PRAIRIE AUDIENCES:
AN INVESTIGATION AND THEORETICAL CONTEXTUALISATION
OF ATTITUDES AND EXPERIENCES OF THEATRE IN REGINA

A Thesis
Submitted to the Faculty of Graduate Studies and Research
In Partial Fulfilment of the Requirements
For the Degree of

Master of Arts

in

Interdisciplinary Studies

University of Regina

by
Phillip Richard Ollenberg
Regina, Saskatchewan
February 2014

©2014: P. Ollenberg
Phillip Richard Ollenberg, candidate for the degree of Master of Arts in Interdisciplinary Studies, has presented a thesis titled, *Prairie Audiences: An Investigation and Theoretical Contextualisation of Attitudes and Experiences of Theatre in Regina*, in an oral examination held on October 16, 2013. The following committee members have found the thesis acceptable in form and content, and that the candidate demonstrated satisfactory knowledge of the subject material.

External Examiner: Dr. Doug Durst, Faculty of Social Work

Co-Supervisor: *Dr. Kathleen Irwin, Theatre Department

Co-Supervisor: Dr. Lisa Watson, Faculty of Business Administration

Committee Member: Prof. Wes Pearce, Theatre Department

Committee Member: Dr. Ronald Camp, Faculty of Business Administration

Chair of Defense: Prof. Rachelle Viader Knowles, Visual Arts

*Not present at defense*
i. Abstract

This study explores consumer expectations towards and intentions to attend live theatre within the context of an urban Saskatchewan audience and in relation to conventionally-defined forms of cinema and television. A gap exists between theory and empirical knowledge as it pertains to this audience. This thesis considers the role of the audience within the performative experience through the theoretical lenses of performance, criticism, consumer behaviour, and marketing; evaluating attitudes towards the three media and how these attitudes influence the behaviour and intention of consumers.

Blending theory of spectatorship with marketing and behaviour theory and an empirical research strategy, this study presents evidence outlining audience expectations of these media and how expectations affect consumer intention and behaviour. Results illuminate the perceived role and relevance of theatre in relation to cinema and television within the city of Regina. This research may assist theatre administrators to implement more effective audience development strategies.

The audience shares a relationship with the on-stage action in theatre (Bennett 1990). The same is true but to differing degrees in cinema and television. In evaluating the relationship among these media, the following four traits were identified as point of differentiation: 1) liveness; 2) cultural currency; 3) the public/private nature of each; and 3) the accessibility of each. Cultural relevance was also measured.
Data collection occurred between October 2009 and February 2010 from 308 randomly-selected households in Regina. The questionnaire collected information on media consumption habits, behaviour/intention, attitudes towards the media, and demographic information.

It was hypothesised theatre would rate highly for liveness, cultural currency, and public consumption; low for accessibility and relevance; and that liveness and public viewership would positively impact attendance, while cultural currency and accessibility would impede attendance. Findings on were inconclusive for liveness, showed partial support for cultural currency and accessibility, full support for public viewership, and no support cultural relevance. Behaviourally, social viewership and cultural relevance affected consumer behaviour, accounting for 7.9% variance.

According to the findings, more than 50% of households indicated an interest in attending the theatre more often. Anecdotal concerns from producers regarding venue locations and cultural accessibility are assuaged by the fact that these items did not negatively impact behaviour. Further study is warranted to understand what areas of social viewership and cultural relevance specifically impact consumption of theatre, to help drive Regina audiences to the theatre.
ii. Acknowledgement

Above all, I acknowledge Doctors Kathleen Irwin and Lisa Watson, my co-supervisors, whose patience, guidance, and insight helped shape this thesis. Without them, this project would have never had legs. I also thank my other committee members, Prof. Wes D. Pearce, and Dr. Ron Camp for their advice and encouragement during this project.

My thanks to the University of Regina Graduate Students’ Association and to the University of Regina Students’ Union for their financial support of my research. To the management of both Globe Theatre and Hectik Theatre, my gratitude for the spark to light this flame and encouragement to explore what makes Regina’s theatre audiences tick.

Thank you to my friends and family for boundless encouragement. You put up with my seemingly unending pursuit of a graduate degree. Finally, to DeRay Dionne, my cold weather, data collection ice warrior: you are the one who kept the coffee and wonton soup flowing, put up with my late nights and early mornings, and suffered patiently through my office door being shut for countless hours. I am grateful beyond words.
## iii. Table of contents

i. Abstract........................................................................................................................................... i

ii. Acknowledgement.......................................................................................................................... iii

iii. Table of contents ............................................................................................................................ iv

iv. List of tables ...................................................................................................................................... viii

v. List of illustrations ............................................................................................................................ x

1. Introduction........................................................................................................................................ 1

   1.1 Nature and scope of the work ......................................................................................................... 1

   1.2 Cultural and interdisciplinary relevance of this research ............................................................... 5

   1.3 Research questions......................................................................................................................... 6

2. Literature review and theoretical framework ..................................................................................... 7

   2.1 On spectatorship in the theatre and its media contemporaries .................................................... 7

   2.2 Defining traits ................................................................................................................................ 11

       2.2.1 Liveness in the Media ........................................................................................................... 13

       2.2.2 Cultural currency .................................................................................................................... 17

       2.2.3 The Public and the Private .................................................................................................... 26

       2.2.4 Accessibility & Convenience .................................................................................................. 29
4.1 Response rate and respondent demography ............................................. 60
4.2 Entertainment experience attitudes ......................................................... 62
  4.2.1 Liveness ............................................................................................. 64
  4.2.2 Cultural currency ............................................................................... 69
  4.2.3 The public and the private ................................................................. 72
  4.2.4 Accessibility and convenience ......................................................... 74
  4.2.5 Cultural relevance ............................................................................ 78
4.3 Intention and behaviour towards theatre attendance ............................ 80
  4.3.1 Descriptive results ........................................................................... 80
  4.3.2 Attitudes’ relationships to intention and behaviour ............................ 82
5. Discussion of findings and their implications .......................................... 88
  5.1: What attitudes are held towards the theatre experience in relation to
television and cinema? ............................................................................ 94
  5.2: How do the attitudes in Q1 affect the intention to attend and actual
attendance of live theatre? ....................................................................... 95
  5.3 Do people believe theatre to be more culturally relevant than cinema and
television? ............................................................................................. 96
  5.4 What sociocultural impacts do the findings from Q1 to Q3 present? ...... 97
6. Conclusion .................................................................................................... 99
6.1 Prospects for future research ................................................................. 100

6.1.1 Building beyond limitations .......................................................... 100

6.1.2 For further consideration ............................................................. 102

6.2 Practical applications ...................................................................... 102

Bibliography .......................................................................................... 106

Appendix A. Data Collection Instrument .............................................. 114

Appendix B. Ethics Approval (July 2008) for Hectik Theatre Study .......... 118

Appendix C. Ethics Approval (Oct. 2009) for Primary Research ............... 119
iv. List of tables

Table 2-1: Taxonomy of qualities among media ................................................................. 32
Table 2-2: Research hypotheses .......................................................................................... 41
Table 4-1: Questionnaire response rate ............................................................................... 60
Table 4-2: Study demography vs. 2006 Census ................................................................. 61
Table 4-3: Mean averages and ANOVA of attitude measures by media: Liveness ........... 66
Table 4-4: Reliability analysis (correlation matrix): Liveness (theatre) ......................... 68
Table 4-5: Mean averages and ANOVA of attitude measures by media: Cultural currency
........................................................................................................................................ 70
Table 4-6: Reliability analysis (correlation matrix): Cultural currency (theatre) .......... 71
Table 4-7: Mean averages and ANOVA of attitude measures by media: Public/private . 73
Table 4-8: Reliability analysis (correlation matrix): Public/private .................................. 74
Table 4-9: Mean averages and ANOVA of attitude measures by media:

Accessibility/convenience ............................................................................................... 76
Table 4-10: Reliability analysis (correlation matrix): Accessibility/convenience (theatre)
........................................................................................................................................ 77
Table 4-11: Reliability analysis (correlation matrix): Accessibility/convenience (theatre)
........................................................................................................................................ 77
Table 4-12: Mean averages and ANOVA of attitude measures by media: Cultural

relevance .......................................................................................................................... 79
Table 4-13: Reliability analysis (correlation matrix): Cultural relevance (theatre) ........ 80
Table 4-14: Behaviour and intention amongst media.................................81
Table 4-15: Variables used in regression analyses........................................84
Table 4-16: Stepwise regression of intention vs. attitude measures...................84
Table 4-17: Stepwise regression of behaviour vs. attitude measures .................86
Table 5-1: Research Hypotheses versus actual findings.................................89
v. List of illustrations

Figure 2-1: Theory of Planned Behavior ................................................................. 36
1. Introduction

1.1 Nature and scope of the work

The purpose of this study is to investigate consumer expectations and intentions to attend live theatre within the context of a Regina audience and in relation to the consumption of cinema and television. This research is motivated by: 1) my own undergraduate focus on theatre production, stage management and a growing interest in theatre marketing; 2) anecdotal evidence from theatre administrators at Regina's Globe Theatre and Hectik Theatre during the period of timing spanning 2006 to 2008 regarding perceived changing and declining theatre audiences in the city of Regina; and 3) by a lack of available data pertaining to how audience expectations influence viewership across three entertainment media - theatre, cinema, and television. Combining empiricism with theoretical research, this study presents evidence outlining audience expectations of these various media and how expectations affect consumer intention and behaviour. Results illuminate the perceived role and relevance of theatre in relation to cinema and television within a narrowly defined segment of the Saskatchewan urban landscape. It is my hope that this research will assist theatre administrators to implement more effective audience development strategies.

The deliberate selection of cinema and television to compare to theatre stems from discussions with managers and administrators at two Regina-based theatre companies (Globe Theatre and Hectik Theatre), in which commercial cinema and television
were frequently cited as key competitors for the time, attention, and disposable income of potential audiences. As all three media are similarly-visual, performative and typically grounded in narrative convention, I began to question what might differentiate them in the minds of the viewers and why individuals might choose one form of entertainment over another.

As I entered into this investigation, I perceived an information gap between theory and empirical knowledge as it pertains to consumers in Regina. Although there exists some literature on the characteristics that theatre shares with other media (Auslander 2008; Jensen), the literature does not adequately explore how audience expectations of and experience with the three media compare and contrast. Through an evaluation of this gap, this study provides, I hope, a more comprehensive understanding of intentions, patterns, and attitudes held towards the consumption of specific modes of entertainment delivery (live theatre, television, and cinema) within the broader socio-cultural context of contemporary urban life in this province.

Given the ubiquity of these forms of entertainment, I believe it necessary to define my use of the terms theatre, cinema and television. The style of theatre referred to in this thesis derives from the Canadian regional model in which a season is put forward by an artistic director that may capture some new works, Canadian plays and current successes in the larger theatre centres of the world. Cinema, as it is used in this thesis, references the act of travelling to a designated venue at a specific time to watch a current, feature-length commercial film (either domestic or foreign) in a public auditorium. Tele-
vision refers to the traditional multi-channel, linear form of broadcast (terrestrial, cable, or satellite signal) watched primarily in the privacy of one’s home. Based on the writings of media theorists (Mayne 1993; McAuley 2000), current theory in television spectatorship (Morley; Mora, Ho, & Krider), and experiential evidence related to audience experience, I develop in this thesis, a framework of common and divergent traits addressing these three media. In the following section, I will describe this methodological framework fully.

The decision to limit theatre, cinema, and television to highly traditional definitions rests in the accessibility of terminology. As will be discussed around methodology, one of the key points was to keep the empirical portion of the study accessible to a wide audience of any adult who may be participating in the study. In doing this, choosing to go with highly traditional definitions of each term was seen as a fitting approach, ensuring respondents from young adults to senior citizens would respond with the same understanding of the terms.

As its starting point, this thesis considers the role of the audience within the performative experience through the lenses of performance theory, critical theory, consumer behaviour theory, and marketing strategy. The study of the audience is relatively recent within theatre research. In the latter half of the twentieth century, spectatorship began to be addressed through reception theory as theatre historians and performance theorists took up both the abstract and the pragmatic notions of the audience to better understand its impact within the context of the performance and to gauge its impact with respect to
the selection and staging of productions (Woodruff; McAuley 1999; Blau). According to Susan Bennett, the importance of the audience had been generally taken for granted and under-theorised. She writes that, historically, the audience had been a “much neglected and often maligned facet” (1990: 95) of theatre that received “little or no critical or theoretical attention” (Dolan 254).

During the early to mid-twentieth century, cinema and television began to supplant theatre’s status as the dominant entertainment choice (Baumol & Bowen in Auslander 23) and as a focal point for social gathering (Jensen). In the decades surrounding the turn of the twenty-first century, the result of the ongoing shift has been a marked decline in attendance at the performing arts, including theatre (Canada Council/Hill Strategies), and a burgeoning of other forms of mediatised entertainment (Ragsdale; Morley).

In his salient evaluation of how consumers interact with live theatre based on interviews with theatregoers, Ben Walmsley breaks down motivators of attendance into categories that align with discrete areas of the human psyche. For example, Walmsley’s study finds that “[the] key motivating factor for respondents was the pursuit of emotional experiences and impact” (343). That is to say, theatre has to provide a strong impact for it to be found effective or appealing. In this research, I extend the notion of impact beyond emotional experience to include several other motivating factors. Using audience reception and consumer psychology to provide a theoretical context, I look at consumer
expectations, attitudes and experience with respect to three current forms of popular entertainment - theatre, cinema, and television

1.2 Cultural and interdisciplinary relevance of this research

This study presents a framework for the analysis of media consumption that engages four elements that are common to the three media under investigation: 1) public and private; 2) accessibility; 3) cultural currency and; 4) liveness. A review of the relevant literature could find no instance of other research which specifically investigated these facets of these media. Because of this, this study provides a new contribution to this field of research. Further, it contextualises this knowledge in the local area of the city of Regina.

The interdisciplinarity of this study comes in its application of existing theory in theatre, cinema, and television spectatorship to inform empirical research that measures elements of consumer attitudes, behaviour, and intentions. The range of literature draws from performance theory, sociology, business theory, and existing bodies of empirical research to create the theoretical framework that provides a structure for the analysis and the conclusions drawn.

Finally, this study provides a snapshot of consumer attitudes and activities in Regina that can be used by producers and artists to inform their programming, strategy, and marketing plans. Ideally, these data will support the growth of the theatre industry in urban Saskatchewan, resulting in increased attendance that draws from a wide and diverse demographic.
1.3 Research questions

This study evaluates commonly held perceptions of cultural relevance and high/low culture (Adorno & Horkheimer) and emphasises live theatre while evaluating attitude formation across media boundaries (including television and cinema); a largely unexplored area. Within this context, the study will endeavour to answer the following four questions:

Q1. What attitudes are held towards the theatre experience in relation to television and cinema?

Q2. How do the attitudes in Q1 affect the intention to attend and actual attendance of live theatre?

Q3. Do people believe theatre to be more culturally relevant than cinema and television?

Q4. What sociocultural impacts do the findings from Q1-Q3 present?

In the next chapter, the literature that informs this study and shapes the research methodologies will be introduced and discussed with respect to each of the aforementioned categories. The hypotheses, based on the literature relevant to this investigation across several disciplinary areas, will then be presented.
2. Literature review and theoretical framework

2.1 On spectatorship in the theatre and its media contemporaries

Theatre, defined as a live on-stage production, is a commodity meant to entertain, challenge, or engage (or some combination of these). Arguably, the same can be said for cinema and television. However, addressing the notion of audience as a discrete object is problematic as it is an ever-changing entity made up of unique, individual spectators. Before I enter into a discussion of how attitudes and consumer behaviours reflect upon the Regina audience, the concept of audience itself should be addressed.

Considering the interdisciplinarity of this work, an understanding of audience should consider the literature from both the perspectives of both fine arts and business theory. In the introduction to The Audience and Its Landscape (1996), James Hay, Lawrence Grossberg, and Ellen Wartella acknowledge the challenge of working in this fashion, writing that communications researchers find spectator theory “too laden with jargon [and] too theoretical” (1). While merging the two bodies of work may present a difficult task, creating a foundational understanding of both approaches is essential. In this chapter, I will employ theories of both audience reception and consumer psychology, which, despite discrete modes of expression, share commonalities with respect to perception, formation of attitudes, and interpretation.

Although, as discussed, some theatre administrators in Regina consider cinema and television to be the primary competitors for a market share of consumer’s time, each
medium offers a unique audience experience. The overview of theoretical approaches and my own applied research into audience reception in each medium will provide an understanding of why consumers choose one medium over the other. Hence, in this research, both audience and consumer psychology theory contribute to the theoretical framework.

