NEW MEDIA TECHNOLOGY STRATEGIES IN THE
PERFORMING ARTS: A CASE STUDY ON GROUNDWORKS
DANCETHEATER’S NEW MEDIA PROJECT

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NEW MEDIA TECHNOLOGY STRATEGIES IN THE
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ABSTRACT

This thesis examined new media technology strategies for developing audience awareness and participation in the performing arts through a case study on GroundWorks DanceTheater (GWDT), a nonprofit dance organization based in Cleveland, Ohio. The purpose of this research was to explore if and how applying advances in new media technology strategies could broaden audience awareness and participation through an existing new media engagement project. The effectiveness of this project was assessed through internal evaluations from the organization and also through collected assessments from project participants. How these strategies may serve as effective tactics to strengthening or promoting the audience development future for this Cleveland-based performing arts organization and similar non-profits is ultimately discussed.
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CHAPTER I
INTRODUCTION

Increasing audience awareness is a constant struggle for many performing arts organizations. In order to establish awareness, many performing arts organizations are beginning to segment their audiences to acuminate their best practices to heightening audience engagement. Existing research models in the field are implementing new media technology strategies into their marketing plans. However, audience engagement is often contrived and one-sided. If performing arts organizations can enhance their effectiveness with new media conversations, audiences might begin to become active and sustained supporters and promoters for the organization.

This thesis examined new media technology strategies within the performing arts through an action research and case study on GroundWorks DanceTheater (GWDT), a nonprofit dance organization based in Cleveland, Ohio. GroundWorks DanceTheater (GWDT) was established in 1998 and founded by Executive Artistic Director, David Shimotakahara. The company performs fresh and innovative dances from emerging choreographers. The organization was founded under the premise of pushing the artistic boundaries of dance by collaborating with artists of similar mindset, while also performing in both conventional and uniquely unusual venues (www.groundworksdance.org).
GWDT is like many performing arts organizations that look to build audiences within the community. In addressing this need, GWDT recently launched an interactive video campaign project called “It’s Your Move” (IYM). The purpose of this project is to go out into the community and bring dance to everyday people with the use of new media technology. IYM asked audiences to participate in the conversation by showcasing their moves onto their mobile devices or tablets and e-mailing them to GWDT. The IYM videos are then placed on GWDT’s interactive website and are promoted on the organization’s social media sites.

IYM was developed from a Cleveland Foundation initiative called Engaging the Future (ETF), which is an arts initiative to assist with the development of effective engagement projects that broaden diverse audiences for nonprofit arts organizations. GWDT was selected for this initiative among other local arts organizations within Greater Cleveland. Through the ETF initiative, GWDT reevaluated their strategies for audience expansion, and from these assessments and experiments, GWDT developed IYM. The purpose for IYM was to connect with potential audience members within the community by engaging them in movement through a first-hand experience customized by them. Audiences are consistently being engaged through daily new media technologies on the Internet and GWDT used this platform to heighten their audience interactions.

For the purposes of this research, the activities centered on IYM, and its first seven months of the project were used as a case study. This research approach resulted from my involvement with IYM. I began working with GWDT as a summer intern and was asked to serve as project manager for IYM.
As project manager, I created a strategic plan to develop, facilitate, and assess a social media campaign. I also was in charge of participant correspondence and location video shoots.

Using an action researcher approach, I did an initial audience profile, and implemented several new media technology strategies for increasing audience awareness for IYM. During that time, data was collected and analyzed to explore the two following research questions related to the case study:

1. Do new media technology strategies increase audience awareness and participation for IYM (and ultimately GWDT)?

2. And if so, in what ways did these strategies increase audience awareness and participation for IYM (and ultimately for GWDT)?
CHAPTER II

LITERATURE REVIEW

Engaging audiences is an essential component to any performing arts organization. Today, new media technologies open possibilities that were unattainable even within the last few years. The term audience engagement broadly refers to a group of people that attend and participate in performances (Ratzkin and Brown 3). When developing an audience engagement strategy, the question often is, “what is the effective strategy to successfully increase audience involvement?” The research in this literature review chapter identified three common findings in new media technologies for the performing arts: the need to properly profile contemporary audiences in order to ascertain the ideal marketing strategy; the new media technology strategies used to increase audiences; and the issues in applying new media technology. These findings helped determine if and how these strategies strengthen, promote and/or shift the meaning of audience engagement.

Audience Segmentations

Profiling a contemporary audience first begins with knowing the audience members. According to Vitale, a specialist in target prospect needs and motivation, an organization or artist must know their audience members’ interest, in order to effectively communicate what they can offer that audience (Vitale 4).
Market segmentation or grouping is a concept that identifies the audiences’ needs and priorities by establishing a clear understanding of their interest. By dividing these needs into subgroups, an organization can effectively target these segmentations. For example, a dance organization should factor their audience’s attraction to a specific dancemaker’s work prior to selecting a choreographer for creative services. As a result, the dance organization can then effectively target market to that cohort. For market segmentation to be meaningful, performing arts organizations must also implement marketing strategies that sustain the priorities of their mission and vision.

Once the priorities of the marketing strategies are established, the processes of determining the segmentation of an organization’s audience consist of identifying the audience members’ characteristics and attraction to the performing arts. These processes also help performing arts organizations, “look beyond (their) present audience to find new people to target with special marketing effort” (Vitale 4). The segmentation of audiences is divided into five progressive phases: demographics, behavioral patterns, distinct differences, the establishment of the appropriate target group, and the identification of their particular traits.

Demographics is the first phase to Vitale’s theory of market segmentation, and serves as common segmentation practice for performing arts organizations. Assessing certain demographics of an organization’s audience helps determine the audiences’ character traits through age, gender, marital status, income and educational and racial background.
These demographic segmentations provide a general overview of what is needed for performing art organizations to successfully profile their audiences (Kotler & Scheff 95). Performing arts organizations usually segment their markets by utilizing two specific demographic subgroups: education and income.

Based on the research of Kotler & Scheff, audience members with a higher level of education and income become performing arts patrons. However, to investigate thorough market segmentations performing arts organizations must go beyond the external demographics and socioeconomic stature, and connect with the emotions that attract individuals to the performing arts. An individual’s internal connections to the performing arts are used as character traits that potentially link them with a specific grouping. Establishing a clear understanding of these specified patterns will assist with the cultivation of an effective marketing strategy (Vitale 6).

Distinguishing the behavioral patterns of an organization’s audience segmentation, leads to the transition of the segmentation process through asking the right questions. Refining the methods to identify the behavioral differences with potential audiences helps distinguish between strong and weak audience prospects. According to Vitale, dividing the segmented audiences into smaller subgroupings will further expose the unambiguous characteristics of individuals drawn to the performing arts. For example, IYM’s audience segment shares an interest in a project that encompasses direct audience participation, making them an identified subgroup of “active participators.”
Developing and nurturing the potential prospects of an organization’s audience helps marketing efforts by advertising to them in a way that connects on a more personalized level. According to the Wallace Foundation, a key objective to understanding your audience is to identify what can influence and impact them emotionally (Wallace Foundation). Establishing this understanding helps narrow an organization’s target audience for specialized programming and performances. The Vitale theory identifies this method as, “enriching characteristics” by forming a clear portrait or story for this segment (Vitale 8). The research of this segment will also encompass perceptiveness from the organization based on the facts found and include an implementation of ways to combining their findings. The objective is to analyze the researched findings and apply scenarios that share similarities, which helps inform the organization on properly formulating meaningful research content.

