



CONCERT COMPANION PROTOTYPE TESTS: ASPEN & SARATOGA

Summary of Post-Performance User Discussions

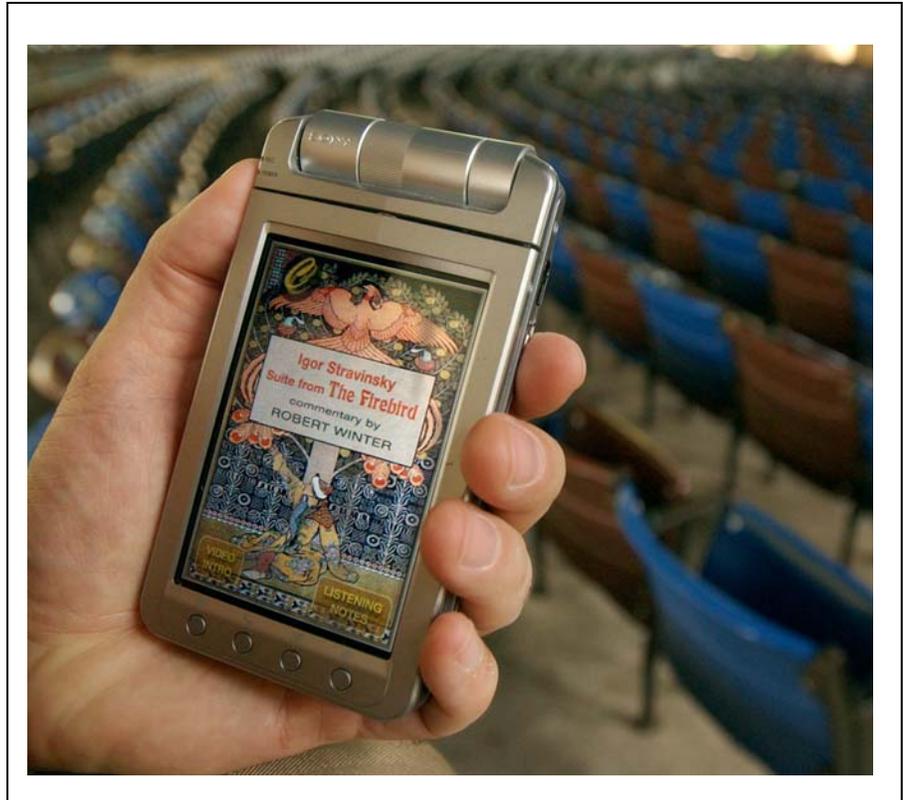


photo: Jim McKnight

Research conducted July 20 (Aspen) and August 20, 2003 (Saratoga Springs)

Special Thanks to the Aspen Music Festival, the Philadelphia Orchestra and the Saratoga Performing Arts Center



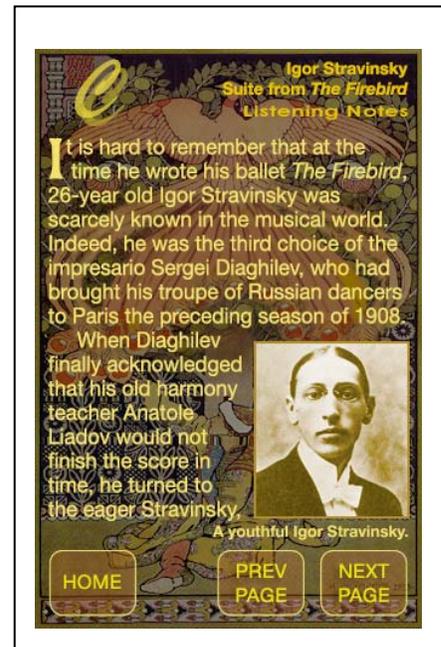
Background and Methodology

To assist in the design and development of the Concert Companion hand-held PDA device, post-performance discussions were held with users of a prototype device at two concerts during the summer of 2003. This follows an initial test in Kansas City, March 28-29, 2003 for which a separate evaluation report is available.

