

This article investigates the similarities and differences on how spectators experience theatre performances grouped along large, transnationally present types as Spoken Theatre, Dance Theatre, Musical Theatre and *Kleinkunst*. Our findings are based on the analysis of the extensive data collected by the Project on European Theatre Systems (STEP) through a quantitative and qualitative audience research between 2010-2014 in Groningen (NL), Tartu (EE), Debrecen (HU) and Tyneside (UK). The results portray a generally very satisfied audience with small but significant differences between the types and the cities. The analysis is carried out along two interconnected tracks: *dimensions* of theatrical experience, based on a revised version of Van Maanen's TEAM model, are compared to *clusters of keywords*, which emphasise certain aspects of spectators' experience. The research manages to highlight specific patterns of theatre reception that fuel an exciting discussion on how to interpret certain key components of theatre experiences: immersion, personal and social relevance, cognitive and emotional engagement, complexity.

Keywords:

theatre reception, theatrical experience, theatre types, genres, experiential values, international comparative theatre survey, STEP

“I was utterly mesmerised”:

Audience experiences of different theatre types and genres in four European cities

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Introduction

“Never been to a ballet, I was utterly mesmerised at the strength and passion of the choreography.”

(Audience member from Matthew Bourne's *Swan Lake*)

The field of theatre reception research tries to define who is experiencing what during theatrical events.¹ It is commonly done by theatre marketers, policy makers, academics or other cultural agencies. In the *STEP City Study*, carried out by the international research group Project on European Theatre Systems (STEP), we compare the roles of different agents of theatre systems in several European countries. Audience research can make a valuable contribution in exploring the functioning of theatre in society and is therefore an important tool within the *STEP City Study*. The group designed a questionnaire, which was distributed at selected performances in four European cities: Debrecen (Hungary), Groningen (the Netherlands), Newcastle upon Tyne, which we will refer to as Tyneside, because some of the sample draw from venues in the greater Tyneside region (United Kingdom) and Tartu (Estonia). Using the questionnaire, we collected information on who is attending theatre and also what audiences think of their experiences. Along with the unified questionnaire we also conducted qualitative research, namely focus groups and interviews. Our article follows earlier papers in this issue that present a more thorough description of the *STEP City Study*, a comparison of the theatre systems, a comparison of the production and distribution of the theatre supply and a socio-demographic investigation of the

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¹ For an overview of the field of theatre audience research since the 1960s, see Sauter, “Who reacts when, how and upon what: From audience surveys to the theatrical event.”

audiences. Here, we aim to explore what kinds of aesthetic experiences different theatre types provide for their audiences in these four European cities.

Theatre is a global phenomenon and although it is very much based on national languages and cultures, it is also transnational in its types and genres that try to fulfil a variety of tastes. In our article, we explore the intrinsic aesthetic experiences that performances bring about for audiences in the four above-mentioned cities and the experiential values various theatre types and genres generate for them.

After a theoretical introduction and a discussion of methodology, we present the overall evaluation of performances in the sample per city. Subsequently, we discuss how audiences experience various types of theatre, making use of the (revised) TEAM model, in order to gain more insight into the structure of the theatrical event experience. The role the dimensions of the TEAM model play in the overall evaluation of performances is also discussed. Next, we investigate which experiential values performances of various theatre types offer to their audiences in the four cities and the similarities and differences that can be found between them. Finally, we highlight the extent to which these values contribute to the overall evaluation of the performances.

Theoretical background

Dimensions of the theatrical event experience

The main research question of our study was to identify the different experiences spectators have while watching four different types of theatre. In other words, we focused on the theatrical event as a particular type and genre of theatre in a specific city. We used the Theatrical Event Analysis Model (TEAM, see Appendix 1) as developed by Hans van Maanen (Van Maanen et al., *How Theatre Functions in the City of Groningen*) as a base to describe theatrical experiences. We therefore approached the experience of a theatrical event as being structured in five dimensions. Our questionnaire provided a set of statements for each dimension, asking respondents to indicate to what extent they agreed with those statements on a six-point scale.² The 1) *theatrical dimension* relates to the theatrical forms of the performance such as the way of dancing, acting and playing, directing, the type of choreography and scenography. The 2) *thematic dimension* refers to the experience of the subject matters of the play. The 3) *communicative dimension* describes the “mutual activity” between the performance/performers

² There were some small differences in the statements and the number of statements that were used in the various city-questionnaires. The 14 separate statements that were used in all questionnaires are presented in Appendix 9.