In her text, *Theatre Audiences: A Theory of Production and Reception*, Susan Bennett argues that performance studies, a discipline that analyzes the theatre event in performance rather than as a dramatic text, “brings into play aspects of the audience’s contribution [to performance]” that had been previously neglected(12). She argues that there is an “absence of drama theorists who discuss the audience’s involvement” (16). While Bennett’s investigation of the audience varies significantly from more market-based empirical research, it bears consideration and is necessary in understanding the audience’s role within the theatre event. Furthermore, I employ her notion of aesthetic distance (the use of technical or framing devices in and around a work of art to differentiate it psychologically from reality) to describe variances in the three media.

On aesthetic distance, Bennett refers to the convention of theatre space and the somatic and psychic relationship between audience and stage (2). McAuley (1999: 246-8) and Morley (17) support that such conventions also exist in television or cinema. In all cases, whether physical distance or the presence of a framing structure such as a prosce- nium arch or television screen, aesthetic distance affects how a spectator receives and experiences the action unfolding, and these differences could be noteworthy in understanding consumer behaviour.
Referencing the frames in play in relation to the spectator in theatre, Bennett proposes an outer and inner frame. The outer frame represents the spectator’s subjective attitudes, social norms, and preconceptions about the world, which affect his or her response. The inner frame contains the event, the spectator’s experience of the fictional stage world, encompassing its ideological coding and production strategy. As Bennett explains: “assumptions affect performance and performances rewrite assumptions” (2). The relationship between the inner and outer frames is inherently porous, interactive, and always reflective of the specificities and assumptions of the spectator. A similar concept of beliefs and their influence on reception exists in the realm of consumer behaviour and will be explored later in this text. Such a relationship is also indicative of the relationship between the consumer and all forms of entertainment under investigation – in all cases, assumptions affect attendance, and experiences rewrite assumptions.

Paul Woodruff, in The Necessity of Theatre, discusses performance as that which is worthy of being watched and spectatorship as the art of watching (19-24). In this formation, Woodruff describes the audience’s immediate engagement with the event as essential to the creation of the art – being watched and watching must occur simultaneously to produce affective interplay. This binary represents the equation that binds the audience with the aesthetic and production of the theatre event. Both Bennett and Woodruff contextualise audience reception of a live event as an engagement defined by expectation, response, and understanding.
In the introduction to their text, Hay, Grossberg, and Wartella echo Bennett’s claim that, historically, audiences have been viewed as passive figures. They argue that audiences have been given little consideration and when they were regarded at all, “were [considered] passive receptors – tablets on which were written media messages” (3). With increased control over what they are able to view and many more options (because of greater choice and range of access points), spectators are now regarded as unique, critical and engaged consumers of media (Blumler 108-9) and as a market that must be carefully evaluated.

While this thesis considers theatre, television and cinema as discrete forms of entertainment, their formative roots, both in production and reception, are intermingled. As Philip Auslander notes in *Liveness: Performance in a Mediatized Culture* (2008), television was styled after theatre in that before the advent of permanent recording, productions were broadcast live to air. Many of the early film actors like Mary Pickford came from the world of theatre, and all three media share terminology (sets or stages/soundstages) and technology (artificial lighting, sound reinforcement and pyrotechnics). Certainly, to varying degrees, the presence of the audience is essential to all (Bennett; Woodruff). As Helen Freshwater proposes in *Theatre & Audience*, while the audience member may be diversely described, depending on circumstances and motivation, as “watcher, gawker, observer, and voyeur,” the individual must be, nonetheless, present to actualize the event. Indeed, insisting on the unique characteristics that each person brings to an event, she takes issue with those who represent audience as an undifferentiated mass. She writes:
[Why], when there is so much to suggest that the responses of the theatre audiences are rarely unified or stable, do theatre scholars seem to be more comfortable making strong assertions about theatre’s unique influence and impact upon audiences than gathering and assessing the evidence which might support these claims? (3-4)

The barriers blocking a better understanding of the audience, she writes, include the collapsing of the individual and group response, viewing the audience as a singular object rather than individual respondents, and exaggerated and unsubstantiated claims about theatre’s impact and influence. To this, she adds:

“The engagement with ‘ordinary’ members of the audience is notably absent from theatre studies. Whereas researchers working on television and film engage with audiences through surveys, in-depth interviews, and ethnographic research, almost no one in theatre studies seems to be interested in exploring what actual audience members make of a performance.” (29)

While criticising researchers for overlooking this, she notes that marketers of theatre, whose concern it is to sell tickets, have readily taken to the task of querying their audiences.

2.2 Defining traits

To understand how the three media forms operate in the context of spectatorship, it is necessary to look at their relative commonalities. Again, for the interest of controlling both the focus of the research, and the accessibility of the terms for the broader
public during data collection, a layman’s definitions of theatre, television and cinema are used. Hence, this thesis investigates common and distinct qualities relative to each medium in each of the following categories:

1) liveness (the immediacy of presentation and the potential for interactivity with the spectator);

2) cultural currency (the distinction or social status an experience is perceived to provide);

3) the public/private nature of each medium (how and with whom one experiences the production); and

4) accessibility and convenience of each experience (locality, geography, and scheduling).

Selecting these four qualities versus the many others that could be considered, was driven both by my work and discussion with Regina’s theatre producers (Globe Theatre, Hectik Theatre, University of Regina) and a preliminary literature review. These categories were common to each of the three media, and each medium had a varied relationship with the category, versus the other media.

In the following sections, I address each of these four categories and discuss theories and literature specific to each: liveness; cultural currency; the public and the private; and convenience/accessibility.
2.2.1 Liveness in the media

At its most basic, liveness is the concept that delineates the greatest degree of difference between each of theatre, cinema, and television. The variations in liveness, or proximity of spectator to performance defined both in space and time, give each medium its distinct characteristics. This investigation of liveness explores the variations and differences between watching a scene play out in real time with live bodies performing and how the experience changes when a similar moment is shot, edited into a recording and broadcast at a later date. Through this study, I want to understand how these degrees of liveness, as perceived by the public, influence interest and attendance.

In the online version of the Oxford English Dictionary (2012), the following definitions of “live” are noted: 1) the quality or condition of being alive (in various senses); and 2) the quality or condition (of an event, performance, etc.) of being heard, watched, or broadcast at the time of occurrence. Based on the nuances here suggested, liveness is both a practical and theoretical construct representing the physical and temporal distance, barriers, and transitions between performer/performance and spectator. As a theatre practitioner and administrator, I suspect that consumers of live events may perceive liveness on a variety of levels and may express approval or disapproval over such manifestations as lip-syncing or the use of video projection rather than conventional scenery. Some may value the live version of a performance event over the taped, filmed or videoed version. As each spectator expresses preferences by forming an opinion in regards to the purity of the art (in relation to the concept or intention of the artist or author) and perceived hones-
ty or unmediatedness in performance, the degree of liveness of any given event may be a critical factor influencing event consumption.

Following Philip Auslander’s critical use of the word “liveness,” I employ the term to characterize a relationship of temporal simultaneity. Beyond that, my use of the term embraces the nuances of risk (the potential for unforeseen events, either positive or negative) and change/variation in iterations of the same event. Herbert Blau defines such contingencies as liabilities: “stage fright, lapses of memory, a stomach ache, a coughing fit, unscripted laughter” (2002: 2). While my working definition within this thesis scratches only the surface of a broader construct, liveness, in this analysis, reflects the moment between creation and consumption measured in fractions of seconds. It takes into account the level of control that the director (or equivalent artist) has over the final product, versus a diffusion of this due to external mitigating factors. By this, I mean that although the director has given clear instructions at each step in production, the performance may invoke some of those “liabilities” as Blau describes, subtly adjusting the original vision and making unique each performance.

Film, conversely, is entirely predetermined. Shots are constructed, recorded and sorted according to the production team’s direction well in advance of the first audience viewing. Although historically its content was broadcast entirely live-to-air and produced in an overtly theatrical manner, television exists as a hybrid form including both immediate live-to-air broadcast and taped or filmed content. Auslander notes that television was and to a degree is still culturally encoded as live experience in the same realm as theatre.
Even today, some programs are shot before a live audience not unlike a theatre performance, while laugh tracks are often inserted in others to simulate the experience of a live audience. This blurring of the lines is further challenged by programs that mimic the live crowd experience with camerawork and audience shots inserted, succeeding, as Kennedy explains, at brilliantly achieving a situation in which “the spectator at home (watching the program) is identical to the spectator in the studio” (185). In these ways, it can be demonstrated that unlike live theatre, producers in both cinema and pre-recorded television have nearly absolute control of what is eventually presented to the spectator. But, does this create a substantive difference in experience for the individual spectator and does it impact consumer practices? We have already seen that each medium uses different techniques to manage the audience’s experience, live or otherwise. Blau suggests (somewhat cynically):

“There was a time ... when it seemed perfectly understandable to speak of ‘live’ or ‘living’ theatre as distinct from acting on film or even, with the closing down of the screen, the immediacy of television. Yet, long before the Internet, it might seem a failing distinction. For there were times within that time when I’d be tempted to say—in disenchantment with what I was seeing in the mainstream of American theatre—that the presence of live actors made no real difference: stage or screen, the effect and/or affect was very much the same.” (22)
On the other hand, Bennett, differentiating what she sees as the characteristic distinction between theatre spectatorship in relation to cinema (and art gallery) spectatorship, writes:

“The theatre audience shares with the spectator of an art work the inability to take in everything with a single look but, where the art work remains for subsequent looks [as is the case with cinema], the theatrical performance is ephemeral. Pleasure results precisely from that ephemerality, the necessity of making a selection of the elements offered.” (78)

For Bennett, in theatre every spectator experience is uniquely defined by the choices he or she makes as her eyes take in various moments of the performance and angles of the stage. She adds furthermore that:

“[It] is, of course, necessary to remember the finished nature of the cinema production. It is not modifiable in the same way as theatre. Where the theatre audience can (and does) always affect the nature of performance, this cannot take place in cinema.” (80)

I would like to return, for a moment to Auslander, who explicates three categories of liveness: classic liveness, live broadcast, and live recording (61). Classic liveness relates to the style of direct theatrical production: live bodies in a space shared with the spectator watching the narrative unfold in real time, with minimal reliance on technology (either analogue or digital) to support the storytelling. A broadcast is also deemed live
moment that same piece of theatre becomes televisual. Although recorded, the same performers work and are viewed in real time; however the spectator has moved from the shared space of an auditorium to new space – such as a room in a private home. Control of the gaze, formerly held by the individual spectator, is now mediated by another body (the camera operator) and another level of technology (the camera) that commands images on the screen. The term “live recording” represents a form of mediation that is inserted between the moment of performance and the moment when the spectator views the images on the screen. No longer in real time, minutes or months may have passed between performance and presentation. Auslander reflects that “[the] phrases ‘live broadcast’ and ‘live recording’ suggest that the definition of liveness has expanded well beyond its initial scope as the concept of liveness has been articulated to emergent technologies” (60). In introducing the concept of liveness to the empirical date survey, rather than offering an explanation, I allowed the notion of the word to be individually interpreted.

2.2.2 Cultural currency

This section will discuss the origins of the concept of currency or capital in regards to the cultural industry and how these ideas relate to this research project, in particular, the perception and consumption of theatre, cinema, and television. In exploring cultural capital, I will look at how education level and social standing affect the perception and consumption of forms of entertainment. I will discuss theatregoing as an activity that has frequently assumed a greater cultural value than cinema and television.
Cultural currency, a concept in which prestige value is defining, is taken up in various ways in relation to the consumption of live and recorded media. In studies conducted by Taylor, et al. (2001) and Scollen (2008), the notion of perceived value is investigated empirically. In these cases, prospective theatre consumers were surveyed regarding the perception of their own social standing in relation to others attending the theatre. The assumption that the theatre, in general, would neither appeal to these individuals nor welcome them, was a significant barrier to attendance. Consumers have different perceptions as to how cultural capital relates to theatre, cinema, and television. Exposure to the arts as a youth, for example, can influence this perception of status as can social class, and the beliefs and pressures of peer groups (Andreasen & Belk; Bourdieu).

The term “currency” suggests that there is an exchange of value between parties during consumption of the varying media. I posit that, as it pertains to theatre, some attend the theatre to be seen amongst others of their same class or a higher class. In this way, the class of each individual becomes a commodity to be shared. Likewise, being able to discuss attending the theatre is, for some, a commodity, whether by way of discussing the show itself, or whom one was able to share a moment with at the theatre.

In his writing on the relationship of art to society, social theorist Theodor Adorno examines the notion of cultural production, in which he includes film, television, and other works of popular culture (Welty). In The Culture Industry (1991), he discusses how such cultural objects and products are consumed in the latter part of the twentieth century stating that which “is to pass muster must have already been handled, manipulated and
approved by hundreds of thousands of people before anyone can enjoy it” (61). This qualifier – an audience of hundreds of thousands – is limited to television and cinema as theatre can, only on rare occasions, be said to fall within this scope of viewership. The characteristic ubiquity and replicability of television and cinema present them as media more ripe for mass consumption and of more general appeal.

The idea of cultural capital, the valuation and hierarchy of cultural experiences (for example, in art, social events and education), is explored by Pierre Bourdieu in his essay, “Cultural Reproduction and Social Reproduction” (1973), and further articulated in his text Distinction: A Social Critique of the Judgement of Taste (1984). Here, Bourdieu examines the hierarchy of taste in the consumption of art to reveal the dynamics of power relations embedded in social life. In this work, Bourdieu notes that social class, education level, and cultural competence have a relationship to the consumption of culture. Individuals who have a prestigious occupation expend more of their disposable income on cultural activities such as theatre, concerts, and museum attendance than those with less prestigious occupations (1984: 184, 198-9). When studying how these groups specifically rate various cultural forms (movies, music, works of art, etc.), Bourdieu notes that the group perceived as most prestigious chose highly intellectual films, works of rarity, and were familiar with individual directors, whereas those perceived as less prestigious “declare the most banal preferences of middle-brow taste [and] see ‘wide audience’ films.”(1984: 264).
Taking a somewhat different approach to the perceived status of theatre, in his seminal 1968 text, *The Empty Space*, Peter Brook writes that theatre has been elevated from the realm of the common by the bourgeoisie and through the influence of the news media. The result is a medium wrapped in pretence and perceived high culture status, compelling “the [truly] curious, intelligent, nonconforming individuals [to] stay away” (20). He extrapolates that the auditorium is made up “largely of people not interested in the play; people who came for all the conventional reasons – because it was a social event, because their wives insisted, and so on” (22). In the same vein, Bourdieu writes that while some attend theatre for its inherent intellectual and aesthetic value, theatregoing is perceived primarily as an activity of the bourgeoisie, and its value is measured by markers typical of that culture. He writes,

“[For intellectuals], activities such as theatre-going, visits to exhibitions or ‘art’ cinemas, performed with a frequency and regularity which take away any extraordinary quality, are in a sense governed by the pursuit of maximum ‘cultural profit’ for minimum economic cost, which implies renunciation of all ostentation, expense and all gratifications other than those given by symbolic appropriation of the work (‘You go to the theatre to see the play, not to show off your wardrobe,’ as one of them said). They expect the symbolic profit of their practice from the work itself, from its rarity and from their discourse about it…. By contrast, for the dominant factions a ‘night out’ at the theatre is an occasion for conspicuous spending. They ‘dress up to go out’ (which costs both time and money), they buy the most expensive seats in...
the most expensive theatres just as in other areas they are buying the ‘best there is...’" (1973: 270).

In measuring this phenomenon from the perspective of marketing practice, the culture and circumstance of attending theatre have been perceived by groups surveyed as having an elite status; open only to certain groups or classes (Scollen). General perceptions range from believing that strict and prohibitive dress codes are in place to limit entry to certain groups to expecting that the productions were too high-brow or intellectual to be readily available to lower social classes. Likewise, the idea of attending live theatre has been rejected by some groups because of the notion that it is simply “not for them” (Andreasen & Belk).

Adorno and Horkheimer, in “The Culture Industry: Enlightenment as Mass Deception” (1993) argue that manifestations of mass culture, such as television and cinema, are produced and positioned for a standardised marketplace; this process centralises power with the few and manipulates the many into passivity, making people docile and content despite their economic circumstances. The resulting cultural production feeds a mass market that homogenizes the tastes and specificities of the individual who becomes as interchangeable as the products consumed. Adorno (1993) argues that the culture industry / mass culture “forces together the spheres of high and low art, separated for thousands of years...” (85). They argue that this collapsing destroys the seriousness or cultural value of both the high and the low art, leading to mediocrity.
Theatre (within the definition of Auslander’s classic liveness), as an inherently local production feeding a narrow market, stands apart from this form of mass production. In some circumstances, it may be perceived, therefore, as allowing no entry to those consumers of mass culture who may prefer to participate in the consumption of entertainment through a wide range of modalities including film, and digital broadcast options. In such cases, it may be suggested, that the ability to consume entertainment through the latest forms of technological devices carries with it a form of cultural capital.