This research was commissioned by the Technology Initiative of the Kansas City Symphony, and conducted by Audience Insight LLC of Fairfield, Connecticut. Alan Brown designed and conducted the research. All discussions were audio taped.

The two tests covered in this report occurred on July 20, 2003 in Aspen, Colorado, in conjunction with the Aspen Music Festival, and on August 20, 2003 in Saratoga Springs, New York, in conjunction with the Philadelphia Orchestra's residency at the Saratoga Performing Arts Center.

For the July 20 test, the devices were programmed to provide users with real-time interpretation of Beethoven's Symphony No. 5. For the August 20 test, the devices were programmed with information about Stravinsky's Suite from *The Firebird*. All content, including introductory listening notes (see illustration) as well as two "channels" of interpretive text, was written by Robert Winter. Peter Bogdanoff provided technical direction and designed the user interface.



Ten devices (Sony Cliés with Wi-Fi cards) were available for testing in Aspen and Saratoga.

Recruitment

Recruitment procedures for the Aspen and Saratoga tests were quite different. In Aspen, the approach was to invite a cross-section of audience members to participate in the test, on the theory that the devices should be tested with a representative cross-section of individuals.

Based on the results of the Aspen test, it was decided to focus the Saratoga test on target consumers with specific characteristics. An online survey was used to pre-recruit a pool of eligible respondents (see appendix). A link to the survey was included in the online version of a preview article in the Albany Times-Union, and the Saratoga Performing Arts Center broadcast an email to patrons inviting them to take the survey. A total of 156 people completed the online survey, providing a sizable pool of interested people. Test participants were selected based on the following criteria:

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- “casual listeners” but not “critical listeners”
- people who had attended no more than two orchestra concerts (anywhere) in the past year
- people who owned less than 50 classical recordings
- no professional musicians

The pool of respondents who met these criteria was subdivided into two groups – those who had never heard Stravinsky’s Firebird Suite before, and those who had. Random numbers were assigned to each person, and five randomly-selected people from each group were invited to participate in the Saratoga test. Of the ten invited, eight accepted. Two alternates were invited and both accepted. Each respondent received a pair of free tickets to the Philadelphia Orchestra concert on August 20.

After the concert, participants were taken to a backstage room where a table had been prepared for the discussion. The same discussion guide was used for both tests, which lasted approximately 45 minutes. A number of observers were present for both tests.

Limitations of the Data

Focus groups are useful in defining marketing issues that might otherwise remain vague, in evaluating creative concepts, and in generating other qualitative feedback that can have a direct impact on marketing strategies and program design.

Caution and judgment should be used in evaluating qualitative research findings. The participants in these focus groups represent a very small sample of prospective Concert Companion users.

In addition, group dynamics can have an impact on each focus group participant’s response. Some respondents are reluctant to disagree with their peers. Other times, respondents may provide answers that they think the moderator is looking for (i.e., acquiescent response). Although we work to minimize these and other biases in designing and moderating the groups, some amount of bias is present, inevitably, in the data. This is one of the reasons why it is standard practice to conduct two or more discussions using the same topic guide and recruitment parameters.

The reader is cautioned that the findings from these discussions cannot be statistically projected or generalized to the larger populations being investigated.

