

Muslim Women's Voices at Wesleyan
Understanding Muslim Cultures Through The Lens of Performance

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Executive Summary

- *Muslim Women's Voices at Wesleyan* (MWV) aimed to expand knowledge, understanding, and awareness of Muslim cultures through engagement with performing artists in a series of performances, informal meals, workshops, curricular engagement, panels, and talks. This report presents the results of a study that examined how *MWV performances* affected audience members' attitudes and feelings toward (1) Muslim cultures and communities, and (2) performing arts events.
- The study included a pre-performance questionnaire, a post-performance questionnaire, and a one-week-after-performance questionnaire. In total, 441 audience members participated in the study (250 women, 131 men, 10 participants did not report their biological sex or gender). Of these participants, 51 self-identified as Muslims (27 women, 22 men, 2 participants did not report their gender or biological sex).
- Non-millennial (i.e., participants older than 30-years-old) reported being more interested in Muslim cultures, U.S. Muslims, and Muslims from other countries than millennial (i.e., participants between 18-30 years of age) did before the performance. However, the performances had a *transformative effect* among millennial since their interest in *Muslim cultures, U.S. Muslims, Muslims from other countries, and the performance they attended increased* after the performance.
- Performances had *equally positive emotional effects* among millennials and non-millennials: both groups of participants felt equally inspired by the performance and equally connected with the performing artist(s).
- Female participants reported *wanting to support female performers* as a motive to attend a performance more than male participants did.
- Performances had a *greater transformative effect* among female than among male participants: female participants' interest in *Muslim cultures, U.S. Muslims, the performance they attended, and performances from other countries increased* after the performance.
- Female participants felt *more enthusiastic* before the performance and also *more inspired* by the performance (a post-performance measure) than male participants did.

- Participants were *still experiencing positive thoughts and feelings* about the performance they attended *one week after the performance* had taken place. In particular, the majority of participants had talked positively to other people about the performance they attended. Moreover, participants maintained high levels of interest in Muslim cultures and communities and performing art events.
- The *degree of enthusiasm and psychological immersion a performance elicits in the audience* impacts the degree to which the performance has longer-lasting emotional effects: the more the participants felt enthusiastic before the performance and felt psychologically immersed in the performance, the more intense their feelings of inspiration one week after the performance.
- Muslim participants reported *very high levels of interest* in the performance, performances from other countries, Muslim cultures, U.S. Muslims, world politics, and world religions. Moreover, Muslim participants' interest in *Muslims from other countries increased* after the performance.
- Muslim participants reported feeling *quite inspired* by the performance they attended as well as *quite psychologically immersed* in the performance.
- Taken together, the results for all three questionnaires show that MWV performances had a *transformational effect* on attitudes and feelings toward Muslim cultures and performing arts events. Moreover, participants' emotional experience of the performance can be characterized by moderate to intense *feelings of inspiration* indicating that the performances had positive emotional consequences for the participants. Thus, MWV performances can be characterized as *emotionally meaningful, positive, and transformative*.

Introduction

'It was a once-in-a-lifetime experience.' This is how a participant felt about *Muslim Women's Voices at Wesleyan* (MWV), a series that aimed to expand awareness, knowledge, and understanding of Muslim cultures through engagement with performing artists in a series of performances, informal meals, workshops, curricular engagement, panels, and talks. This report presents the results of a study that examined specifically how MWV performances affected audience members' attitudes and feelings toward Muslim cultures and communities.

Three questionnaires were developed for the present study: (1) a pre-performance questionnaire; (2) a post-performance questionnaire; and (3) a one-week-after-performance questionnaire. The three questionnaires were administered at each of the eight MWV performances. The pre-performance questionnaire was administered just before the start of each performance, whereas the post-performance questionnaire was administered right after the performance. Both questionnaires were paper-and-pencil questionnaires. The one-week-post-performance questionnaire was an online questionnaire sent to those audience members who had previously indicated their interest in receiving the questionnaire.

The participants were audience members who voluntarily participated in the study and did not receive any financial compensation. Furthermore, the study did not have any screening criteria. All members of the audience at each performance were therefore invited to participate as long as they were 18 years old or older. Participation was always anonymous. The study received ethical approval from Wesleyan University's Ethics Board. All participants received an informed consent before the pre-performance questionnaire and the one-week-post-performance questionnaire and were fully debriefed. Sociodemographic information about the participants is reported below.

This report is organized into five sections. The first section presents sociodemographic information about the participants. The second section presents findings comparing audience members who belong to the millennial generation - who were between 18 and 30 years of age - with audience members who were older than 30 years old. The third section focuses on gender similarities and differences. The second and third sections present the results for the pre-performance and post-performance questionnaires. A fourth section depicts findings for the one-week-after-performance questionnaire. Furthermore, these three sections did not include participants who self-identified as Muslims. These participants may have a different and unique perspective on *Muslim Women's Voices at Wesleyan* since the series aims to represent the diversity of their cultures and communities. For this reason, the fifth section is uniquely devoted to present Muslim participants' perspective on the performances.

All measures are presented in the Appendix. Information about the nature of the measures is presented in the results sections. Unless stated otherwise in this report, all measures were developed by the author of this report.

SECTION ONE

PARTICIPANTS' SOCIODEMOGRAPHIC INFORMATION

Four-hundred-and-forty-one audience members participated in the study. Of these participants, 51 self-identified as Muslims (27 women, 22 men, 2 participants did not report their gender or biological sex). Muslim participants' average age was 43 years old (range: 18-82). Seventeen participants belonged to the millennial generation (age between 18-30 years old) and 32 participants were older than 30 years old. Furthermore, the participants reported a variety of cultural and ethnic backgrounds (Asian-American: 25 participants; Arab-American: 8 participants; European-American: 3 participants; Latina/o: 3 participants; other cultural/ethnic background: 6 participants). Participants' also reported a variety of household income before taxes (over \$100,000: 24 participants; \$60,000-\$99,999: 7 participants; \$30,000-\$59,999: 3 participants; \$0- \$29,999: 15 participants). Thirty-two of the participants were not born in the U.S. Further, only 18 participants were Wesleyan students. Finally, 28 of the 51 participants completed the post-performance questionnaires and only 5 participants responded to the one-week-post-performance questionnaire.

The remaining 390 participants' average age was 37 years old (range: 18-85 years old; 250 women, 131 men, 10 participants did not report their biological sex or gender). Further, 210 participants were millennials whereas 172 participants were older than 30 years old. The majority of these participants self-identified as European-American (225), with the rest of the participants reporting a variety of cultural/ethnic background (Asian-American: 45 participants; Latino/a: 25 participants; African-American: 14 participants; Arab-American: 5 participants; other cultural/ethnic background: 40 participants). In addition, 152 participants reported no religion and the rest of the participants reported a variety of religious affiliations (Jewish: 65

participants; Catholic: 50 participants; Protestant: 49 participants; other religion: 74 participants). Participants' also reported a variety of household income before taxes (over \$100,000: 152 participants; \$60,000-\$99,999: 88 participants; \$30,000-\$59,999: 61 participants; \$0- \$29,999: 31 participants). Further, 189 participants were Wesleyan students and the majority of participants (320) were born in the U.S. Finally, 262 of the 390 participants completed the post-performance questionnaire and only 64 completed the one-week-post-performance questionnaire.¹

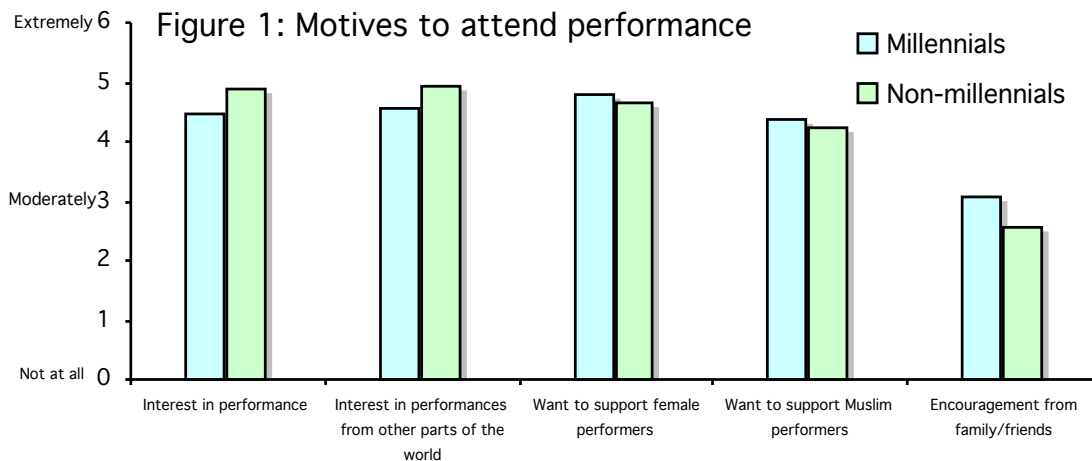
¹ Originally, 445 individuals participated in the study. However, the data of four participants were removed from analyses due to out-of-range values. Participants' distribution per performance and questionnaire is as follows: Hip Hop festival = 43 (pre-performance); Fleur d'Orange = 32 (pre-performance), 27 (post-performance), 3 (one-week -after-performance); Hkeele = 40 (pre-performance), 31 (post-performance), 8 (one-week -after-performance); Riffat Sultana = 108 (pre-performance), 70 (post-performance); Veronica Doubleday = 37 (pre-performance), 27 (post-performance), 3 (one-week -after-performance); Tari Aceh! = 156 (pre-performance), 138 (post-performance), 40 (one-week-after-performance); Omnia Hegazy = 59 (pre-performance), 53 (post-performance), 13 (one-week-after-performance) Leila Buck= 60 (pre-performance), 38 (post-performance), 14 (one-week-after-performance).

SECTION TWO

THE ROLE OF MILLENNIAL GENERATION STATUS

This first section compares participants who belonged to the millennial generation (i.e., between 18-30 years old) with participants who did not belong to the millennial generation (i.e., older than 30 years old) for measures included in the pre-performance and post-performance questionnaires. The results are organized by type of measure².

Motives to attend the performance. Participants were asked ‘What best describes what brought you here today?’ Figure 1 presents the means for millennials and non-millennials for the five different motives that were measured.



Participants responded to each item on a 6-point scale ranging from ‘not at all’ (0) to ‘extremely’ (6). Participants’ millennial generation status (i.e., belonging to the millennial generation or not) had a significant multivariate effect on motives to attend the performance [$F(5, 306) = 3.21, p = .008$]. As shown in Figure 1, non-millennials were more interested in the performance [$F(1, 310) = 7.27, p = .007$], and in performances from other parts of the world [$F(1, 310) = 5.88, p = .02$] than

² The effect of millennial generation status and gender were examined jointly in a series of analyses of variance in order to test for interaction effects between millennial generation status and gender. None of the interactions were significant for any of the measures.

millennials were. However, millennials and non-millennials wanted to support female performers [$F(1, 310) = .60, p = .44$] and Muslim performers [$F(1, 310) = .34, p = .56$] equally. Importantly, participants' reported being encouraged by family and friends as the least important motive to attend the performance (no difference between millennials and non-millennials, [$F(1, 310) = .78, p = .38$]). Taken together, these results show that the participants were more motivated by their own interests and preferences (e.g., wanting to support female performers) than by external factors (e.g., what others encouraged them to do) when they decided to attend the performance.