In addition Bennett suggests that there is a perception of a mass culture preference towards the genre of realism as a mode and aesthetic of production; this tendency would appear to marginalize the appeal of theatre, which is more emblematic, metaphoric and esoteric in its mode of representation. She asserts that contemporary audiences find the realistic frame that cinema and television offer more appealing than theatrical abstractions (17). Adorno, as well, suggests that the culture industry idealises a naturalistic portrayal of society, giving a certain power / value to the heightened realism which only cinema/television (or more recently, computer gaming) can produce. If realism makes the televisual more appealing to a greater demographic, theatre is thereby pushed to the intellectual margins and may, through this distinction, be understood to carry a higher cultural status.

Two of Bourdieu’s theories – the social structures of habitus and doxa – have distinct application to a number of empirical studies of theatre consumption and reception. Habitus refers to “a set of dispositions that generate and structure human actions and be-
behaviors” (Auslander 2008: 68). These dispositions are markers of taste, social standing, and cultural capital. *Habitus* is learned unconsciously, and becomes especially apparent to the observer when certain cultural markers (such as education, income, or taste) are juxtaposed against others. *Doxa*, which Bourdieu refers to as the generally un-discussed, presumed social norms and standards for one’s class, is closely connected to *habitus* (2003: 178). Auslander clarifies *doxa* as “the taken-for-granted, unquestioned, unexamined ideas about social life that seem commonsensical and natural to the one possessing these dispositions (*habitus*)” (2003: 69, italics added). Given Bourdieu’s concepts of *habitus* and *doxa* (through Auslander’s framing of them), one can start to connect these two concepts to the ways in which theatre, television, and cinema are perceived by the general public, both individually and as members of social or cultural groups. A number of studies, encompassing a global audience capture, exemplify, in some sense, the notion of *habitus* and *doxa* in relation to various groups. These studies also provide the foundation for the empirical research used here.

For example, Alan Andreasen and Russell Belk’s study (1980) may be interpreted through the lens of Bourdieu’s notion of *habitus* and *doxa*. It investigates relative socio-economic standings and how these correlate to lifestyle groups using common leisure activities and pastimes as indicators of the intention of potential cultural consumers. This study found that certain lifestyle groups (*habitus*) had a greater disposition for attending a variety of art events, and held inherently different perceptions (*doxa*) of the arts than did other groups. There are often variations within broad statistics that prove the exception to
the general perception of cultural hierarchy. A case in point is the art cinema. Bourdieu is helpful in understanding the complexity of such perceptions. He writes:

“If, of all cultural activities, cinema attendance in its common form is the one that is least closely linked to level of education, as opposed to concert-going, which is a rarer activity than reading or theatre-going, the fact remains that, as is shown by the statistics for art-cinema attendance, the cinema has a tendency to acquire the power of social distinction that belongs to traditionally approved arts.” (1973: 76)

Whereas those who are considered or consider themselves to be upper class have historically sought an experience that reflects bourgeois cultural tastes and values (Adorno 1991), cultural producers, in recent years, have worked to combat notions of cultural value and hierarchy by breaking down barriers that relate to markers of class and education. In so doing they produce events that appeal to a broader demographic in ways like having popular athletes affiliated with performances, or having a symphony maestro give the first pitch at a football game (Kotler & Scheff).

In Rebecca Scollen’s investigation of regional non-theatregoing populations in Australia (2004-2005) and their assumptions and perceptions of cultural capital and inclusivity, the study yielded interesting results. While participants expected boring productions, they remarked that what they saw frequently ran contrary to those presumptions. Their perceptions of a social distinction or cultural limitations were rewritten by experiencing the event.
In two earlier studies cited by Bennett, findings, nonetheless, support the perception of theatre as high-brow. These projects, incorporating data from Australia, the United States, Canada, New Zealand, and Great Britain, provide a very broad snapshot of audiences, indeed. The first, a 1973 study by William Baumol and William Bowen titled “The Audience: Some Fact-sheet Data,” found that audiences were highly educated and commanded above-average wages. Viewed alongside C. D. Throsby and G. A. Withers’ 1979 study, “The Economics of the Performing Arts,” the studies showed that a significant share of theatre audiences during the period belonged to middle-aged, high-income, and high-education white-collar groups (Bennett 94).

To reiterate, both Bennett and, more recently Helen Freshwater (2009) acknowledge that still little is really known about who is and is not attending theatre. Freshwater suggests that, in any case, such data may be impossible to read with any accuracy; she cautions that since we, a modern, urbanised culture, barely know our neighbours (or their values and identities), it is improbable that we are making accurate assumptions about who is going to the theatre and why. In many cases, producers of theatre do not know their audiences’ habitus, lifestyle groups, or perceptions of the cultural value of theatre attendance. This is supported by Christopher Olsen’s 2002 in-depth analysis of theatre data, which, rather than determining with accuracy any audience profiles or trends, reveals information of poor quality that does not really provide insightful or useful statistics relating theatre audiences. Clearly additional investigation is required.
2.2.3 The Public and the Private

People, to varying degrees, are public or private individuals and consumers, with distinct and shifting preferences to embrace or avoid group activity. When weighing entertainment options, these proclivities may be strong predictors of attendance or behavioural intention.

The category of this study that addresses public and private consumption is related to the social and communal qualities attributable to theatre, television, and cinema. Working with the Globe Theatre in Regina during the late 2000s, I observed that selling a single ticket to a production was exceptionally rare. It was much more common to sell tickets to couples, families, or groups of friends. Both Bennett and McAuley describe the auditorium as a shared, social space, while Kotler and Scheff reference the way peer groups influence attendance at the performing arts (73). Discussing differences between cinema and television in Television, Audiences and Cultural Studies, David Morley describes the former as an evening out and a social activity and the latter as a private, non-social activity.

Likewise, to varying degrees, spectatorship of television, cinema, or live theatre may be designated as either public or private events. By attending live theatre or going to the cinema, for example, one enters a shared public space and participates in a shared viewing experience. This experience is affected by the nature of that space - whether an intimate venue of twenty or an arena of 10,000 spectators. Television’s broad delivery
platform creates the opportunity for viewing en masse (such as a “viewing party”) or with a few others in the privacy of one’s home.

Bennett argues that theatre and cinema share commonalities in regards to modes of viewing. She writes, “Both are public, generally take place in a building specifically designed for that purpose, and audiences watch in a darkened auditorium” (80). She refers to the theatre experience as “a social gathering” (22) where groups of spectators are in close proximity during the production and discuss the experience after the curtain has fallen. It is a social and community experience.

McAuley explains that spectators attend theatre “as members of subgroups (couples, families, groups of friends, even teacher and students) and through the process of responding to the performance they become a collectivity” (248). Paul Woodruff claims that the social aspect of theatre is a necessity – something that people need “the way they need to gather, to talk things over...” (11). The experience fulfills an integral social need for storytelling, historical reflection, and catharsis. Herbert Blau understands the complex nature of the audience as “not so much a mere congregation of people but as a body of thought and desire” (25). Critic Walter A. Davis, who explores the preconceptions of both audience and artist, stresses the intrinsic value and “purpose of theatre... to move an audience from the comfort of secondary emotions to the agon of primary emotions,” an act that essentialises both the role of the audience within the theatre and the role of theatre within the society.
In “The Pleasure of the Spectator,” Anne Ubersfeld addresses the interplay between watching and performance. She writes that the “pleasure [of attending the theatre] is not a solitary pleasure, but is reflected on and reverberates through others” (237), not only the other bodies in the seats, but those on stage and external to the experience. Simple pleasure is derived from watching the narrative, and deeper, more profound pleasures from the semiological and mimetic exchange which occurs within theatre (238-9, 242).

Drawing from Ubersfeld’s arguments, Bennett further notes the basic social enjoyment that cannot be overlooked, describing the subtle semiological exchange between spectator and performer as that where one may “derive pleasure from those who accompany them to a performance” (77). Discussing theatre, television and cinema, she asserts that television “above all, lacks the sense of public event that attaches to both theatre and cinema, denies the audience the sense of contact with the performers that is integral to any theatrical performance and, moreover, it denies the spectator-to-spectator communication…” (84).

One application of television, explains Raymond Williams in *Television: Technology and Cultural Form* (1990), is to fill a social and commercial gap the way that newspapers and other print materials had previously done (21-2). With the proliferation of television signals, television audiences can view their medium just about anywhere there is a signal -- at home, at work, out shopping, or visiting a friend. Prophetically, Morley explains that through an increased reliance on the televisual and the trend of acquiring viewing devices, the real possibility of isolation in spectatorship exists (254). Of
course, the futuristic scenario described by both Williams and Morley has played out in ways that fulfil and exceed their predictions. I will address some of these cultural shifts in the final chapter of this thesis.

Ultimately, this category comes down to a measurement of evaluating the general perception of how theatre, cinema, and television are perceived for their status as more publicly-viewed or privately-consumed media. With this knowledge, one may evaluate if any categorical differences influence consumer behaviour.

2.2.4 Accessibility & Convenience

This category, which concerns itself with convenience and accessibility, addresses the physical and time-related specificities and requirements surrounding a unique event. This includes the location(s) where the event is seen, its duration and how frequently the event is made available. Based on proximity to a venue, public transportation services, availability of a personal vehicle, traffic flow and so on, each consumer will have a unique opinion regarding the accessibility and convenience of theatre in relation to television and cinema.

My interest in this designation was piqued during my experience in working in a range of theatres in which patrons raised concerns about the location, parking, and timing of shows; these concerns were noted at a number of cultural venues including the Globe Theatre (Regina, Saskatchewan), the University of Regina Theatre Department (the University Theatre), and the Regina Symphony Orchestra. Indeed, the patrons of the Globe
were vocal in their concerns about the perceived inaccessibility of the downtown location, limited parking, and start times that varied on weekdays and weekends.

Such accessibility concerns were also acknowledged in a 2009 City of Regina report dealing with downtown renewal. The report said that the downtown lacked the “critical mass” that is required for it to thrive “beyond regular work hours” (3). This statement questioned the fundamental viability of entertainment and service offerings in the downtown core. Likewise, respondents observed that the University Theatre, located a mere three kilometres from the downtown core and the Conexus Arts Centre, only two kilometers from the city centre, were also difficult to access. A perceived lack of accessibility and unpredictable scheduling practices were also raised in a 2008 study I conducted in regards to Hectik Theatre, a then newly established Regina-based theatre company. In this study, representatives of the company’s senior leadership and board of directors noted parking, driving distance, and scheduling as issues they saw hindering the growth of their company.

Theatres and cinemas are generally situated in purpose-built auditoriums designed for cultural consumption. Television is broadcast via terrestrial signal, cable, and satellite into homes, workplaces, offices, and countless other locations (Morley). While theatre and cinema will generally run an event according to a specific schedule and for a finite period, the current universe of television channels offers almost infinite flexibility for viewing. This accessibility is further enhanced by recording and personal digital devices. It goes without saying that in the age of ubiquitous digital replay and accessibility, live
theatre runs a poor second or third to cinema or television, among other media. However, Kotler and Scheff cite examples of theatres that have addressed their accessibility issues in marketing to existing and prospective audiences. In many cases, they cite and encourage the partnering of a performing arts organisation with nearby restaurants, to better package the experience within a local area. For the moment, physical appetite cannot be satiated digitally and, according to this particular study, a good marketing ploy for theatres may be to conflate eating with viewing as modelled in the cinema experience.

Within the context of Regina, focus groups conducted by Checkmate Research (Regina) in 2006 found concerns about parking availability in regards to the Globe Theatre, a major destination in the city’s downtown. Parking was regarded as a very real challenge to accessibility, and prioritizing this issue was identified in the City’s 2009 report on the downtown sector.

Indeed, accessibility has also been cited as a significant consideration for those for whom public egress to an event is determined by ramps and elevators for wheelchair access. While this aspect of the term in not thoroughly addressed in this investigation, it may find its way into future surveys.

2.2.5 Summary of media traits

The taxonomy in Table 2-1 presents a brief summary of these four categories on which I have designed this research and their positioning in relation to one another. This taxonomy informs the hypotheses presented in the introductory section. It will also provide a foundation for the empirical measures discussed later. Attitudinal measures will be
used in conjunction with measures of intention and behaviour to determine how these attitudes influence theatre attendance relative to other media options.

<table>
<thead>
<tr>
<th>Liveness</th>
<th>Theatre</th>
<th>Cinema</th>
<th>Television</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Highly live experience</td>
<td>No liveness involved</td>
<td>Variable liveness by situation</td>
</tr>
<tr>
<td></td>
<td>Highly spontaneous, fully live at each performance, can be influenced by outside forces (Auslander; Woodruff).</td>
<td>Pre-recorded medium, fully non-live experience. Film distances viewer from experience (Mayne). Cinema has a “finished nature which theatre cannot have” (Bennett 80).</td>
<td>Culturally encoded as “live” (Auslander). Some pre-recorded content. Can be influenced by outside forces (e.g., reality show voting), ability to “go live” to scene (Jensen).</td>
</tr>
<tr>
<td>Cultural Currency</td>
<td>Theatre</td>
<td>Cinema</td>
<td>Television</td>
</tr>
<tr>
<td>-------------------</td>
<td>---------</td>
<td>--------</td>
<td>------------</td>
</tr>
<tr>
<td>Perceived high-brow</td>
<td>Perceived low-brow with exceptions</td>
<td>Perceived low-brow</td>
<td></td>
</tr>
<tr>
<td>Prestige/elitism associated with theatre</td>
<td>No explicit prestige associated with traditional moviegoing. Education level less likely to correspond with consumption of cinema than other art forms (Bourdieu 1973).</td>
<td>Programming variety offers varying levels of prestige – documentaries, sitcoms, etc.</td>
<td></td>
</tr>
<tr>
<td>Social experience offered with spatial experience affects perception and reception</td>
<td>Interges movies and theatre into its broadcast schedule, varying perception (Auslander).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Scollen; Taylor, et al.).</td>
<td>(McAuley; Bitner).</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Public and Private Experience</th>
<th>Theatre</th>
<th>Cinema</th>
<th>Television</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highly public experience (Bennett). Theatre spaces designed to seat from 10 up to 1,000 or more, group viewing is integral.</td>
<td>Highly public and social experience. Theatre spaces designed to seat hundreds, group viewing is integral.</td>
<td>Mostly private, variably social</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Separate or group viewing (Mora, Krider, &amp; Ho) with increasing propensity for individual viewing (Gunter &amp;Svennevig).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accessibility / Convenience</td>
<td>Theatre</td>
<td>Cinema</td>
<td>Television</td>
</tr>
<tr>
<td>------------------------------</td>
<td>--------------------------</td>
<td>-----------------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>Most accessible and convenient</td>
<td>Reasonable accessibility and convenience</td>
<td>Highly accessible and convenient</td>
<td></td>
</tr>
<tr>
<td>Productions occur with limited time frame (show times, show run) and location (only one theatre). Attendance highly dependent on spectator location and availability (Kotler &amp; Scheff).</td>
<td>Distribution channels allow for movies to be played in hundreds of cinemas worldwide</td>
<td>Receivers highly available, programming broadcast around the clock. Virtually all Canadian households own one television, 64% two or more (NRC).</td>
<td></td>
</tr>
<tr>
<td>Movie can be translated into multiple languages.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 2.3 Entertainment as a consumable product

Theatre is categorized an experience product within marketing, which requires the presence/engagement of the consumer and exists only while it is being presented. Television and cinema, too, offer an experience that requires the audience’s engagement, but both can be viewed/reviewed and stored for later consumption. Experiential products, according to Pine & Gilmore in “Welcome to the Experience Economy” (1998) are commodifiable events that differ from other services in that they are constructed and
marketed as memorable and desirable. An experience product is often a combination of tangible items and intangible experiences. In Disneyland, for example, a combination of memorable sights, sounds, and experiences, which are not material take-aways (such as a Mickey Mouse plush toy or collection of photographs) may constitute the product which is the Disneyland experience. Likewise, the experience of purchasing opening-night tickets, being moved by the play, and bumping elbows with the director in the foyer during intermission may all constitute a desirable theatre experience product.

In a study such as this, which investigates attitudes towards art forms and how those attitudes influence consumer behaviour, defining the elements contingent to the actual event is essential. The theory of reasoned action, explained in Martin Fishbein and Icek Ajzen’s Belief, Attitude, Intention, and Behavior: An Introduction to Theory and Research (1975) illustrates how one’s beliefs about an action affects one’s attitude towards it and, thus, one’s likelihood to act. In Fishbein and Ajzen’s model, personal and socially held beliefs are key. Later, Ajzen expanded the theory of planned behaviour (TPB) to include an individual’s perceived ability to act, and extended the model to include actual behaviour alongside behavioural intention (1991).
Figure 2-1: Theory of Planned Behavior

Dependent variable (DV) / Independent variable (IV)

Adapted from Ajzen 1991: 182

The author outlines the model for TPB by segmenting beliefs about behaviour into three categories. The first is the behavioural belief or attitude toward the behaviour. Second is the normative belief: that of the subjective norm. These are created by the opinions of peer groups, opinion leaders, and cultural background, like the social and cultural factors of consumer behaviour. The third are control beliefs, which are defined as one’s perceived ability to perform a particular behaviour.
Each set of beliefs bears an importance weight: how much bearing a set of beliefs has on behavioural intention. These importance weights vary by individual and by situation. Behavioural intention explains the individual’s planned behaviour: what he or she would ideally like to do. Like all intentions, they do not always translate into behaviour: if you want to attend three plays, each a one-off performance on the same date and time, despite your intention to see all three, you’ll only be able to attend one. Ultimately, behavioural intention translates into roughly one-third of all behaviour (Ajzen 190).