Key Themes

- People feel strongly about the Concert Companion, one way or the other, because it fundamentally changes the user's concert experience. People who like it really love it, and people who dislike it really dislike it.
- The Concert Companion strongly appeals to people who are newcomers to classical music (i.e., low-frequency attendees) and those who consider themselves “casual listeners.” People who fit this profile (both current and potential concertgoers) represent the target constituency for the Concert Companion devices. *“The Firebird was unfamiliar to me, so it was very helpful.”*
- Concertgoers who consider themselves “sophisticated listeners” are likely to find the devices distracting and may consider the content as an affront to their own impressions of the piece. More experienced concertgoers would be most likely to use the Concert Companion as an interpretive aid for new and challenging compositions. But the Concert Companion initiative should be seen primarily as a means of broadening the audience for orchestra concerts, and secondarily as a means of deepening the experience of high-involvement concertgoers.
- Results from these preliminary tests suggest that orchestras can best use the Concert Companion as audience development and education tools. The most likely Concert Companion user has an interest in attending orchestra concerts, enjoys classical music but perceives himself as not very knowledgeable about the art form, wants to become a better listener and attends infrequently or not at all.
- Using the Concert Companion device during a concert is a demanding experience-learning exercise that engages the user at several levels. Not everyone is well-suited for this experience. In an alternating pattern, users must read and comprehend several sentences, then listen to the music and hear something they read about moments earlier. The user is rewarded instantaneously with aural validation of the written commentary. According to users, the devices demand their attention. It's hard work but the reward is commensurate with the effort.
- The most common reaction from users who liked the device is that they want to hear the piece again, because now they know what to listen for. They feel more connected to the piece. The Concert Companion actually helps people become better listeners. Repeated use of the devices might help people gain confidence in their ability to understand and appreciate classical music.
- It is very much an open question as to what types of pieces lend themselves best to this type of interpretive treatment. The Stravinsky seemed to work particularly well because the allegorical storyline on which the piece is based provides an opportunity for imaginative commentary and serves as an added conceptual thread pulling people through the content. We learned that people who are very familiar with a piece such as Beethoven's 5th Symphony are less willing to indulge someone else's interpretation of it, and more likely to want to immerse themselves in the listening experience without disruption. How would the Concert Companion serve a concerto? A new piece by a living composer? A full-evening piece such as a Mahler symphony? An oratorio? Further testing and content development will be necessary to fully understand the subtleties of what types of pieces lend themselves to this type of value-added interpretation.



“I think the Concert Companion would be most appealing to the people who are not in the concert hall who you'd like to get there.

– Aspen respondent



Observations and Verbatim Excerpts

- Initial feedback. At the beginning of both groups, respondents were invited to share their general impressions of the devices. Aspen respondents gave mixed reviews. *“I love to watch the orchestra. I love to watch every single person. I love to watch the conductor, the interplay and all of that. [The device] would interfere with all of that.”* (Aspen) *“This is such a great Symphony [Beethoven’s 5th]... to have to sit and read something instead of watching the musicians... I think it took away from the performance.”* (Aspen) A woman in the Aspen group, a relative newcomer to classical music, felt very positive about it. *“I liked it... I’m not that experienced with music. I probably would have read the program anyway during the concert. I stayed at Level One, and I think it enhanced the experience.”* (Aspen) Saratoga respondents were uniformly enthusiastic. *“I liked it because it helped me engage in the music much more than I usually do.”* (Saratoga) *“I usually avoid Stravinsky. I find it too dissonant and difficult, and this made it so much more enjoyable, and to know that themes were repeating and which instruments were coming in at what times, and of course the story – which I was not familiar with.... It’s really eye-opening, and I enjoyed it very much.”* (Saratoga)
- Physical aspects of the devices. There were several comments relating to the awkwardness of holding the devices for a long period of time. One woman in Saratoga complained that the device got too hot to hold. *“I thought it was a little heavy. It was hard to hold.”* (Saratoga). There was some discussion about the possibility of placing the device in a cradle somehow fixed to the seat in front of the user. *“It would be nice if there was a mount or something you could mount on the chair in front of you, so you didn’t have to actually hold the bloody thing the whole time.”* (Saratoga)
- Screen design. There were no serious complaints about font size or readability, although the glare of intense sunlight through the tent at Aspen made it difficult for some people to read the text. There were positive comments about screen design. *“I didn’t know what the screens would look like... I didn’t expect all the beautiful art.”* (Saratoga) For the evening concert at Saratoga, the contrast was much improved from the Kansas City test. *“With the dark background and the white text, it worked out pretty good.”* (Saratoga) But several respondents suggested that the screen art didn’t add to the functionality of the device, or they didn’t notice it at all. *“I think it may have helped not to have the background... The background was very nice, very attractive, but I think it was a little disconcerting to read the text over it.”* (Saratoga) *“...and I never noticed the background.”* (Saratoga)



Generally, people liked the section labels at the right hand side of the screen, which helped them to keep track of where they were in the piece.

