3618 or sbrown15@uoregon.edu, or Dr. Patricia Dewey Lambert at pdewey@uoregon.edu. Any questions regarding your rights as a research participant should be directed to the Office of Protection of Human Subjects, University of Oregon, Eugene, OR 97403, (541) 346- 2510.

I will read each statement below (a-d) aloud before the interview begins to ensure you understand the requirements of participating in this research.

- b. I consent to the use of audio recording and note taking during my interview.
- c. I consent to my identification as a participant of this study.
- d. I consent to the potential use of quotations from the interview.
- e. I consent to the use of information I provide regarding the organization with which I am associated.

Please indicate verbally, yes or no, if you would like to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your verbal consent indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies.

You have been given a copy of this letter to keep.

Thank you for your interest and participation in this study,

Sincerely,

Susanna Brown
Sbrown15@uoregon.edu

Appendix F: Key Informant Interview Protocol

Date:

Interview Type: Skype or Telephone

Interviewee Details:

Consent: _____ Verbal

Thank-you Note: _____ Sent

Notes on interview context:

Semi-structured Interview Questions:

Sub-question 1: What types of collegiate PACs exist?

Sub question 2: What characteristics define those types?

1. How would you describe collegiate performing arts centers around the country?
 - How are they different?
 - What are similarities?
2. What characteristics do you perceive “successful” or well-managed collegiate PACs having?

Sub-question 3: Why were collegiate PACs created?

3. What do you think the roles of collegiate PACs are?
 - Within the university system?
 - Within the surrounding community?

Sub-Question 4: What are the main business models and strategies utilized by collegiate PACs?

4. How would you describe the relationship between your collegiate PACs or previous collegiate PACs you have worked for, and its college or university?
 - Governance structure
 - Funding structure
 - Expectations
5. What factors affect collegiate PAC’s programming selection?
 - Internal factors?

- External factors?

6. What funding mechanisms and/or financial strategies have you seen collegiate PACs use?

- Use of fundraising?

Sub-question 5: How can collegiate PACs serve as a connector or bridge between the academic and surrounding communities?

7. Do you believe collegiate PACs should/can serve as a bridge or connector to the surrounding community/town/city?

- If so, how have you seen this implemented?
 - What strategies are utilized to connect both communities?
-

Appendix G: Case Study Protocol (Executive Leadership and Development Staff)**Executive Leadership Case Study Interview Protocol**

Date:

Interview Type: Skype or Telephone

Interviewee Details:

Consent: _____ Verbal

Thank-you Note: _____ Sent

Notes on interview context:

Semi-structured Interview Questions:

Sub-question 1: How do collegiate PACs located at large universities in college towns navigate serving the academic and surrounding community?

Sub-question 2: How do business models differ among collegiate PACs at large public universities in college towns?

Sub-Questions 3: How do revenue streams differ among collegiate PACs at large public universities in college towns?

1. As a collegiate PAC located in a college town, do you find it your responsibility to serve as a bridge/connector between the town and the academic community? Do you think your location and the type of community you're located in effects that?
 2. How do you navigate serving the academic community and surrounding communities?
 - a. What strategies do you employ to serve these communities?
 3. What aspects of your business model (programming, operations, finances) help you serve these communities?
 4. What strengths and/or opportunities does your collegiate PAC have because it is located in a college town?
 5. What challenges and/or weaknesses do you face as a collegiate PAC located in a college town?
-

Fundraising Leadership Case Study Interview Protocol

Date:

Interview Type: Skype or Telephone

Interviewee Details:

Consent: _____ Verbal

Thank-you Note: _____ Sent

Notes on interview context:

Semi-structured Interview Questions:

Sub-question 1: How do collegiate PACs located at large universities in college towns navigate serving the academic and surrounding community?

Sub-question 2: How do business models differ among collegiate PACs at large public universities in college towns?

Sub-Questions 3: How do revenue streams differ among collegiate PACs at large public universities in college towns?

1. What fundraising strategies and streams do you utilize to meet your goals?
2. How do you choose fundraising strategies or tactics to best serve your venue?
3. How much does your venue rely on a mix of fundraising streams as revenue source and is that changing?
4. What challenges and advantages in fundraising do you face as a collegiate PAC located in a college town?
5. How would you describe the role of fundraising function of your collegiate PAC within the larger university advancement infrastructure? What do those relationships work?