There are a number of models that have attempted to capture the intention-behaviour relationship, suggesting that a roughly a one-third correlation between intention and final behaviour (Webb & Sheeran 251-2; Sutton in March & Woodside 120). As Ajzen explains: as the favourability of both individual and social beliefs improves towards behaviour, the sense of control increases, and the likelihood of intention reaching execution increases (1991: 188).

Broad attitudes (such as “theatre is culturally relevant”) cannot be accurately used to anticipate a rather specific behaviour (such as “people will go to the theatre more because they see it as culturally relevant”). A more-specific attitude on a more-specific topic, however, can be a reasonable predictor of behaviour (Armitage & Christian 188-9). The understanding that intention does not always culminate in the specifically-anticipated behaviour is important to this thesis, as this thesis measures public attitudes towards theatre, television, and cinema and looks at their relationship with behaviour. Likewise, the findings from this study, using the broad, general categories discussed, cannot always
lead to specific, actionable results for theatre practitioners. This study presents a general range of knowledge and an opportunity to investigate in more detail. In the Methodology section how these data were collected and evaluated will be discussed. The research will use these data to provide an analysis and interpretation of the sociocultural impacts of audience expectations, intentions, and behaviours in Regina.

2.3.1 Behavioural beliefs

In TPB, a behavioural belief is an expectation or belief about a trait of the action in question. In the case of theatregoing, this thesis’s key area of interest, the theatregoing experience is the product, with attending the theatre being the behaviour. Regardless of whether a belief is accurate, this belief affects the behavioural intention. Beliefs may come from what one has learned in the past, experienced with similar situations, or personally-held preconceptions.

In the context of theatregoing, an example of a behavioural belief could be one’s perception that a play holds personal emotional significance, as discussed in Walmsley’s 2011 article, or, conversely, non-significance. The former would be a positive belief, and the latter would be a negative belief. Alternatively, one may believe a play will be outstanding simply because one’s favourite actor has been cast in it, without knowing anything about the script, director, or producer.

Within the context of the four traits of theatre, television, and cinema, liveness and public/private viewing would be examples of behavioural beliefs.
2.3.2 Normative beliefs

Normative beliefs, or social norms, are opinions held by groups to which an individual belongs. Within the context of TPB, these normative beliefs tell us if it is agreeable, within our social groups, to perform behaviour. Normative beliefs are affected by social and cultural background and affect one’s attitude formation. Such beliefs can also be affected by opinion leaders, trusted sources of insight about a subject.

For example, Saskatchewan Native Theatre Company (Saskatoon, SK) and Winnipeg Jewish Theatre are two examples of theatre companies related to specific cultural groups. They tailor their programming to represent specific groups. Based on the tailored programming, members of these cultural groups may have normative beliefs, assuring them that the art presented will be of greater relevance to them.

Cultural currency is an example of a media trait that is related to normative beliefs. As Bourdieu noted, those with professional or white-collar jobs tended to spend more freely on theatre and the arts than those with lower-prestige occupations (Distinction 184, 198–99). Further, as highlighted in Andreasen and Belk’s study, those who had an exposure to arts and the theatre in their youth had a higher propensity to gravitate towards those areas in their adult lives as leisure options (1980). In these examples, the individuals were influenced by the norms of their social groups. TPB has parallels with Bennett’s definition of inner/outer frames and Bourdieu’s definition of habitus: different ways our individual backgrounds affect our interpretation of the theatrical experience. All
of these categories are interconnected, and all affect behavioural intention and behaviour in a certain way.

Furthering the application of TPB to theatregoing, a key example of an opinion leader is the arts reporter, as a perceived expert in the subject area. The reporter’s evaluation of a production may influence those who are exposed to it, and a specific journalist’s opinion (by way of the publication or social group she or he is affiliated with) may be held in higher regard than that of his or her peers.

2.3.3 Control beliefs

Control beliefs are our perceived abilities to follow-through and successfully execute behaviours. Factors such as time, distance, and accessibility play into this category. Unlike the other categories, the accuracy of this belief is not crucial, only that it is held. Unlike the other two categories, which only influence behavioural intention, a control belief can directly influence behaviour. If, for example, an individual had wished to see a certain play for many years (behavioural beliefs), and all of her friends had enjoyed it (normative beliefs), she would have a strong behavioural intention of attending the play. If, however, she then found out the ticket prices were well beyond a range she could afford (control belief), her behaviour would be stopped, even if her intention was to attend.

Accessibility and convenience, as a media trait, is related to control beliefs. For example, in the localised context of this thesis, downtown parking was raised as a concern in the 2009 City of Regina report, an issue that affects the Globe Theatre by its location. Were a patron to want to attend a performance at the downtown location, but
have reservations about finding nearby, safe parking, he may choose not to attend based on that factor alone.

Cultural currency can also be a significant control belief. As explored in the studies by both Taylor et al. and Scollen, when individuals did not see themselves as belonging to the social classes that they believed would attend the theatre, individual perception was that they did not belong at the theatre. In my own experience, some ticket buyers would avoid selecting a show’s preview or opening nights, stating they felt unwelcome and believed the performance was restricted to elite groups, despite assurances otherwise.

### 2.4 Research hypotheses

Hypotheses with respect to the population and outcome of this study, based on the theoretical framework to be presented in the next section, are described in Table 2-2.

<p>| Table 2-2: Research hypotheses |
| Q1: Expectations towards entertainment experiences | Q2: Expectations, intention and behaviour |
| <strong>Liveness</strong> | 1a: Theatre is the most live (unique) medium, and cinema is the least. | 1b: The unique, live experience of theatre will positively affect attendance. |
| Most live: Theatre | | |
| Least live: Cinema | | |</p>
<table>
<thead>
<tr>
<th>Q1: Expectations towards entertainment experiences</th>
<th>Q2: Expectations, intention and behaviour</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cultural Currency</strong></td>
<td>2b: Theatre’s high cultural value(^1) will negatively affect attendance.</td>
</tr>
<tr>
<td>2a: Theatre has a high currency value compared to the other two media. Television would have the lowest value because of its ubiquity.</td>
<td></td>
</tr>
<tr>
<td>Highest value: Theatre</td>
<td></td>
</tr>
<tr>
<td>Lowest value: Television</td>
<td></td>
</tr>
<tr>
<td><strong>The Public and Private</strong></td>
<td>3b: The “social outing” aspects of live theatre will positively affect attendance.</td>
</tr>
<tr>
<td>3a: Attending live theatre and cinema are more public events than television viewing.</td>
<td></td>
</tr>
<tr>
<td>Most public and least private: Theatre/cinema</td>
<td></td>
</tr>
<tr>
<td>Least public and most private: Television</td>
<td></td>
</tr>
</tbody>
</table>

\(^1\)High cultural value represents the perception of elitism or high prestige associated with live theatre (Scollen; Taylor, et al.).
<table>
<thead>
<tr>
<th>Q1: Expectations towards entertainment experiences</th>
<th>Q2: Expectations, intention and behaviour</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Accessibility and Convenience</strong></td>
<td></td>
</tr>
</tbody>
</table>
| 4a: Attending theatre is less convenient or accessible than cinema and television.  
Least convenient: Theatre  
Most convenient: Television | 4b: Theatre’s low perceived convenience/accessibility will negatively impact attendance. |
| **Q3: Perceived Cultural Relevance**            |                                         |
| 5a: Among the three media, theatre will have the highest perceived sociocultural relevance.  
Highest relevance: Theatre | 5b: Theatre’s high cultural relevance will positively impact attendance. |

Findings from Q4, with respect to the broader socio-cultural impact of perceived relevance, will become apparent once initial data from the study have been collected. The outcome of this study provides a clearly formed theory of how the population in the catchment area perceives theatre in relation to television and cinema. Results relate how frequently audiences consume different media, and the effects that consumption has on attitude formation. The outcome describes public perceptions of theatre, television, and cinema’s cultural relevance. Finally, the results illustrate the cultural position of theatre in the region (relevance and attitudes towards) and, it is anticipated, will help producers of theatre design more effective audience development strategies. As Kier Elam noted, “it
is with the spectator, in brief, that theatrical communication begins and ends” (96-7), and this study will facilitate, ideally, improved communication through keener understanding of theatre audiences.
3. Methodology

Data were collected using a paper-based questionnaire distributed using a drop-off/pick-up approach. The city of Regina was chosen as a population representative of both major urban centres in Saskatchewan, with a postal code directory used as a sampling frame. The following is a discussion of the data collection process from development to collection and processing.

A proposal for this human research was submitted for review to the University of Regina Research Ethic Board, Office of Research Services, in September 2009. The research proposal briefly summarized the approaches discussed at length in this chapter and included the consent letter and data collection instrument used in this project. The proposal was approved, as submitted, by the Board in October 2009 (Appendix C).

3.1 Research design

A paper-based questionnaire was chosen for this study. Questionnaires were distributed using a randomised-location drop-off/pick-up approach. Instruments were distributed until the target number of responses was achieved. This method was chosen to assure more representative results than may be garnered by other distribution methods, such as on-line, where access to older persons or individuals who do not have Internet access, may be more challenging.
3.1.1 Sampling

The broad population of interest was urban Saskatchewan residents – specifically the province’s two major urban centres: Regina and Saskatoon. To facilitate the collection of data in a timely and cost-effective manner, the city of Regina was chosen to act as a representative geographic population, as it is demographically similar to Saskatoon with respect to household income, educational attainment, employment, and ethnic diversity (2006 Census). Responses were collected at the household level.

It is worth noting that although Regina and Saskatoon are similar demographically, the latter city is often perceived as the more “cultured” of the two cities, with a greater number of professional theatre companies, larger touring venues and a greater sense of community culture. Regina, conversely, had only one professional theatre company and an arguably weaker (and different) arts and culture community at the time of this study. Regina’s sole professional theatre, at the time of the study, was also Canada’s only permanent arena theatre – an uncommon type of theatre arrangement and one infrequently encountered by the casual consumer. As such, the performing arts scene in Regina faced another unique hurdle.

A range of guidelines exist when determining sample size (Bartlett, Kotrlik & Higgins; Annis; Wunsch). Unfortunately, these typically require an anticipated outcome – something not possible with an experimental and original scale. A common rule of thumb, which in lieu of anticipated standard deviations, addresses standard deviation and the central limit theorem (a probability theory that a sufficient sample will produce satis-
factorily normalised results), is to obtain thirty responses for each variable within an analysis. Across the questionnaire, the widest range of variables anticipated to be used in an analysis was five. Given this, the minimum number of cases collected should be 150 for the scale questions specifically related to the hypotheses. It is anticipated that some scale items may be combined after data collection, which would, in turn, increase the range of responses. Thus, to ensure a healthy safety net for this and any future analysis, a target of 300 questionnaires was established.

3.1.2 Data collection

The data were collected between October 2009 and February 2010. As previously explained, only postal codes falling within the Regina city limits were used and all selected residential postal codes were used. I included no postal codes of a non-residential nature.

The researcher and one trained assistant (the “fieldworkers”) visited randomly selected areas of Regina to distribute the questionnaires. Routes were pre-planned using a mapping system, where necessary addressing the ends of streets or other transitions using a randomly selected option (i.e. a coin flip with “heads” representing a left turn or “tails” representing a right turn). The mapping technique provided the added benefit of eliminating post office boxes or commercial/industrial areas.

Postal codes were randomly selected using computerised random number generation. The number generator would generate a random page number, column number, and row number from the current phone book, each within the defined range of the pages,
columns, and rows presented. Once at the postal code identified (using a GPS navigator), fieldworkers knocked on the door or rang the doorbell and introduced the study to the first resident adult available, thereby soliciting the resident’s participation. Those agreeing to participate were informed that the fieldworker would return two evenings later\(^2\) to pick up the questionnaire from the dwelling’s mailbox. In order to remind the participant of when the questionnaire would be picked up, this information was reiterated on the final page of the questionnaire. Distribution of these questionnaires generally occurred between 7:00 p.m. and 8:30 p.m. on weekday evenings. This timing was chosen to limit a disruption to the resident’s regular schedule for dining or retiring to bed. Working in pairs, generally taking opposite sides of the same street, fieldworkers would continue to distribute questionnaires until the first of these were exhausted: the supply of questionnaires, the planned travel path, or the allotted time. In order to comply with ethical requirements and to ensure an understanding of the questions and instructions, the minimum respondent age (the individual completing the questionnaire on behalf of the household) was 18 years of age.

Fieldworkers, when introducing the study, explained that its purpose was to investigate how residents feel about different media. To mitigate non-response bias from residents who expressed that they may, for example, not watch enough movies to provide accurate data (in their opinion), fieldworkers would encourage participation because it

\(^2\)In the event that picking up the questionnaire on the second evening following distribution may coincide with a significant cultural event or holiday, the participant was informed that that questionnaire would be picked up the following evening, allowing approximately 24 hours to respond, rather than 48 hours.
would provide a better-rounded sample, clarifying that expertise and experience with each medium was not required, simply a general familiarity. This was one of several tactics used to encourage participation and the return of the questionnaire. The personal approach of the drop-off/pick-up method allowed the fieldworker to create a brief relationship with each resident, and to emphasise the brevity of the questionnaire (which took approximately ten minutes to complete in testing). Fieldworkers further worked to demonstrate the legitimacy and academic nature of the research by wearing University of Regina apparel and/or nametags, and ensuring the consent letter, presented on university letterhead at the front of the questionnaire, was prominently visible from the moment residents answered their doors. Further, the letter provided contact information for the researcher, his thesis co-supervisors, and the university’s research ethics office.

3.2 Questionnaire design

This study is exploratory in nature, and driven by relevant theory, corresponding to the four categories found common to the three media discussed in the previous two chapters. It was designed to measure behaviour and behaviour intention using categorical choices and certain attitudes held towards each medium on a five-point Likert scale. To provide opportunities for further analysis, the questionnaire also asked demographic questions to categorise responses.

The questionnaire collected data on a household level, asking the respondent to give consideration for his/her entire household when answering questions. Category (demography) questions allowed the respondent to discuss his/her entire household.
Physically, the questionnaire, complete with consent/information page, was arranged as one tabloid size sheet (17 in. × 11 in.), folded in half to form a letter-size booklet (see Appendix A). By using this design rather than two sheets stapled together, three concerns were addressed. First, no pages would be lost between drop-off and return. Second, by using a single sheet, the consent letter could not become separated from the questionnaire, helping ensure ethical compliance. Finally, such a design facilitates more accurate scanning of the questionnaires for electronic storage.

3.2.1 Scale development

Discussing scale development, DeVellis writes that, theoretically, “a good set of items is chosen randomly from the universe of items relating to the construct of interest” (64). As he acknowledges, the likelihood of this random selection from infinitely broad options is virtually impossible, and those items chosen for the scale must be thoughtfully and creatively chosen while remaining true to the construct they are representing. DeVellis also endorses a certain level of redundancy in scales (65), a trait which can be seen in some of the variables selected for this study. The scales developed attempt to provide a range of terms related to the theoretical construct while remaining succinct enough that subjects are willing to participate.

Formal scale development is a lengthy process, especially for new works which have limited existing models. One of the most difficult and lengthy steps in scale development can be the pre-testing of variables which are hypothesized to be inter-related to verify a belief. This is the process of validation, and, as Paul Spector explains, requires
that scales be tested and re-tested with a sufficient amount of real data and statistically tested to validate the variable interrelations (46-7). Such testing is beyond the scope of a master’s thesis, and thus only internal pre-testing was done for the sake of exploring this new framework.

Considering the original work represented by the media framework, original attitudinal measures (including behavioural, normative and control beliefs towards the media under study; not behaviours or intentions) were developed for the questionnaire, designed to relate to each of the four media categories. Participants responded on the basis of how much their household would agree or disagree that a certain term (such as “intimidating”) represented each medium on a five-point Likert scale where the lowest score meant “strongly disagree” and the highest score meant “strongly agree.” Terms were sorted in a way where they would relate with those which were nearby. Attitude measures were the independent variables used to evaluate consumer behaviour, a dependent variable.