and the spectators during the performance. In the original TEAM model, the communicative dimension was defined in a broader context, for instance, how theatre makers and audience meet before, during and after the show. However, when describing the effect of a particular performance, we were interested in the essential formative element of theatre, the live presence of the performer, so our questions focused on perceived interactions between the performance/performers and the spectators during the performance. The 4) *immersive dimension* relates to the way in which spectators are drawn to the world of the performance. The original TEAM by Van Maanen contains a narrative dimension that refers to the way in which spectators experience the story (plot lines, characters, etc). Originally, this narrative dimension stems from the dramatic dimension, as was distinguished by van Maanen already in the early 1990s, together with the thematic, theatrical and communicative dimension, with the aim of being able to describe and analyse (the perception of) a performance (See Van Maanen, "De kunst van het uitgaan" 120-121, "Theaterwetenschap in de praktijk" 12, *Het Nederlandse toneelbestel van 1945 tot 1995* 24-26, 309). For the purposes of this article, however, the narrative dimension was renamed as the *immersive dimension*, since the statements used in the questionnaire actually did not only concern the plot, but mainly how the performance created a state of immersion, as described by Eversmann as being characteristic of a peak experience ("The experience of the theatrical event" 139). These four dimensions, eventually developed into the TEAM, by adding the *contextual dimension*. This 5) *contextual dimension*, finally, refers to the ways that the theatrical event is related to the real life of spectators.

Clusters of experiential values

In addition to the statements, we presented the respondents with a series of keywords. We asked them to rate to what extent these traits characterised the performance, again on a 6-point scale from "not at all" to "very much so". These keywords represent experiential values that are generated through aesthetic communication and can be understood as the effects on spectators, stemming from the engagement with the theatrical event. Most of the experiential values presented here are the direct result of the engagement with the aesthetic characteristics of the performance (intrinsic), but because they could also very well have been realised in other situations, they are considered semi-intrinsic values (Van Maanen, *How to Study Art Worlds* 150).³ The list of keywords was

³ For a more extensive discussion of different kind of values that could be realised as a result of a theatrical experience, see Van Maanen (*How to Study Art Worlds*), Van den Hoogen ("Functioning of the performing Arts in Urban Society"), Wilders, ("How Theatre Buildings Condition the Realization of values for Local Audiences"), Van den Hoogen (*Performing Arts and the City*) and Wilders (*Theaterbeleving in het belevenistheater*).

established by the research group STEP and later, for the purpose of this article, divided into six theoretical clusters concerning 1) *forms and skills demonstrated*, 2) *emotional engagement of the spectators*, 3) *cognitive engagement of the spectators*, 4) *experienced complexity of the performance*, 5) *entertainment values*, and 6) *experienced relevance of the performance*.

The first cluster, *forms and skills*, refers to values such as the experience of beauty, newly experienced images and a certain level of skilfulness performers display. The clusters *emotional and cognitive engagement* include the affective and intellectual reactions to the performance and have their roots in the emotional and cognitive dimensions of the theatrical experience discerned by Eversmann.⁴ Emotional responses can be connected either with the content of the performance or with the experience of going to the theatre itself. The cognitive effort spectators make enables them to follow the storyline and to make sense of the performance. Recognition of oneself or of familiar circumstances is an important element at the cognitive level, and could even be considered a key element in the reception process, according to Eversmann. When the performance offers new insights or lingers in the memory of the spectator, the performance can be experienced as inspiring (152-155).

The fourth cluster, *complexity*, is an important indicator to distinguish between challenging aesthetic experiences and more comfortable aesthetic experiences, the latter expected to be perceived as less complex. The first type of experiences, also referred to as artistic experiences, are characterised by new aesthetic perceptions, realised by the spectators through the use of imaginative power. The extent to which a performance is experienced as complicated or demanding (*complexity*), indicates to what extent audiences have to make an effort to give meaning to the performance and is, consequently, also related to the *cognitive engagement* of the spectators. *Entertainment* is often seen as being related to more comfortable experiences and therefore used as a separate category.⁵ Finally, the experienced *relevance of the performance* refers to its relevance for the real life of spectators, either on a personal or on a societal level. Obviously, the dimensions of the TEAM used to describe the structure of the theatrical event experience and the discerned clusters of experiential values, understood as the effects of the theatrical event experience, are very much interrelated. For example, the cluster *forms and skills*, is strongly connected to the *theatrical dimension*. Additionally, certain emotions that could occur in the theatrical experience are strongly

⁴ Eversmann himself points out the importance of the emotional dimension (155). Boerner, Jobst and Wiemann show that the emotional and cognitive dimensions are the most important when it comes to predicting the overall judgment of the experience, the emotional to a bigger extent than the cognitive (178).