Understanding the current audience segments can inform an organization about methods to enhancing a well-cultivated strategy. Reaching new potential audiences requires an organization to go beyond the scope of their internal findings by utilizing outside sources for data such as the United States Census Bureau (Vitale 12). The Census Bureau provides public information on population and allows an organization to research data based on their target market. An additional data source is local media, which provides detailed information on the community’s demographics and financial status. Sources that inform performing arts on arts-based research on a national level can be utilized through the National Endowment of the Arts. These research sources can help fill in areas that have gaps and need clarification.
According to Kotler & Scheff, geoclustering can provide revealing descriptions on neighborhoods by encompassing the socioeconomic status and lifestyle of individuals (Kolter & Scheff 96). PRIZM®, developed by Claritas Inc., is a geoclustering that categorizes American residential neighborhoods into sixty-two distinct lifestyle clusters, called PRIZM® clusters. These categories apply thirty-nine factors in five distinctive clusters: family lifespan, education and affluence, urbanization, ethnicity, and mobility (Kolter & Scheff 96). The neighborhoods are placed into smaller clusters through zip code or census track. The clusters are assigned specific names reflective of the core vision and purpose of the specified performing arts organization, which allows the organization to identify their strongest prospect segment for an effective new media technology strategy.

Claritas research identified four clusters for the National Symphony Orchestra based in Washington D.C., the “Money and Brains”, “Blue Blood Estates,” “Winner’s Circle,” “Bohemian Mix” and “Young Literati” (Kotler & Scheff 96). The Young Literati cluster were individuals from an upscale urban environment and were singles and couples without children, who were college graduates and professionals. This cluster’s median income was $52,100 and ages of twenty-five to thirty-four and thirty-five to fifty-four (Kotler & Scheff 97). The cluster breakdown continues to provide detailed information on the Young Literati’s lifestyle choices, preferred products and services, media interest, and publication preferences.
The PRIZM® strategy touches the surface on media usage through its clustering. Claritas Inc. has currently taken it a step further with a new segmentation system called ConneXions. This segmentation method focuses on new media utilization by dividing every household into one of fifty-three audience segments based on their new media interest. This system improves an organization’s marketing methods by identifying and connecting with potential audiences that are likely to be new audience members, and by personalizing various segments of prospective audience members (claritas.com).

ConneXions®, integrates audience behavioral patterns and the usage of technologies through demographics and lifestyle characteristics. This allows organizations to assess cost effectiveness and ascertain productive methods to support expansion of audience and communication. Similar to the PRIZM® strategy, ConneXions® divides the segmentation into clusters and assigns names based on the segments media interest and behavioral characteristics (claritas.com). IYM could benefit from the ConneXions strategy because it would narrow the ideal target groups for the project. The projected outcome for IYM’s targeted prospects would be “active participators” in the project and “enthusiastic observers” that share the content of the project. Nielsen Claritas, does not have research available on performing arts organizations or businesses that have used this strategy, but organizations that incorporate the use of new media into their programming would benefit from this type of segmentation strategy.
Encompassing individualized criteria for segmentation is essential to deciding which segmentation strategy reflects the needs of the specific performing arts organization. Once the segmentation strategy is established, an organization must ensure that each segment within the segmentation study differs from the other segments, and that all targeted profiles are included in the segmentation. For example, IYM’s segment groups, “active participators” could be divided into smaller clusters by age and social status.

During the final phase of the segmentation process, performing arts organizations should measure each segment in order to make appropriate marketing decisions, and each segment should be sizeable in scope to be effectively worth pursuing (Kotler & Scheff 108). Once the proper segmentation has been analyzed, the cost to pursue each segment must be determined as well as the approach and timing of targeting to these market groups. Organizations should also consider the influences of new media to appropriately approach their marketing efforts. A 2008 National Endowment of the Arts research study explores technology’s influences on performing arts participation, which may further inform the best strategies for utilizing new media marketing.

The exploration of contemporary audience members through the use of new media technologies is evaluated in the National Endowment of the Arts research study, *Audience 2.0: How Technology Influences Arts Participation*. This study researches adult patterns in relation to the participation of arts through electronic and digital media such as Internet and mobile devices (National Endowment for the Arts10).
According to the National Endowment of Arts study in 2008, 7.9% of the United States adult population participated in dance activities through electronic or digital media. The study classifies participation as observation through electronic media and attendance at a live performance. The study further investigates audiences’ usage of electronic media by dividing live performing arts participation and activities into four key segments: participation through electronic media and live attendance, solely through electronic media, through live performance but not electronic media, and those unresponsive to either electronic or live arts participation (National Endowment for the Arts 30). The similarities and differences between these segments were analyzed by initially assessing the overall rates at which adults use electronic media to view performing arts activities. The study revealed that the usage of Internet and mobile media devices was fairly new to audiences of performing arts participation and engagement activities. For the purpose of this thesis, the most valuable segment is audiences that participate in performing arts activities through electronic media and live attendance.

The research revealed this segment group encompassed character traits that were consistent with an audience cohort that would likely engage in a new media technology performing arts project based on their appeal and interest in the arts. The demographic variables of audiences that actively engaged in performing arts activities revealed that females were the highest at 51.7% and engaged in at least one electronic media arts activity. The highest age demographic for electronic media through arts participation were individuals ages forty-five to fifty-four at 19.5% (National Endowment for the Arts 34). Of the audiences that participated through electronic media and live performance 21% were adults of which 46% attended graduate school.
These statistics have a direct correlation to performing arts patronage and educational status. According to the National Endowment study, “twice as many arts participants through electronic media as nonparticipants reported attending an arts event (59% versus 21%)” (77). Identifying participants engaging in electronic media who embody character traits of heightened artistic interest and educational status may help shape the ideal practices for an effective new media technology strategy. Such research may be used as a supportive tool to properly position the model marketing strategy in conjunction with implementing an effective marketing segmentation assessment. Performing arts organizations can and should connect to their audience’s self-reported interest and attraction to the performing arts by positioning their marketing strategies appropriately.

**New Media Technology Strategies**

The roles in new media technology are slowly reversing from a one-way exchange to a two-way exchange. Administrative experts in the performing arts are seeing the value in giving audience members a participatory role in the engagement and awareness building process. The Wallace Foundation report, *Arts for All: Connecting New Audiences*, details three specific ways for arts organizations to widen their reach: by improving their marketing, using technology, and undertaking research. Today, the digital age culture increasingly rises to the role of active participator. People are attracted to digital formats that enable them to take part in shaping the experience. The Szanto and Christine report references two functions: social function and online experiences (17).
Employing a social function is one of the ways to recruit individuals that spend time chatting on new media outlets. Performing arts organizations can apply this function by providing a target platform to transform passive audience members into active participators. If audience members spend time communicating on sites like Facebook to interact, then organizations can create a targeted campaign that seeks to give the passive participator a voice to share their interest with friends and family.