Pretesting was conducted informally at various steps during the development process. There was no previously-existing scale to evaluate this project’s framework, and, as previously discussed, such pre-testing is beyond the scope of this level of study. Early versions of the questionnaire, with terminology, were submitted to the Faculty of Fine Arts for academic review. Further, layout and content were tested with a small number of individuals for clarity and accessibility of language per DuBay (22), simplicity in flow,

---

3 As the Theory of Planned Behavior also deals with terms of beliefs and attitudes, for the sake of consistency, behavioural, normative, and control beliefs will all be called “attitudes.” I will continue to distinguish between attitudes, intentions, and actual behaviour as required.
and an understanding of the questions being asked. During these multiple iterations of the document, questions were revised, added, or deleted in response to feedback or questions received.

In defining terminology for the questionnaire, significant attention was paid to ensuring that language was accessible, easy to interpret, and suitable for a self-administered survey. As Don A. Dillman explains in *Mail and Internet Surveys: The Tailored Design Method* (2007), the objective is to craft questions “that every potential respondent will interpret in the same way, be able to respond to accurately, and be able to answer” (32).

Considering the unique lexicon of spectatorship theory discussed in previous chapters, Dillman instructs towards the use of simple, accessible language that can be read by individuals who are not specialists in the field (51-3). It was a challenge to select language that balanced the desired universality while retaining grounding in the theoretical, particularly without the opportunity for formal pre-testing. The list went through multiple iterations, consulting with my thesis supervisors and other theatre artists throughout development. Regrettably, it became clear that some of the nuance and sophistication related to the theories being investigated would be difficult to articulate while completely meeting readability criteria such as that proposed by Dillman.

In the end, the final questionnaire qualified as a reasonably accessible and understandable document when evaluated using the common Flesch Reading Ease scale. This is a popular reading scale used by many publishers including the Associated Press (DuBay 22). The final questionnaire, covering consumption and intention, attitudes, and
demography/household, data achieved a Flesch Reading Ease score of 61.5 when re-viewed. According to Flesch’s original scale, this score correlates to a “standard” read-
reading level, accessible by someone with a primary school education (149).

3.2.2 Attitude measures

Terminology, for measuring attitude, was chosen based on each term’s relation to the original media framework and evaluated based upon face validity. Terms were organis-
ised into five groups: the four media categories (liveness, cultural currency, public/private viewing and accessibility/convenience) and cultural relevance.

At this point, it is necessary discuss the relationship each variable has with the construct it was selected to measure. These relationships can be either reflective or form-
ative. Reflective measurement scales are groups of similar items in which each individual independent variable is designed to latently reflect the overall construct under investiga-
tion (Hair, et al. 772). Formative measurement scales, by comparison, are those in which individual scale items describe separate components of the overall construct, and thus employ a number of independent variables in combination to represent a single concept. Items used in the liveness, cultural currency, and public/private viewing scales were de-
dsigned to be reflective. The scales used for accessibility/convenience and cultural relevance were designed to be formative.

Liveness, from early development, presented a challenge in choosing terms that would both relate to the theoretical construct of the term and be relatable enough to be answered by the general public, who could not be expected to be intimate with the theory
or literature. The terms selected to reflectively measure liveness were: spontaneous, different each time, and consistent. Each of these terms latently reflects the uniqueness of each moment in performance and its associated potential (or lack of potential) for variation within each iteration of a presentation. Note that the term consistent is a reverse coded scale item, whereby the term being used to reflect the variable in question directionally opposes to the others in the scale; thus respondents are expected to respond to these items in reverse of other Specifically, consistent is designed to measure the concept of variation by capturing lack of variation.

Three terms were chosen to explore cultural currency: has prestige, low-brow, and intimidating. These represent the ideas of social distinction, social class and class exclusivity. These are reflective measures chosen as terms which allude to the nature of cultural currency as a concept, and which engage some of the terms presented in previous studies. In this case, terms are designed to capture the social exclusivity of theatre. Has prestige and intimidating reflect this exclusivity directly. Low-brow was designed to be a reverse coded item contrary to social exclusivity and being highly-cultured, and was chosen as it was felt the term may be understood more broadly than “high-brow.”

Two terms reflected the concept of public/private spectatorship: a social event and privately viewed. A social event directly connects to the concept of attending an event with others, while privately viewed connotes being alone in one’s spectatorship. Querying about social events versus private viewing was designed to measure two opposing ends of a single spectrum.
Accessibility and convenience was formed by three terms: convenient, expensive, and easy to get to. As discussed, some studies had shown misconceptions or concerns with respect to a venue’s location and the cost of attendance, particularly in live theatre. Thus, three items were used to capture two distinct aspects of accessibility. Convenient and easy to get to directly relate to the concept under exploration in terms of accessibility both in physical and broader terms. Expensive was added, as an explorative measure, in response to past studies which identified monetary cost as a barrier to access. This term relates to accessibility in terms of financial ability and represents a unique control belief (one which can directly influence behaviour) by placing a transaction entirely into or out of reach. The two concepts of convenience and affordability were used to form a measure accessibility as a whole.

The final item, cultural relevance, was measured using three terms: is important to me, reflects my life, and is culturally relevant. While culturally relevant deals with relevance at a societal or normative level, the remaining two terms is important to me and reflects my life measure relevance at a personal level. These items are formative because they measure the individual and social components of culture separately.

One may notice through examination of Appendix A that four other terms were included on the data collection instrument as exploratory measures. They include educational, entertaining, has broad appeal, and has narrow appeal. These terms relate exclusively to the marketing literature and fall outside of the interdisciplinary purview of
this research. These data were gathered for use in other work and lie beyond the scope of this study.

3.2.3 Media definitions

For the purposes of keeping concepts accessible to respondents and maintaining a focus to the research, theatregoing, moviegoing, and watching television were defined in the questionnaire in a way that aligned with extremely conventional definitions of each event:

**Live theatre:** Attending a play performed where the actors appear live on-stage in front of you.

**Going to the movies:** Watching a movie at a movie theatre, such as Galaxy Cinemas.

**Television:** Watching any programming on TV (sitcom, drama, news, reality, etc.)

Again, cinema and television were chosen for comparison to theatre because they are both performative, visual, narrative mediums which are perceived to be competition for audience time and dollars.

The selection of these definitions was one of some hesitation, with situations like the increasingly-blurred lines television operates within or the availability of stage performances in cinema spaces (such as the New York Metropolitan Opera being broadcast in movie theatres). Holding the line on very traditional definitions was chosen as an ap-
propriate starting point because research had not yet been conducted even at this most basic level and so that the questionnaire would be intuitively accessible to a wider array of respondents, whether they were 18 or 81 years of age.

3.2.4 Consumption behaviour and intention

Frequency measurements, with respect to the consumption of each of the three media, were developed with consideration of a number of consumer surveys and to regional schedules, such as those to do with the mounting of new performances or releases of movies. Respondents chose from four categories, the lowest representing minimal or no consumption, through to more regular or frequent consumption. These dependent variables will be used to view how attitude may affect consumption by comparing how the independent variables (attitudes) influence the dependent variable (behaviour).

Alongside the frequency measurements, respondents were asked whether their household would, in general, prefer to experience that media more often, less often, or roughly the same, in comparison to their answer to the previous question. These responses will be evaluated in consideration of the theory of planned behaviour to view their possible effect on attitude as dependent variables by comparing how the independent variables (attitudes) influence the dependent variable (behavioural intention).

Both intended and real attendance at music concerts was also collected for exploratory purposes beyond the scope of this thesis. Music concerts differ from the three core media studied as its purpose is not to relate a narrative, but rather to present music and musical artists to an audience.
3.2.5 Demography

Finally, respondents were asked a number of demographic questions. In each, respondents indicated the number of members of the household who were part of a defined group:

1. Number of members of the household

2. Gender: Respondents were able to indicate the number of members of their household who self-identified as female, male, or other-gendered.

3. Age: Four categories grouped household members into those under-18 years of age (children), between 18-30 years of age (young adults), 31-55 years of age (mid-adults,) and those over 55 years of age (mature adults).

4. Education: Four categories grouped household members into those who had not completed high school, had graduated from high school, participated in some post-secondary education, or completed a post-secondary education.

5. Occupation: Adapting and simplifying the 2006 National Occupational Classification, household members were grouped into being one of: clerical or administrative support; legal or protective services; management; labour, trades, or technical; professional; customer sales or service; other occupations; or retired, unemployed, or a student.

6. Aboriginal Heritage: Household members were grouped as either having or not having Aboriginal heritage.
7. Income: The household’s total income for the preceding year was reported as being under $25,000; $25,000 to $39,999; $40,000 to $54,999; $55,000 to $69,999; $70,000 to $84,999; or over $85,000.
4. Findings

This study’s data was analysed using SPSS, a leading statistical analysis software suite. First, the sample is described and then hypotheses tested.

4.1 Response rate and respondent demography

As anticipated with the drop-off/pick-up method, some residents were not home, some declined participation, and not all questionnaires were returned. In 62.4% of cases, an individual was home and answered the door at the dwelling. Refusal rate among those at home was 16.7%. The return rate of the questionnaires distributed was 64.1%. In total, 308 questionnaires were returned from a total of 849 dwellings approached, for a response rate of 36.3%. Detailed response breakdowns are shown in Table 4-1.

<table>
<thead>
<tr>
<th>Table 4-1: Questionnaire response rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dwellings approached</td>
</tr>
<tr>
<td>Door answered: No</td>
</tr>
<tr>
<td>Door answered: Yes</td>
</tr>
<tr>
<td>Questionnaire distributed</td>
</tr>
<tr>
<td>Questionnaire refused</td>
</tr>
<tr>
<td>Distributed questionnaires returned (return rate)</td>
</tr>
<tr>
<td>Response rate</td>
</tr>
</tbody>
</table>
As discussed in Chapter 3, respondents answered questions about their household demography (education, gender, income, etc.). These responses were compared to that for the City of Regina from the 2006 census, and showed that the study group reasonably represented the Regina population. Table 4-2 shows a comparison between the two.

<table>
<thead>
<tr>
<th>Study</th>
<th>Census</th>
</tr>
</thead>
<tbody>
<tr>
<td>51.5% Female, 48.5% Male</td>
<td>51.7% Female, 48.3% Male</td>
</tr>
<tr>
<td>56.3% between the ages of 18-55 years</td>
<td>57.2% between the ages of 20-55 years</td>
</tr>
<tr>
<td>45.2% annual household income over 85,000</td>
<td>Median household income annual $55,629</td>
</tr>
<tr>
<td>49.4% post-secondary education</td>
<td>47.4% post-secondary education</td>
</tr>
</tbody>
</table>

It is prudent to acknowledge that the sample produced a higher than average income versus the median income for Regina. Although a random selection, no high-density or multi-unit housing (such as an apartment building) was encountered during data collection. One possible explanation is because postal codes are assigned by geographic location, and lower-density housing takes up a larger physical footprint than high-density housing, therefore meaning there are more postal codes for lower-density housing. An important point: since this outcome shows a higher-than-median income, these households potentially have a higher disposable income to spend on lifestyle choices, potentially inflating the media consumption of this group.
Although Aboriginal ancestry was collected, in the sample of 308 households, the percentage of participants declared to have Aboriginal ancestry was too low (9%) to use in any accurate way for statistical evaluation on attitudes or behaviour.

4.2 Experience attitudes

In this section, the attitudes held by the sample towards each of theatre, cinema, and television are evaluated against the hypotheses introduced earlier in the thesis. Each hypothesis will be re-introduced and discussed in relation to the mean scores of each individual term used to measure the attitude under investigation. Each term, evaluated on a five-point Likert scale where “1” meant “strongly disagree” and “5” meant “strongly agree,” measured how accurately, in the respondent’s opinion, a specific variable (such as “consistent”) described a medium. A one-way analysis of variance (ANOVA) test is a statistical test used to assess the degree of variance between two variables. For example, although 3.74 and 3.63 are conspicuously different numbers, in some instances, as averages of a sample, their difference may not be statistically or practically different. This means that any difference in perception between the first variable and the second is negligible or insignificant. A standard significance value of ≤0.05 was used to identify significant differences. A table will summarise the means for each term under study and the results of the ANOVA test. The findings will evaluate the hypotheses for each attitude.

In the previous chapter, it was discussed that each scale is experimental and a combination of terms was used to measure each attitude construct. To test whether or not
items were seen as similar by respondents, a reliability and correlation analysis is used to
test the internal cohesiveness of responses to these groups of scale items (Hair, et al. 3).
A reliability analysis indicates the degree to which terms in a scale are internally con-
sistent, or perceived as being similar be respondents. This analysis produces a
Cronbach’s alpha coefficient (“alpha score”) and a correlation matrix (Hair, et al. 102).

Cronbach’s alpha measures the internal consistency that exists between a set of
items in a scale. In order to calculate a Cronbach’s alpha score, all measures must be di-
rectionally equivalent. The alpha score can range from 0.00 to 1.00, where 0.00 indicates
the entire set of measures is extremely inconsistent and 1.00 indicates perfect consisten-
cy. A score of 0.60 is considered the minimum level for acceptable internal consistency
among scale items (Hair et al., 102), while 0.70 is a more commonly accepted rule of
thumb among social scientists. Items perceived as being reflective of a construct or each
other should be deemed to be consistent with each other. Formative scale items, on the
other hand, measure different aspects of a construct and thus are not expected to be per-
ceived as being similar or internally consistent with one another. Thus, reflective
measures should yield higher Cronbach’s alphas, while formative measures should yield
poor ones.

Correlation measures the strength of relationship between two individual varia-
bles. A correlation matrix provides more specific information about the individual
relationships between items in a scale. Correlation coefficients, explains Zikmund,
“measure the covariation, or association, between two variables” (741). Values range
from +1.0 to -1.0, with each of the two extremes indicating perfect positive or negative linear relationships (551). The closer that the coefficient is to either of these poles indicates a stronger correlation between variables. Conversely, the weaker a correlation, the closer it is to zero, indicating that there is no association or relationship between the two variables. In the face of a weak Cronbach’s alpha score, a correlation table can be used to determine the extent to which individual items are being perceived as inconsistent with other items in the scale. As with Cronbach’s alpha, it is anticipated that reflective items will be significantly related, while formative items are anticipated to be insignificantly or unrelated.

Results from reliability testing provide insight into how further analysis of scale items should be handled. Specifically, it will provide insight into which measurement items can be combined together into single summated measures and which must be analyzed separately. Once attitudinal data relating to hypotheses have been analyzed, other exploratory attitudinal data will then be considered. Section 4.3 will test hypotheses relating to how these attitudes affect theatre attendance. Their influence on consumption of other media will also be analyzed.

4.2.1 Liveness

Liveness was evaluated based on three reflective terms: spontaneous, different each time, and consistent. Hypothesis 1a stated that theatre would be considered the most live medium, followed by television, with cinema being considered the least live medium.
Based upon an initial observation of individual means (Table 4-3), it would appear this hypothesis is not supported on all three terms. Using the variable *spontaneous*, theatre was considered less spontaneous than either cinema or television, where theatre was expected to be the most spontaneous. *Spontaneous* has many valid meanings. While, in this study, it intended to capture the “in-the-moment” nature of live performance, the study group may have contemplated the planning required for taking in each medium, such as the pre-purchase and planning-ahead required for theatre versus the *spontaneity* of simply turning on a television set or driving down to the multiplex.
Table 4-3: Mean averages and ANOVA of attitude measures by media: Liveness

<table>
<thead>
<tr>
<th></th>
<th>Spontaneous</th>
<th>Different Each Time</th>
<th>Consistent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre</td>
<td>2.95</td>
<td>3.74</td>
<td>3.07</td>
</tr>
<tr>
<td>Cinema</td>
<td>3.29</td>
<td>3.63</td>
<td>2.80</td>
</tr>
<tr>
<td>Television</td>
<td>3.28</td>
<td>3.20</td>
<td>2.45</td>
</tr>
</tbody>
</table>

ANOVA

<table>
<thead>
<tr>
<th></th>
<th>F stat (Sig.)</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9.780 (.000)</td>
<td>30.159 (.000)</td>
<td>34.220 (.000)</td>
</tr>
</tbody>
</table>

Post Hoc Tests: Mean differences (Sig.)

<table>
<thead>
<tr>
<th></th>
<th>Theatre – Cinema</th>
<th>Theatre – Television</th>
<th>Cinema -Television</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>-0.34* (.000)</td>
<td>0.11 (.376)</td>
<td>0.27* (.001)</td>
</tr>
<tr>
<td></td>
<td>-0.33* (.000)</td>
<td>0.54* (.000)</td>
<td>0.62 * (.000)</td>
</tr>
<tr>
<td></td>
<td>0.01 (1.000)</td>
<td>0.43* (.000)</td>
<td>0.34* (.001)</td>
</tr>
</tbody>
</table>

* indicates sig. value ≤0.050

Second, although theatre was considered the most different each time, cinema was not considered the least live using this variable. This term was expected to measure how each iteration of a theatre (or live TV) presentation will, inherently, be slightly different. In this instance, theatre and cinema were not perceived to have any significant difference. Reviewing the terminology and how it may have been interpreted, rather than being perceived as a liveness measure, respondents may have seen this as representing that what is
playing at the theatre/cinema tends to change each time they visit the venue, unlike television, where they expect to see the same shows run for extended periods, repeats of the same programs, or multiple shows in the same genre.