⁵ See for a further discussion of the distinction between challenging and comfortable aesthetic experiences Van Maanen (*How to Study*) and Van den Hoogen (*Performing Arts*).

related to the *immersive dimension*; “the feeling of being carried away by the performance, of losing oneself in the world of the stage, of forgetting everyday reality” (Eversmann 155). Also, the experienced *relevance of the performance* is mostly connected to the *contextual dimension* of TEAM.

Methodology

The quantitative data were gathered between 2010 and 2014 among the audiences of performances that were part of a regular season. In Groningen, the audience research was carried out among the visitors of no less than 52 different productions that played between September 2010 and July 2011. The performances that were part of the audience research took place in the main and small hall of the city theatre (Stadsschouwburg and Kruithuis), the smaller hall of the Oosterpoort, which is (among other genres of theatre) used for Cabaret, the flat floor venue of the Northern Dutch Theatre Company (the Machinefabriek), Martiniplaza, that hosts the more popular genres of professional theatre such as Musical, and three theatres used for amateur and student performances (Prinsentheater, Aatheater and OUTtheatre).

In Debrecen, the research was carried out between April–June 2012 and included the main historical city theatre Csokonai Színház with its main hall and two studio venues, the Víg Kamaraszínház and Horváth Árpád Stúdiószínház. Unlike in many other Hungarian theatre towns, in Debrecen, the management of the city theatre at the time of the research decided not to programme Musicals and Operettas but focused more on Opera, a genre rarely found outside Budapest. Vasutas Művelődési Ház, a culture centre built during the socialist times for the Hungarian Railway, and Lovarda, a recently converted old riding hall situated on the university campus were also part of the research. Additionally, a site-specific amateur performance that took place at the university was part of the research, adding up to a total of eight productions that were part of the sample.⁶

In Tartu, the questionnaires were distributed between September–October 2012 in four different venues: the venue of the Tartu New Theatre, a small black box near the city centre and three different venues of Vanemuine, the main city theatre in Tartu: the big building, that is usually used for Musicals and Spoken Theatre and Dance performances attracting bigger audiences, the small building

⁶ Because of the important presence of Puppet and Object Theatre in the Debrecen theatre supply, the Debrecen sample originally included also one (professional) Puppet and Object Theatre production. This performance attracted mostly high school youth and therefore is a bit particular, because no other youth or children’s performances were included in any of the samples; neither were any other Puppet and Object Theatre productions included, since Puppet and Object Theatre is not part of the theatre supply as such in Groningen, Tartu or Tyneside. Therefore, this production (111 respondents) was removed from the sample.

that is used for Opera, Ballet and Spoken Theatre, and the black box called Harbour Theatre (Sadamateater), mostly used for Spoken Theatre performances. The research here included 13 productions.

In Newcastle upon Tyne, South Shields and Tynemouth, the survey was conducted among the audiences of 24 productions that were presented in venues in these towns in the Tyneside area from February to May 2014. The venues included the Theatre Royal and the Mill Volvo Tyne Theatre in Newcastle, the biggest commercial production houses, both offering various types of theatre; two subsidised theatres focusing on Spoken Theatre, the Northern Stage and the Live Theatre; Dance City, a venue specialised in Contemporary Dance productions; and Alphabetti Spaghetti, a small venue for emerging artists.⁷ Research was also conducted at the biggest amateur venue in Newcastle, The People's Theatre, and at two smaller amateur venues in the region: Tynemouth Priory Theatre and at Westovian Theatre Society at the Pier Pavilion, all three mainly producing Spoken Theatre. In South Shields, we also investigated The Customs House, the central venue, which offers all types of theatre.

The sample

In each city, a number of productions which could be considered representative for the theatre supply as a whole were selected to be part of the sample. The number of productions could vary substantially, because of the variety in the number of various productions per city and in the number of performances per production.

