

Homework 3

Section 1. Tables

Table 1. Familiarity with the Syracuse Stage

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Not at all familiar – Never heard of it	13	16.3	16.3	16.3
	Slightly familiar – Heard of it, but not familiar.	44	55.0	55.0	71.3
	Somewhat familiar – Heard of it and seen a production or two	17	21.3	21.3	92.5
	Moderately familiar – Seen multiple productions or engaged with the company in some way	2	2.5	2.5	95.0
	Very familiar – Seen several productions and/or worked at the theater company	4	5.0	5.0	100.0
	Total	80	100.0	100.0	

Table 2. Likelihood of Engagement with Syracuse Stage Socials

	N	Minimum	Maximum	Mean	Std. Deviation
How likely are you to subscribe to Syracuse Stage's social media platforms if you found useful information? – Facebook	76	1	5	2.26	1.300
How likely are you to subscribe to Syracuse Stage's social media platforms if you found useful information? – Instagram	76	1	5	3.78	1.239
How likely are you to subscribe to Syracuse Stage's social media platforms if you found useful information? – Twitter	75	1	5	2.32	1.367
How likely are you to subscribe to Syracuse Stage's social media platforms if you found useful information? – YouTube	76	1	5	2.79	1.508
Valid N (listwise)	75				

Table 3. Overall Attitude Toward the Syracuse Stage

	N	Minimum	Maximum	Mean	Std. Deviation
Please select the number that best represents your overall feelings about Syracuse Stage. – Uninteresting:Interesting	80	1	5	3.75	1.013
Please select the number that best represents your overall feelings about Syracuse Stage. – Boring: Engaging	80	1	5	3.52	.993
Please select the number that best represents your overall feelings about Syracuse Stage. – Unappealing:Appealing	80	1	5	3.65	1.008
Valid N (listwise)	80				

Section 2. Crosstabulations

Preferred Price Range for Syracuse Stage Shows By Gender

			What is your preferred price range for a single ticket to Syracuse Stage's performance?			
			\$25-\$35	\$35-\$50	\$65+	Total
How do you describe yourself?	Male	Count	14	4	2	20
		% within How do you describe yourself?	70.0%	20.0%	10.0%	100.0%
	Female	Count	51	7	0	58
		% within How do you describe yourself?	87.9%	12.1%	0.0%	100.0%
	Non-binary / third gender	Count	0	1	1	2
		% within How do you describe yourself?	0.0%	50.0%	50.0%	100.0%
Total	Count	65	12	3	80	
	% within How do you describe yourself?	81.3%	15.0%	3.8%	100.0%	

Deterring Factors from Attending a Show by Student Status

Count		What would be the primary reason preventing you from attending a Syracuse Stage show, if applicable? - Selected Choice						Total
		Lack of show info	Lack of interest in play or musical	High ticket prices	Inconvenient location	Unfamiliar with theater/productions	Other (please specify)	
Are you a college student in Central or Upstate New York?	I am a college student currently enrolled in a school in Central or Upstate New York.	20	11	5	8	14	3	61
	I am a college student but do not attend school in Central or Upstate New York.	1	0	0	0	0	1	2
	I am not a college student.	1	0	0	0	0	0	1
Total		22	11	5	8	14	4	64

Section 3. Results and Analyses

Table 1

Table one describes respondents' familiarity with the Syracuse Stage. Respondents had the option of choosing one of five responses, with each response indicating a greater familiarity with the Syracuse Stage. This question also implies that a critical criteria for familiarity with the Syracuse Stage is having gone to their production. For example: if you haven't seen a show from the Stage before, you can't indicate that you are very familiar with the Syracuse Stage. I believe that this question lead to the most important data in this survey because it serves as the basis for other questions. One can't have overwhelming attitudes about the Syracuse Stage if they are unfamiliar with it. Additionally, one of the key objectives of our research is to find out how to make more people familiar with the Syracuse Stage, and to broaden their audience. Once we know whether or not people are familiar with the Syracuse Stage, then we can work on ways to get more people interested in what they're about. When analyzing the data, we see that the majority of respondents were barely familiar with the stage. Over half of our respondents (71.3%- Table A) had never seen a show from the Syracuse Stage. Only 7.5% of respondents are very familiar with the Syracuse Stage and have seen more than 2 shows. Overall, the responses

to this question indicate that Gen-Z has heard of the Syracuse Stage, but doesn't know enough to go to their shows. These results indicate a problem: the majority of people don't know enough about the Syracuse Stage to engage with their content and attend their shows.