The second function, online experiences, applies media technologies to broaden the appeal of a projected message. For example, GWDT places short video excerpts of choreographic works set to premiere during their season by uploading them to YouTube and then streamlining them to Facebook posts. This online function strategy essentially builds interest and continues interaction with online audiences. According to Szanto and Christine, media technologies not only serve as a tool of engagement, but can heighten cultural experiences for arts organizations.

A vast range of emerging media technology applications can heighten cultivation and expand audiences on popular media resources such as YouTube, Vimeo, and Ted Talk. These sources gather content generated by video lecturers, seminars, and movement clips. The Internet environment rapidly interacts with people from around the world, thus creating a niche for target specific groups under different new media technology platforms (Trudel 1). Innovative applications like Twitter and Facebook help cultivate and expand potential audiences. Millions of people send and receive tiny messages about activities of interest on a personal and commercial level.
The concept of expanding audiences through tiny messages is modeled in the article, *Diablo Ballet Makes Social Media An Integral Part of Marketing And Production*. The article details the impact of social media engagement with Diablo Ballet (DB), a small San Francisco-based dance organization. The social media campaign was implemented on the application site Twitter in which DB bridged the engagement gap of new potential audience members through the involvement of active participators. The article provides a brief overview of DB’s Twitter campaign strategy.

The first phase in the campaign strategy was for DB to educate themselves on the effective ways to utilize social media. DB researched a Twitter campaign method called “text-perts” (Kakolewski 1). They invited loyal followers on Twitter to be text-perts and tweet during their upcoming performance.

In the second phase, DB applied Twitter’s 140-character limit to sending tweets and asked text-perts to tweet 140 characters on ballet. The campaign attracted younger audience members and allowed the text-perts to engage in the creative conversation. The campaign also provided new ideas of engagement to the administrative staff, and as a result objectives were fulfilled and the organization developed a digital conversation and increased performance attendance.

DB started their Twitter account in early 2012 and by the end of that year gained 2000 followers across continents. The organization learned that dance could be accessible to everyone, and as a result they continue audience interaction through Twitter. Since the success of the Twitter campaign the organization cross-pollinates their efforts through other social media sources like Facebook and YouTube. For example, if a video is posted on YouTube, the organization then posts images on Facebook to match the video.
This helps the organization engage with different audience cohorts that support their programming. The organization’s marketer invests four hours a day to maintain the upkeep of their social media presence and value their followers by replying to comments and giving thanks to retweets (Kakolewski 1). DB’s Twitter campaign demonstrates how giving active participants a voice to the organization’s overarching message or programming can potentially serve as an effective strategy to audience growth.

Allowing new media technologies to support audience growth on their terms with whomever they choose can be target specific for performing arts organizations. According to Lefebvre, social media networks enable powerful new forms of social organization and knowledge exchange (Lefebvre 6). As a result, audiences have the freedom to explore boundaries and formulate areas of interest socially and digitally, which opens sources of information. When exploring these boundaries, performing arts organizations can serve as influencers and elevate themselves into the digital and social movement.

The literature suggests that in order to take part in this digital movement, performing arts organizations should embrace new practices and perhaps remove old practices. Lefebvre prefaces this concept through the term, “social media ecosystem” which is a method of removing the old practices of development testing (Lefebvre 8). The strategy utilizes social media tools to improve the target market place by allowing audiences to participate in the process through feedback and comments.
The evaluations of formalized strategies are contrived, which makes audiences feel as though they are being solicited to give feedback. Before an organization can gain effectiveness in new media engagement they should become a part of the conversation, removing their role as the expert and instead becoming a receiver to the conversation. Communication, engagement, transparency, and trust are the four tactics for working in the new media world (Lefebvre 9). Once trust is clearly established, organizations can shift the perception of audience through media technologies and assess how users not only engage through social media outlets but also generate their content.

The Pew’s research study, “Internet & American Life Project 2006,” supports this Lefebvre theory with data. The Pew’s study has two relevant percentages that support the Lefebvre theory on content generators. The survey revealed that 35% of online users create and post content and 34% use the Internet to share photos.

These statistics may be outdated; however, they do support the Lefebvre theory. The concepts of content generated technologies are not new ideas, but provide a heightened level of accessibility. The world of new media technology changes rapidly, and in order to effectively engage audiences, marketers must stay current on trends. Actively collaborating with target audiences should be a part of the strategic marketing process. It can substantially impact audience growth, and strengthen stakeholders and constituent relationships.
According to Lefebvre, the concept on content generators is also applied through his proposed 5 E’s strategy: “Education,” “Engagement,” “Entertainment,” “Empowerment,” and “Evangelism.” The 5E’s strategy highlights the way audience marketers frame the world, and how organizations design programming, which ultimately leads to participatory engagement. The 5E’s strategy is demonstrated in the context of health intervention; however, the methodology of this strategy is valuable and applicable to engaging audiences in the arts. In detailing this health intervention strategy, the point of reference will be geared towards engaging audiences for a performing arts project.

The first step is education. The core purpose of this step is for performing arts organizations to inform themselves through formalized practices (ie. focus groups and surveys) in order to properly assess their audiences and reveal the ideal audience segment group. The second step is to formulate a clear and concise engagement strategy that supports the segmentation group’s interests. IYM encompasses this engagement strategy by giving audiences the platform to move, create, and participate. The third step, entertainment, can be supported through the positive associations of content generated practices. For example, IYM video clips shared on a Facebook post encourages interaction and begins a participatory dialogue that builds excitement and gives them a voice. This participation leads to the third step, empowerment, in which the audience plays a role in the creative process through active observance and active participation. The use of empowerment makes the exchange mutual between the audience and the organization.
This mutual exchange creates a synergy in which content generators become evangelists for the project by sharing their participatory experience to their cohorts. Applying the 5E’s strategy to a performing arts organization’s project will naturally develop a strong cohort of audiences.