For example, Groningen has a substantial amount of Contemporary (experimental) Dance supply and many frequent visitors, which is reflected in the sample (cf. article on theatre audiences in this issue). In Tartu, however, the sample consists of only Classical Ballet productions since there are no Contemporary Dance companies in the city, and shows are only available occasionally. The only Dance production in the Debrecen sample is a (semi-professional) Folk Dance show, reflecting the supply in the city; Contemporary Dance being quite rare in the supply of Debrecen. Although the Tyneside sample does contain two Contemporary Dance productions, the response to these productions was

⁷ Originally, the sample included 26 productions, including two productions that took place at Gateshead International Festival of Theatre (GIFT 2014). Since the other samples included only productions that were part of seasonal programmes, these two festival productions were excluded from the Tyneside sample. This resulted moreover in the loss of only a few respondents, since the number of respondents for the festival productions was very low.

very low and therefore the Dance figures for Tyneside should be interpreted as applicable to Classical Ballet.⁸

Except for Dance (Da), all samples included productions in the types Spoken Theatre (SpT), Musical Theatre (MT) and *Kleinkunst*⁹ (KI), except for the latter, that wasn't included in the Tartu sample, due to the lack of professional Stand-up Comedy or other genres of *Kleinkunst* in Tartu at the time of the research. The Tyneside sample included also an evening presenting various types of emerging theatre, categorised as "Other" production.¹⁰

Furthermore, the Debrecen, Groningen and Tyneside samples all included amateur performances (respectively 12.5%, 15% and 20.8%).¹¹ The results presented in this article, however, deal with the professional performances in the sample, not only because of reasons of comparability between the data from all cities, but also because there might be differences between the experiences that professional and amateur theatre generate.¹² Table 1 gives an overview of the amount of productions per theatre type. Appendices 2–5 show all performances that were part of the samples in the four cities.

Response and Representativity

Table 1 shows the overall response that varies from about 15% in Debrecen and Groningen, to about 19% in Tartu, as well as the response per theatre type.¹³ From the discussion on the representativity of the sample it became clear that the number of productions in the sample per theatre type and the number of respondents in comparison to the visits for these types are to a different extent representative in the four cities (cf. article on theatre audiences in this issue).

8 The data set includes five respondents for the Contemporary Dance production *Motherland* and eight respondents for the Contemporary Dance production *February 11th 1963 & Road Postures*.

9 The term *Kleinkunst* was chosen by the research group because the term "Stand-up" was too narrow and the term "Cabaret" too specific (for example, in the Netherlands "Cabaret" is a certain type of theatre with particular aesthetics) for describing the essence of this category. For a discussion on the types of theatre and their division in genres that are used in the *STEP City Study*, see the article on theatre supply in this issue.

10 This performance will not be discussed here because a comparison with other productions elsewhere is not possible.

11 Respectively, 1 out of 8 (Debrecen), 8 out of 52 (Groningen) and 5 out of 24 (Tyneside) productions.

12 For a discussion of the differences found between professional and amateur theatre in the Groningen data set see Van Maanen, Zijlstra and Wilders, for the Tyneside data set Edelman and Šorli "Measuring the value". In future articles planned by the authors, special attention could be paid to such differences between professional and amateur theatre in a comparative perspective between the cities under investigation.

13 The amount of tickets sold for the productions in the sample from Tyneside is not available and therefore the exact response in Tyneside cannot be calculated.

Table 1. *Productions per theatre type in sample and ratio of visits and respondents per theatre type in sample (including amateur and semi-professional theatre)*

	Debrecen		Groningen		Tartu		Tyneside	
Research period	2012		2010-2011		2012		2014	
Productions in sample	8		52		13		24	
Performances in sample ¹	23		52		23		105	
Productions in sample in absolute numbers / in % of sample								
Spoken Theatre productions	5	62.5	26	50.0	8	61.5	14	58.3
Dance productions	1	12.5	10	19.2	2	15.4	4	16.7
Musical Theatre productions	1	12.5	6	11.5	3	23.0	2	8.3
Kleinkunst productions	1	12.5	10	19.2	0	-	3	12.5
Other	-	-	0	-	0	-	1	4.2
Visits in sample / respondents ²	7.660	1.139	18.486	2.773	7.490	1.401	n.a. ³	1.808
Overall response in %	14.9		15		18.7		n.a.	
Visitors in sample⁴ / respondents in %								
Spoken Th. visitors / respondents	54.3	63.7	31.1	42.5	41.3	56.5	n.a.	35.8
Dance prod. visitors / respondents	6.5	2.0	19.6	18.8	19.4	12.3	n.a.	27.3
Musical Th. visitors / respondents	29.4	30.0	24.0	17.5	39.4	31.3	n.a.	34.0
Kleinkunst visitors / respondents	9.8	4.2	25.3	21.2	-	-	n.a.	2.3
Other types visitors / respondents	-	-	-	-	-	-	n.a.	0.5

Notes. 1 These numbers concern the sample including amateur performances. For Tyneside, the number of performances in the sample is an estimate, based on fifteen amateur and around ninety professional performances. The sample included several professional productions that ran for a longer period of time (for example, the Musical *Dirty Dancing* played for one month, *Swan Lake* and *Pygmalion* played for two weeks). In Debrecen, the research was originally done on nine productions, including a Puppet and Object Theatre performance. Because the other samples did not include children and youth theatre performances, this performance has been taken out of the Debrecen sample. 2 These numbers concern the sample including amateur performances, but excluding the children's performance in Debrecen. 3 Data not available. 4 For Tartu, these are estimated numbers based on the number of seats in the venues where the performances took place and their degree of occupation on each performance.