Table 2

Table two describes respondents' likeliness to engage with the Syracuse Stage's online content on various social platforms. The question had multiple parts, and users had to rate their likelihood to engage with social media platforms like Facebook, Instagram, Twitter and Youtube on a scale from one to five; with one being very unlikely and five being very likely. This question is important to ask because when planning an online or social media campaign, it is important to know where your target audience consumes their media. Knowing what platforms your audience engages with allows us to focus the campaign on the platforms that we know will get attention instead of wasting our efforts on a platform that has proved to be unsuccessful. When looking at the results, people are generally neutral towards interacting with the Syracuse Stage's platforms. Respondents were most likely to interact with the Syracuse Stage on Instagram, with the average rating being 3.78 out of 5. Conversely, respondents were least likely to interact with their Facebook, with the average rating being 2.32 out of 5. Overall, these results show that people feel neutral about engaging with The Syracuse on social media. These results tell us two things. The good part about this is that there isn't a major deterrence keeping people from engaging with the Syracuse Stage. The bad news is that there is nothing on the Syracuse Stage's social media presence that is incentivizing prospective theatergoers from keeping up with their social media content. These results tell us that there isn't necessarily content that needs fixing, but that there is a lot of room for improvement for all of the social media platforms

Table 3

Table three describes respondents' feelings toward the Syracuse Stage, measured by three different metrics: interest, engagement and appeal. Respondents would rank each metric on a one to five scale, with one being very negative and five being very positive. This question is important because the results give us qualitative data that would be hard to come by without conducting a survey. Knowing the target audience's attitude helps us, the biased individuals who work for the Stage, understand the external perception of the Syracuse Stage. When assessing the results, we see that people have a generally positive attitude towards the Syracuse Stage. On the scale from uninteresting to interesting, the average response was 3.75 out of five. This was the most positive sentiment regarding attitude toward the Stage. On the scale from boring to engaging, the average response was 3.52 out of five. This was the most negative sentiment regarding attitude toward the Stage. On the scale from unappealing to appealing, the average response was 3.65 out of five. From these results, we can conclude that the target audience already has a somewhat positive view on the Syracuse Stage. With the prior knowledge that we have on people's lack of familiarity with the Syracuse Stage (Table 1), we now know that what they do know and feel about the Syracuse Stage is slightly positive. The question to ask now is:

what makes the Syracuse Stage interesting to the target audience? We can use this question to drive our strategies to inform our audience about all of the great things that the Syracuse Stage does.

Crosstab 1

My first crosstab shows the relationship between the respondents' gender and the price that they are willing to pay to see a Syracuse Stage. To do this, I cross-tabulated the respondents' gender selection (male, female and nonbinary) with several price ranges (\$25-\$35, \$35-\$50, and \$65+). One limitation of this question is that we left out the price range from \$50-\$65. This is important to note because respondents who were willing to pay within this price range were not able to select that option. This information is important to have because price is a significant factor that deters people from going to the theater. (Crosstab 2) People of different genders hold things at different values, and are willing to pay different prices for these things. It is important to determine if theater tickets was one of these things because price is a determining factor for whether or not someone is going to purchase something. Almost 88% of females were willing to pay up to \$35 per ticket, and 70% of men were willing to pay up to \$35 for a ticket. Conversely, 0% of women were willing to pay above \$65, and 10% of men were willing to pay the same. When looking at the results, it seems like the majority of men and women are willing to pay \$25-\$35 on a ticket to the Syracuse Stage. Nonbinary respondents were likely to pay for a ticket for at least \$35. When conducting a cross tabulation, it is important to note the distribution of respondents for both categories being compared. Females made up the majority of respondents (58 people), while only 20 men and 2 nonbinary folk completed the survey. Regardless of this imbalance, the data shows an extremely high percentage that both men and women don't want to spend that much money on a Syracuse Stage ticket. From this data, we can conclude that Syracuse Stage shows are out of a lot of people's budget, and in order to bring more people to their shows, they need to work on their ticket pricing.