The Lefebvre theory of media content generators is referenced as “citizen critics” in the Wolf Brown case study *Making Sense of Audience Engagement Volume II* (Brown and Ratzkin 56). This case study focuses on the rise of the blogosphere and its influences on social media. Audiences that write critically about performances connect deeply and relate the performance to their own life experiences (Brown and Ratzkin 55). The Wolf Brown case study supports its theory of participatory engagement with South Coast Repertory (SCR). The segmentation study consisted of two active participator models: Blogger’s Nights and Facebook Ambassadors. SCR selected local bloggers to attend and review performances for their blogs. The second program, Facebook Ambassadors, asked active Facebook users (previous attendees of SCR) to also attend and review performances by posting them onto their Facebook page. The strategies used in Diablo Ballet’s Twitter campaign paralleled the segmentation study of SCR’s Facebook Ambassadors. These content generated models engaged audiences’ post-performance and increased interest among potential attendees. The post-performance findings revealed Facebook Ambassadors and Blogger’s Nights attracted audience members that were seeking to read trusted reviews prior to the performance.
As a result of these findings, SCR staff implemented the Facebook Ambassadors program and researched local Facebook users with strong writing skills and a large number of friends. The success of the Facebook Ambassadors program resulted in expanding the model structure of the Blogger’s Nights program. The staff invested time in choosing the right bloggers to review performances, and the success of the program led to seventeen invited blogger reviews and thirteen uninvited reviews, totaling thirty. The amateur review of Blogger’s Nights demonstrates the effectiveness of a well-executed new media technology strategy.

The strength in building solid new media technology strategies can emerge in other platforms and can also inform audiences. An example of this is through Multimedia Storytelling audio postcards, which provides audiences with an intimate look into an organization. The audio postcards are an inexpensive way to share video through Vimeo and YouTube and embed them onto the organization’s website or streamline them onto other social media sites. Audio postcards are usually under five minutes in length and are executed by two members of the organization who articulate the core values of the organization or projected message through strong photographic images. It is important for the audio postcards to be well thought out with strong talking points so that the projected message is clearly stated and visualized (Mangu-Ward).

The multimedia audio postcard strategy was implemented with a small cohort of Ohio-based performing arts organizations to promote and engage audiences in an innovative way. The concept of the audio postcard encompasses the current changes in the digital age culture and promotes an engagement model that is cutting-edge. It also associates with the ongoing trend of accessibility.
New media technology participators want to obtain information quickly and efficiently. This strategy is one that can be utilized by most organizations seeking to participate in the digital age movement and integrate new innovative practices.

The collected research on new media technologies has transformed from the previous ideologies of audience engagement, and embraces the current strategies of digital interaction. These strategies can, in fact, strengthen an organization’s audience connections and promote an increase in active participation. Connecting to active participators may have profound effects on audience sustainability. The models supported in the collected research demonstrate the power in strategically cultivating potential audience members through new media technology platforms. The suggested idea from most researchers is to find the sources that work best for your organization and evaluate models by similar organizations.

Challenges in Applying New Media Technologies

New and emerging media technology applications revolve around audience participation, and many organizations are not applying the effective two-way interaction strategies necessary to heighten audience involvement. Since organizations have difficulty applying these methods, the digital conversations on applications like Facebook often become one-sided. Other common roadblocks to executing further engagement are time, people, and money. Performing arts organizations often lack the marketing budget needed to develop a strong digital and social media marketing strategy, and the added pressures to engage through media sources can often undermine revenue streams.
In addition to undermining revenue streams, trends in new media technologies have shifted the way in which we engage audiences. Not only are arts organizations feeling the pressure of utilizing new media technologies, so are the experts in the field of marketing. In the conference proceedings led by Lefebvre, he speaks of how media marketers both commercial and social continue to perpetuate the myth of serving as the “source channel-receiver paradigm” (Lefebvre 1), meaning that media marketers actually are also embracing communication models of new media technology strategies.

For many arts organizations, keeping up with the continual trends of media sources can be overwhelming. The challenges also faced are the conflicting ranges of usability within an organization’s audience demographics. Some audience members use media sources, and others are active participators that request traditional media sources to obtain information (Thomson, Purcell, and Rainie 5). Perhaps first investigating the top reasons of why organizations do not engage in new media technology should be addressed.

The conducted survey research of Thomson, Purcell and Rainie through Pew’s Research Center’s “Internet & American Life Organization Survey,” measures reasons why arts organizations do not participate in social media. The survey reveals 40% of arts organizations have major concerns with continuing resources to sustain a strong media profile or campaign. Based on the percentages, a higher number of arts organizations found the sustainability of new media engagement challenging. Other challenges revealed in the study were the usability of social media applications and how that may in fact discourage arts organizations.
The finalized assessment of the survey revealed two primary reasons for why arts organizations do not participate in social media. One reason was finding dependable access to resources and the other was the administrative staff's lack of familiarity with social media sites. The researchers’ data concluded that only 4% of survey respondents did not use social media, and that most arts organizations utilize at least one new media technology source for engagement. This data suggest there is a need for the field to provide effective models and tools to implement new media technology strategies for the arts.

The challenges for applying new media technology are minimal in scope, and the Pew’s Research Center’s “Internet & American Life Arts Organizations and Digital Technologies Survey”, reveals that most performing arts organizations value the importance of new media technology and are utilizing the many sources available. The challenge for many arts organizations is the lack of knowledge, which significantly impacts their strategic efforts. Perhaps both the strength and issues with implementing new media technology strategies lies in an organization’s examination of their audience members through a comprehensive audience segmentation strategy.

Summary

This chapter provided an overview of the importance on establishing clear segmentation strategies in order to appropriately implement effective new media technology strategies that are responsive to the specific needs of performing arts organizations. It was essential to provide some insight into the challenges of implementing new media technology for many performing arts organizations.
In accordance with the findings referenced in this chapter, GWDT implemented segmentation methods that assisted them in selecting the appropriate new media technologies for IYM. Implementing these practices established momentum for the project, through two significant cohorts: active participators and observers that passionately wanted to share the concepts of moving in their own way.

The principles of these segments were rooted in the common interest and appeal, which would help drive the participation and awareness of the project. Chapter III details the applied methods of segmentation and new media technology strategies utilized to expand the participation and awareness efforts for IYM.
CHAPTER III
METHODS OF RESEARCH

This case study aimed to determine if and how new media marketing strategies impact audience awareness and participation. The methods specifically utilized in this action research model were targeted to reveal how the implementations of new media technology strategies affected audience awareness and participation for IYM. In this chapter, the data collection methods are discussed in detail, outlining surveys, a focus group, and social media data from Facebook and Instagram. This chapter also introduces the applied new media technology strategies detailed in Chapter II.

The Action Research Process

Action research is a concept that is centered on actively applying what is learned in order to determine whether it is considered a success or failure. GWDT applied this theory during the development stages of IYM and has remained unwavering to its evolvement process throughout the implementation of new media technology strategies. According to researchers Hearn & Foth,

“Action research is operationalized by constant cycles of planning, acting, observing and reflecting. Findings and theory building, which the researcher drives, are balanced by the phase of planned action which benefits the participants by giving them a solution to their problem or at least by making a step towards a solution” (Hearn and Foth 2).
GWDT identified a need in their audience structure and developed a project that served as a course of action to improve their audience growth and community based interactions. The action taken to address their needs for audience expansion has been placed within the new media technology strategies utilized in IYM. The Figure 3.1 is an action research structure from report, *Action Research: A Sociotechnical Systems Perspective* by Gerald L. Susman, which visually conveys the process of an action research cycle.