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- Pacing/velocity. Numerous respondents, especially those reacting to the Beethoven test, were uncomfortable with the amount of content. *“Too much.”* (Aspen) Some of the discomfort with the amount and pacing of content seemed to relate to the fast tempo and general velocity of the Beethoven. *“It seems as though the Symphony No. 5 went faster than it ever has.”* (Aspen) *“I would have enjoyed a level one-half. Not so much. Less verbiage. Just capsulize the main elements. Give me more time to have a visual experience with the orchestra.”* (Aspen) *“The pacing was intense... If it had been a little bit more slowly paced, I think it would have been easier to digest... It was ‘flip flip flip,’ and I was always afraid I was going to miss something.”* (Saratoga) *“I struggled a little bit making it through all the content... I felt a bit rushed.”* (Saratoga) *“I didn’t think I was a slow reader, but I got lost a few times.”* (Saratoga) *“I agree. Occasionally. It was the piece... the music changed very quickly [at times], so some of the content went by very quickly. It may be a characteristic of the music.”* The level of frustration for these respondents was moderate and occasional (at any time, they could have switched to the outline channel, but didn’t). Other respondents didn’t take issue with the amount of content. *“Level One was perfect for me... I was reading it and hearing it at the same time, so I made a connection there.”* (Saratoga)
- Page changes. Several respondents in both groups suggested that some sort of visual cue be used to signal page changes. This would alleviate some of the frustration over feeling *“locked into the screen”* (Aspen) and not knowing when to switch between listening and reading. In fact, the desire for cued page changes was a common theme across all the test groups. *“If there were some sort of device – either a flashing light or a vibratory sense – that would tell you that the next text page has come up... you wouldn’t have to keep looking...”* (Aspen) This is clearly indicated as an essential improvement for the next test.
- Feedback on Channel 1 (outline) vs. 2 (narrative). All but one of the respondents in the Saratoga group preferred the narrative channel. *“I listened to the more intense channel... the outline was a little disjointed for me.”* (Saratoga) *“The first channel was very basic. It didn’t really add much to what I already knew.”* (Saratoga) *“I wanted more detail.”* (Saratoga) On the other hand, one respondent felt strongly partial to the outline channel. *“I liked the first channel... I thought it was amazing... I don’t listen to classical music very much... The second channel was more about the instruments and how they relate to each other, and I was more interested in the story [of the Firebird], and the idea of how the story is told through the music. That’s why I liked the first channel.”* (Saratoga) It is unclear whether or not two channels of content are worth the resources it will take to create them.
- Reactions to the content. Most people enjoyed the content, although some thought it was pedantic, juvenile or flowery. The pattern of feedback on the content was directly related to the user’s self-perceived level of knowledge about classical music. Those who perceive themselves as sophisticated listeners were more likely to take issue with the content, while those who think of themselves as beginners thoroughly enjoyed it. *“The content was great.”* (Saratoga) *“I liked it. Someone else I talked to thought that it was rather juvenile... but I liked the sense of humor and the ‘whoa!’ The whole thing was good for me at my level.”* (Aspen) *“Some of it I thought was really silly, like ‘the strings are surprised they have the melody.’”* (Aspen) *“It was very contemporary in terms of its wording... Everything was clearly explained.”* (Saratoga) *“It was clear and straightforward.”* (Saratoga) *“The person who wrote [the content] obviously enjoyed the piece.”* (Saratoga) One respondent offered this incisive comment about why the Concert Companion appeals to people who haven’t already formed

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opinions about the music: *"I found [the content] to be informative. If you don't want to be informed, you just won't rent it. You'll develop your own perspective and say "no, this is what I want to think."* (Saratoga) *"Somebody kind of cheering the piece on as an accompaniment to it I think is appropriate. If I wanted something really neutral, I would read a book about it."* (Saratoga) Some respondents remembered specific words and phrases from the content. *"We talked about the word 'meltdown' and how incredible, powerful the words were... 'BAM!' It was just amazing. Just really intense emotions. All CAPS sometimes."* (Saratoga)