Cross-Tabulation 2

My second cross-tabulation explores the relationship between whether or not the respondent is a student in Central New York, and the reasons preventing them from attending a Syracuse Stage performance. This is important because Central New York residents is the current target audience for the Syracuse Stage. It is important to see why they aren't going to shows. Additionally, Since the Syracuse Stage is affiliated with Syracuse University, one of the largest and culturally prominent institutions in Central New York, it is important to see if this identity has an impact on why they won't see a show. When analyzing a cross-tabulation, it is important to look at the breakdown of all categories involved. The overwhelming majority of respondents were students in Central New York, (61 out of 64, according to crosstab 2). Only three respondents were either just college students or were college students who don't live in Central New York. It is important to notice that students in Central New York will have the biggest influence on the results of this question. Of the non Central New York students, 2 out of three respondents wouldn't see a

Syracuse Stage production because of a lack of information. This tells us that people outside of the Central New York education community just don't know enough about the Stage to see a show. Moving forward, we can come up with tactics to expand the Syracuse Stage influence past Central New York. With regard to the students in Central New York, most of the respondents didn't see shows because of a lack of knowledge about shows. They didn't know enough about a specific show (20 out of 61- crosstab 2), or they were unfamiliar with theatre productions in general (14 out of 61- crosstab 2). Another key statistic was that many people didn't come see shows because they weren't interested in the shows (crosstab 2). Using these responses, we can alter our show promotion tactics so that they better engage with our audience.