Finally, theatre was seen as more consistent than cinema, and cinema was seen as being more consistent than television. While the term consistent was selected to represent an absence of potential spontaneity or variance within the performance, it could have been interpreted as asking how much variation there is in the overall programming available within each medium. Such opposite terms are used occasionally in this study to capture two sides of a concept.

Despite these three terms being chosen to act as reflective measures of liveness, there is little to support that they were interpreted as originally intended – a legitimately possible, though unfortunate outcome in such an exploratory study. Reliability analysis can provide further information about the items’ consistency and relationships with each other.

The reliability analysis for these results, as seen in Table 4-4, produced an unacceptable alpha score of 0.315, versus the target of 0.600 or higher. Upon further examination of the correlation matrix, no substantial correlation was shown between any pairing of measurements. The variable consistent was reverse-coded to load in the same direction as the remaining two variables, which is why the positive correlation value is
not surprising. Reviewing the correlation results, each term must be viewed individually (rather than being grouped into one category). Although the individual variables were selected to be reflective of the concept of liveness, in practice, these specific terms were not properly interpreted by respondents, an anticipated potential outcome given the complexity of this liveness as a construct. As such, each term will be used separately when evaluating behaviour and behavioural intention later in this thesis.

<table>
<thead>
<tr>
<th></th>
<th>Spontaneous</th>
<th>Different each time</th>
<th>Consistent (RC5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spontaneous</td>
<td>1.000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Different each time</td>
<td>0.181</td>
<td>1.000</td>
<td></td>
</tr>
<tr>
<td>Consistent (RC)</td>
<td>0.161</td>
<td>0.046</td>
<td>1.000</td>
</tr>
<tr>
<td>Cronbach’s Alpha: $\alpha=0.315$</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As none of the terms correlated in any significant manner, it cannot be determined if respondents viewed these terms as related in any way. Therefore, the best conclusion to be made is on evaluating each term separately, in which case support for hypothesis 1a is indeterminate.

---

5 To conduct reliability analysis, reverse-coded (RC) data must be inverted to align the opposing variable (in this case, “consistent”) with variables that load, by design, in the opposite direction (in this case, “spontaneous” and “different each time”). So on a 5 point scale, a 1 would become a 5, a 2 would become a 4, etc.
4.2.2 Cultural currency

Cultural currency was evaluated based on three reflective terms: *has prestige*, *low-brow*, and *intimidating*. *Low-brow* was reverse coded to align with the other two terms. Hypothesis 2a stated that theatre would have the highest cultural currency, followed by cinema and then television.

Table 4-5 suggests that the hypothesis is partially supported because theatre is shown to have significantly more prestige than the other media and be more intimidating than the other media. The differences between cinema and television were insignificant across all measures.

However, the theatre was also seen as being the most low-brow, which is contrary to the other two results. It was anticipated from early development that *low-brow* may present some issues with interpretation due to the potentially niche terminology, which could account for its performing contrary to expectations in this test.
Table 4-5: Mean averages and ANOVA of attitude measures by media: Cultural currency

<table>
<thead>
<tr>
<th></th>
<th>Has prestige</th>
<th>Low-brow</th>
<th>Intimidating</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Means</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre</td>
<td>3.45</td>
<td>3.49</td>
<td>2.48</td>
</tr>
<tr>
<td>Cinema</td>
<td>2.73</td>
<td>3.19</td>
<td>2.26</td>
</tr>
<tr>
<td>Television</td>
<td>2.62</td>
<td>3.12</td>
<td>2.09</td>
</tr>
<tr>
<td><strong>ANOVA</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F stat (Sig.)</td>
<td>73.645 (.000)</td>
<td>15.799 (.000)</td>
<td>12.277 (.000)</td>
</tr>
<tr>
<td><strong>Post Hoc Tests: Mean differences (Sig.)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre – Cinema</td>
<td>0.72* (.000)</td>
<td>0.30* (.000)</td>
<td>0.22* (.017)</td>
</tr>
<tr>
<td>Theatre – Television</td>
<td>0.83* (.000)</td>
<td>0.36* (.000)</td>
<td>0.39* (.000)</td>
</tr>
<tr>
<td>Cinema - Television</td>
<td>0.11 (.374)</td>
<td>0.06 (1.000)</td>
<td>0.17 (.092)</td>
</tr>
</tbody>
</table>

* indicates sig. value ≤0.050

Upon completing reliability analysis for the terms in this category (Table 4-6), an alpha score above the 0.600 minimum was not reached. Examining the correlation matrix, no correlation was shown between any pairing of two measurements. As with liveness, each term will be used separately when measuring cultural currency’s impact on behaviour and behavioural intention.
Table 4-6: Reliability analysis (correlation matrix): Cultural currency (theatre)

<table>
<thead>
<tr>
<th></th>
<th>Has prestige</th>
<th>Low-brow (RC)</th>
<th>Intimidating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Has prestige</td>
<td>1.000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Low-brow (RC)</td>
<td>-0.017</td>
<td>1.000</td>
<td></td>
</tr>
<tr>
<td>Intimidating</td>
<td>-0.033</td>
<td>.380</td>
<td>1.000</td>
</tr>
</tbody>
</table>

Cronbach’s Alpha: $\alpha=0.266$

While *has prestige* and *intimidating*, performed somewhat as anticipated in descriptive analysis, suggesting these two terms were well-understood as reflective measures, reliability analysis indicated that they were not seen as being similar in meaning to each other. An interesting point to discuss from Table 4-6 is the modest correlation between *intimidating* and the reverse-coded *low-brow* versus the other relationships in the chart. Considering the experimental nature of this study and the terminology selected, it is possible this finding is showing a modest relationship between the group’s perceptions of intimidation being related to how high- or low-brow a medium is. If this is the case, this implies that respondents had a better grasp on the meaning of the measure than initially postulated when considering descriptive results above. However, it is impossible to know for certain.

Given the unanticipated directional result for *low brow* and the weak correlation between *has prestige* and *intimidating*, these terms did not capture the concept of cultural currency as expected.
4.2.3 The public and the private

Public and private viewing was measured using two reflective terms: a social event and privately viewed. Hypothesis 3a proposed that cinema and theatre would be seen as the more publicly-viewed/less-privately-viewed media, while television would be the opposite.

Table 4-7’s results fully support the hypothesis. Theatre and cinema were both considered to be a more social event than television, while television was considered to be most privately viewed.
Recall that a social event and privately viewed were designed to be reflective but opposing measures a single construct. However, after reverse coding privately viewed, the reliability analysis and correlation between a social event and privately viewed in Table 4-8 show that people do not interpret these items as opposite ends of a single spectrum. Instead, people view these as two separate concepts. While intended to be reflective, these terms appear to have been formative in nature. As supported by the data,
these two terms will be entered as separate variables for analyzing attitudes’ effects on behaviour and intentions.

<table>
<thead>
<tr>
<th>Table 4-8: Reliability analysis (correlation matrix): Public/private</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Social event</td>
</tr>
<tr>
<td>Privately viewed                                     0.107</td>
</tr>
<tr>
<td>1.000</td>
</tr>
<tr>
<td>Cronbach’s Alpha: α=0.315</td>
</tr>
</tbody>
</table>

**4.2.4 Accessibility and convenience**

Accessibility and convenience was measured using three formative terms: *convenient, expensive, and easy to get to*. The terms *convenient* and *easy to get to* measured physical accessibility, while *expensive* measured financial accessibility. Hypothesis 4a proposed that theatre would be seen as the least accessible, with television being considered the most accessible.

In Table 4-9, the results for accessibility and convenience means are shown. Results for physical accessibility were consistent with the hypothesis. Theatre was shown to be the least convenient or easy to get to, with television being the most convenient of the three media. However, an unexpected result related to financial accessibility led to only partial support for Hypothesis 4a. Theatre was seen as more expensive than television, but *less* costly than cinema. Interestingly, cinema was seen as the most costly medium, whereas a single theatre ticket can exceed the cost of cinema tickets for a whole family.
This could suggest that cinema is seen as having a weaker value per-dollar than television or theatre. Alternatively, it could be that respondents factored in the cost of concessions at the cinema and/or the frequency with which they attend the cinema relative to attending the theatre, which could explain the unanticipated result.
Table 4-9: Mean averages and ANOVA of attitude measures by media: Accessibility/convenience

<table>
<thead>
<tr>
<th></th>
<th>Convenient</th>
<th>Expensive</th>
<th>Easy to get to</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Means</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre</td>
<td>2.88</td>
<td>3.54</td>
<td>3.12</td>
</tr>
<tr>
<td>Cinema</td>
<td>3.68</td>
<td>3.81</td>
<td>3.82</td>
</tr>
<tr>
<td>Television</td>
<td>4.48</td>
<td>2.79</td>
<td>4.46</td>
</tr>
<tr>
<td><strong>ANOVA</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F stat (Sig.)</td>
<td>235.367 (.000)</td>
<td>82.770 (.000)</td>
<td>150.399 (.000)</td>
</tr>
<tr>
<td><strong>Post Hoc Tests:</strong> Mean differences (Sig.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre – Cinema</td>
<td>-0.80* (.000)</td>
<td>-0.26* (.005)</td>
<td>0.70* (.000)</td>
</tr>
<tr>
<td>Theatre – Television</td>
<td>-1.60* (.000)</td>
<td>0.76* (.000)</td>
<td>-1.34* (.000)</td>
</tr>
<tr>
<td>Cinema – Television</td>
<td>-0.80* (.000)</td>
<td>1.02* (.000)</td>
<td>-0.63* (.000)</td>
</tr>
</tbody>
</table>

* indicates sig. value ≤0.050

This is the thesis’ first example of correlation evaluated on formative measures. Recall that it was anticipated that *expensive* would capture a different kind of accessibility issue (financial versus physical) than *convenient* and *easy to get to*, which were expected to load together. Reliability results in Table 4-10 were consistent with expectations. In Table 4-10, the correlation between *convenient* and *easy to get to* shows that they were both reflective of convenience as a concept, while *expensive*, after reverse coding, was not correlated with the other two items, indicating that it did indeed capture a
different element of accessibility. In Table 4-10, we see that when all three items were loaded together, reliability results were poor. After removing *expensive* from the evaluation and repeating the analysis only on *convenient* and *easy to get to* (the proximity-related variables), an acceptable correlation was found, per Table 4-11.

<table>
<thead>
<tr>
<th></th>
<th>Convenient</th>
<th>Easy to get to</th>
<th>Expensive (RC)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Convenient</td>
<td>1.000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Easy to get to</td>
<td>0.508</td>
<td>1.000</td>
<td></td>
</tr>
<tr>
<td>Expensive (RC)</td>
<td>0.052</td>
<td>-0.028</td>
<td>1.000</td>
</tr>
</tbody>
</table>

Cronbach’s Alpha: $\alpha=0.397$

<table>
<thead>
<tr>
<th></th>
<th>Convenient</th>
<th>Easy to get to</th>
</tr>
</thead>
<tbody>
<tr>
<td>Convenient</td>
<td>1.000</td>
<td></td>
</tr>
<tr>
<td>Easy to get to</td>
<td>0.507</td>
<td>1.000</td>
</tr>
</tbody>
</table>

Cronbach’s Alpha: $\alpha=0.673$

Since these two terms showed an acceptable correlation, with an alpha score of 0.673, they were added together into a single summed measure for use in later analysis of influences on behaviour and behavioural intention. These two terms will be defined as the new term *physical convenience*, representing both convenience and ease of access.
the core definition of the accessibility/convenience category. Expensive will be included separately as its own variable.

4.2.5 Cultural relevance

Hypothesis 5a posited that theatre would have the highest cultural relevance. The formative terms important to me, reflects my life, and culturally relevant were selected to evaluate cultural relevance. More specifically, cultural relevance was being measured using a combination of normative beliefs (the thoughts of those around you) and one’s own personal beliefs (the personal relevance).

The data in Table 4-12 show that theatre did not score the highest on any of the three terms. This indicates that Hypothesis 5a is not supported. In terms of the raw descriptive data, television scored the highest in all cases. In the case of personal relevance (important to me and reflects my life), theatre and cinema were seen as statistically less relevant than television; but interestingly, television and theatre were seen as equally relevant when it came to cultural relevance. This could suggest that while respondents did not believe that theatre was the right fit for them personally, that they still believed that it plays an important cultural role. This interpretation would be consistent with the findings for cultural currency, in which theatre was seen as prestigious while also being seen as more intimidating than the other two media under investigation.
Table 4-12: Mean averages and ANOVA of attitude measures by media: Cultural relevance

<table>
<thead>
<tr>
<th></th>
<th>Important to me</th>
<th>Reflects my life</th>
<th>Culturally relevant</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Means</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre</td>
<td>2.90</td>
<td>2.57</td>
<td>3.17</td>
</tr>
<tr>
<td>Cinema</td>
<td>3.07</td>
<td>2.68</td>
<td>2.99</td>
</tr>
<tr>
<td>Television</td>
<td>3.45</td>
<td>3.01</td>
<td>3.27</td>
</tr>
<tr>
<td><strong>ANOVA</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F stat (Sig.)</td>
<td>22.995 (.000)</td>
<td>16.219 (.000)</td>
<td>5.850 (.003)</td>
</tr>
<tr>
<td><strong>Post Hoc Tests:</strong></td>
<td>*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theatre – Cinema</td>
<td>-0.17 (.142)</td>
<td>-0.12 (.449)</td>
<td>0.18 (.093)</td>
</tr>
<tr>
<td>Theatre – Television</td>
<td>-0.55* (.000)</td>
<td>-0.44* (.000)</td>
<td>-0.10 (.698)</td>
</tr>
<tr>
<td>Cinema - Television</td>
<td>-0.38* (.000)</td>
<td>-0.32* (.000)</td>
<td>-0.28* (.002)</td>
</tr>
</tbody>
</table>

* indicates sig. value ≤0.050

The reliability analysis in Table 4-13 shows a strong correlation between the three terms in each medium ($\alpha \geq 0.743$). Despite the earlier expectation that personal and normative relevance would be seen as different, this finding indicates that people believe that things that are personally relevant are also culturally relevant. As such, the three terms are reflective and can be combined into a single summed scale for future analysis, which will be defined as “cultural relevance.”

79
4.3 Intention and behaviour towards theatre attendance

4.3.1 Descriptive results

In this section, response frequencies relating to current household media consumption rates and relative future consumption intentions are reported and discussed.

Recall that very specific and traditional definitions of the three media were provided to respondents prior to these questions. Household consumptions rates for each of theatre, cinema, and television were measured using four level ordinal rating scales. Along with being asked about their consumption of each medium, respondents were asked about their intended future consumption frequency for each medium, relative to their current consumption. This measure was captured using the scale items of more, less or about the same. Both current consumption and future intention response frequencies are presented in Table 4-14.
### Table 4-14: Behaviour and intention amongst media

<table>
<thead>
<tr>
<th>Behaviour</th>
<th>Theatre</th>
<th>Cinema</th>
<th>Television</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Do not go</td>
<td>Do not go</td>
<td>View &gt;10 hours/week</td>
</tr>
<tr>
<td></td>
<td>49.67%</td>
<td>21.33%</td>
<td>13.76%</td>
</tr>
<tr>
<td>1-2 times a year</td>
<td>39.40</td>
<td>Less than once a month</td>
<td>51.00</td>
</tr>
<tr>
<td></td>
<td>10 to &gt;20 hours/week</td>
<td>34.90</td>
<td></td>
</tr>
<tr>
<td>3-5 times a year</td>
<td>7.95</td>
<td>1-2 times a month</td>
<td>23.00</td>
</tr>
<tr>
<td></td>
<td>20 to &gt;30 hours/week</td>
<td>30.54</td>
<td></td>
</tr>
<tr>
<td>6+ times a year</td>
<td>2.98</td>
<td>More than 2x a month</td>
<td>4.67</td>
</tr>
<tr>
<td></td>
<td>Over 30 hours/week</td>
<td>20.81</td>
<td></td>
</tr>
<tr>
<td>Intention</td>
<td>...attend less often</td>
<td>... attend less often</td>
<td>watch less often</td>
</tr>
<tr>
<td></td>
<td>1.45%</td>
<td>2.43%</td>
<td>32.43%</td>
</tr>
<tr>
<td>...about the same</td>
<td>46.18</td>
<td>...about the same</td>
<td>46.18</td>
</tr>
<tr>
<td></td>
<td>...about the same</td>
<td>4.73</td>
<td></td>
</tr>
<tr>
<td>...attend more often</td>
<td>52.36</td>
<td>...attend more often</td>
<td>51.39</td>
</tr>
<tr>
<td></td>
<td>...watch more often</td>
<td>62.84</td>
<td></td>
</tr>
</tbody>
</table>

As a thesis strongly based in theatre practice, it is of interest to note that one half of all households indicated they do not attend the theatre at all, despite the theory indicating that it is a culturally significant medium, and as the findings show, is seen as the most prestigious and high-scoring for cultural currency. The low attendance could be ex-
plained, in part, by the factors revealed for low personal relevance and accessibility, although it appears expense was not a factor. On a positive note, most households indicated they would like to attend the theatre more often; a statement also true of cinema and television.