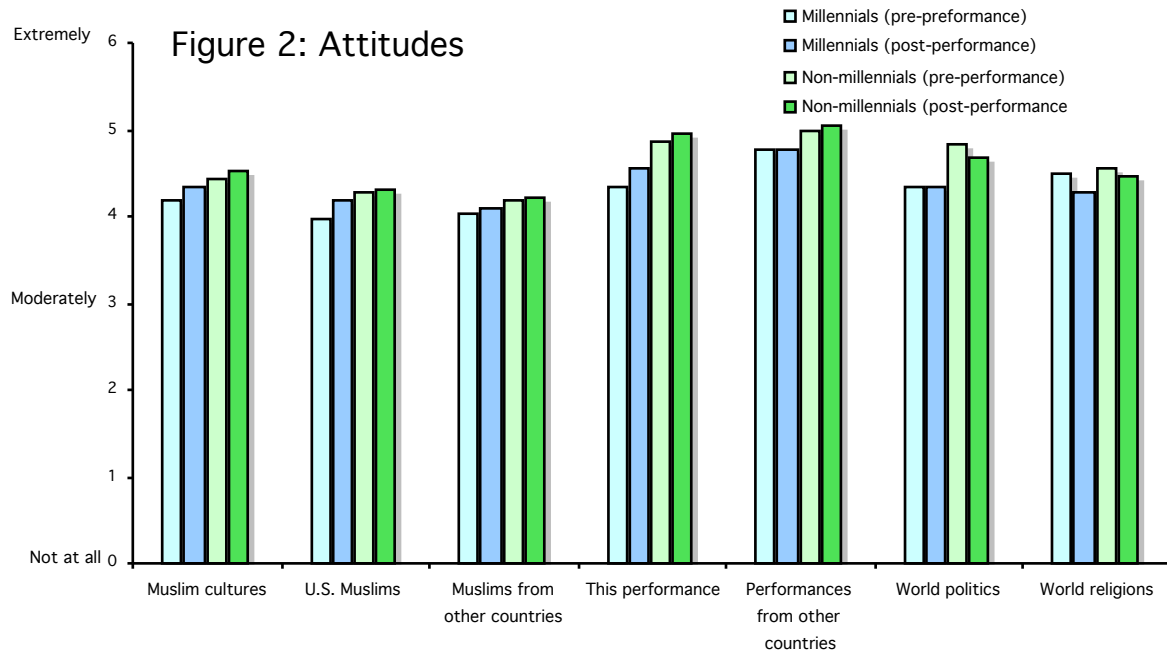
Attitudes. Attitudes were measured by asking participants to rate their level of interest in domains relevant to performing arts events and Muslim cultures and communities. Three items measured attitudes toward Muslim cultures and communities: 'interest in Muslim cultures'; 'interest in U.S. Muslims;' and 'interest in Muslims from other countries.' Two items measured attitudes toward performing arts events: 'interest in this performance;' and 'interest in performances from other part of the world.' Further, there were two items that acted as 'fillers,' i.e., measured attitudes in other domains that were related but were not key to the goals of this study: 'interest in world politics,' and 'interest in world religions.' These measures were included in both the pre-performance and the post-performance questionnaires.

For pre-performance measures of attitudes, the multivariate effect of millennial status generation was significant [$F(7, 360) = 5.61, p < .001$]. In relation to specific attitudes, millennials and non-millennials were equally interested in world religions [$F(1, 366) = .67, p = .41$]. However, there were significant differences for all other attitude measures. In line with the findings regarding motives to attend the performance, non-millennials were more interested in the performance [$F(1, 366) = 17.43, p < .001$], and in performances from other countries [$F(1, 366) = 4.70, p = .03$]. Furthermore, non-millennials also reported being more interested in world politics [$F(1,$

366) = 23.39, $p < .001$]. Moreover, non-millennials reported a greater interest in the three key measures of attitudes toward Muslim cultures and communities. In particular, non-millennials were more interested in Muslim cultures [$F(1, 366) = 7.36, p = .007$], U.S. Muslims [$F(1, 366) = 6.67, p = .01$], and Muslims from other countries [$F(1, 366) = 4.06, p = .04$] than millennials were. Thus, millennials *reported being less interested* in performing arts events and Muslim cultures and communities compared to non-millennials. Did performances influence millennials' attitudes toward performing arts events and Muslim cultures and communities?

To examine attitude change, the means for attitude measures taken before the performance were statistically compared to the means of the same measures taken *after* the performance. Importantly, the performances raised millennials' level of interest in Muslim cultures [$t(125) = -2.20, p = .03$], U.S. Muslims [$t(123) = -2.90, p = .004$], Muslims from other countries [$t(125) = -2.33, p = .02$], and the performance [$t(125) = -2.89, p = .005$].³ Taken together, these findings indicate that the performances had a positive influence on millennials attitudes toward Muslim cultures and communities and the performances they attended. Further, levels of interest did not change for non-millennials for any of the measures ($p > .05$), which reveals that the performances were able to maintain the positive attitudes to performing arts events and Muslim cultures and communities that non-millennials had before the performance. Figure 2 presents the means for millennials and non-millennials for all measures before and after the performance.

³ There was a slight decrease in interest in world religions among millennials [$t(125) = 2.30, p = .02$]. This decrease is likely to be a consequence of the performances' positive effects on attitudes toward Muslim cultures and communities among millennials. In other words, the performances may have caused millennials to focus on Islam rather than on other religions.

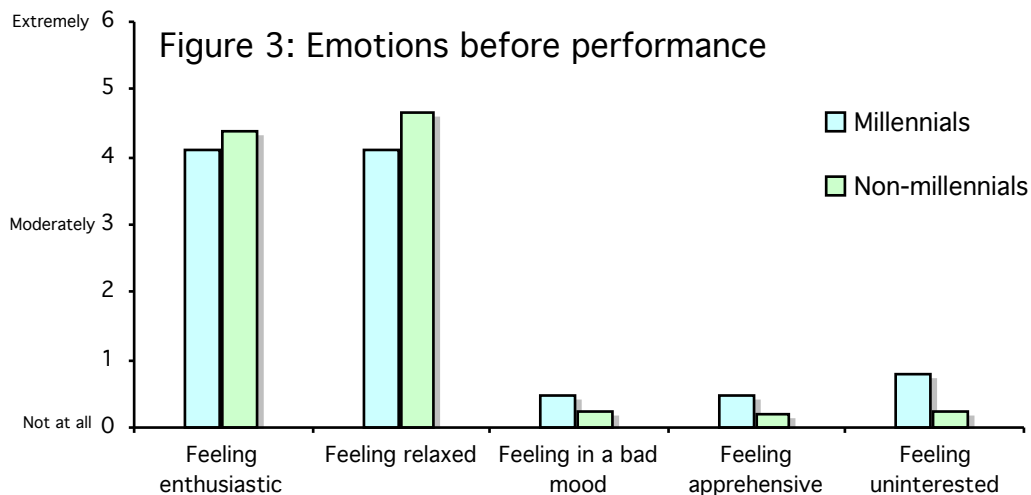


Emotions before the performance. To measure participants' emotions before the performance, participants were asked ‘How do you feel right now?’ The items of the emotions scale were taken from the PANAS-X (Watson & Clark, 1985). The following emotions were measured: feeling enthusiastic (4 items e.g., ‘enthusiastic;’ excited.’ Alpha: .80); feeling relaxed (2 items, e.g., ‘relaxed.’ $r = .61, p < .001$); feeling in a bad mood (3 items, e.g., ‘in a bad mood;’ ‘hostile.’ Alpha: .78); feeling apprehensive (3 items, e.g., ‘apprehensive.’ Alpha: .74); and feeling uninterested (2 items, e.g., ‘uninterested.’ $r = .50, p < .001$). These measures did not examine emotions about the performance, but rather how participants generally felt as they were waiting for the performance to start.

Millennial generation status had a significant multivariate effect on pre-performance emotions [$F(5, 330) = 7.81, p < .001$]. Although millennials felt more apprehensive [$F(1, 334) = 7.39, p = .007$] and indifferent [$F(1, 334) = 21.99, p < .001$] than non-millennials, the means for these two emotions for millennials were close to the 0 point of the scale, indicating that millennials felt

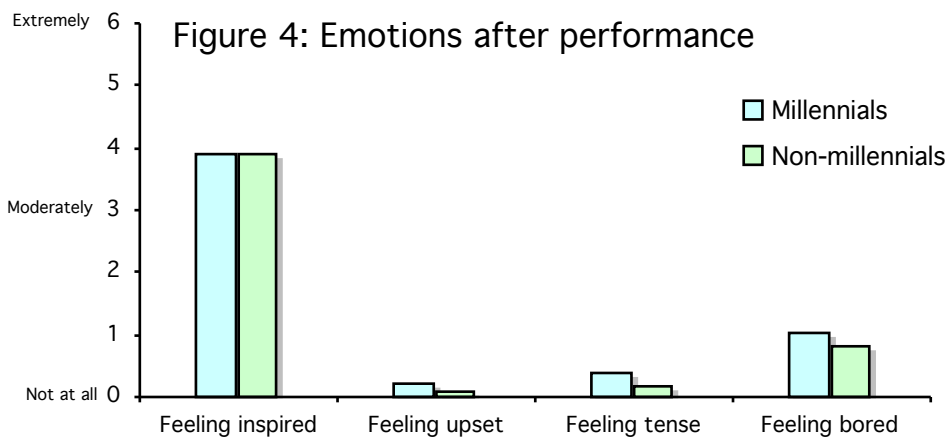
very little feelings of either apprehension or indifference. Similarly, the means for being in a negative mood were also very low, with the difference between millennials and non-millennials being non-significant [$F(1, 334) = 2.06, p = .15$]. In sum, participants felt very little negative emotions as they were waiting for the performance to start.

In contrast, means for positive emotions were higher than for negative emotions as shown in Figure 3. Furthermore, non-millennials felt more enthusiastic [$F(1, 334) = 4.29, p = .04$] and relaxed [$F(1, 334) = 13.85, p < .001$] than millennials did. Thus, non-millennials felt more intense positive emotions than millennials did before the performance.



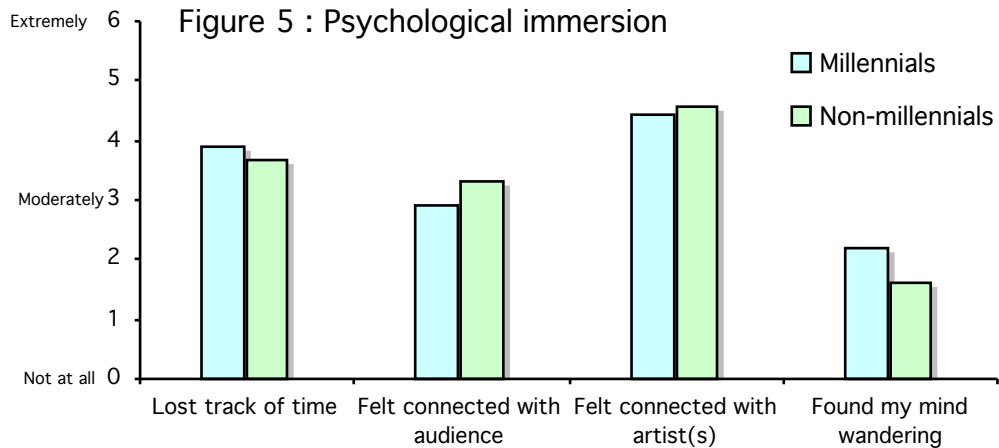
Performances' emotional consequences. Given non-millennials greater feelings of enthusiasm and relaxation before the performance started, did the performance have more positive emotional consequences for them than for millennials? To answer this question, participants were asked 'How do you feel about the performance RIGHT NOW?' Thus, this question measured emotions *about the performance*. The following emotions were measured: feeling inspired (5 items, e.g., 'amazed;' 'inspired.' Alpha: .81); feeling upset (3 items, e.g.,

‘upset.’ Alpha: .84), feeling tense (3 items, e.g., ‘tense.’ Alpha: .80); and feeling bored (2 items, e.g., ‘bored.’ $r = .40, p < .001$) were measured. These items are from the PANAS-X scale (Watson & Clark, 1988). Figure 4 presents the means for all emotions for millennials and non-millennials. Importantly, the performances elicited very low levels of negative emotions. In contrast, participants reported feeling moderately inspired by the performance. Furthermore, millennial generation status did not have a significant effect on emotions, [$F(4, 219) = 1.14, p = .34$]. This means that the performance caused as much inspiration among millennials than among non-millennials.



Psychological immersion in the performance. To measure how much participants felt psychologically immersed (i.e., mentally involved or engaged) in the performance, participants were asked to rate four statements in the post-performance questionnaire. The statement ‘During the performance, I found my mind wandering’ was adapted from Green & Brock’s modified transportation scale (Green & Brock, 2000). The items ‘During the performance, I felt connected to the audience;’ ‘During the performance, I felt connected to the artist(s);’ and ‘During the

performance, I lost track of time' were developed for the present study. Figure 5 presents the means for all items of the psychological immersion scale for millennials and non-millennials.