Section 4. Charts

Table 1 Chart

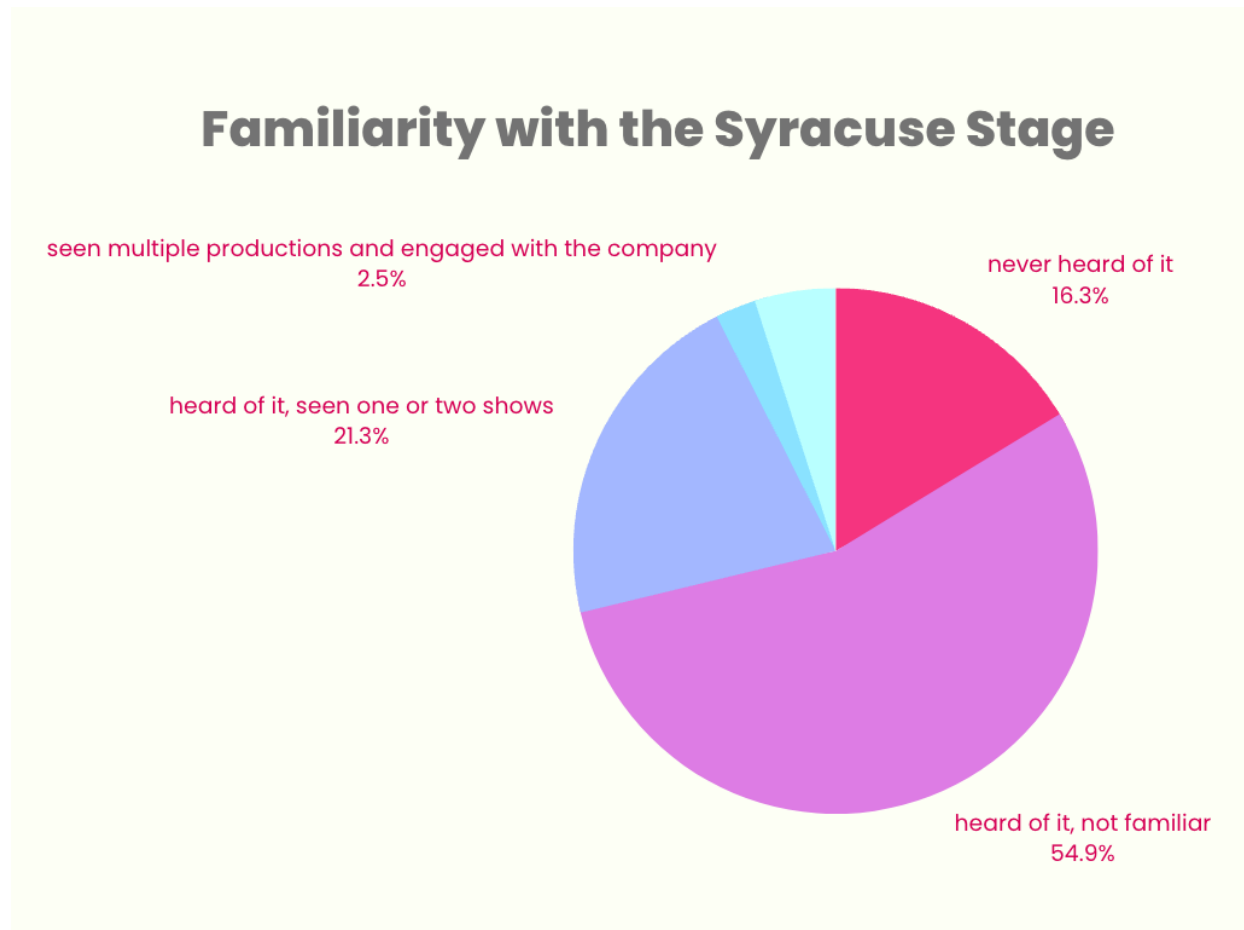


Table 2 Chart

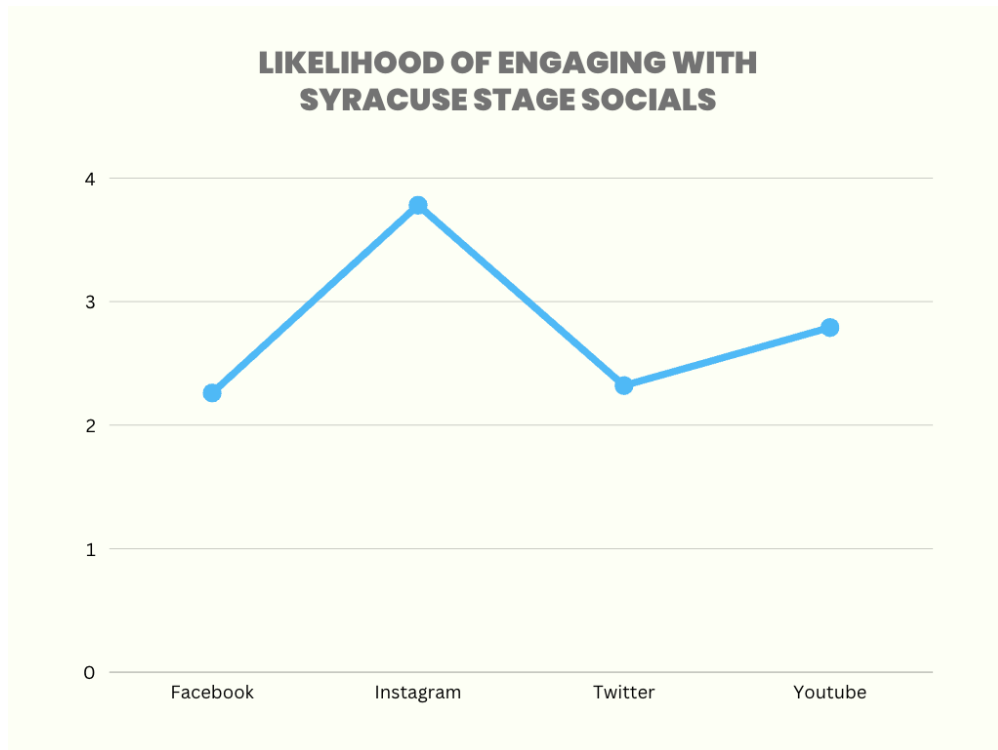