- Educational uses. One Saratoga respondent contrasted the Concert Companion experience with a music appreciation course earlier in life, and in doing so illustrated why the Concert Companion may also have applications for music education. *"Years ago I took a music appreciation class... Listening to the record... and the teacher tried to talk over the record to tell you what was happening and it was very distracting because you had two sounds. You had her voice and the voice of the music. This way [the Concert Companion], first, you're using the technology in a creative way, and also it's not noise... it's not somebody telling you and talking that distracts from what you're listening to."* An Aspen Music School student commented on his experience. *"What I liked about it was that it changed the experience... I've seen Beethoven's 5th Symphony a million times, played it a bunch of times... Now I've experienced it on a different level. It was less visceral – a little less emotional and more of an intellectual experience... It totally changed my experience of the concert."* (Aspen)
- Effort level. Respondents in both Aspen and Saratoga commented that their experience using the devices was a demanding one. *"It made me work. That's what I meant about being engaged in it, more than just passively. I definitely worked. It's more work [than just listening], but it's much more enjoyable experience."* (Saratoga) *"I do think you're much more engaged."* (Saratoga) The added value from using a Concert Companion comes at a price that users will assess individually. The equation works for some, and doesn't for others: *"While I found the notes extremely helpful and very interesting and enriching, it kind of took away from the experience of just letting [the music] sink in without any sort of distraction."* (Saratoga)
- When pushed on whether they would like to use the devices for all or part of a concert, the general feeling was that people would like the choice of having all the pieces in a concert programmed, but several suggested that they may not use the device for all of the pieces. *"Two out of three would be fine for me... The rest of the time I'd like to be watching the orchestra."* (Aspen) This seemed to be a reflection of the desire to have a break from the intensity of the experience-learning process. The general impression is that two out of three pieces on a given program would be ideal, and people wouldn't be upset if one of the pieces wasn't available.
- Distraction to others in the audience. One of the questions raised by those who hear about the devices is what level of distraction is caused to others in the audience. So far, test participants have generally been seated in close proximity to each other and nearby to the wireless server to minimize the risk of technical problems. Test participants generally reported a great deal of curiosity on the part of others in the audience. *"I saw people behind us and in front of us kind of looking..."* (Saratoga) Respondents expressed a fair amount of apprehension as to the reactions of others in the audience, who might think they're checking their email or getting stock quotes. This suggests there will be a need to educate audiences about the Concert Companion – both to promote use and to alleviate the concerns of others in the audience. In future tests, users should be

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distributed throughout the hall and further questioning should be pursued on this topic.

- Alternative uses of the content. Several said that they would access the content on the web prior to a concert, and then attend the concert (with or without the device) to see if they could remember what to listen for. This would make the content more appealing to those who feel strongly about not wanting to be distracted during the live concert. One can see from these comments that a website with streaming Concert Companion content, available on-demand, could be used as a subscriber benefit for participating orchestras, or as a value-add for all Concert Companion users. Such a web site could also hold a great deal of educational value for all sorts of music education programs.

One respondent in the Aspen group felt the Concert Companion would be more appropriate for operas. *“I think it would be dynamite at the opera... An opera doesn’t move that fast... There are times when you’d have time to look [at the device].”* (Aspen)

- Willingness to pay. Respondents were asked how much they would expect to pay to rent a Concert Companion for a single-night use, over and above the cost of tickets. Most said \$5 or \$10.

User Survey Results

Just prior to the post-performance discussions, test participants completed a short written survey, as a means of capturing their impressions without the possibility of being influenced by other participants. The sample sizes for these surveys were very small – 10 for Saratoga and 12 for Aspen. Results are statistically unstable and may not be used to generalize about any population. Detailed results for both surveys are presented in the appendix. Key observations include:

- 42% of Aspen respondents and 72% of Saratoga respondents indicated that they “definitely would” use the device again, given the opportunity
- Among those who said they “definitely would” use the device again, 75% were “casual listeners” of classical music, and 25% were “critical listeners”
- 33% of Aspen respondents (Beethoven’s 5th Symphony) and 80% of Saratoga respondents (Stravinsky’s Suite from *The Firebird*) said that the Concert Companion “positively changed” their feelings about the piece
- Respondents who were unfamiliar with the piece prior to the Concert Companion test were more likely to say that the device positively changed their feelings about the piece and that they would use the device again
- The quality of the content was rated “excellent” by 60% of Saratoga respondents and “good” by the rest.
- 20% of Aspen respondents and 25% of Saratoga respondents thought the pacing of the page changes was “too fast”
- On average, respondents would expect to pay \$8 to rent a Concert Companion
- Prior experience with PDAs did not appear to have an impact on satisfaction



Evaluator's Recommendations

- The prototype version of the Concert Companion tested very well. In the opinion of the evaluator, proof of concept has been established, and a preliminary profile of target consumers has been established. Further product development and consumer testing is recommended. Among newcomers to classical music, the content is interesting, engaging, and altogether a worthwhile and satisfying experience. A percentage of people in the audience on any given night – what percentage it is too early to know – will prefer the Concert Companion experience to the regular concert experience. Moreover, the Concert Companion may be expected to attract new and inexperienced concertgoers back to the concert hall.
- The Concert Companion is an effective match of content with a specific delivery system (a WiFi-enabled PDA). The technology was not a barrier to use, even among technophobes, although the devices could certainly be more user-friendly in several respects. Important technology issues (including cost) need to be resolved next, but are beyond the purview of this report.
- There are other potential delivery systems for the content (e.g., a Concert Companion web site, projection onto a screen over the stage, etc.) that should be tested and developed. If the overall goal is to enhance the concert experience and open up classical music to new audiences, then a range of new mediums for interpretive content – including new concert formats – should be investigated, along with a range of styles of interpretive content.
- Most people are instantly intrigued when they hear about the Concert Companion devices, curious how they work, and interested in trying them out. Museum audio guides and super titles at the opera have already blazed the trail for interpretive, real-time content, and these analogies are helpful to consumers. After using the devices once, people develop strong preferences for or against the devices. One can infer from these observations that product adoption could be rapid, fuelled by strong word-of-mouth.
- In addition to finding the best possible technology, the other major challenge is content development. A very substantial amount of content needs to be developed in order to achieve a critical mass of product availability. Further testing of content alternatives is strongly implied, including refining the textual content and experimenting with non-textual content (e.g., live digital images of the musicians, etc.), in order to fully leverage the capabilities of the technology.



Appendix: Excerpt from Robert Winter's Concert Companion Narrative for Stravinsky's Suite for *The Firebird*

The following text is provided courtesy of Robert Winter, author of the content for the Concert Companion device, and his collaborator Peter Bogdanoff, who programmed the devices. The author reserves all rights. Each sentence represents a "page" of text on the hand held device.

Accompanied by a shimmering flurry of scampering winds and delicate muted strings, the Firebird makes her grand entrance. This was hands-down Stravinsky's favorite number from the ballet.

He was most proud that the movement "contains no melody, but consists above all in a flourish of harmonic progressions."

In short, repetitive rhythms (whose pattern is 2+2+2 / 3+3 / 2+2+2 / 3+3, etc.) the Firebird struts her stuff from every angle.

The seductive string pizzicatos (watch plucking replace bowing) now emerge into the foreground with the chattering clarinet and flute.

Stravinsky's virtuosic orchestration reaches a climax in this passage, where the illusion of long WHOOSHES! is created by passing lines quickly from instrument to instrument.

In remarkably bird-like sounds, the chirping winds are cut short by a dazzling "run-up" in the three harps (and watch the pianist finally play—here a chord that is deliciously held over).



**CONCERT COMPANION USER SURVEY RESULTS:
ASPEN TEST, JULY 20, 2003**

Sample size = 12. This is a very small sample size, and results are not statistically stable. A cross-section of audience members was recruited for the test. Respondents were not screened on specific eligibility criteria.