The majority of households reported that they attended the cinema less than once a month, and about one quarter went at least once a month. With respect to television viewing, about one-third of households identified in each category of watching 10-20 hours of television each week and watching 20-30 hours each week. Compared to theatre and cinema, a large portion of households desired to watch less television than they currently do.

4.3.2 Attitudes’ relationships to intention and behaviour

In order to investigate how respondents’ reported intention to attend the theatre in future was influenced by the attitudes reviewed in Section 4.2; a multiple linear regression test was completed. A regression is a technique for measuring the association between dependent and independent variables (Zikmund 556). A multivariate regression analysis measures the extent to which dependent variable (in this study, intention/behaviour) is influenced by a set of independent variables (attitudes, in this thesis).

In a stepwise regression, the researcher specifies criteria by which the program systematically adds and removes each of the independent variables into the overall regression model in such a way that items that do not add to its predictive value are excluded from the end result. A standardized beta (β) coefficient shows the influence of
each individual variable within the model. As in other cases, a \( \beta \)-value is deemed to have a significant influence on the dependent variable when it has a significance value \( \leq 0.05 \).

Finally, the overall level of influence is indicated by an Adjusted R\(^2\) value. This is the percentage of all variance in the dependent variable (intention/behaviour) explained by the independent variables (attitudes) in the model.

In the two regression analyses for intention and behaviour, all terms from Section 4.2 were included in the analysis. Where low correlation was shown (most cases), individual terms were used. Where a strong correlation was shown (such as with physical convenience), the combined measure is used instead. The terms used are listed in Table 4-15, and Table 4-16 shows the results of the analysis on behavioural intention.
### Table 4-15: Variables used in regression analyses

<table>
<thead>
<tr>
<th>Original category</th>
<th>Variables used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liveness</td>
<td><em>Spontaneous</em></td>
</tr>
<tr>
<td></td>
<td><em>Different each time</em></td>
</tr>
<tr>
<td></td>
<td><em>Consistent</em></td>
</tr>
<tr>
<td>Cultural currency</td>
<td><em>Has prestige</em></td>
</tr>
<tr>
<td></td>
<td><em>Low-brow</em></td>
</tr>
<tr>
<td></td>
<td><em>Intimidating</em></td>
</tr>
<tr>
<td>Public/private viewing</td>
<td><em>Social event</em></td>
</tr>
<tr>
<td></td>
<td><em>Privately viewed</em></td>
</tr>
<tr>
<td>Accessibility/convenience</td>
<td><em>Physical convenience</em> (summed scale)</td>
</tr>
<tr>
<td></td>
<td><em>Expensive</em></td>
</tr>
<tr>
<td>Cultural relevance</td>
<td><em>Cultural relevance</em> (summed scale)</td>
</tr>
</tbody>
</table>

### Table 4-16: Stepwise regression of intention vs. attitude measures

<table>
<thead>
<tr>
<th>Variable</th>
<th>Unstandardized β coefficient</th>
<th>Significance(p≤0.05)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural relevance (summed scale)</td>
<td>-0.047</td>
<td>0.001</td>
</tr>
<tr>
<td>A social event</td>
<td>-0.094</td>
<td>0.016</td>
</tr>
</tbody>
</table>

Adjusted $R^2 = 0.079 (7.9\%)$
In Table 4-16, it is shown that only summed scale *cultural relevance* and the single item *a social event* had any bearing on behavioural intention, and in both instances, a negative one. The two items explain a 7.9% variance in the model. Hypotheses 1b through 5b posited that theatre’s liveness, cultural value, social nature, accessibility and cultural relevance would influence behavioural intention. According to the results in Table 4-16, only theatre’s cultural relevance and social nature made any significant impact on intention, and in these cases, a negative influence on future intentions to attend the theatre. Hypotheses 1b through 5b are all not supported. The negative influence in behavioural intention suggests that theatre is not only not seen as culturally relevant or social, but that it has a perception which may be negatively impacting theatregoing (albeit one which only accounts for a 7.9% variance). This will be further discussed in the following chapters, along with the study’s experimental nature, the further work which could be done to refine scales and language, and more on future research.

Moving from behavioural intention (which only translates into actual behaviour a fraction of the time) onto behaviour, the same regression criteria were used as above, with behaviour as the dependant variable. Table 4-17 shows the results of this analysis.
The results in Table 4-17 show that two liveness measures (*different each time* and *spontaneous*), *cultural relevance*, and *physical convenience* had significant impacts on actual attendance at the theatre, accounting for an important 21.3% variance in the model. Hypotheses 1b through 5b posited that theatre’s liveness, cultural currency, social qualities, low accessibility, and cultural relevance would influence behaviour. Results indicate partial support for hypotheses 1b, 4b, and 5b. In this study, cultural relevance and physical convenience have both been shown, in the context of the Regina arts scene, to positively impact theatregoing, while cultural currency and public/private viewing had no influence on actual consumer behaviour. While physical convenience has a relatively minor positive impact, the positive influence of cultural relevance was more substantive. *Different each time* and *spontaneous* were both variables used to measure liveness, which may have not been interpreted as hoped by respondents, as previously discussed in
§4.2.1. Thus neither results can be safely interpreted and require future investigation.

While the effect of *spontaneous* was quite small, the reasonably strong positive effect of *different each time* is significant enough to warrant further investigation.

The next chapter will discuss these findings and their relationship to the thesis’s hypotheses and outcome on the research questions.
5. Discussion of findings and their implications

In previous chapters, the research framework, theory, hypotheses, and analyses were introduced and discussed. These final sections will evaluate the results and provide an interpretation of the analysis as it relates to the hypotheses and framework provided. Returning to the research questions from the first chapter, this thesis sought to answer the following four questions:

Q1. What attitudes are held towards the theatre experience in relation to television and cinema?

Q2. How do the attitudes in Q1 affect the intention to attend and actual attendance of live theatre?

Q3. Do people believe theatre to be more culturally relevant than cinema and television?

Q4. What sociocultural impacts do the findings from Q1–Q3 present?

Here is a summary of the research hypotheses originally presented at the end of Chapter 2 relative to actual findings as presented in Chapter 4:
<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Actual Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q1: Expectations towards entertainment experiences</td>
<td>Q1: Expectations towards entertainment experiences</td>
</tr>
<tr>
<td>Q2: Expectations, intention, and behaviour</td>
<td>Q2: Expectations, intention, and behaviour</td>
</tr>
</tbody>
</table>

Liveness

1a: Theatre is the most live (unique) medium, and cinema is the least.
Most live: Theatre
Least live: Cinema

1b: The unique, live experience of theatre will positively affect attendance.

1a: Although the variables selected for liveness did perform, in part, as expected, the result is **inconclusive** because of the problems previously discussed with the terminology selected.

1b: Although two of the variables selected for liveness did show an influence on behaviour, the result is **inconclusive** because of reservations previously noted with the variables selected.
<table>
<thead>
<tr>
<th>Hypothesis</th>
<th>Actual Result</th>
</tr>
</thead>
<tbody>
<tr>
<td>Q1: Expectations towards entertainment experiences</td>
<td>Q2: Expectations, intention, and behaviour</td>
</tr>
<tr>
<td>2a: Theatre has a high currency value compared to the other two media.</td>
<td>2b: Theatre’s high cultural value will negatively affect attendance.</td>
</tr>
<tr>
<td>2a: Theatre has a high currency value compared to the other two media.</td>
<td>2b: Theatre’s high cultural value does not affect attendance.</td>
</tr>
<tr>
<td>Cultural Currency</td>
<td>Partial support from <em>has prestige</em> and <em>intimidating</em></td>
</tr>
<tr>
<td>Television would have the lowest value because of its ubiquity.</td>
<td>Highest value: Theatre</td>
</tr>
<tr>
<td>Highest value: Theatre</td>
<td>Lowest value: Cinema and Television</td>
</tr>
<tr>
<td>Lowest value: Television</td>
<td>No support</td>
</tr>
<tr>
<td>The Public and Private</td>
<td>Hypothesis</td>
</tr>
<tr>
<td>-----------------------</td>
<td>---------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Q1: Expectations</td>
<td>Q2: Expectations, intention, and behaviour</td>
</tr>
<tr>
<td>towards entertainment</td>
<td></td>
</tr>
<tr>
<td>experiences</td>
<td></td>
</tr>
<tr>
<td>3a: Attending live</td>
<td>3b: The “social outing” aspects of live theatre and cinema will</td>
</tr>
<tr>
<td>theatre and cinema</td>
<td>positively affect attendance.</td>
</tr>
<tr>
<td>are more public</td>
<td></td>
</tr>
<tr>
<td>events than television</td>
<td></td>
</tr>
<tr>
<td>viewing</td>
<td></td>
</tr>
<tr>
<td>Most public/least</td>
<td></td>
</tr>
<tr>
<td>private: Theatre/cinema</td>
<td></td>
</tr>
<tr>
<td>Least public/most</td>
<td></td>
</tr>
<tr>
<td>private: Television</td>
<td></td>
</tr>
<tr>
<td>Full support</td>
<td></td>
</tr>
<tr>
<td>No support</td>
<td></td>
</tr>
<tr>
<td>The “social outing”</td>
<td></td>
</tr>
<tr>
<td>aspects of live theatre will negatively affect intention to attend in future.</td>
<td></td>
</tr>
<tr>
<td>Hypothesis</td>
<td>Actual Result</td>
</tr>
<tr>
<td>------------</td>
<td>---------------</td>
</tr>
<tr>
<td>Q1: Expectations towards entertainment experiences</td>
<td>Q2: Expectations, intention, and behaviour</td>
</tr>
<tr>
<td>Q1: Expectations towards entertainment experiences</td>
<td>Q2: Expectations, intention, and behaviour</td>
</tr>
<tr>
<td>4a: Attending theatre is less accessible or convenient (AC) than television or cinema.</td>
<td>4b: Theatre’s low perceived convenience/accessibility will negatively impact attendance.</td>
</tr>
<tr>
<td>Least AC: Theatre</td>
<td>Most AC: Television</td>
</tr>
<tr>
<td>Least PC: Theatre</td>
<td>Most PC: Television</td>
</tr>
<tr>
<td>Partial Support</td>
<td>Partial support.</td>
</tr>
<tr>
<td>Physical convenience is positively related to theatre attendance. Expense is not tied to affecting theatre attendance or behaviour intention.</td>
<td></td>
</tr>
<tr>
<td>Q3: Perceived Cultural Relevance</td>
<td>Hypothesis</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>5a: Among the three media, theatre will have the highest perceived sociocultural relevance.</td>
<td>Q1: Expectations towards entertainment experiences</td>
</tr>
<tr>
<td>Highest relevance: Theatre</td>
<td>Q2: Expectations, intention, and behaviour</td>
</tr>
<tr>
<td>5a: Among the three media, television will have the highest perceived sociocultural relevance.</td>
<td></td>
</tr>
<tr>
<td>Highest personal relevance: Television</td>
<td>No support</td>
</tr>
<tr>
<td>Lowest personal relevance: Theatre</td>
<td></td>
</tr>
<tr>
<td>Lowest cultural relevance: Cinema</td>
<td></td>
</tr>
<tr>
<td>5b: Theatre’s high cultural relevance will positively impact attendance.</td>
<td></td>
</tr>
<tr>
<td>Theatre’s high cultural relevance will negatively affect intention to attend in future.</td>
<td>Partial Support</td>
</tr>
</tbody>
</table>
5.1: What attitudes are held towards the theatre experience in relation to television and cinema?

Attitudes towards media were compared based upon the four categories: liveness; cultural currency; public and private viewing; and convenience and accessibility. Results on liveness were, ultimately, inconclusive. Too many unanswered questions exist about how the variables were interpreted by respondents, both alone and in concert. Although the individual variables show that theatre is perceived as less spontaneous than, more different each time than, and more consistent than the other media, these terms cannot be treated as being representative of the “liveness” construct. Because of this, managerial implications cannot be appropriately discussed. This information, however, does provide for a future research opportunity, as will be discussed in Chapter 6.

Cultural currency, like liveness, was a concept that presented some measurement challenges. The terms selected may have been interpreted differently by respondents or may not have been appropriately explained. There were unanticipated directional result for low brow and a weak correlation between has prestige and intimidating. However, the latter two terms did perform roughly as expected, showing the highest value of these assigned to theatre.

For the category of public and private viewing, the concepts of each public and private viewing were viewed as separate issues by the study group and not two ends of the same scale, as was originally expected in survey design. Results, however, were gen-
erally in agreement with what was hypothesised: theatre and cinema were viewed as socially-consumed media, and television, comparatively, as a privately-viewed medium.

With respect to physical convenience, the study showed that theatre is perceived as significantly less convenient than either television or cinema. Television was considered the most convenient medium, followed by cinema, with theatre being the least convenient medium. These findings are in line with other past studies that have looked at theatre in similar ways, with respondents expressing that location or schedules can prove a challenge. This conclusion supported the hypothesis. The hypothesis was only partially supported due to the result associated with expensiveness. Expense, though not addressed in the theory, was introduced as an exploratory term around fiscal accessibility. In this study, respondents saw theatre as more expensive than television, but less so than cinema.

5.2: How do the attitudes in Q1 affect the intention to attend and actual attendance of live theatre?

On the front of behavioural intention, only cultural relevance and the variable a social event showed any indication (a 7.9% variance) of influencing intention to attend theatre – and a negative correlation at that. This means that the higher the value for these measurements, the lower the actual behavioral intention reported (Coon & Mittner 39). As discussed in Section 5.3, below, this strange apparent contradiction may be explained by looking at the make-up and consumption behaviour of the sample group.
Behaviourally, cultural relevance and physical convenience, along with the variables *different each time* and *spontaneous*, all influenced behaviour, accounting for a 21.3% variance. The most useful finding from this analysis was the reasonably strong positive effect that cultural relevance had on theatre attendance. While physical convenience was shown to have a positive impact on theatre attendance, the effect size was reasonably small. Unfortunately, interpretation of the most influential variable (different each time) and the negative influence of spontaneous cannot be interpreted, as they were shown to be unreliable and invalid measures. Cultural currency and private viewing had no influence on either intention to attend the theatre or theatre attendance.

### 5.3 Do people believe theatre to be more culturally relevant than cinema and television?

No. In fact, theatre was perceived as being significantly less culturally relevant than either cinema or television in Regina. Among the individual variables, television scored the highest for *important to me* and *reflects my life*, while television and theatre were statistically tied under the variable *culturally relevant*. This is contrary to the theoretical framework provided and suggests that theatre is challenged for its position of cultural relevance as a storytelling medium.

As the two terms of personal relevance (*important to me* and *reflects my life*) placed theatre low in the ranks, this suggests that while theatre scored well for the more broadly termed *culturally relevant* and that people did see value in theatre, they did not see its value to them individually.
Cultural relevance negatively correlated with behavioural intention ($\beta=-0.047$), yet it was a positive impact on behaviour itself ($\beta=0.105$). For many reasons, these seem, and are, contradictory. Revisiting the sample’s theatregoing behaviour though, only one half of respondents actually attended the theatre. We also saw that roughly one-half of respondents did indicate an interest to attend theatre more often. Compiled with these items, we know that behavioural intention accounts for only a fraction of final behaviour. This group that does not attend theatre may, as a result, affect behavioural intention. Further study, isolating and evaluating these groups, may help explain these differences in the two categories.

5.4 What sociocultural impacts do the findings from Q1 to Q3 present?

In general, the findings have shown that theatre, relative to television and cinema, is not a physically convenient medium, is a social event, has a high cultural currency, but is not culturally relevant to the people of Regina. As the randomly selected group was a relatively accurate snapshot of Regina’s makeup, it is fair to say that these are opinions held by most of Regina’s potential theatre audiences.

“[Stronger] attitudes are likely to be more predictive of people's behaviour than are weak attitudes,” explain Armitage & Christian (188). One of the issues in interpreting how the attitudes studied in this thesis affect behaviour is that, frequently, the attitudes expressed fell close to the neutral point on the scale, meaning they were neither positively nor negatively polarised. While I would like to say that these findings position theatre in a drastically different light from cinema or television, the data show that there are few
strong opinions, amongst those measured, to any of the three. It is hard to predict much specific behaviour based on this general knowledge.