Figure 3.1: Action Planning Cycle
This figure parallels the phases of IYM’s new media marketing efforts and the findings that were revealed. GWDT first identified a need to develop an opportunity to create a two-way exchange with their audiences and develop a platform to reach younger audiences. GWDT wanted to create a project that would encompasses these needs by putting “action planning” in place prior to “taking action” and launching this project. The direct value in applying the principles of the action research model is that it provides a systematic overview of IYM’s outcomes.

Scope and Setting

IYM is an ongoing project for GWDT. For the purposes of this research, the data collected focused on the first seven months of its initial launch. This project was set in various locations in Akron, Ohio and Cleveland, Ohio such as parks, museums, theaters, sporting events, and schools. The location shoot set ups consisted of a table, tablet, laptop, GWDT collaterals, as well as participation release forms.

Population

Several groups made up the population for this project. A total of ten events took place during the course of the project’s first seven months. Each group in this case study consisted of participants in the IYM project from Greater Cleveland and Akron, Ohio neighborhoods. The organization initially used current audience members as a platform to broaden the awareness of the project through email correspondence, GWDT performances, and social media platforms, such as Facebook and YouTube.
IYM was officially launched August 16, 2013 at GWDT’s Cain Park performances in Cleveland Heights, Ohio. The performance series had 580 attendees over the course of the two nights with a total of 16 IYM participants. After the performances, Cain Park participants received an email thanking them for their participation and also included a YouTube link where they could view their captured moves. In effort to increase awareness, GWDT selected one participant from Cain Park as the mover of the week.

A focus group was developed to assess the participation experience of the project. The purpose of the focus group was to help evaluate the project’s strengths and weaknesses from a participatory perspective. The focus group consisted of beginning level Modern dance students from The University of Akron. The participants were between the ages of 18 to 22.

Prior to participating, students received a brief presentation on the project, which included video footage from previous participants as well as a promotional video narrated by GWDT’s artistic director. The focus group’s moves were captured after their class and later placed onto YouTube and GWDT’s website. In appreciation of their participation, they received complimentary tickets to GWDT’s fall performance series at the Allen Theatre. As part of the incentive process, one participant was selected as a mover of the week on Facebook. The participants filled out a post survey (see Figure 3.2) to determine the usability and connectivity of the project
1. Would you recommend IYM project to your friends and family?

2. Will you encourage friends and family to submit a video by email or participate in future video shoots on campus?

3. Has participation in this project piqued your interest in dance?

4. Have you looked at GroundWorks DanceTheater’s website and/or Facebook page since participating?

5. If, so did you check to see if your video was selected as the Move of the Week?

6. After receiving your email correspondence from IYM, did you find it easy to navigate on GWDT’s website and YouTube channel?

7. Will you attend GWDT’s performances in the future?

Also in the month of September, a Cleveland Heights, Ohio community block association submitted moves through email. Other email submissions were from individuals from the Cleveland community. These participants were sent thank you letters and their moves were placed on GWDT’s website and YouTube channel.

In October and November, moves were captured at GWDT’s fall series performance at the Allen Theatre in Cleveland, Ohio and the Akron- Summit County Library in Akron, Ohio. Participants/attendees from both performance series received surveys, which included the two following questions pertaining to IYM:

1. Before today had you heard of IYM?

2. Would you be willing to participate in IYM?
The survey also included a category list of social media sites and smart phone applications used by audience members. The data collected from these performances assisted with identifying the appropriate audience segment for IYM.

Researcher’s Role

I was hired in August as IYM’s project manager. My relationship with GWDT began as a summer intern, which led to my involvement with IYM. As project manager, I developed a strategy plan that consisted of a social media campaign, establishing nonprofit partnerships in Akron, Ohio and Cleveland, Ohio, a focus group, and survey assessments. I also was in charge of any participant correspondence and location video shoots.

In the first four months, I applied a Facebook strategy to heighten the awareness with GWDT’s current constituents. However, GWDT’s Facebook audiences ultimately found more interest in images and posts on the company itself. As a result, I launched an Instagram campaign in January. Instagram is a free mobile application that connects the world through photo and video sharing. The purpose of this campaign was to develop a new presence on a mobile application site that would connect to a contemporary audience group.

The campaign included a series of ten second videos from previous participants of IYM. For example, the first post was a video compilation of participants at MOCA Cleveland’s family fun day. Participants that provided Instagram account names were “tagged” to encourage correspondence and sharing.
Posts included hashtags: #itsyourmove, #moves, #akron, and #dancemoves. These hashtags were already established on the social media site with post activity. The concept of hashtags is to track Instagram users that are admirers of certain interests on Instagram. These hashtags guide the interest and “follow” of a particular account and are often used for data tracking. As the campaign progressed, Instagram posts were shared and linked to GWDT’s Twitter account to heighten the awareness of the project.

Because of my prior work with GWDT, I had developed a strong researcher trust, which allowed me to make some strategic plans for increasing audience awareness for IYM. This role afforded me the opportunity to employ an action research design in which I could both develop and implement various new media technology strategies for IYM while collecting data from the project.

Summary

This chapter was an overview of the data collected from the IYM project in order to understand the implications of audience growth and participation for GWDT. It also included a more detailed review of my role as action researcher and my roles at GWDT. Chapter IV provides an in-depth analysis of the data collected and provides implications for using the data to inform performing arts organizations of ways to increase audience awareness and participation through new media technology strategies.
CHAPTER IV

CONCLUSION: ANALYSIS AND IMPLICATIONS OF RESEARCH

This research sought to understand if new media technology strategies increased audience awareness and participation for IYM (and ultimately GWDT) and if so, in what ways did these strategies increase audience awareness and participation? The results and findings of this research project are analyzed and discussed in this chapter, and the implications for developing broader audience participation and awareness are also highlighted. As stated by Parker, “Arts organizations that want to build their audiences need to understand their audiences” and that requires market research, through focus groups, surveys or other methods that are crucial to assessing effective audience awareness strategies (Parker 5). The results of new media technology strategies on increasing audience interactions through participation and awareness tactics were informed through GWDT’s social media analytics, focus groups, and fall performance surveys.

Data Analysis

The Cain Park performance series launched IYM to GWDT’s constituency and based on the data revealed the organization was able to begin evaluating the initial interest on the project. Cain Park had 580 attendees over the course of the two nights with a total of 16 IYM participants.
In an effort to increase awareness, GWDT selected one participant from Cain Park as the mover of the week. This mover was featured on GWDT’s Facebook page and received 309 views and 6 likes. The YouTube video data for Cain Park participants ranged from 23 to 87 views, with the highest belonging to the featured mover of the week.

After the Cain Park performance series, the engagement of the project moderately impacted the organization’s current constituency, which resulted in a few movement submissions. A second mover of the week was selected from these submissions and promoted on Facebook with a total 191 post views, 2 likes, and a total of 39 YouTube views. The mover of the week that received the most activity on YouTube was an individual admired by Cleveland’s dance community. She received a total of 87 YouTube views, 237 Facebook post views, 4 likes, 11 comments, and 1 share.