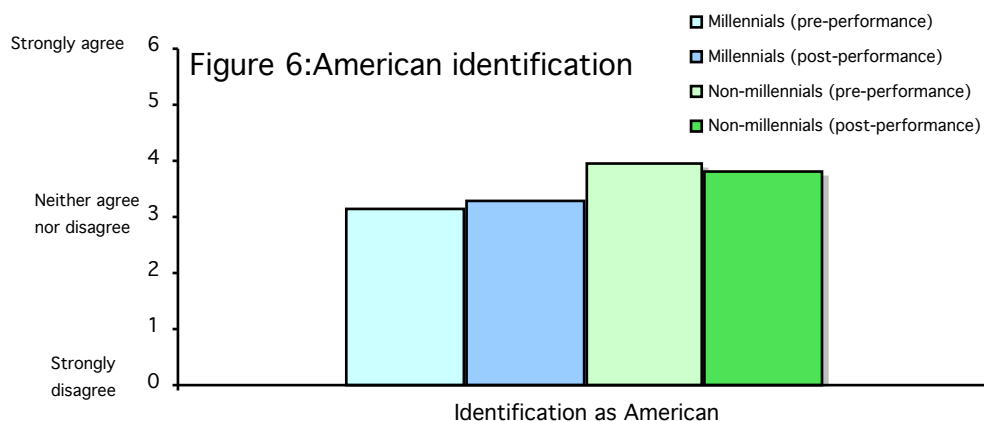


Millennial generation status had a significant multivariate effect on psychological immersion's items [$F(4, 235) = 5.17, p = .001$]. Although millennials and non-millennials felt they lost track of time [$F(1, 238) = .31, p = .58$], and felt connected with the artist(s) to an equal degree [$F(1, 238) = 2.30, p = .13$], non-millennials felt more connected to the audience [$F(1, 238) = 6.79, p = .01$] than millennials did, whereas millennials felt their minds were wandering during the performance more than non-millennials [$F(1, 238) = 8.38, p = .004$]. The highest means were for feeling connected with the artist(s), with both millennials and non-millennials reporting a strong connection with the artist(s).

Identification as American. Individuals can identify with a variety of groups they belong to (i.e., in-groups, e.g., one's family, one's nation). Identifying with a particular in-group can increase when members of the in-group interact with members of another group, or out-group. In-group identification can therefore fluctuate across social contexts. In the context of *Muslim*

Women's Voices at Wesleyan performances, changes in in-group identification before and after the performance would indicate the degree to which the participants viewed the artist(s) as an out-group. Identification as American was chosen since MWV brought performances from different countries. Identification as American was measured with the item 'Being American is an important part of how I see myself' in the pre-performance questionnaire and with the item 'The fact that I am American is an important part of my identity' in the post-performance questionnaire. Both items are from Leach and colleagues' in-group identification scale (Leach et al., 2008).

Millennial status had a significant effect on pre-performance identification [$F(1, 361) = 19.67, p < .001$] as well as on post-performance identification [$F(1, 239) = 4.45, p = .04$]. On both measures of identification, non-millennials identified more as Americans than millennials did. Importantly, there were no changes in degree of identification for either millennials or non-millennials (all p 's $> .05$). This finding suggests that the intergroup dimension was not particularly relevant to how participants responded to the performances (e.g., evaluating the performances or artists as 'American' or 'non-American' was not particularly salient to participants). Furthermore, this finding is in line with the strong connection participants felt with the artist(s) (see results for psychological immersion in the performance).



Intercultural friendships. The pre-performance questionnaire asked participants whether they had friends who self-identified as Muslim. Millennials reported having more friends (169 out of 207) than non-millennials (96 out of 161) did, [$\chi^2(1) = 21.78, p < .001$].

First time attending a Muslim Women's Voices at Wesleyan performance? The pre-performance questionnaire asked participants whether it was the first time they attended an MWV performance. Participants who attended the first MWV were excluded from this analysis. Millennials attended more performances than non-millennials did since 106 out of 152 non-millennials reported being the first time they attended, whereas only 69 out of 165 millennials reported that this was the first time they attended a performance [$\chi^2(1) = 24.94, p < .001$].⁴

Summary of findings. Millennials and non-millennials reported a variety of motives to attend the performance. The following motives were the strongest: wanting to support female performers, wanting to support Muslim performers, interest in the performance, and interest in performances from other parts of the world. Interest in the performance and in performances from other parts of the world was stronger for non-millennials than for millennials.

Further, non-millennials reported greater interest in Muslim cultures, U.S. Muslims and Muslims from other countries than millennials did before the performance. Importantly however, the performance had a positive effect on millennials' attitudes toward Muslim cultures and communities. In particular, millennials' levels of interest in Muslim cultures, U.S. Muslims, Muslims from other countries *increased* after the performance. In addition, millennials' level of interest in the performance they attended increased after the performance.

⁴ The post-performance questionnaire also asked participants whether they were planning to attend another MWV event and seek information about the artist. The effect of millennial generation status cannot be analyzed since only 31 participants answered these questions.

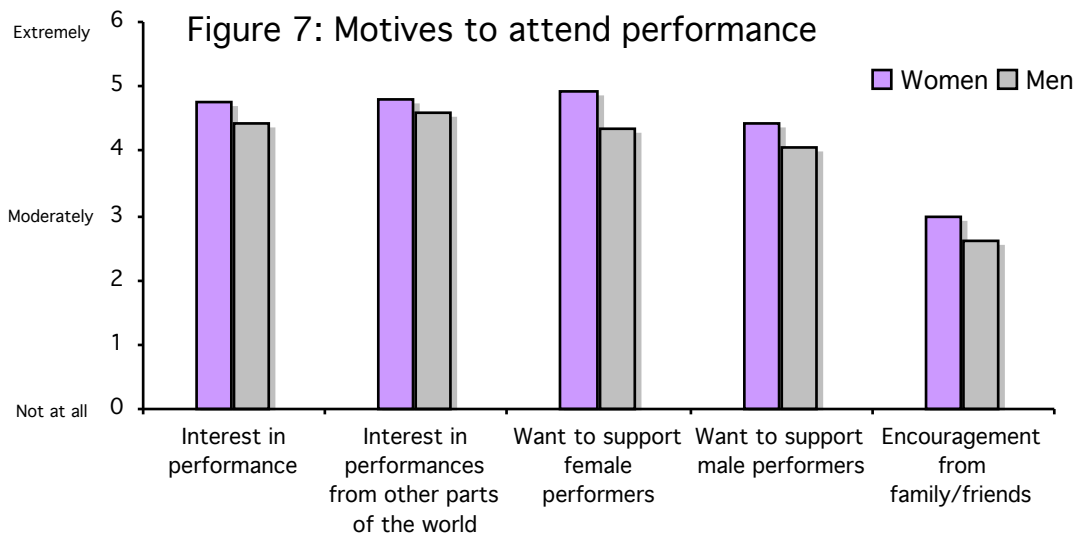
With regards to emotions, participants felt very low levels of negative emotions. Further, non-millennials felt more enthusiastic and relaxed than millennials did before the performance. However, the performance had equally positive emotional benefits among millennials and non-millennials since both groups felt equally inspired by the performance. Furthermore, measures of psychological immersion in the performance showed that both millennials and non-millennials felt quite connected with the artist(s) and felt that they lost track of time during the performance. Finally, non-millennials identify more strongly as American than millennials did.

SECTION THREE

THE ROLE OF GENDER

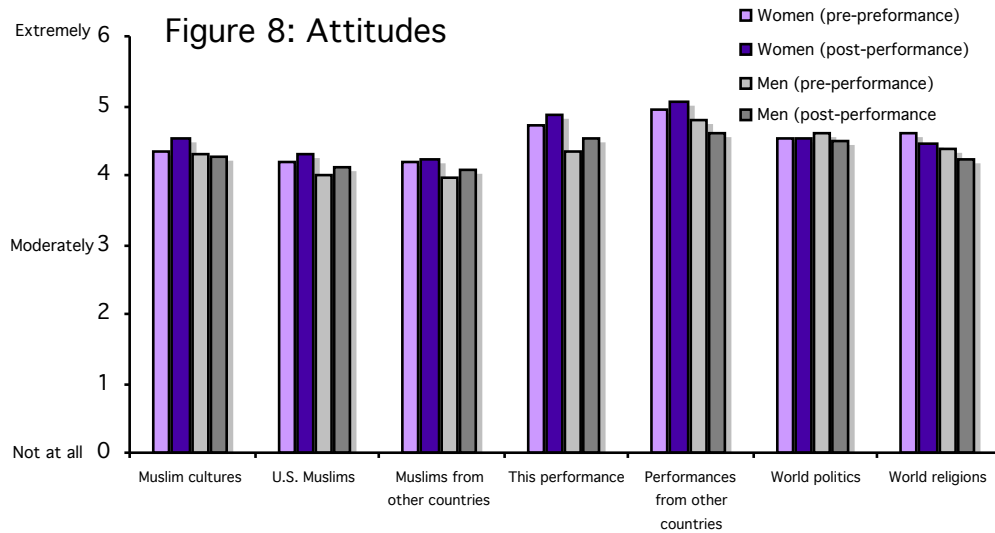
This section presents the results for the effect of gender on all measures for the pre-performance and post-performance questionnaires (for explanation about measures please see previous section).

Motives to attend the performance. Gender had a significant multivariate effect on motives [$F(5, 306) = 3.57, p = .004$]. Women and men did not differ in their interest in the performance [$F(1, 310) = 3.42, p = .07$], in performances from other parts of the world [$F(1, 310) = 1.38, p = .24$], in their desire to support Muslim performers [$F(1, 310) = 2.60, p = .11$], or in how much they were encouraged by family and friends to attend the performance [$F(1, 310) = .63, p = .43$]. However, female participants attended the performance because they wanted to support female performers more than their male counterparts [$F(1, 310) = 13.74, p < .001$]. Figure 7 presents the means for all motives for women and men.



Attitudes. For pre-performance measures of attitudes, the multivariate effect of gender was significant, [$F(7, 360) = 2.37, p = .02$]. Female and male participants did not differ in their degree of interest in performances from other countries [$F(1, 366) = 1.72, p = .19$], Muslim cultures [$F(1, 366) = .006, p = .94$], U.S. Muslims [$F(1, 366) = .49, p = .48$], Muslims from other countries, [$F(1, 366) = 1.30, p = .25$], world politics, [$F(1, 366) = 1.29, p = .26$], and world religions [$F(1, 366) = 3.12, p = .08$]. The only significant gender difference was for interest in the performance, [$F(1, 366) = 5.26, p = .02$], with women scoring higher than men.

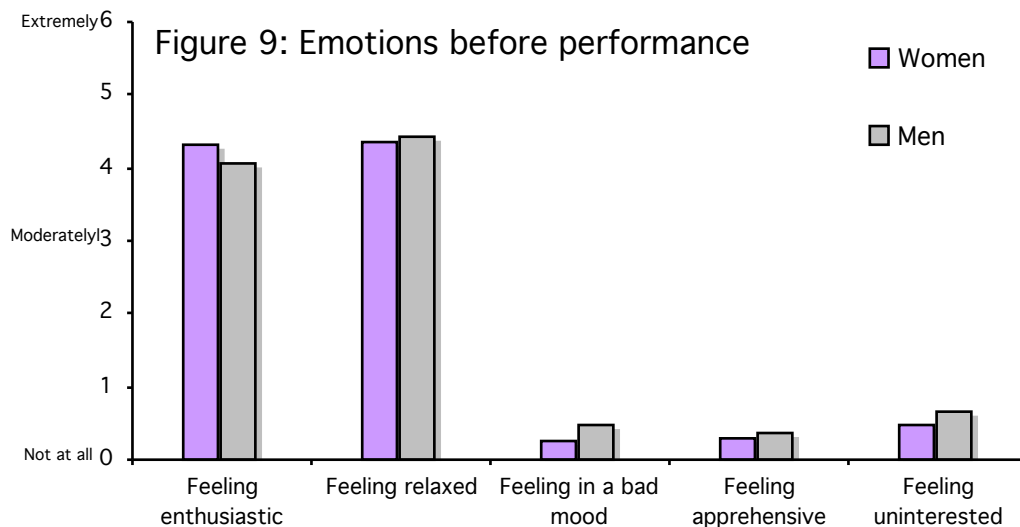
Did women and men change their attitudes after the performance? The means for attitudes measured before the performance were statistically compared with the means for attitudes measured after the performance. Figure 8 presents the means for women and men for all measures before and after the performance.