Although the group did not see theatre as culturally relevant, a perception that it was culturally relevant, nonetheless, correlated with a positive effect on theatregoing. To speculate, this may indicate that theatre attendance improves when it is perceived as above its less-relevant “norm” – theatre that stands out from the crowd. Any anecdotal concerns that theatre is seen as too pricy, too high class, or inconveniently located in Regina are likely unwarranted, as none of these items negatively influenced behaviour. In the case of this study, measures of physical convenience did correlate positively with theatre attendance. Although, because of the broad terminology used, specific, actionable items cannot be proposed in this case, further study exploring different arrangements of terms around physical convenience (such as parking, distance from home, distance from other destinations, etc.) could provide very specific, actionable knowledge.
6. Conclusion

The curiosity driving this thesis was to understand what made theatre stand out from cinema and television, and how to use that knowledge to aid theatre producers in attracting more paying audience members into their darkened auditoriums. While, ultimately, it was seen that only a handful of variables influenced behaviour and behavioural intention, such findings, paired with the respondents’ reported intention to attend theatre more frequently, connects back to similar studies on theatre attendance from different regions of the globe and provide a sense of optimism for the future of live theatre in Regina.

The next step in this process is to activate and engage with this research: to lift it from the page and put it into practice. There are also new facets to explore beyond the limitations of this specific project, such as exploring new media, refining scales, and studying new audiences. As with any research, the scope of study was limited both by deliberate choice of criteria and by the researcher’s knowledge and grasp at the beginning of the study. The findings are general in nature (such as knowing that physical convenience affects attendance, but not what specifically qualifies as convenience), and understanding the specific applications of them will further this framework’s practical implications.

With that being said, all research demands a starting point, and the deliberate selection of traditional media types provides a starting point for future research of newer media offerings. The categories identified in this study are a new framework and transfer-
rable to a variety of media, providing an ongoing basis to compare various forms of entertainment. This study has provided an excellent starting point, helpful initial findings, and an opportunity for future study.

6.1 Prospects for future research

6.1.1 Building beyond limitations

In Chapter 3, I explained the selection of theatre, cinema, and television and the rationale for their traditional definitions. Since then, the variety of options in streaming media have grown significantly, as have offerings for in-cinema broadcasts of theatre productions (particularly with the growth of the technology and the city itself), and many more viewing options, the original categories are no longer as clearly defined. For example, television programming has become more ubiquitous than originally described. However, I propose that, as technologies change and develop, some of the scales here could be refined to measure new forms of narrative entertainment. With modifications to the scales, assessing such forms as narrativised videos games and opera simulcasts in relation to live theatre could be readily drawn into the field of investigation. This would be the obvious next stage of this research project.

Not only do new media options need to be considered for this purpose, but also any medium that tells a narrative with an aesthetic similar to (or within the confines of) theatre, cinema, or television could be investigated using these scales. Competitive sports are, for example, a type of story, and one very much relevant in the home of the Saskatchewan Roughriders. Even within the media, the study of how a documentary
compares to a work of fiction, or scripted drama versus reality programming, would further narrow the scope of the work. Such explorations would, again, further enhance the insight towards how theatre is perceived and position it among a greater body of other forms.

More importantly, this study, although grounded in relevant theory, was conducted with experimental scales not subjected to formal scale development and validation processes. With sufficient time and resources, a set of fully-tested and valid scales could be developed for concepts, including liveness, cultural currency, public/private viewing, and accessibility/convenience. Developing a scale of the magnitude proposed may, in itself, comprise an entire study, thereby providing its own academic contribution.

The data collection method was a random sample which produced satisfactorily representative results of the city of Regina’s populace. As noted, however, income level of the sample group was higher than the regional average. Stratified sampling would be one way to potentially improve the representativeness of the sample by way of identifying and sub-sampling certain groups (Zikmund 386-7).

With scale development, liveness, especially, could benefit from thorough reassessment of the terminology. Stripping Auslander’s theories on liveness into an accessible framework for data collection was a daunting task, and one approached knowing the risk. Thorough pre-testing with a large body of terms drawn from his and related texts would help define which terms may be used for this reflective measure.
Finally, only one city in Saskatchewan was studied for this project in the interests of time, research practicality, and budget. As acknowledged previously, Regina’s small professional theatre market is different from that of Saskatoon, and would be different from many other cities in Canada. To better understand urban audiences across Saskatchewan or even to study different regions across the country, this study could be opened up to a broader audience in the hopes of creating a more complete picture.

6.1.2 For further consideration

Many of the extraneous measures (e.g., broad and narrow appeal, entertaining, educational) gathered may offer further insights into the perception of theatre, cinema, and television. An analysis of how these categories, or any others in this project, affect consumer behaviour or consumer intent could offer insight into the most powerful drivers for attendance and interest.

As previously discussed, further study does not need to limit itself to simply theatre, television, and cinema. A variety of narrative or non-narrative types of entertainment could also be incorporated or adapted into these scales, such as opera, music performances, or sporting events. Studying sub-categories amongst these media (such as genres of movies) is an option for further specialisation.

The data for this research are solely quantitative in nature. There is much benefit that can be drawn from qualitative data (depth interviewing, questionnaires, or focus groups) and discussing the four categories and the three media. Much as Walmsley’s qualitative study resulted in findings similar to this project, a blended study could help
reveal new information about the perception, reception, and behaviour towards various media. Depth interviewing may help identify both commonly-understood terms used amongst interviewees, and how to categorise those terms in a more practical manner. It would also provide a much better opportunity for a researcher to address some of the nuanced terminology and theory, such as that around liveness, which proved problematic to simplify for the purposes of this quantitative study. In turn, qualitative data could inform a study like this, both in forming the data collection itself, and in further interpretation after data was collected.

6.2 Practical applications

This thesis concludes by returning to the concern that initiated the whole endeavour: How do producers bring more people to the theatre? The data that have been collected offer some starting points to evaluate perceptions that may drive consumer behaviour and aid theatre producers, artists, and marketers in better positioning their arts offerings to their target markets.

More than one-half of all households indicated they would like to attend the theatre more often than they already do, yet we can see that many of the perceptions about theatre may be holding these people back from acting on their wishes. In the same way other cases presented in this thesis highlighted that misconceptions needed to be overcome to positively impact behaviour, respondents report already having the desired intentions and simply need some assistance in overcoming the control, normative, or per-
sonal beliefs that are preventing them from acting on their desire to become a more frequent theatregoer.

The “usual suspects” of price and venue location were shown not to be barriers to access within this study. The influencers for attendance were physical convenience and cultural relevance. In this case, one key variable for physical convenience, *easy to get to*, stands out as a clear-cut term addressing the ease of accessing a theatre venue. Theatre was seen as the least easy to access amongst the three media. Likewise, theatre scored low for cultural relevance, but, again, proved to be a positive influencer of attendance. Further questions must be asked to clarify what facets of cultural relevance and physical convenience, as they apply to local theatre, are drivers of attendance.

This thesis investigates only passively-recognised, direct competitors to theatre. In the strata of entertainment and outings, there are many less-direct and completely-indirect competitors to consider. Beyond looking at the behaviours and beliefs as captured by this sample, investigating those indirect competitors for a better (and more complete) understanding of the competition would be beneficial to producers of local theatre, as there are far broader competitors for the finances and focus of a prospective audience than the anecdotally-discussed competition of television and cinema. These findings could also offer benefits to the local film community, with producers who may be struggling to have their locally produced film be seen by a larger audience or simply to attract the greater regional audience for whom the work may be the most relevant. By understanding the perceptions currently held towards cinema (and which of those atti-
tudes has the greatest influence on attendance), film artists could also find ways to introduce their work to the broader audience they may seek.

Although there are, arguably, cases where this does occur, this thesis in no way posits that the integrity of the art should be changed in order to attract a greater audience. When works are created or companies formed with certain groups intended as prospective markets, the knowledge unlocked in this research is intended to simply assist in finding new paths to reach and connect with that audience. In the specific case of Regina’s market, the Globe Theatre often produces a season of works with artistic merit or notability, mixed with one of two lower-brow audience-pleasing productions, likely in an effort to help present theatre that is broadly accessible and to attract a variety of markets. Theatre marketers need to work with the artists and the art form they support to identify what about their works would be deemed as relevant or important to potential audience members – as seen in this study as influencers, works which are seen as important to the individual, reflective (in some way) of the prospective audience member’s life, and culturally relevant.
Bibliography


<http://www.people.umass.edu/aizen/tpb.diag.html>.


Auslander, Philip. “Live from Cyberspace: Or, I was Sitting at My Computer this Guy Appeared He Thought I was a Bot.” *Performing Arts Journal* 24.1 (2002). Print.


Appendix A. Data Collection Instrument

PRAIRIE AUDIENCES: A RESEARCH PROJECT

IMPORTANT INFORMATION ABOUT THIS RESEARCH PROJECT

November 2009

Dear Resident,

Thank you for your interest in this project! Today I am contacting certain individuals regarding your thoughts on different entertainment options. The purpose of this study is to better understand Saskatchewan residents' entertainment choices, in order to help improve experiences for individuals across our province.

I would truly appreciate your completion of the enclosed questionnaire. Your individual results will be kept strictly confidential. Your participation is voluntary and has no anticipated risks. You may choose not to answer any question or choose not to participate without adverse affect. Completion of this questionnaire indicates your receipt and understanding of this information and your permission to participate in this project.

The questionnaire should take less than 10 minutes to complete. If you have any questions about the study, I invite you to contact me at the email address or phone number below.

Sincerely,

Phil R. Ollemburg
Graduate Researcher
Email: Phil.Ollemberg@uregina.ca
 Toll-Free: 1.888.789.0933

Questions concerning the study can be directed to the researcher or the researcher’s thesis supervisors:

Dr. Lisa Watson, Thesis Supervisor
Kenneth Levene Graduate School of Business
Lisa.Watson@uregina.ca | 1.306.337.2385

Dr. Kathleen Irwin, Thesis Supervisor
Department of Theatre, Faculty of Fine Arts
Kathleen.irwin@uregina.ca | 1.306.585.3510

This project was approved by the Research Ethics Board, University of Regina. If you have any questions or concerns about your rights or treatment as a participant in this research, you may contact the Chair of the Research Ethics Board at 1.306.335.7475 or by e-mail: Research.Ethics@uregina.ca.
| Weekly Ions | Yes | No | Don’t Know | \(0 \leq \text{days} < 2\) | \(2 \leq \text{days} < 10\) | \(10 \leq \text{days} < 30\) | \(30 \leq \text{days} < 60\) | \(60 \leq \text{days} < 90\) | \(90 \leq \text{days} < 120\) | \(120 \leq \text{days} < 150\) | \(150 \leq \text{days} < 180\) | \(180 \leq \text{days} < 365\) | \(365 \geq \text{days}\) |
|------------|-----|----|------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| Watching a movie at the cinema | | | | | | | | | | | | | | |
| Watching a movie at home | | | | | | | | | | | | | | |
| Watching a movie on TV (at home, in cinema, on DVD, etc.) | | | | | | | | | | | | | | |
| Listening to music | | | | | | | | | | | | | | |
| Reading | | | | | | | | | | | | | | |
| Listening to music regularly | | | | | | | | | | | | | | |
| Going to the movies | | | | | | | | | | | | | | |
| Reading | | | | | | | | | | | | | | |
| Watching a movie on TV (at home, in cinema, on DVD, etc.) | | | | | | | | | | | | | | |
| Listening to music | | | | | | | | | | | | | | |
| Reading | | | | | | | | | | | | | | |
| Watching a movie on TV (at home, in cinema, on DVD, etc.) | | | | | | | | | | | | | | |
| Listening to music | | | | | | | | | | | | | | |
| Reading | | | | | | | | | | | | | | |
| Watching a movie on TV (at home, in cinema, on DVD, etc.) | | | | | | | | | | | | | | |
| Listening to music | | | | | | | | | | | | | | |
| Reading | | | | | | | | | | | | | | |
| Watching a movie on TV (at home, in cinema, on DVD, etc.) | | | | | | | | | | | | | | |
| Listening to music | | | | | | | | | | | | | | |
| Reading | | | | | | | | | | | | | | |
| Watching a movie on TV (at home, in cinema, on DVD, etc.) | | | | | | | | | | | | | | |
| Listening to music | | | | | | | | | | | | | | |
| Reading | | | | | | | | | | | | | | |
| Watching a movie on TV (at home, in cinema, on DVD, etc.) | | | | | | | | | | | | | | |
| Listening to music | | | | | | | | | | | | | | |
| Reading | | | | | | | | | | | | | | |
The number 1 shows strongly disagree and 5 shows strongly agree. If there are any other areas of disagreement, please write them in the comments box. The number in parentheses represents the degree to which members in your household would agree or disagree.

<table>
<thead>
<tr>
<th>Area of Disagreement</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Live Together</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Go to the Movies</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Section 2: How we feel
Appendix B. Ethics Approval (July 2008) for Hectik Theatre Study

Research Ethics Board approval – Hectik project

UNIVERSITY OF REGINA

OFFICE OF RESEARCH SERVICES

MEMORANDUM

DATE: July 10, 2008

TO: Philip Richard Ollenberg
    Theatre

FROM: Dr. Bruce Plouffe
      Chair, Research Ethics Board

RE: A Case Study of Hectik Theatre Inc.’s Marketing Environment and Practices (7802708)

Please be advised that the University of Regina Research Ethics Board has reviewed your proposal and found it to be:

☐ 1. APPROVED AS SUBMITTED. Only applicants with this designation have ethical approval to proceed with their research as described in their applications. For research lasting more than one year (Section 1F), ETHICAL APPROVAL MUST BE RENEWED BY SUBMITTING A BRIEF STATUS REPORT EVERY TWELVE MONTHS. Approval will be revoked unless a satisfactory status report is received. Any substantive changes in methodology or instrumentation must also be approved prior to their implementation.

☐ 2. ACCEPTABLE SUBJECT TO MINOR CHANGES AND PRECAUTIONS (SEE ATTACHED). Changes must be submitted to the REB and approved prior to beginning research. Please submit a supplementary memo addressing the concerns to the Chair of the REB. ** Do not submit a new application. Once changes are deemed acceptable, ethical approval will be granted.

☐ 3. ACCEPTABLE SUBJECT TO CHANGES AND PRECAUTIONS (SEE ATTACHED). Changes must be submitted to the REB and approved prior to beginning research. Please submit a supplementary memo addressing the concerns to the Chair of the REB. ** Do not submit a new application. Once changes are deemed acceptable, ethical approval will be granted.

☐ 4. UNACCEPTABLE AS SUBMITTED. The proposal requires substantial additions or redesign. Please contact the Chair of the REB for advice on how the project proposal might be revised.

Dr. Bruce Plouffe

cc: Dr. Kathleen Irvin – Theatre
    Dr. Lisa Watson – Business Administration

** Supplementary memo should be forwarded to the Chair of the Research Ethics Board at the Office of Research Services (Lab Building Addition LBA 109) or by e-mail to research.ethics@uregina.ca
Appendix C. Ethics Approval (Oct. 2009) for Primary Research

Research Ethics Board approval – data collection

UNIVERSITY OF
REGINA

DATE: October 1, 2009

TO: Phillip R. Ollenberg
Interdisciplinary Studies Program
Faculty of Fine Arts

FROM: Dr. Bruce Plouffe
Chair, Research Ethics Board

Re: Prairie Audiences: An Investigation and Theoretical Contextualisation of Urban Saskatchewan Audience Expectations & Experiences (File # 1550019)

MEMORANDUM

Please be advised that the University of Regina Research Ethics Board has reviewed your proposal and found it to be:

☑ 1. APPROVED AS SUBMITTED. Only applicants with this designation have ethical approval to proceed with their research as described in their applications. For research lasting more than one year (Section 1F), ETHICAL APPROVAL MUST BE RENEWED BY SUBMITTING A BRIEF STATUS REPORT EVERY TWELVE MONTHS. Approval will be revoked unless a satisfactory status report is received. Any substantive changes in methodology or instrumentation must also be approved prior to their implementation.

☐ 2. ACCEPTABLE SUBJECT TO MINOR CHANGES AND PRECAUTIONS (SEE ATTACHED). Changes must be submitted to the REB and approved prior to beginning research. Please submit a supplementary memo addressing the concerns to the Chair of the REB. ** Do not submit a new application. Once changes are deemed acceptable, ethical approval will be granted.

☐ 3. ACCEPTABLE SUBJECT TO CHANGES AND PRECAUTIONS (SEE ATTACHED). Changes must be submitted to the REB and approved prior to beginning research. Please submit a supplementary memo addressing the concerns to the Chair of the REB. ** Do not submit a new application. Once changes are deemed acceptable, ethical approval will be granted.

☐ 4. UNACCEPTABLE AS SUBMITTED. The proposal requires substantial additions or redesign. Please contact the Chair of the REB for advice on how the project proposal might be revised.

Dr. Bruce Plouffe

cc: Dr. Lisa Watson – Business Administration

** supplementary memo should be forwarded to the Chair of the Research Ethics Board at the Office of Research Services (Research and Innovation Centre, Room 109) or by e-mail to research.ethics@uregina.ca

Phone: (306) 585-4775
Fax: (306) 585-4833

119