- 1. Generally, do you consider yourself to be a critical listener or a casual listener of classical music?**

50% Critical Listener 50% Casual Listener

- 2. Prior to today's concert, how familiar were you with Beethoven's 5th Symphony?**

75% Very familiar
8% Somewhat familiar
17% Not very familiar
0% Not at all Familiar

- 3. Prior to today, had you ever used a personal digital assistant (PDA), such as a Palm Pilot?**

58% Yes, I am familiar with PDAs
42% No, I'm not familiar with PDAs

- 4. Which of the following best describes your expectation for the Concert Companion experience, going into tonight's test?**

42% Positive expectation – I thought it was a good idea before I tried it
58% No expectation at all – I really had no opinion one way or the other
0% Negative expectation – I was skeptical about the project

- 5. Now, a few questions about your experience with the device. Which channel on the Concert Companion did you prefer?**

25% Channel 1 (less technical language)
50% Channel 2 (more technical language)
17% No preference
8% Couldn't tell the difference

- 6. How much of the content did you read?**

58% All of it, or almost all of it
33% Some of it – I tuned in and tuned out
8% I read the screens just occasionally
0% I wound up not using it at all

7. Please rate your experience with each of the following items.

A. Overall quality of Robert Winter's content

25% Excellent 50% Good 25% Fair 0% Poor

B. Readability – How was your experience reading the text on the screen?

0% Difficult to read 17% About right 83% Easy to read

C. Use of vocabulary and technical terms

33% Difficult to understand 67% About right 0% Easy to understand

D. The pacing of the page changes

25% Too fast 75% About right 0% Too slow

8. As a result of using the Concert Companion, have your feelings about Beethoven's 5th Symphony changed, either positively or negatively?

33% Positive change – I'm more interested in hearing the piece again

67% No change – I feel the same way about the piece as I did before

0% Negative change – I'm less interested in hearing the piece again

9. Which statement best describes how you feel about using the Concert Companion device again?25% I definitely would not use it again.

33% I may or may not use it again.

42% I definitely would use it again.**10. What would you expect to pay to rent a Concert Companion at a future concert, over and above the cost of tickets?**

Not asked on this form.

11. Please indicate your relationship(s) to the Aspen Music Festival, if any. (check any that apply)

17% A subscriber or season pass holder 0% A volunteer/board member

58% A single ticket buyer 8% A donor

12. Your gender...

58% Female 42% Male

13. Age...

18% Age 18-34 46% Age 45-54 36% Age 65-74

0% Age 35-44 0% Age 55-64



**CONCERT COMPANION USER SURVEY RESULTS:
SARATOGA TEST, AUGUST 20, 2003**

Sample size = 10. This is a very small sample size, and results are not statistically stable. Respondents were pre-recruited through an online survey and selected to participate based on their profile as a low-frequency orchestra attendee.

- 1. Generally, do you consider yourself to be a critical listener or a casual listener of classical music?**

0% Critical Listener 100% Casual Listener

- 2. Prior to today's concert, how familiar were you with Stravinsky's Suite from *The Firebird*?**

0% Very familiar
30% Somewhat familiar
50% Not very familiar
20% Not at all Familiar

- 3. Prior to today, had you ever used a personal digital assistant (PDA), such as a Palm Pilot?**

30% Yes, I am familiar with PDAs
70% No, I'm not familiar with PDAs

- 4. Which of the following best describes your expectation for the Concert Companion experience, going into tonight's test?**

60% Positive expectation – I thought it was a good idea before I tried it
30% No expectation at all – I really had no opinion one way or the other
10% Negative expectation – I was skeptical about the project

- 5. Now, a few questions about your experience with the device. Which channel on the Concert Companion did you prefer?**

10% Channel 1 (less technical language)
90% Channel 2 (more technical language)
0% No preference
0% Couldn't tell the difference

- 6. How much of the content did you read?**

100% All of it, or almost all of it
0% Some of it – I tuned in and tuned out
0% I read the screens just occasionally
0% I wound up not using it at all

7. Please rate your experience with each of the following items.

A. Overall quality of Robert Winter's content

60% Excellent 40% Good 0% Fair 0% Poor

B. Readability – How was your experience reading the text on the screen?

10% Difficult to read 60% About right 30% Easy to read

C. Use of vocabulary and technical terms

10% Difficult to understand 60% About right 30% Easy to understand

D. The pacing of the page changes

20% Too fast 80% About right 0% Too slow

8. As a result of using the Concert Companion, have your feelings about Stravinsky's *Firebird Suite* changed, either positively or negatively?