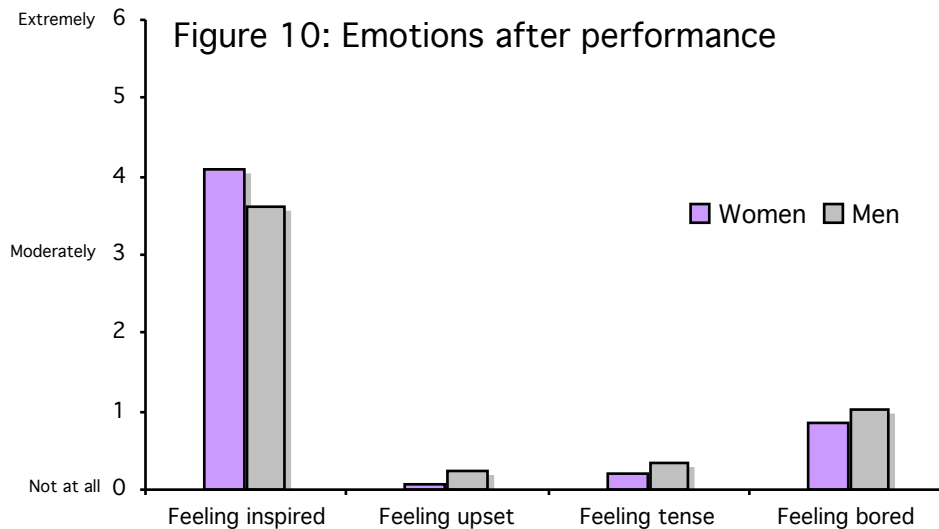
Female participants showed an increase in interest in the performance [$t(167) = -3.15, p = .002$], performances from other countries [$t(167) = -2.90, p = .004$], Muslim cultures, [$t(167) = -2.97, p = .003$], and U.S. Muslims, [$t(163) = -2.39, p = .02$] after the performance. There were no significant changes in female participants' interest in Muslims from other countries, world politics, or world

religions (all p 's > .05). For male participants, there was no change in attitudes (all p 's > .05) except for interest in world religions, [$t(83) = 2.24, p = .03$]. Men's interest in world religions decreased after the performance. Taken together, these results show that the performances had a more positive effect on female participants' than male participants' attitudes.

Emotions before the performance. Gender had a significant multivariate effect on pre-performance emotions [$F(5, 330) = 2.57, p = .03$]. These emotions are not about the performance, but more generally about how participants felt as they were waiting for the performance to start. Women and men felt equally intense feelings of relaxation [$F(1, 334) = .12, p = .73$], apprehension [$F(1, 334) = .08, p = .78$], and indifference [$F(1, 334) = 3.15, p = .08$]. Figure 9 presents the means for emotions for women and men. As it can be seen in Figure 9, women and men felt moderate levels of relaxation but very low levels of apprehension or lack of interest. With regards to gender differences, men were in a more negative mood than women [$F(1, 334) = 6.44, p = .01$]. In contrast, women were more enthusiastic than men [$F(1, 334) = 5.07, p = .03$].

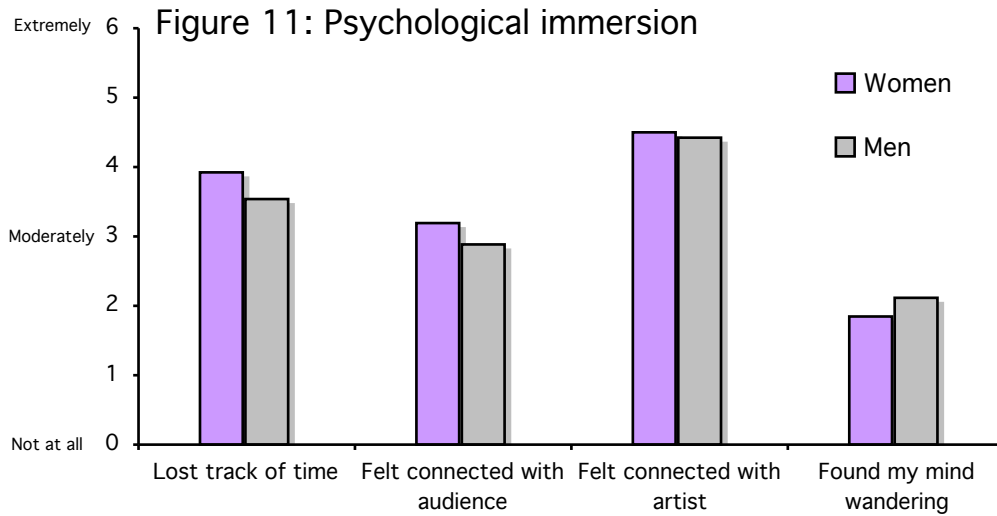


Performances' emotional consequences. Gender also had a multivariate significant effect for emotions about the performance (measured in the post-performance questionnaire), [$F(4, 219) = 2.80, p = .03$]. Figure 10 shows the means for emotions about the performance. Women

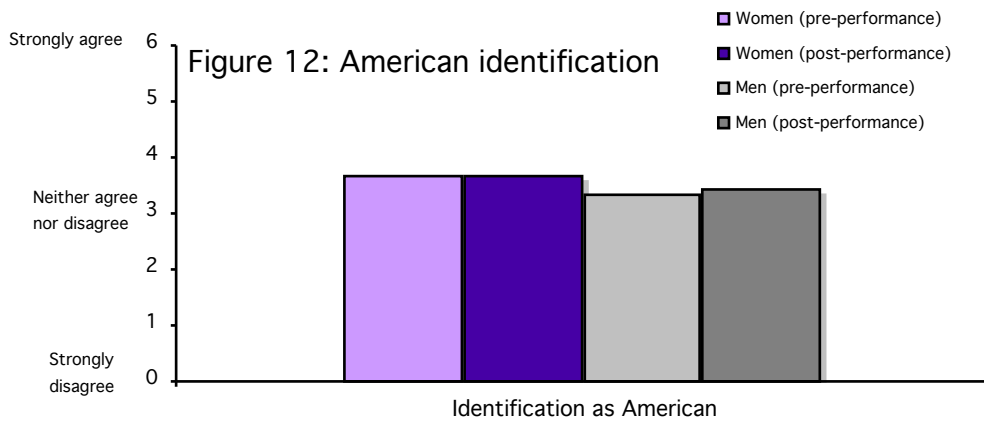


and men felt equally low levels of apprehension [$F(1, 222) = 1.72, p = .19$] and feeling bored [$F(1, 222) = .91, p = .34$]. Although the gender difference for feeling upset was significant, [$F(1, 222) = 4.04, p = .05$], male participants' felt intensity of feeling upset was close to the '0' or 'not at all' point of the scale. Thus, the important gender difference was for feeling inspired, with female participants feeling more inspiration than men did [$F(1, 222) = 7.93, p = .005$].

Psychological immersion in the performance. Gender did not have a significant effect on psychological immersion, [$F(4, 235) = 1.56, p = .19$]. Figure 11 shows the means for each of the items of the psychological immersion scale for female and male participants. The highest mean was for feeling connected with the artist.



Identification as American. Gender did not influence levels of American identification pre-performance [$F(1, 361) = 2.30, p = .13$] or post-performance [$F(1, 239) = .37, p = .54$]. There were also no changes in identification for either male or female participants (all p 's > .05). Figure 12 presents the means for identification for women and men. Both male and female participants reported moderate levels of American identification.



Intercultural friendships. Female and male participants did not differ in the number of friends they had who self-identified as Muslims, [$\chi^2(1) = .770, p = .38$]. One-hundred-sixty-seven out of 239 female participants, and 95 out of 128 male participants reported having friends who self-identified as Muslim.

First time attending an MWV event? Participants who had attended the first performance of Muslim Women's Voices at Wesleyan were excluded from this analysis. There were no gender differences, 114 out of 203 female participants and 59 out of 112 male participants reported that this was the first time they attended a performance [$\chi^2(1) = .770, p = .38$].

Summary of findings for gender comparisons. Women and men reported a variety of motives to attend the performance, the following motives being specially strong: wanting to support female performers, wanting to support Muslim performers, interest in the performance, and interest in performances from other parts of the world. Women however reported wanting to support female performers more than men did.

Further, the performances had more positive effects on women's than on men's attitudes toward Muslims cultures and communities and performing arts events. In particular, female participants showed an increase in interest in the performance they attended, performances from other countries, Muslim cultures, and U.S. Muslims after the performance.

With regard to emotions, both men and women reported very low levels of negative emotions. Although there were no gender differences in feelings of relaxation before the performance, women felt more enthusiastic than men did before the performance. In addition, women also felt more inspired by the performance than men did.

SECTION FOUR

ONE-WEEK-AFTER-PERFORMANCE MEASURES

Only 64 participants who previously completed the pre- and post-performance questionnaires also complete the one-week-post-performance questionnaire. There were 37 millennials and 25 non-millennials (2 participants did not report their age). Further, 39 participants were female and 25 were male. Participants' average age was 34.74 years old (range 18-76 years old).⁵

Thinking and talking about the performance. Participants were asked how often they thought about the performance they attended during the past week. Twenty-four participants reported that they had never thought about the performance, whereas 29 participants reported they had thought about the performance a couple of times. Furthermore, a minority of participants (7) reported they had thought about the performance several times or every day during the past week.

Interestingly however, talking about the performance with others was much more frequent than thinking about the performance. In particular, the majority of participants (55) reported that they talked to others about the performance they had attended during the past week. This finding shows that the participants were still psychologically engaged with the performance. Furthermore, participants were also asked what they had told other people about the performance. These responses were content analyzed in terms of whether they were positive, negative, ambivalent, or neutral about the performance. This analysis revealed that 43 comments

⁵ The majority of participants were European American (40) and the rest self-identify as Asian American (5), African American (2), Arab American (1), Latina/o (3), and other (7). Thirty-three of the participants were Wesleyan students, and there were no students who attended other universities or colleges. Income distribution was as follows 26 participants reported a family's household income before taxes of \$60,000-\$99,000 (26 participants), \$30,000 to \$59,999 (11 participants), \$0-\$29,999 (17 participants), with 7 participants not reporting their income. 53 participants were born in the U.S. 31 participants reported not having any religion and the rest of the participants reported a variety of religions.

were positive, with only 4 comments being negative, 4 ambivalent, and 2 neutral. Participants' positive comments focused on the beauty of the performance they had attended, the positive feelings the performance had elicited in them, or the knowledge or insight they acquire through the performance. These examples from participants' actual responses illustrate these topics:

“comfortable, empathy, inviting, relatable, engaging, unexpected, aware, honest”

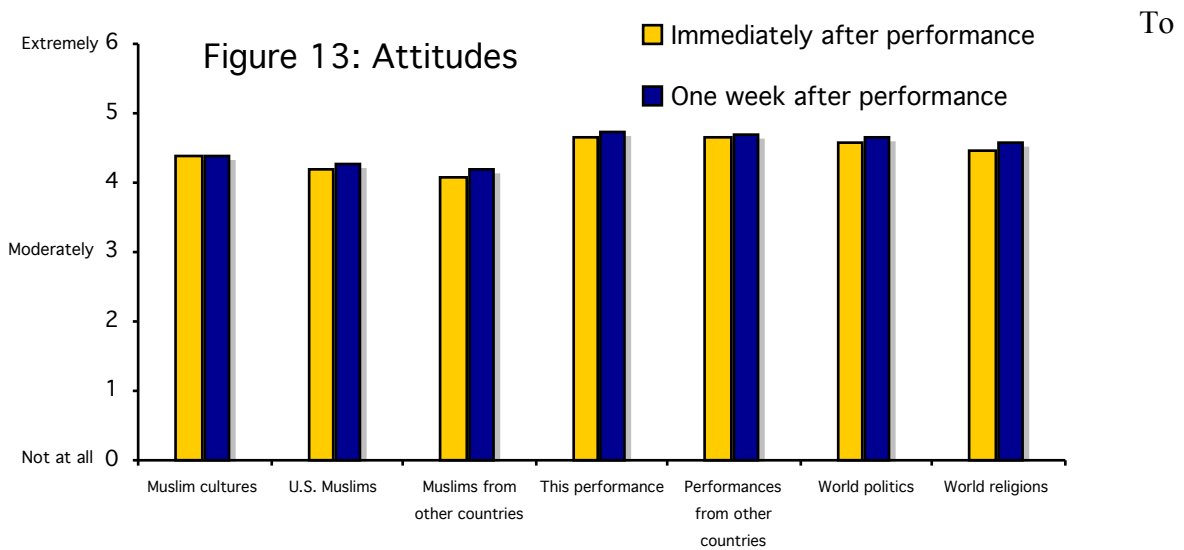
“I mentioned the aesthetics of the performance - choreography, costume, visual - and how visually appealing the show was.”

“I've never had the chance to see something like that before; it was a unique and different experience.”

“It was a great event with an inspiring artist/songwriter to pay attention to”

“That it was a participatory performance that really helped me to think more deeply about the widespread American cultural bias against Islam, and about challenging narrow conceptions of white feminism”

Attitudes. The same attitudes that were measured after the performance toward performing arts events and Muslim cultures and communities were also measures one week after the performance. Figure 13 presents the means for each attitude measured after the performance and one week after the performance.