As stated in Chapter III, a focus group was developed and conducted to assess the participatory experience of IYM. These participants were between the ages of 18 to 22, and their moves were captured and later placed onto YouTube and GWDT’s website. Participants were encouraged to share their moves on social media, which resulted in participant views ranging from 18 to 50. Post surveys approved by The University of Akron Institutional Review Board were given to the focus group to determine the usability and connectivity of the project. All of the participants responded “yes” to sharing IYM with their friends and family.
In addition, 80% of the participants would encourage their friends and family to submit a video by email or at future video shoots. Participating in the IYM focus group heightened their interest in dance and many stated they would likely attend a GWDT performance. However, 40% of the participants suggested that if IYM involved more people they would continue their participation with the project.

In October 2013, moves were captured at GWDT’s fall series performance at the Allen Theatre in Cleveland. This two night performance series had 540 attendees. Of the attendees, 11 participated in IYM. All attendees received surveys that included questions about IYM and 12% of the attendees filled out a survey. Additional survey results revealed 62% of the respondents were female, 34% were male, and of the total respondents, 29% were between the ages of 50 to 65. Figure 4.1 provides the results of the two IYM questions within the survey.

<table>
<thead>
<tr>
<th></th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before today, had you heard of IYM?</td>
<td>22%</td>
<td>63%</td>
</tr>
<tr>
<td>Would you be willing to participate in IYM?</td>
<td>35%</td>
<td>38%</td>
</tr>
</tbody>
</table>

Figure 4.1: Allen Theatre Survey Results
The second collection of fall series performance surveys was at the Akron-Summit County Library performances in November of 2013. This two night performance series had a total of 240 attendees and 18% of the attendees filled out surveys. Figure 4.2 lists the findings from those surveys.

<table>
<thead>
<tr>
<th>Before today, had you heard of IYM?</th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>20%</td>
<td>76%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Would you be willing to participate in IYM?</th>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>23%</td>
<td>41%</td>
</tr>
</tbody>
</table>

Figure 4.2: Akron-Summit County Library Survey Results

A higher percentage of the Akron-Summit County Library respondents were not familiar with the project and were not interested in participating. This may have been a factor in the differences in the age demographics from both performance locations. The highest percentage of age demographic respondents at the Akron-Summit County Library were attendees aged 66 to 80 at 39%, while the Allen Theatre attendees aged 50 to 65 were lower, at 29%. These shifts in age demographics may have resulted in the percentage decline in the IYM participation response question. FIGURES 4.3A and 4.3B detail the gender and age demographics for both fall performances.
These performance surveys also revealed that GWDT’s current audience demographics used Facebook and YouTube as their preferred forms of new media content. 35% of attendees at the Allen Theatre used Facebook, but only 10% of Akron-Summit County Library attendees. Another significant audience segmentation trend was that 57% of the Allen Theatre respondents used smart phone applications, and of these respondents a higher percentage of attendees were between the ages of 19 to 39. The collection from this data helped inform GWDT of awareness strategies that would attract the ideal IYM participant. Figure 4.3B outlines the social media and smart phone application demographics from both fall performances.
Based on the data shown in the performance surveys and the focus group, there was a trend in the participatory culture of new media engagement practices of GWDT’s audiences. As stated by Jenkins and Green, audiences today are “shaping, sharing, reframing, and remixing media content in ways which might not have been previously imagined” (Green and Jenkins 2). The implications of these demographic trends show that in order to effectively market IYM a utilization of a new media technology strategy was essential to connecting with the sharing culture of new media today.
Also important is the personalized connections of capturing an individuals’ creative expression through short spontaneous video captures. Based on initial audience profiling, from the inauguration of the IYM project, social media was used to heighten the awareness of the project through Facebook and YouTube.

However, the results of this research indicated that the Facebook analytics did not determine an effective engagement trend. Facebook analytics informs business page users with the various types of audience reach, but for the purpose of this project the Facebook engagement analysis concentrated on three specific analytic categories: reach, post clicks, and likes. Reach essentially means that within an individual’s news feed, they scrolled past a specific post. It doesn’t determine if they have read it, so it’s more effective to assess the post clicks and likes because these data subgroups reveal the specific engagement and viewing support.

The first IYM Facebook post announced that GWDT would be capturing moves at Cain Park and this post reached 168 Facebook supporters, obtained 2 post clicks, and received 4 likes. The Facebook post after the Cain Park performances reached 245 supporters, 0 post clicks, and 8 likes. IYM’s post during this seven-month time period varied in audience awareness and engagement. The post with the highest number of post clicks was posted shortly after the Allen Theatre performances. This post linked Facebook supporters to the GWDT website and showcased a visual image of all participants from the Allen Theatre. This post had a total of 63 post clicks, and appealed to supporters’ curiosity by photographically capturing the participatory appeal of the project.
Perhaps another explanation maybe those two days before and after GWDT’s fall performance series, Facebook page activity increased. Figure 4.4 shows a detailed data chart assessment of the Facebook posts reach, posts clicks, and likes from August 16 to February 16. In addition, Appendix A has the detailed metrics of each IYM Facebook post.

Figure 4.4: IYM Facebook Analytics
The awareness building strategies through IYM’s Facebook activity could have been measured by the post reaches, but in actuality the post clicks and likes revealed that the participatory engagement averaged low in interest. Therefore, a reevaluation of IYM’s overall engagement on Facebook helped identify the behavioral differences with strong and weak audience prospects through social media.

To further develop the intended platform of reaching a younger audience for IYM, a 30-day Instagram campaign was launched. Applying the research trends detailed in Chapter II, an assessment of establishing younger audience appeal and engagement led the direction of this new media technology strategy. The purpose of this campaign was to assess the effectiveness of using Instagram, a popular social media mobile application that is currently segmented for a younger demographic. The campaign was officially launched on January 7 and lasted until February 8. The posts used for the campaign were ten second videos from previous participants of IYM for 28 days and concluded with new posts for the last 2 days.

Unlike Facebook, Instagram does not offer analytics directly on their social media site. In order to assess the engagement activity, a third party application is required. For the purpose of this research, the applications Statigram and Followers+ were used to obtain the analytics on the 30-day campaign. The third party application, Followers+ identified the following analytics: 63 Instagram followers, 98 total likes, 40 disengaged followers, and an average likes per posts at 1.61%. These analytics also revealed that 12 followers were the most engaged. Statigram provided the engagement growth of the Instagram account since it’s inception as well as measurements also provided by Followers+.
The first post for the 30-day campaign was a compilation video of IYM participants. This post received 3 likes and included hashtags: #itsyourmove, #moves, #akron, and #dancemoves. These hashtags were already established on the social media site with post activity and the purpose of the hashtag was to help track any tagging activity and comments. The Statigram application provided some insight on how to optimize the use of popular hashtags to heighten interest by using the top Instagram hashtags to enhance participatory engagement. The Instagram campaign post with the highest engagement activity had 5 likes and 2 comments. This same post also received heightened interest on Facebook. Perhaps a contributing factor was the use of popular hashtags, #dancemoves and #showusyourmove. Ultimately, the campaign did develop an increase in followers and engagement. Data results for this campaign are illustrated.