80% Positive change – I'm more interested in hearing the piece again

20% No change – I feel the same way about the piece as I did before

0% Negative change – I'm less interested in hearing the piece again

9. Which statement best describes how you feel about using the Concert Companion device again?

10% I definitely would not use it again.

20% I may or may not use it again.

70% I definitely would use it again.

10. What would you expect to pay to rent a Concert Companion at a future concert, over and above the cost of tickets?

Average = \$8.05

11. Please indicate your relationship(s) to the Saratoga Performing Arts Center, if any. (check any that apply)

20% A subscriber or season pass holder

0% A volunteer/board member

70% A single ticket buyer

10% A donor

12. Your gender...

60% Female

40% Male

13. Age...

10% Age 18-34

40% Age 45-54

10% Age 65-74

0% Age 35-44

40% Age 55-64

Survey Results (Included Responses)

Concert Companion Survey

The results of your survey are displayed below. If your survey includes text responses, click the "View" button to read individual results.

To exclude a particular response, click the Included Responses button. You can then view the set of individual responses that are currently included and select those you wish to exclude. Results below contain only Included responses.

[EXCLUDE BLANK RESPONSES](#)

Go to Individual Responses:

Show respondent's emails.

[INCLUDED RESPONSES](#)

[EXCLUDED RESPONSES](#)

Launch Date: 8/4/2003

Close Date: 8/19/2003

Total Invitations: 0

Total Respondents: 157

Included Respondents: 157

Excluded Respondents: 0

- [Cross Tabulate](#)
Cross-reference two different questions
- [Results via Email](#)
Receive results in spreadsheet format
- [See Who's Responded](#)
See who has and hasn't responded to your survey

BEGIN HERE. So that we may be in touch with you about participating, please let us know how to contact you prior to August 20. Your contact information will not be used for any other purpose.

1. Your name:

[VIEW](#) 157 Responses

2. Your email address:

[VIEW](#) 157 Responses

3. Phone number:

[VIEW](#) 157 Responses

4. What's the best way to reach you?

[VIEW](#) 154 Responses

Approximately how many times did you attend live orchestra concerts
5. in the past 12 months? (click one)

No times

Number of Responses

Response Ratio

27

17%

1 or 2 times		49	31%
3 to 5 times		52	33%
6 or more times		29	18%
Total		157	100%

Approximately how many classical music recordings (records, tapes and CDs) do you own?
6.(type in your answer)

[VIEW](#) 157 Responses

Do you consider yourself to be a critical listener or a casual listener of
7.classical music? (click one)

		Number of Responses	Response Ratio
Critical listener		24	15%
Casual listener		131	85%
Total		155	100%

How interested are you in learning more about classical music? (click
8.one)

		Number of Responses	Response Ratio
Very interested		121	77%
Somewhat interested		35	22%
Not very interested		1	1%
Total		157	100%

9.Are you a professional or semi-professional musician? (click one)

		Number of Responses	Response Ratio
Yes		9	6%
No		145	94%

10.How familiar are you with Stravinsky's Suite from "The Firebird?"

		Number of Responses	Response Ratio
Never heard it before		38	24%
Heard it once or twice before		66	42%
Heard it several times		40	25%
Heard it (or played it) many times		13	8%
Total		157	100%

Which statement best describes how you feel about the concert
11.experience? (click one)

		Number of Responses	Response Ratio
I'm a purist. Anything that interferes with the musical performance is a distraction.		6	4%
I wish orchestras would do more to help people like me understand a little more about the music.		150	96%
Total		156	100%

Have you ever used a personal digital assistant (PDA), such as a
12. Palm Pilot? (click one)

	Number of Responses	Response Ratio
Yes, I am familiar with PDAs 	80	51%
No, I'm not familiar with PDAs 	77	49%
Total	157	100%

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