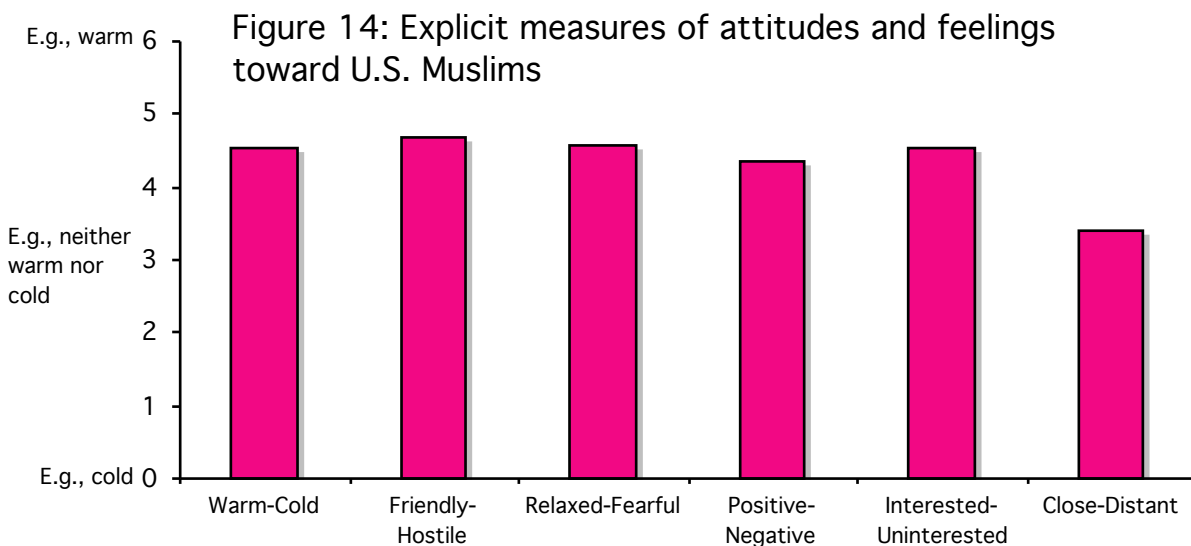
examine whether there was a change in participants' attitudes, the means for post-performance and one-week-after-performance measures were statistically compared. There were no differences (all p 's > .05). Thus, positive attitudes toward Muslim cultures and communities and art performances *did not decrease* one week after the performance. This means that participants maintained moderately high levels of interest in Muslim cultures, U.S. Muslims, Muslims from other countries, the performance they attended, and performances from other parts of the world one week after the performance.

Measures of attitudes and feelings towards U.S. Muslims. The one-week-after-performance questionnaire included additional measures of attitudes toward Muslim cultures. These measures were focused on U.S. Muslims, a community relevant to the participants since participants have probably interacted, or are likely to interact, with American-Muslims. Two types of measures were taken: explicit and implicit measures of attitudes and feelings. The two differ in how clear it may be for the participant what the items are actually measuring. The inclusion of both explicit and implicit measures allows for an examination of whether participants' attitudes and feelings align for both types of measures.

With regards to explicit measures, participants were asked 'How would you characterize the way you feel about Muslims in the U.S.?' Six bipolar scales were presented to the participants. Each bipolar scale included a positive and a negative adjective. For example, one bipolar scale had on one end the adjective 'cold' and the adjective 'warm' on the opposite end. The positive adjective was always placed on the highest number of the scale, i.e., '6.' The negative adjective was always placed on the lowest number of the scale, i.e., '0.' All middle points of the scales were labeled as neutral points. In the example item, the middle point was labeled 'neither cold nor warm.' Figure 14 presents the means for each bipolar scale. As it can be

seen on this figure, participants did not report negative attitudes and feelings toward U.S.

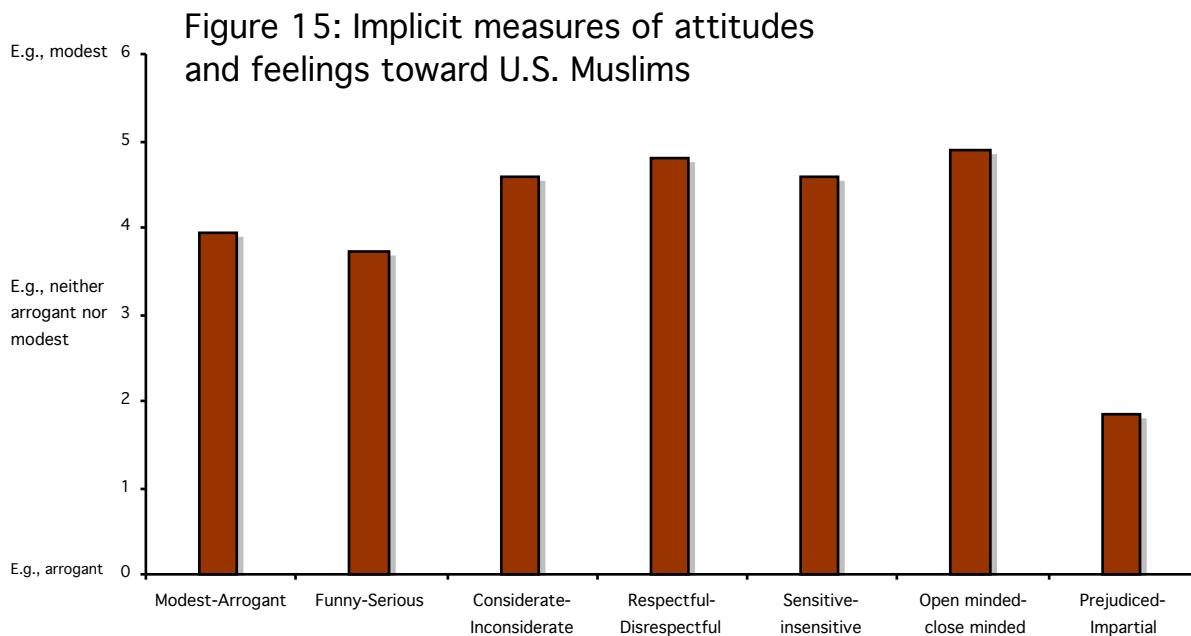
Muslims since averages are above the mid-point of the scale. Thus, participants felt on average warmer than cold, more friendly than hostile, more relaxed than fearful, more positive than negative and more interested than uninterested toward U.S. Muslims. Only the mean for the bipolar scale feeling distant-close was close to the middle point of the scale, i.e., 'neither distant nor close.'



With regards to *implicit measures*, metastereotypes were included as implicit measures of attitudes and feelings toward U.S. Muslims. Metastereotypes are the impressions we think out-group members have of us. Metastereotypes have been used as indicators of implicit prejudice from majority members toward ethnic, religious, or other minority groups. Greater prejudice is typically indicated when individuals are concerned with minority group members evaluating them negatively, for example, as disrespectful or inconsiderate (Voreau, Main, & O'Connell, 1988; McInnis & Hodson, 2012). This is because these concerns (e.g., being seen as

disrespectful) are indicative of intergroup anxiety, with individuals who are low on prejudice typically experiencing less intergroup anxiety (Stephan & Stephan, 1983).

Implicit attitudes and feelings were measured by asking participants ‘Imagine you would have a chance to interact with a person who is Muslim and lives in the U.S., how do you think *this person would see you* during the interaction?’ Seven bipolar scales were presented to the participants. Figure 15 presents the means for each bipolar scale. Each bipolar scale included a positive and a negative adjective. For example, one bipolar scale had on one end the adjective ‘arrogant’ and the adjective ‘modest’ on the opposite end. With the exception of the bipolar scale prejudiced-impartial, the positive adjective was always placed on the highest number of the scale, i.e., ‘6,’ whereas the negative adjective was always placed on the lowest number of the scale, i.e., ‘0.’ For the bipolar scale prejudiced-impartial, ‘prejudiced’ was placed on the highest number of the scale, i.e., ‘6,’ and ‘impartial’ was placed on the lowest number of the scale, i.e., ‘0.’ All middle points of the scales were labeled as neutral points (e.g., ‘neither arrogant nor modest’). The bipolar scale funny-serious was a filler item.



Importantly, participants expected their interaction partner to evaluate them positively rather than negatively. In particular, participants expected their interaction partner to see them as modest rather than arrogant, funny rather than serious, considerate rather than inconsiderate, respectful rather than disrespectful, sensitive rather than insensitive, open-minded rather than close-minded, and impartial rather than prejudiced. Thus, the results from implicit measures are in line with the results for explicit measures of attitudes. It can be concluded that participants reported moderately positive attitudes toward U.S. Muslims.⁶

Emotions about the performance. Participants were asked ‘Today, how do you feel about the performance you saw last week?’. Feeling inspired (5 items, e.g., ‘inspired,’ ‘amazed.’ Alpha: .79); feeling in a bad mood (3 items, e.g., ‘upset.’ Alpha: .90); feeling uneasy (2 items, e.g., ‘uneasy’, $r = .39, p < .001$); and feeling unimpressed (2 items, e.g., ‘unimpressed’ $r = .359, p < .001$) were measured. These items are from the PANAS-X scale (Watson & Clark, 1988).

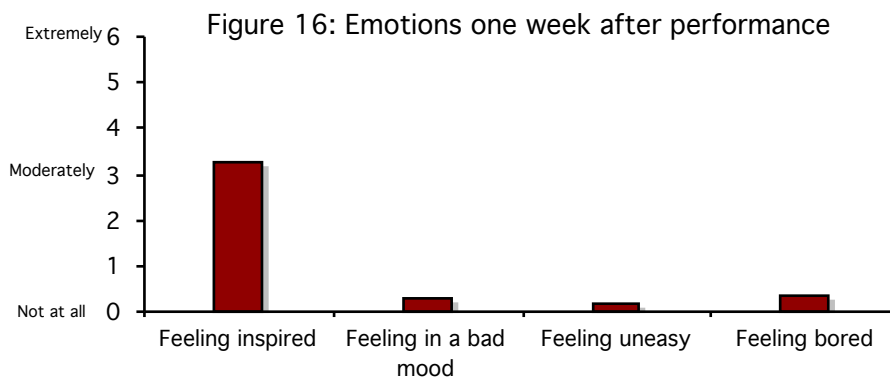


Figure 16 shows that participants felt very low levels of negative emotion about the performance.

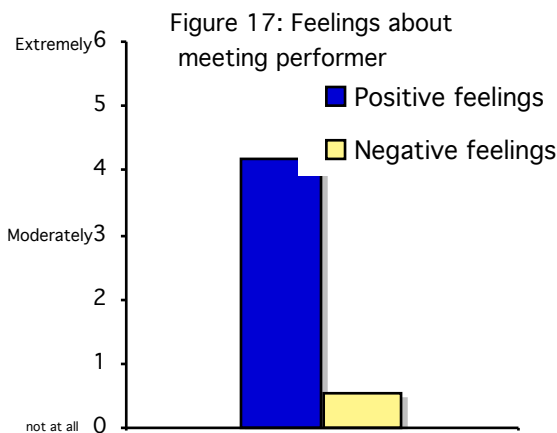
In contrast, participants still felt moderately intense feelings of inspiration one week after the performance. What explains that participants still felt inspired by the performance? To answer

⁶ To contextualize implicit measures of attitudes and feelings, participants were asked who they imagined as their interaction partner. 43 participants reported that they imagined an American-Muslim woman, whereas 10 participants reported they imagined an American-Muslim man. Among those participants who imagined an American-Muslim woman, 27 imagined a woman that observed Islamic dress (i.e., a headscarf), whereas 13 imagined an American-Muslim woman that did not observe Islamic dress.

this question, a regression analysis was carried out with feeling inspired one week after the performance as the dependent variable. The predictors were pre-performance feelings of enthusiasm and post-performance psychological immersion ($r = .38, p = .004$). The post-performance psychological immersion scale included three positive items (i.e., ‘During the performance, I lost track of time;’ ‘During the performance, I felt connected to the audience;’ ‘During the performance, I felt connected to the artist(s)’). To create an index of psychological immersion, a composite score for each participant was created by averaging the three positive items of the scale (alpha: .77).

The regression model was significant [$F(2, 50) = 11.62, p < .001$]. Pre-performance feelings of enthusiasm ($\beta = .26, p = .04$) and post-performance psychological immersion in the performance ($\beta = .41, p = .002$) were significant predictors of one-week-after-performance feelings of inspiration. Thus, the more the participants felt enthusiastic before the performance, the more intense their feelings of inspiration one week after the performance. In addition, the more that participants felt psychologically immersed in the performance, the more intense their feelings of inspiration one week after the performance.