Figure 4.5A: IYM Instagram Engagement Activity
According to Szanto and Christine, media technologies serve not only as a tool of engagement, but can heighten cultural experiences for art organizations. Instagram is a social media mobile application site that connects to the cultural experience of people through the use of photo and video sharing. During the short lineage of this 30-day campaign, a small glimpse of a two-way audience exchange did exist with a few active observers.
These observers supported the project through likes and tags. The campaign also began to establish participatory interactions with two followers that reacted in response to a post on Instagram by submitting their video reaction on Instagram with the campaign produced hashtag, #groundwoksitsyourmove. The participatory engagement between these two followers demonstrates the potential impact an extensive Instagram campaign strategy may have on IYM’s new media engagement and ultimately on GWDT’s audience growth.

Based on the analytics in FIGURE 5B, it is clear that Instagram users first became followers of GWDT’s account prior to responding to any posts. The analysis of this data suggests that the project attracted specific followers. The data in FIGURE 5A supports the engagement activity with an increase in Instagram followers during the months surrounding the campaign. Prior to the campaign, the Instagram account had little activity, so there would be an opportunity to establish meaningful audience interactions with followers.

Implications

The utilization of an effective new media technology strategy was an essential component to increasing the participation and awareness of IYM’s first seven months. The data and research collected during the early stages of the project were imperative to developing a strategy that would ultimately heighten the participation and awareness for GWDT. It was clear GWDT’s senior staff wanted to establish a two-way exchange with the community they served, and they also wanted to develop a project that encompassed these needs.
Instagram is a social media site that connects to the two-way audience exchange they seek to obtain. Perhaps with a campaign larger in size and scope, and a specific segmentation subgrouping, Instagram could serve as IYM’s new media engagement site.

According to Thomson, Purcell, and Rainie, adapting and incorporating new media technologies will increase accessibility and improve collaborations between the consumer and the patron (Thomson, Purcell, and Rainie 6). GWDT sought to improve collaborations with their audiences, which resulted in the formulation of an action plan, to enhance engagement efforts through IYM. As the project manager, developing a strong social media presence was the appropriate choice in broadening the participation and awareness reach for a project that included such strong new media engagement concepts.

Due to the size and scope of this case study, data revealed a moderate increase within the audience participation and awareness effort for IYM. Through trial, error, and adjustments, a shift in the new media technology strategy was clearly established from the data trends revealed. IYM struggled to formulate and target the appropriate audience segment on Facebook. The majority of the active Facebook supporters appeared to be accustomed to a one-way exchange. These supporters admired the artistic excellence of the company through professional photographs, rehearsal snapshots, and choreographic excerpts by post likes centered on the performances of the company.
Therefore, moving the project’s new media technology efforts to Instagram appeared to be the right place to target a younger demographic that was attracted to a participatory format of engagement. However, additional awareness strategies helped inform the current direction of the project which began to influence the participation and engagement efforts.

GWDT has also experienced some success with a peer organization tactic. The peer organizations tactic enables the participating organizations to provide a platform for audiences’ interest and appeal socially and ultimately digitally. Similar to the current new media technology strategy applied on Instagram, the premise of the peer organizations tactic is to build a mutual exchange through fun and interactive participation. GWDT brought IYM to the Akron Art Museum and captured moves at the museum’s “Free Thursdays.” Moves were posted onto the Facebook pages of both organizations to connect and inform their audiences. IYM continues to capture moves at events with other peer organizations in Cleveland, Ohio and Akron, Ohio. The response was positive, and nonprofits in Akron, Ohio and Cleveland, Ohio saw the value in connecting with audiences in a way the encompassed new media engagement.
Over the course of the project’s seven months this peer organization tactic has recently begun to impact the awareness of the project directly with the newer audiences in the community. Combining efforts of new media technology and strong peer relations suggest success in heightening audience awareness and participation. For example, participants at these peer organizations show an increase in online engagement through GWDT’s website, Twitter, and Instagram. Establishing a fun, interactive, two-way exchange between the organization and the audience has been an essential tactic in heightening the grassroots efforts of the project. The hope is that this same momentum of interaction between these broader communities will continue to translate to the new media technology strategies being implemented through social media.

Implications of this research suggest that further cultivation and exploration of the ongoing peer organizations tactic will assist IYM with broadening the scope and impact of the current new media technology strategies implemented. “The combination of portable computing, more accessible broadband and wireless applications that make it easier to promote, communicate, and share creates a potent mix, not only for the public but also the arts field” (Thomson, Purcell, and Rainie 11). The use of new media technologies through mobile applications has created a “potent mix” for GWDT and has enabled them to reach communities otherwise inaccessible. Using effective new media technology strategies will further cultivate mutual collaborations for GWDT’s audiences and participating peer organizations, and will in fact measure the expansion of audience awareness and participation.
BIBLIOGRAPHY


APPENDICES
APPENDIX A

FACEBOOK POST

groundworksdance.org – It’s Your Move

Day in, day out, we all move -- whether it’s to music or rhythms of the day, it’s Your Move is designed to connect people to every day movement interactively and in their own way. Using a video camera, smart phone or even an iPad, send us your move by emailing it to us at...

GROUNDCWORKSDANCE.ORG

August 16, 2013

168 People Reached
4 Likes, Comments & Shares
FROM YOUR PAGE AND POSTS
4 Likes 0 Comments 0 Share
FROM LIKES, COMMENTS & SHARES
0 Likes 0 Comments 0 Share
TOTAL
4 Likes 0 Comments 0 Share
2 Post Clicks
0 Photo Views 1 Link Clicks 1 Other Clicks
NEGATIVE FEEDBACK
0 Hide Post 0 Hide All Posts
0 Report as Spam 0 Unlike Page
GroundWorks DanceTheater
We captured some awesome moves last night at Cain Park! Come show us what moves you, tonight at 7 pm.

August 17, 2013

GroundWorks DanceTheater
Congratulations to our GroundWorks It’s Your Move - Move of the Week winner! Click on the link below to see her awesome move and to find out how to share your moves!

GroundWorks DanceTheater – IYM-Move of the Week Winner!
Creating and presenting groundbreaking work in contemporary dance that embraces risk and imagination, explores the human experience, encourages interdisciplinary collaboration, expands the parameters of how and where dance is presented, and by so doing engages with and enlivens the community of which...
GroundWorks DanceTheater
Congratulations to Kathryn our Move of the Week Winner! CLICK on the link below to see her gorgeous move.

Send us your move at itsyourmove@groundworksdance.org and maybe you will be selected as the move of the week!

GroundWorks DanceTheater – 9/29/13 IYM- Move of the Week Winner!
FIND OUT HOW YOU CAN BE PART OF IT'S YOUR MOVE! Here's a few moves to get you started. If you'd like to see what other people have done, visit our It's Your Move YouTube...