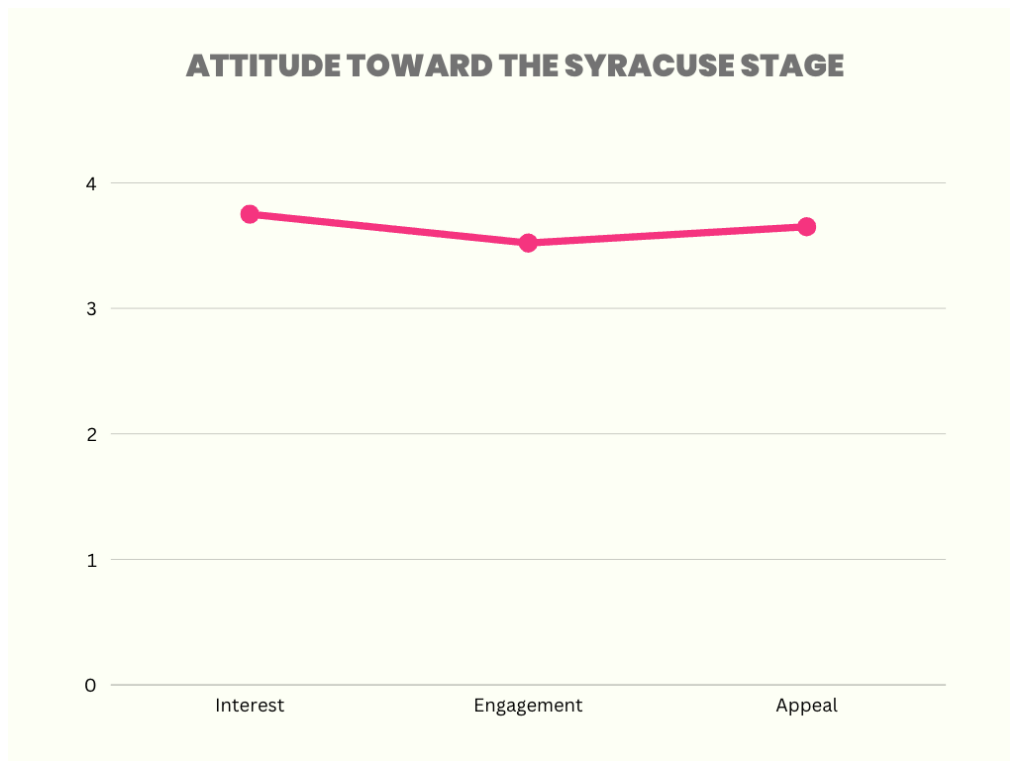
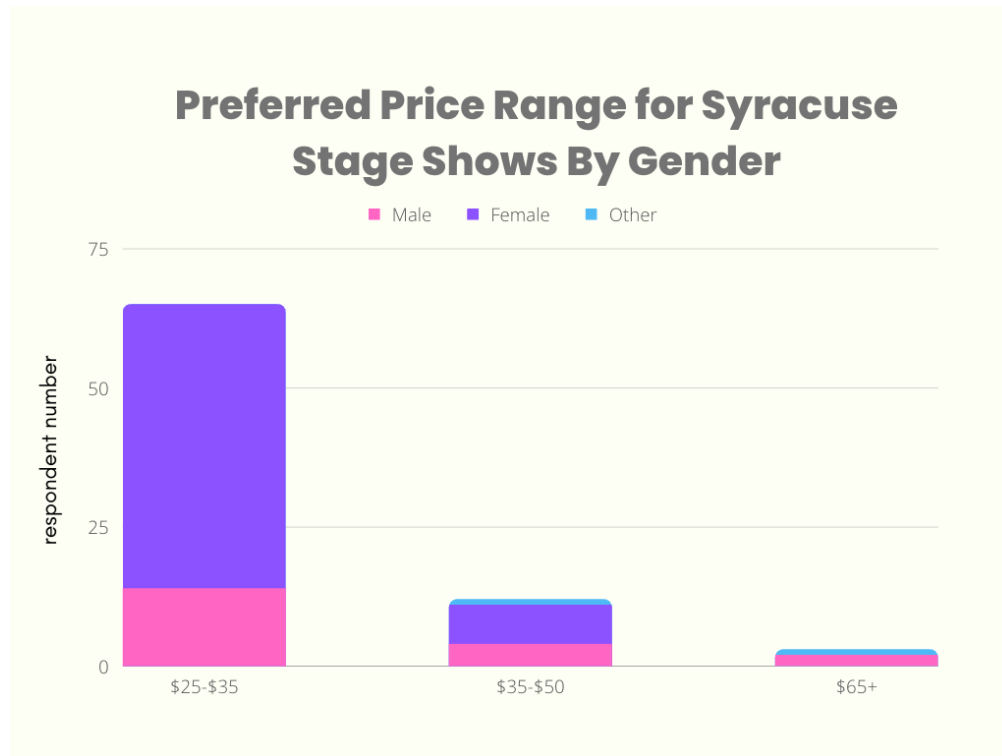


Table 3 Chart



Crosstab 1 Chart*Crosstab 2 Chart*