Feelings about interacting with female performers. To further examine participants’ emotions about the performance they saw the previous week, participants were asked ‘Imagine



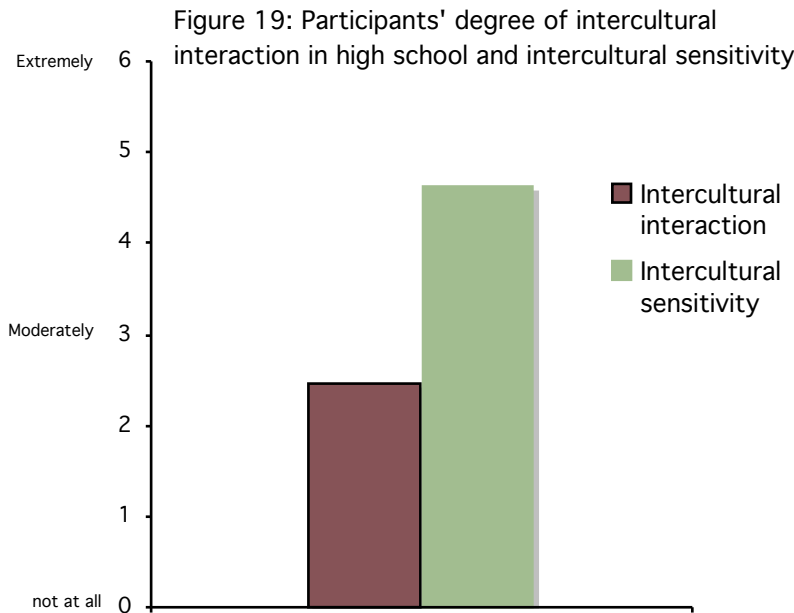
that you would have a chance to meet the performer(s) you saw last week, how do you think you would feel during the interaction?’ Positive (5 items, e.g., ‘happy,’ ‘enthusiastic.’ Alpha: .83) and negative (7 items, e.g., ‘awkward,’

'defensive,' 'impatient.' Alpha: .84) feelings were measured. Figure 17 presents the means for positive and negative feelings. Participants felt more intense positive than negative feelings about meeting the performer (s), [$F(1, 58) = 310.45, p < .001$]. In fact, participants' reported intensity of negative feelings was very close to the 0 point of the scale, or 'not at all.'

Individual difference measures: degree of intercultural interaction and intercultural sensitivity. There could be differences between participants in how much they have interacted with cultures other than their own or how interculturally sensitive they are, factors that could influence how the performance was still affecting the participants. To examine this possibility, both degree of intercultural interaction and intercultural sensitivity were measured. Degree of intercultural interaction was measured by asking participants how much interaction they had with cultures different than their own when *they were in high school* in three different contexts: in their high school, in extra-curricular activities and free time, and in their neighborhood. The high school period was chosen as it is a key period of socialization (e.g., development of identity and attitudes; formation of new friendships). The three items were averaged to compute a level of intercultural interaction in high school for each participant (alpha: .83).

Intercultural sensitivity was measured with a 27-item scale that covered a wide range of domains of intercultural sensitivity (Alpha: .92; e.g., 'I would like to become a member of an organization or group that defends the rights of religious minorities in the U.S.,' 'I enjoy interacting with people from different religious backgrounds,' 'When I am interacting with people whose culture is different than mine, it is important to me to adapt my behavior to the norms and values of that culture,' 'I would support any policy that increases religious diversity in the U.S.'). The items also referred to cultural, ethnic, religious, and gender minorities to measure intercultural sensitivity broadly.

Figure 19 shows the means for participants' degree of intercultural interaction in high



school and degree of intercultural sensitivity. Participants' level of intercultural interaction in high school was low. In contrast, intercultural sensitivity was moderately high. These results are not contradictory, since

participants are likely to have had more frequent experiences of intercultural interaction after high school that could have increased their intercultural sensitivity.

Importantly, intercultural sensitivity was related to how participants felt about Muslim cultures and the performing art events they attended. In particular, the more interculturally sensitive participants were, the more inspired they felt by the performance [$r = .41, p = .001$] and the more they expected an imagined interaction with the performing artist(s) to be positive [$r = .49, p < .001$]. Moreover, the more interculturally sensitive participants were, the more they were interested in Muslim cultures [$r = .47, p < .001$], U.S. Muslims [$r = .48, p < .001$], Muslims from other countries [$r = .40, p = .002$], the performance they attended [$r = .31, p = .02$], performances from other countries [$r = .53, p < .001$], world politics [$r = .27, p = .04$], and world religions [$r = .45, p < .001$].

Furthermore, intercultural sensitivity was also related to *explicit measures of attitudes and feelings toward U.S. Muslims*: the more interculturally sensitive participants were, the warmer [$r = .57, p < .001$] and closer [$r = .33, p = .01$] they felt toward U.S. Muslims. In addition, the

more interculturally sensitive participants were, the more interested [$r = .37, p = .004$] and positive [$r = .27, p = .04$] they felt toward U.S. Muslims. Intercultural sensitivity was also related to *implicit measures of attitudes and feelings toward U.S. Muslims*. Implicit attitudes were measured by asking participants to imagine themselves interacting with a person who self-identifies as U.S. Muslim and rate how this person would evaluate them. Higher levels of intercultural sensitivity were positively associated with more positive evaluations. In particular, the more interculturally sensitive participants were, the more they expected to be evaluated as modest [$r = .30, p = .02$], considerate [$r = .53, p < .001$], respectful [$r = .44, p = .001$], sensitive [$r = .46, p < .001$], impartial [$r = -.26, p = .052$], and open-minded [$r = .45, p < .001$].

Taken together, these findings reveal the multiple attitudinal and emotional benefits of intercultural sensitivity.⁷

Desire for intercultural relationships and interactions. Participants were asked whether they would visit a predominantly Muslim country. The majority of participants (44) responded 'yes,' with 6 participants responding 'no' and 9 responding 'maybe.' Participants were also asked whether they had friends who self-identify as Muslims. Forty out of 59 participants who responded to this question said they did. Those 19 participants who reported not having friends who self-identify as Muslims were asked if they would like to have friends who self-identify as Muslims, with 9 participants responding 'yes' and 10 responding that they were 'indifferent.' Further, participants were also asked whether they had relatives who self-identify as Muslims. Only 11 participants reported having relatives who self-identify as Muslims. The 48 participants who reported not having relatives who self-identify as Muslims were asked if they would like to

⁷ Degree of intercultural interaction in high school only correlated with the item 'being seen as modest-arrogant' from the implicit measures of attitudes and feelings toward U.S. Muslims scale ($r = .29, p = .03$). The more participants interacted with other cultural groups in high school, the more they expected to be evaluated as modest.

have relatives who self-identify as Muslims, with 32 participants responding that they were 'indifferent', 12 responding 'yes,' 1 responding 'no,' and 3 reporting that they were 'unsure.'

Seeking information about artist and planning to attend another Muslim Women's Voices at Wesleyan performance. Participants were asked whether they sought information about the artist after the performance, with the majority of participants (40) responding 'no.' Further, participants were asked whether they were planning to attend another performance, with the majority (44) responding 'yes.'

Summary of findings for one-week-after-performance questionnaire. Participants were still experiencing positive thoughts and feelings about the performance they attended one week after the performance had taken place. In particular, the majority of participants had talked to other people about the performance, with the majority of participants' comments about the performances being overwhelmingly positive. For example, the participants talked to others about the beauty of the performance they had attended, the positive feelings the performance had elicited in them, or the knowledge or insight they acquire through the performance.

Furthermore, participants' high levels of interest in Muslim cultures and communities and art performances were the same as those reported by the participants right after the performance. It is particularly important that levels of interest did not decrease, again showing that the performance was still engaging the participants.

Moreover, participants reported moderately positive attitudes and feelings towards U.S. Muslims. More specifically, participants felt on average warmer than cold, more friendly than hostile, more relaxed than fearful, more positive than negative and more interested than uninterested toward U.S. Muslims. In addition, participants had positive expectations for an interaction with a person who identifies as U.S. Muslim. In particular, the participants expected

their interaction partner to see them as more modest than arrogant, funny than serious, considerate than inconsiderate, respectful than disrespectful, sensitive than insensitive, open-minded than close minded, and impartial than prejudiced.

With regards to emotions, participants still felt moderately intense feelings of inspiration one week after the performance. Moreover, pre-performance feelings of enthusiasm and post-performance psychological immersion in the performance were significant predictors of one-week-after-performance feelings of inspiration. The more the participants felt enthusiastic before the performance and felt psychologically immersed in the performance, the more intense their feelings of inspiration one week after the performance. These findings suggest that the degree of enthusiasm and psychological immersion a performance elicits in the audience impacts the degree to which the performance has longer-lasting emotional effects.

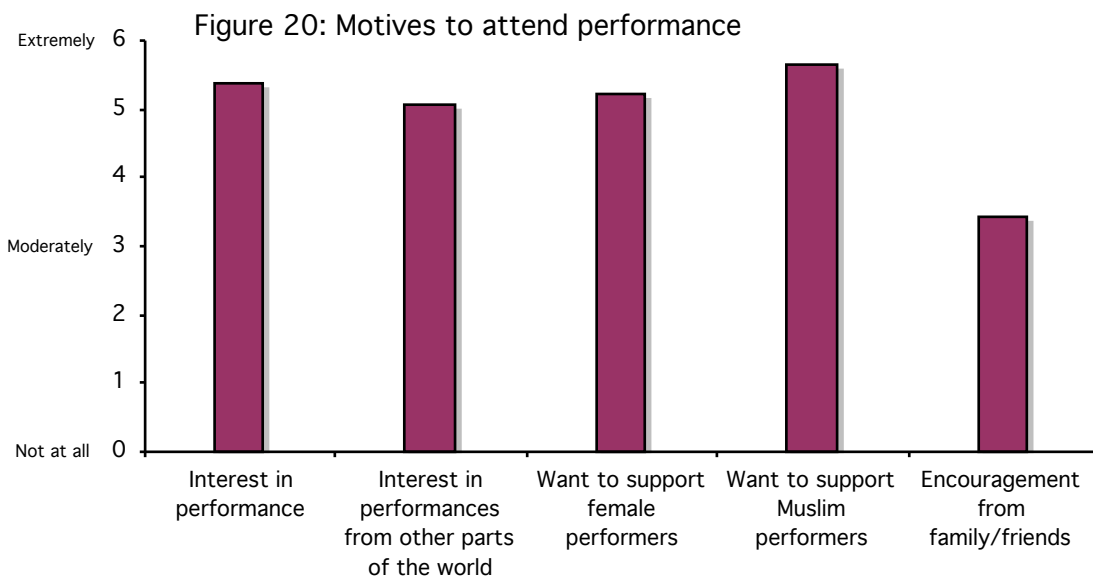
Finally, participants' intercultural sensitivity was related to a wide variety of key measures. For example, the greater participants' intercultural sensitivity, the greater the participants' interest in Muslim cultures, U.S. Muslims, Muslims from other countries. Also, the greater participants' intercultural sensitivity, the more participants felt interested in U.S. Muslims and felt warm, close, and positive toward U.S. Muslims. Finally, the greater participants' intercultural sensitivity, the more positive feelings they expected to have when interacting with the performer(s).

SECTION FIVE

THE PERSPECTIVE OF MUSLIM PARTICIPANTS

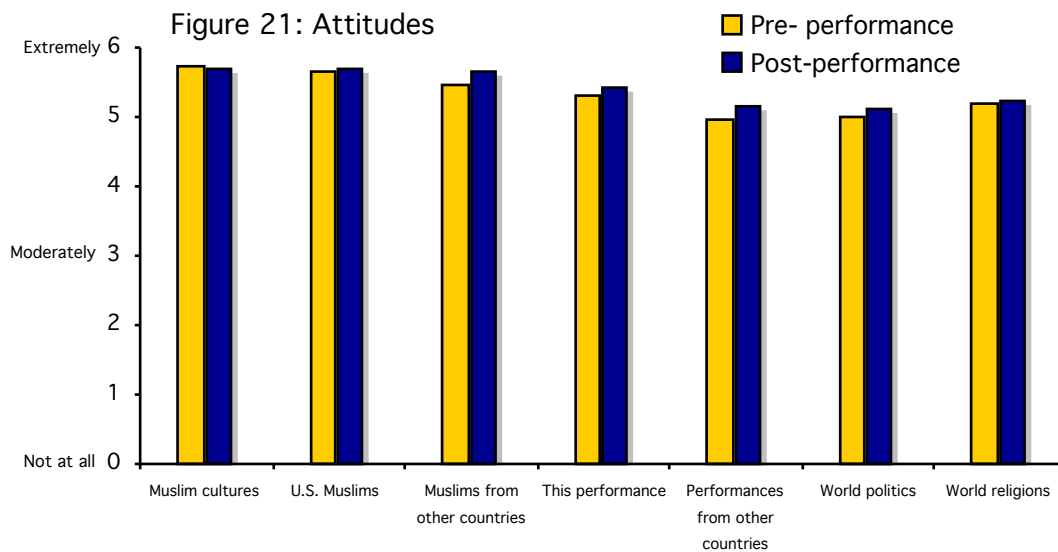
This section is devoted to the perspective of participants who self-identify as Muslims. These participants may have a different and unique perspective on *Muslim Women's Voices at Wesleyan* since the performances aimed to represent the diversity of their cultures and communities. Fifty-one Muslim participants completed the pre-performance questionnaires and 28 completed the post-performance questionnaire. However, only 5 participants responded to the one-week-post-performance questionnaire. Given this very small sample for the one-week-after-performance questionnaire, only results for the pre- and post-performance questionnaires are presented.