GROUNDWORKSDANCE.ORG

about 5 months ago

Like Comment Share

261 people saw this post

Boost Post

GroundWorks DanceTheater
Congratulations to our IYM submissions this month! Stay tuned for our IYM-Move of the Week this weekend!

IT'S YOUR MOVE!
SEPTEMBER 2013

GroundWorks DanceTheater – It's Your Move! – September 2013
Thank you to all who submitted their moves. Please check back and we'll update this page with more videos. Visit our It's Your Move YouTube Channel to see more moves.

GROUNDWORKSDANCE.ORG

about 5 months ago

Like Comment Share

175 people saw this post

Boost Post
**GroundWorks DanceTheater**  
Congrats Jeff our IYM-Move of the Week Winner!  
Click on the link to see his move!

![IT'S YOUR MOVE! Move of the Week](image)

**GroundWorks DanceTheater – IYM - Move of the Week Winner!**  
Creating and presenting groundbreaking work in contemporary dance that embraces risk and imagination, explores the human experience, encourages interdisciplinary collaboration, expands the parameters of how and where dance is presented, and by doing engages with and elevates the community of which...

[GROUNDWORKSDANCE.ORG](http://GROUNDWORKSDANCE.ORG)

about 4 months ago

Like  Comment  Share  2 Likes

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**GroundWorks DanceTheater**  
Become a part of GroundWorks-It’s Your Move!  
CLICK on the link below to see how it works.  
Submit your moves to itsyourmove@groundworksdance.org.

![Groundworks -It's Your Move!](image)

**Groundworks -It's Your Move!**

[YOUTUBE.COM](http://YOUTUBE.COM)

about 5 months ago

Like  Comment  Share  3 Likes

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191 People Reached

2 Likes, Comments & Shares

FROM YOUR PAGE AND POSTS

2 Likes  0 Comments  0 Shares

FROM LIKES, COMMENTS & SHARES

0 Likes  0 Comments  0 Shares

TOTAL

2 Likes  0 Comments  0 Shares

15 Post Clicks

0 Photo Views  7 Link Clicks  8 Other Clicks

NEGATIVE FEEDBACK

0 Hide Post  0 Hide All Posts

0 Report as Spam  0 Unlike Page

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144 People Reached

4 Likes, Comments & Shares

FROM YOUR PAGE AND POSTS

3 Likes  0 Comments  0 Shares

FROM LIKES, COMMENTS & SHARES

1 Likes  0 Comments  0 Shares

TOTAL

4 Likes  0 Comments  0 Shares

6 Post Clicks

0 Photo Views  4 Link Clicks  2 Other Clicks

NEGATIVE FEEDBACK

0 Hide Post  0 Hide All Posts

0 Report as Spam  0 Unlike Page
It's Your Move- Kathy

about 4 months ago

237 people saw this post

Boost Post

GroundWorks DanceTheater

Check out our IYM-Move of the Week winner! You can react to it by submitting your MOVE to itsyourmove@groundworkdance.org.

It's Your Move- Tabitha

GroundWorks- it's Your Move participant.

about 5 months ago

183 people saw this post

Boost Post

GroundWorks DanceTheater in Akron, OH

Congratulations to Tabitha this week's IYM-Move of the Week Winner! Click the 'LIKE' button if you are moved or react to it by submitting your move to itsyourmove@groundworkdance.org.

Thank you to all who participated.
Become a GroundWorks-It's Your Move participant!
Check out the moves of our Fall participants.
React to their moves by submitting a move from your mobile device to:
itsyourmove@groundworksdance.org
GroundWorks DanceTheater
Tonight It's Your Move will be in Cleveland at the Negative Space Art Gallery for Esoteric Night II an arts showcase. Come support the event and show us your moves! The showcase begins at 7pm.

Archi 603 Media Group presents
Esoteric Night II
November 9th 2013

THE NEGATIVE SPACE ART GALLERY
2000 E. 45th St., Cleveland OH 44103
8pm-10pm

GroundWorks DanceTheater
What is GroundWorks-It's Your Move? Check out this video of some of our Fall FYM participants!
Become a mover and submit your moves to: itsyourmove@groundworksdance.org

about 3 months ago

# Like  # Comment  # Share
8 Likes
238 people saw this post

# Like  # Comment  # Share
3 Likes
208 people saw this post
GroundWorks DanceTheater

Groundworks- it’s Your Move is capturing moves of families at Akron Art Museum’s free Thursdays!

about 3 months ago

Like
Comment
Share
6 Likes 1 Share

391 people saw this post

GroundWorks DanceTheater

Thanks Museum of Contemporary Art Cleveland MOCA for participating in GroundWorks- It’s Your Move and thanks to all the participants from MOCA’s Dominion Family Fun Day.

To participate in It’s Your Move, submit your moves to: itseyournovemove@groundworksdance.org

about 2 months ago

Like
Comment
Share
9 Likes 1 Comment 1 Share

202 people saw this post
APPENDIX B
STATIGRAM ANALYTICS

[Image of Statigram analytics]
APPENDIX C

INSTITUTIONAL REVIEW BOARD APPROVAL NOTICE

Office of Research Administration
Akron, OH 44325-2102

NOTICE OF APPROVAL

February 14, 2014

Takisha Williamson
2270 Jones Drive
Hudson, Ohio 44236

From: Sharon McWhorter, IRB Administrator

Re: IRB Number 20140211 "New Media Technology Strategies in the Performing Arts: A Case Study of Ground Works Dance Theater's New Media Project"

Thank you for submitting your Exemption Request for the referenced study. Your request was approved on February 13, 2014. The protocol represents minimal risk to subjects and matches the following federal category for exemption:

☐ Exemption 1 – Research conducted in established or commonly accepted educational settings, involving normal educational practices.

☐ Exemption 2 – Research involving the use of educational tests, survey procedures, interview procedures, or observation of public behavior.

☐ Exemption 3 – Research involving the use of educational tests, survey procedures, interview procedures, or observation of public behavior not exempt under category 2, but subjects are elected or appointed public officials or candidates for public office.

☐ Exemption 4 – Research involving the collection or study of existing data, documents, records, pathological specimens, or diagnostic specimens.

☐ Exemption 5 – Research and demonstration projects conducted by or subject to the approval of department or agency heads, and which are designed to study, evaluate, or otherwise examine public programs or benefits.

☐ Exemption 6 – Tastes and food quality evaluation and consumer acceptance studies.

Annual continuation applications are not required for exempt projects. If you make changes to the study’s design or procedures that increase the risk to subjects or include activities that do not fall within the approved exemption category, please contact me to discuss whether or not a new application must be submitted. Any such changes or modifications must be reviewed and approved by the IRB prior to implementation.

Please retain this letter for your files. This office will hold your exemption application for a period of three years from the approval date. If you wish to continue this protocol beyond this period, you will need to submit another Exemption Request. If the research is being conducted for a master's thesis or doctoral dissertation, the student must file a copy of this letter with the thesis or dissertation.

Cc: Kara Stewart - Advisor
Cc: Valerie Callanan – IRB Chair

☐ Approved consent form/s enclosed