Motives to attend the performance. Figure 20 presents the means for motives to attend the performance. Participants reported they attended the performance because they were strongly interested in the performance and in performances from other parts of the world. Moreover, participants reported strong motivations to support female performers as well as Muslim performers. The mean for being encouraged by family and friends was lower than for other motives, revealing that participants were more motivated by internal (their own attitudes and

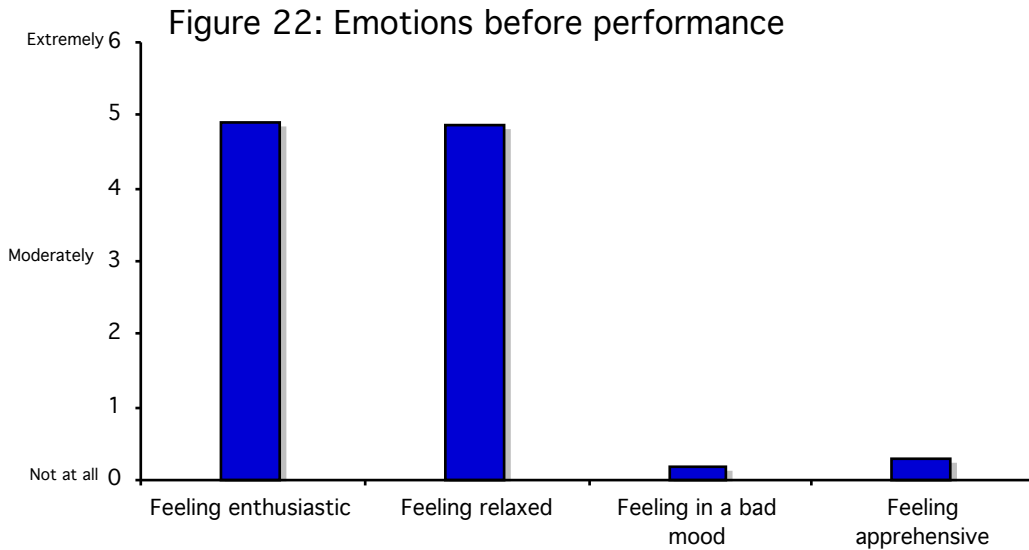


preferences) than external (encouragement from close others) motives. Finally, it is important to notice that the highest mean was for wanting to support Muslim performers.

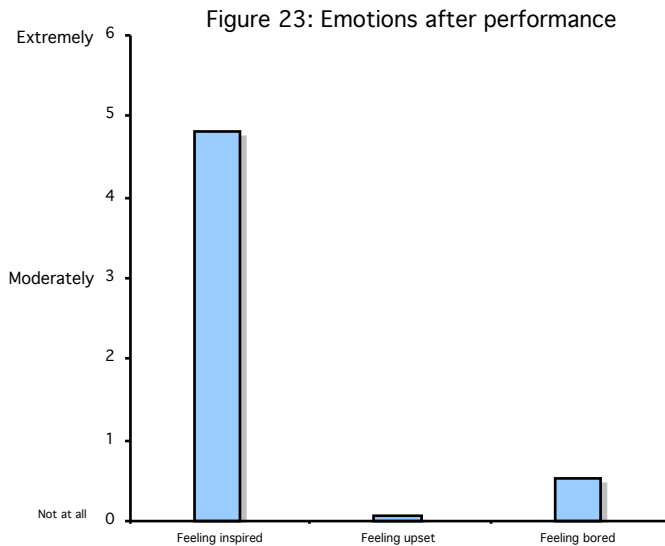
Attitudes. Figure 21 presents participants' attitudes toward Muslim cultures and communities and art performances before and after the performance. Participants reported very high levels of interest in the performance, performances from other countries, Muslim cultures, U.S. Muslims world politics, and world religions. This high level of positive attitudes remained the same after the performance. In other words, there was no change in attitudes (all p 's > .05), except for interest in Muslims from other countries. Interest in Muslims from other countries increased post-performance [$t(27) = -2.42, p = .02$].



Emotions before the performance. Figure 22 shows means for feeling enthusiastic (Alpha: .81), feeling in a bad mood (Alpha: .88), and feeling apprehensive (Alpha: .81).⁸ Participants reported very low levels of negative emotion. In contrast, participants reported feeling quite relaxed and enthusiastic before the performance.



Emotions about the performance. Figure 23 shows the means for feeling inspired

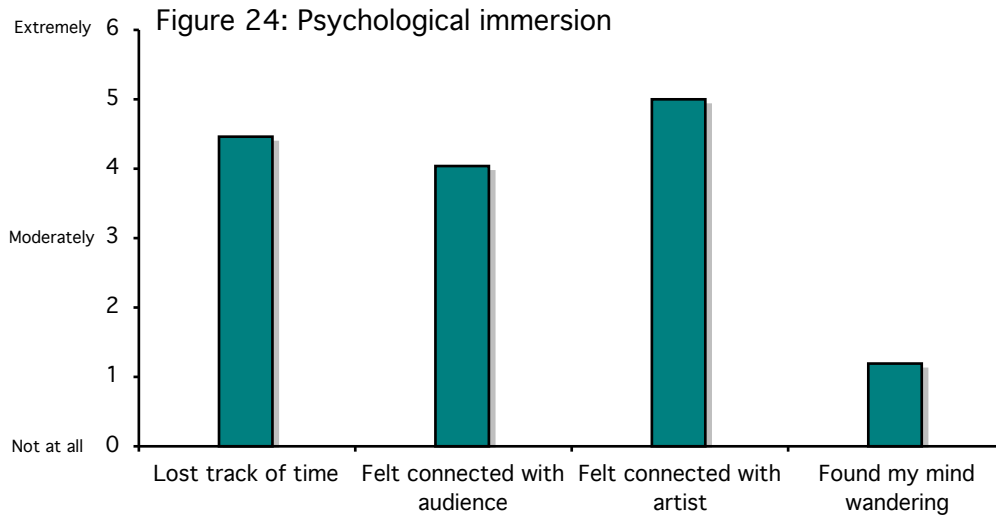


(Alpha: .85), upset (Alpha: .96), and bored ($\alpha = .51, p = .01$).⁹ Participants felt very low levels of negative emotion. In contrast, participants felt quite inspired by the performance they attended.

⁸ Feeling uninterested in not reported as it had low internal consistency for Muslim participants.

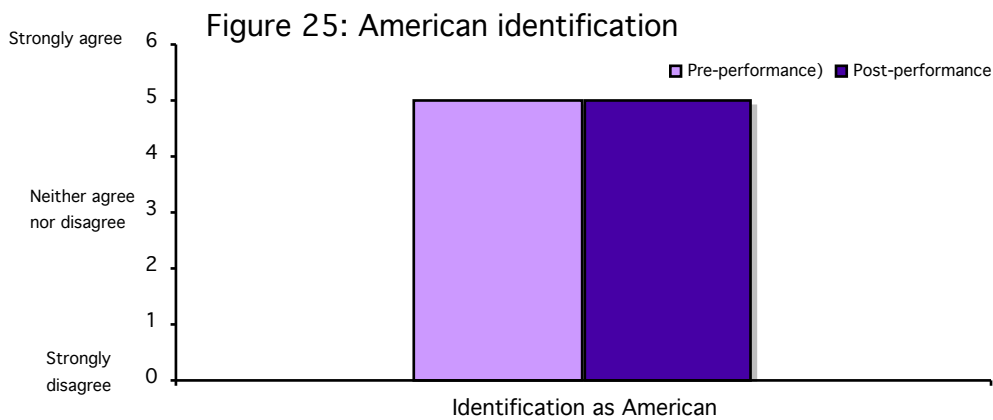
⁹ The reliability for feeling tense could not be computed because participants reported they did not feel tense after the performance (i.e. variance was zero).

Psychological immersion in the performance. Figure 24 shows the means for the post-performance psychological immersion items.



Participants reported low levels of feeling that their minds were wandering during the performance. Furthermore, the participants felt they had lost track of time and felt moderately connected with the audience. Finally, participants felt quite a bit connected with the artist(s).

Identification as American. Figure 25 reports the degree of identification as American before and after performance. Muslim participants strongly identified as American, with no changes before and after performance ($p > .05$).



First time attending an MWV event? Participants who had attended the first performance of *Muslim Women's Voices at Wesleyan* were excluded from this analysis. Twenty-three (out of 35 participants) responded 'yes.'¹⁰

Summary of findings for Muslim participants. Muslim participants were more motivated by internal (i.e., their own interest in the performance and performances from other parts of the world, wanting to support female performers and Muslim performers) than by external factors (i.e., being encouraged by family and friends) to attend the performance. Further, participants reported very low negative feelings before the performance. In fact, the participants felt quite relaxed and enthusiastic as they were waiting for the performance to start. Moreover, Muslim participants reported feeling quite inspired by the performance they attended as well as quite psychologically immersed in the performance.

Finally, Muslim participants reported very high levels of interest in the performance, performances from other countries, Muslim cultures, U.S. Muslims, world politics, and world religions. Importantly, this high level of positive attitudes remained the same after the performance. Moreover, the performances had a positive effect on Muslim participants' attitudes as their level of interest in Muslims from other countries increased after the performance.

¹⁰ The post-performance questionnaire also asked participants whether they were planning to attend another MWV event and seek information about the artist. Only 4 participants responded to these questions.

CONCLUSION

Muslim Women's Voices at Wesleyan aimed to expand awareness, knowledge, and understanding of Muslim cultures through the lens of performance. This report presented the results of a study on how MWV performances affected audience members' attitudes and feelings (1) toward Muslim cultures and communities and (2) art performances. To this end, three questionnaires were developed: a pre-performance questionnaire; a post-performance questionnaire; and a one-week-after-performance questionnaire.

Did the performances influence audience members' attitudes and feelings toward Muslim cultures and communities? Taken together, the findings of the present study show that performances had a *transformational effect* on attitudes and feelings toward Muslim cultures and communities. First, millennials' levels of interest in *Muslim cultures, U.S. Muslims, Muslims from other countries increased* after the performance. This finding is important because millennials showed less interest in Muslim cultures and communities than non-millennials did before the performance. Second, female participants showed an *increase* in interest in *Muslim cultures and U.S. Muslims* after the performance. Third, the performances also had a positive effect on Muslim participants' attitudes as their level of interest in *Muslims from other countries increased* after the performance.

Did the performances influence audience members' attitudes and feelings toward performing arts events? Taken together, the findings of the present study show that performances also had a transformational effect on attitudes toward art performances. First, millennials' level of *interest in the performance* they attended *increased* post-performance. Second, the performances also *increased* women's level of interest in *the performance* they had attended and *in performances from other countries*.

Finally, the performances also affected participants' emotions in positive ways. For example, participants felt very low levels of negative emotion (e.g., feeling bored) about the performances. In contrast, participants' emotional experience of the performance can be characterized by moderate to intense *feelings of inspiration*, feelings that were still felt by the participants one week after the performance. Moreover, the performances engaged participants deeply, as the majority of participants reported that they had talked to other people about the performance. When asked what they had said to others, participants' comments about the performances were overwhelmingly positive. In sum, participants' experience of *Muslim Women's Voices at Wesleyan* can be characterized as emotionally meaningful, positive, and transformative.

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**APPENDIX
(STUDY MEASURES)**

PRE-PERFORMANCE QUESTIONNAIRE

Thank you for taking the time to complete this short survey.

• How do you rate your level of interest in:

	Not at all	Very slightly	A little	Moderately	A bit	Quite a bit	Extremely
..this type of performance (music/dance/theater)?	0	1	2	3	4	5	6
..world politics?	0	1	2	3	4	5	6
..Muslims in the U.S.?	0	1	2	3	4	5	6
..performance from other countries?	0	1	2	3	4	5	6
..Muslim cultures?	0	1	2	3	4	5	6
..world religions?	0	1	2	3	4	5	6
..Muslims from other countries?	0	1	2	3	4	5	6

• What best describes what brought you here today? Please use the scale below to rate how much each statement applies to you.

<u>Not at all</u>	<u>Very slightly</u>	<u>A little</u>	<u>Moderately</u>	<u>A bit</u>	<u>Quite a bit</u>	<u>Extremely</u>
0	1	2	3	4	5	6

I am interested in performance from other parts of the world: _____

I want to support female performers: _____

I want to support Muslim performers: _____

I am interested in this kind of performance: _____

My friend/family member encouraged me to come to the performance: _____

Other (please write): _____

- **How do you feel right now? Please use the scale below to rate each feeling.**

<u>Not at all</u>	<u>Very slightly</u>	<u>A little</u>	<u>Moderately</u>	<u>A bit</u>	<u>Quite a bit</u>	<u>Extremely</u>
0	1	2	3	4	5	6
Attentive_____	At ease _____	Tired_____	Hostile_____	Excited_____		
Uninterested____	Scared_____	Interested____	Relaxed_____	Irritable_____		
Apprehensive____	Indifferent_____	Nervous_____	Enthusiastic____	In a bad mood_____		

- **Please rate how much you agree or disagree with the following statement:**

	Strongly Disagree				Neither agree nor disagree			Strongly agree
	0	1	2	3	4	5	6	
Being American is an important part of how I see myself.								

- **Is this the first time that you have attended a *Muslim Women's Voices at Wesleyan* event?**

Yes No

- **What is your...**

age? _____ biological sex? Female Male gender? _____

- **What is your *cultural or ethnic background*? Please check all that applies.**

Arab American African American Asian American European American
 Latino/Latina Other: _____

- **Are you a *student at Wesleyan*? Yes, my major is: _____**

No, I am a student at _____ university/college I am not a student

- **Are you part of the Wesleyan student cohort? Yes No**

- **Which category best describes your family's household income before taxes?**

\$0-\$29,999 \$30,000-\$59,999 \$60,000-\$99,999 Over \$100,000

- **Were you born in the U.S.? Yes No**

- **If you were not born in the U.S., how long have you lived here? _____**

- **What is your *religion*?**

Catholic Jewish Muslim Protestant Other: _____ No religion

- **Do you have any friends who identify as Muslim? Yes No**

POST-PERFORMANCE QUESTIONNAIRE

Thank you for taking the time to complete this short survey.

• How do you feel about the performance RIGHT NOW?

<u>Not at all</u>	<u>Very slightly</u>	<u>A little</u>	<u>Moderately</u>	<u>A bit</u>	<u>Quite a bit</u>	<u>Extremely</u>
0	1	2	3	4	5	6
Happy _____	Tense _____	Annoyed _____	Lively _____	Uneasy _____		
Surprised _____	Sleepy _____	Afraid _____	Proud _____	Irritated _____		
Inspired _____	Bored _____	Amazed _____	Unimpressed _____	Upset _____		

• Please rate the following statements:

<u>Not at all</u>	<u>Very slightly</u>	<u>A little</u>	<u>Moderately</u>	<u>A bit</u>	<u>Quite a bit</u>	<u>Extremely</u>
0	1	2	3	4	5	6
-During the performance, I lost track of time: _____						
-During the performance, I felt connected to the audience: _____						
-During the performance, I found my mind wandering: _____						
-During the performance, I felt connected to the artist(s): _____						

• How do you rate your level of interest in:

	<u>Not at all</u>	<u>Very slightly</u>	<u>A little</u>	<u>Moderately</u>	<u>A bit</u>	<u>Quite a bit</u>	<u>Extremely</u>
	0	1	2	3	4	5	6
..world religions?	0	1	2	3	4	5	6
..this type of performance (music/dance/theater)?	0	1	2	3	4	5	6
..Muslims from other countries?	0	1	2	3	4	5	6
..world politics?	0	1	2	3	4	5	6
..Muslim cultures?	0	1	2	3	4	5	6
..performance from other countries?	0	1	2	3	4	5	6
..Muslims in the U.S.?	0	1	2	3	4	5	6

• Are you planning to seek more information about the artist? Yes No

- Are you planning to attend another *Muslim Women's Voices at Wesleyan* event? Yes
 No

- Please rate how much you agree or disagree with the following statement:

	Strongly Disagree			Neither agree nor disagree				Strongly agree
The fact that I am American is an important part of my identity.	0	1	2	3	4	5	6	

ONLINE QUESTIONNAIRE

Thank you for taking the time to complete this brief online survey. We ask you a few questions regarding your thoughts and feelings about the performance you saw last week.

- Please enter here the password that was emailed to you: _____
- What is your age? _____
- What is your biological sex? Female Male
- What is your gender? _____
- What is your cultural or ethnic background? Please check all that applies.
 - Arab American African American Asian American European American
 - Latino/Latina Other: _____
- Are you a *student at Wesleyan*? Yes, my major is in division _____
 - No, I am a student at _____ university/college I am not a student
- Are you part of the Wesleyan student cohort? Yes No
- Which category best describes your family's household income before taxes?
 - \$0-\$29,999 \$30,000-\$59,999 \$60,000-\$99,999 Over \$100,000
- Were you born in the U.S.? Yes No
- If you were not born in the U.S., how long have you lived here? _____
- What is your *religion*?
 - Catholic Jewish Muslim Protestant Other: _____ No religion

- Today, how do you feel about the performance you saw last week? Please use the scale below to rate each feeling.

	<u>Not at all</u>	<u>Very slightly</u>	<u>A little</u>	<u>Moderately</u>	<u>A bit</u>	<u>Quite a bit</u>	<u>Extremely</u>
	0	1	2	3	4	5	6
Happy _____		Afraid _____	Annoyed _____	Proud _____		Uneasy _____	
Surprised _____		Irritated _____	Inspired _____	Bored _____		Amazed _____	
Unimpressed _____		Upset _____					

- Today, how do you evaluate your level of interest in ...

	Not at all	Very slightly	A little	Moderately	A bit	Quite a bit	Extremely
..the type of performance you saw last week (music/dance/theater)?	0	1	2	3	4	5	6
..world politics?	0	1	2	3	4	5	6
..Muslims in the U.S.?	0	1	2	3	4	5	6
..music/dance from other countries?	0	1	2	3	4	5	6
..Muslim cultures?	0	1	2	3	4	5	6
..world religions?	0	1	2	3	4	5	6
..Muslims from other countries?	0	1	2	3	4	5	6

- How often did you think about the performance you saw last week? Please circle the answer that best applies to you:

Never Only a couple of times Several times Almost every day Every day

- Have you talked to anyone about the performance you saw last week?

Yes No

[If participants choose 'yes,' they then receive the following question] What have you said about the performance? (Box presented to participant where they can describe what they said)

- Imagine that you would have a chance to meet the performer(s) you saw last week, how do you think you would feel during the interaction?

	Not at all	Very slightly	A little	Moderately	A bit	Quite a bit	Extremely
Confident	0	1	2	3	4	5	6
Irritated	0	1	2	3	4	5	6
Awkward	0	1	2	3	4	5	6
Enthusiastic	0	1	2	3	4	5	6
Indifferent	0	1	2	3	4	5	6
Impatient	0	1	2	3	4	5	6
Frustrated	0	1	2	3	4	5	6
Interested	0	1	2	3	4	5	6
Stressed	0	1	2	3	4	5	6
Happy	0	1	2	3	4	5	6
Uninterested	0	1	2	3	4	5	6
Self-conscious	0	1	2	3	4	5	6
Defensive	0	1	2	3	4	5	6
Engaged	0	1	2	3	4	5	6

- How would you characterize the way you feel about Muslims in the U.S.?

Cold				Neither cold nor warm			Warm
0	1	2	3	4	5	6	
Hostile				Neither hostile nor friendly			Friendly
0	1	2	3	4	5	6	
Fearful				Neither fearful nor relaxed			Relaxed
0	1	2	3	4	5	6	
Distant				Neither distant nor close			Close
0	1	2	3	4	5	6	

Negative			Neither negative nor positive			Positive
0	1	2	3	4	5	6
Uninterested			Neither uninterested nor interested			Interested
0	1	2	3	4	5	6

- Imagine you would have a chance to interact with a person who is Muslim and lives in the U.S., how do you think *this person would see you* during the interaction?

Arrogant			Neither arrogant nor modest			Modest
0	1	2	3	4	5	6
Serious			Neither serious nor funny			Funny
0	1	2	3	4	5	6
Inconsiderate			Neither inconsiderate nor considerate			Considerate
0	1	2	3	4	5	6
Disrespectful			Neither disrespectful nor respectful			Respectful
0	1	2	3	4	5	6
Insensitive			Neither insensitive nor sensitive			Sensitive
0	1	2	3	4	5	6
Impartial			Neither impartial nor prejudiced			Prejudiced
0	1	2	3	4	5	6
Close minded			Neither close minded nor open minded			Open minded
0	1	2	3	4	5	6

- When you imagine this person, did you imagine... A woman A man

If you imagined a woman, did you imagine?

A woman without a headscarf

A woman with a headscarf

Other (please write): _____

- Have you sought information about the artist you saw last week since the performance?
 Yes No
- Are you planning to attend another *Muslim Women's Voices at Wesleyan* event?
 Yes No
- Would you ever visit a country that is predominantly Muslim?
 Yes No Unsure
- Do you have any friends who identify as Muslim? Yes No
 - (If participants answer no, they then receive the following question) Would you like to have friends who identify as Muslim? Yes No Unsure Indifferent
- Do you have relatives who identify as Muslim? Yes No
- (If participants answer no, they then receive the following question) Would you like to have relatives who identify as Muslim (e.g., a sibling or a cousin marries a person who identifies as Muslim)? Yes No Unsure Indifferent
- Please rate the level of interaction that you have had with cultures different than your own when *you were in high school* in the following places/contexts:

	Not at all	Very slightly	A little	Moderately	A bit	Quite a bit	Extremely
In your high school	0	1	2	3	4	5	6
During extra-curricular activities and free time (e.g., sport teams, musical groups, etc.)	0	1	2	3	4	5	6
In your neighborhood	0	1	2	3	4	5	6

Finally, to what extent do the following statements apply to you? Please use the scale below to rate how much each statement is applicable to you:

Not at all Applicable			Moderately applicable			Completely applicable
0	1	2	3	4	5	6

- I pay attention to the emotions of others: _____
- I am a good listener: _____
- I enjoy getting to know other people (i.e., their fears, concerns, etc.): _____
- I enjoy other people's stories: _____
- I notice when someone is in trouble: _____
- I sympathize with people whose culture or ethnicity is different than my own: _____
- I sympathize with people who are religious: _____
- I seek people from different cultural or ethnic backgrounds: _____.
- I seek people from different religious backgrounds: _____.
- I enjoy interacting with people from different religious backgrounds: _____
- I enjoy interacting with people whose culture or ethnicity is different than my own: _____
- I enjoy learning about the traditions of other cultures or ethnic groups : _____
- I enjoy learning about the traditions of different religions: _____
- I would like to become a member of an organization or group that defends the rights of ethnic and cultural minorities in the U.S.: _____
- I would like to become a member of an organization or group that defends the rights of religious minorities in the U.S.:
- I would like to become a member of an organization or group that defends the rights of gender or sexual minorities in the U.S.:
- When I am interacting with people whose culture is different than mine, it is important to me to adapt my behavior to the norms and values of that culture: _____
- When I am interacting with people who are religious, it is important to me to adapt my behavior to the norms of values of that religion: _____
- I would support any policy that increases religious diversity in the U.S.: _____
- I would support any policy that increases ethnic or cultural diversity in the U.S.: _____
- I would support any policy that increases gender diversity in the U.S.: _____
- It worries me that, some time in the future, European-Americans may not be the largest group in the U.S.: _____
- I would like to live in a neighborhood that is culturally and ethnically diverse: _____
- I would like to live in a neighborhood that has religious diversity: _____
- I think being religious is anti-American: _____
- I think discriminating against religious minorities is wrong: _____
- I think discriminating against cultural, ethnic, or racial minorities is wrong: _____
- I think discriminating against gender minorities is wrong: _____