In discussing the experiences that were evoked by the productions in the sample, it is important to note that in some cases, a limited number of productions were part of the sample, and although they reflected the supply, generalisations become somewhat problematic. The sample of Debrecen offers the most complicated situation in this respect, having the smallest amount of productions in its sample. When it comes to Spoken Theatre though, a minimum amount of 5 performances

with at least 44 respondents per performance (which is the case in Debrecen) was obtained and therefore for this theatre type it is possible to make claims about experiences evoked by a wider spectrum of performances. Although for all the other theatre types in all four cities we did reach a substantial number of respondents for each performance or for a given type, in most cases, some caution is appropriate. Either way, in interpreting the results, it is important to reflect upon the genre of the performance within the theatre type (such as Musical and Opera within Musical Theatre) and even, in some cases, on the specific characteristics of a particular performance.

Qualitative research

In addition to the gathering of quantitative data, the research in Groningen, Tartu and Tyneside was expanded in a qualitative way to better understand what people (like to) experience on theatre performances (see Table 2).

Table 2. *Overview of qualitative research*

	Groningen	Tartu	Tyneside
Research period	2011	2014	2014
Productions	10	4	9
Focus groups	13	3	9
In-depth interviews	6	10	-
Participants in total	61	20	28

In these cities, a series of focus groups were formed, with respondents varying from occasionally only two (Groningen) to nine (Tyneside), to talk about, share and discuss their experiences. In Groningen and Tartu these focus groups were completed with in-depth interviews lasting around 1.5 to 2 hours. In Groningen this took place in the fall of 2011, the season following the gathering of the quantitative data there, and was succeeded by qualitative research in Tartu and Tyneside in the first half of 2014. In each city, a series of performances which varied in genre and in expected complexity were selected, ranging from Spoken Theatre, Dance, Classical Ballet and Opera, to Musical, Show and *Kleinkunst*. In Groningen and Tartu, these were all professional, whilst in Tyneside, also two amateur performances were included. Theatre attendants from the age of 16 to 79 with various educational backgrounds took part in these focus groups. Participants were mostly regular (3 to 5 visits a year) to frequent (6 or more visits a year) theatregoers. All focus groups and interviews were recorded,

transcribed and then further analysed.¹⁴ More details on the focus groups can be found in Appendices 6–8.

Results

In the next part of this article we present and discuss the key findings of our research, starting with the evaluation of the performances themselves. Audiences were asked to rate the performance on a six-point scale. The scores given are interpreted as not sufficient (from 1–3), just sufficient (4) to good-very good (5–6). An average score (M = mean) significantly above 3.5 can be interpreted as positive.

Table 3. Evaluation of professional performances by type

	Groningen				Debrecen				Tartu				Tyneside			
	N=2294				N=1094				N=1396				N=1637			
	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI
N	503	937	298	556	23	682	342	47	172	788	436	-	494	526	575	42
1-3	13,6	15,1	8,0	7,4	-	8,5	5,3	-	5,8	14,8	12,1	-	0,4	3,4	3,1	4,8
4	13,9	17,5	15,4	16,0	4,3	15,4	16,8	2,0	8,1	16,8	15,8	-	1,4	3,3	3,0	2,4
5-6	72,5	67,4	76,5	76,6	95,7	76,0	77,9	98,0	86,1	68,4	72,0	-	98,2	93,3	93,9	92,8
M	4,79	4,69	5,01	5,01	5,83	5,01	5,70	5,40	5,33	4,80	4,91	-	5,92	5,65	5,70	5,64
M in total	4,83				5,03				4,90				5,75			

Notes. Da = Dance, SpT = Spoken Theatre, MT = Musical Theatre, KI = Kleinkust.

As is shown in Table 3, audiences generally evaluated the performances very positively. Groningen and Tartu audiences evaluated the set of performances in the samples with quite similar overall averages, respectively 4.83 and 4.9. Audiences in Debrecen were even more content with the supply (average score 5.03), and audiences in Tyneside were incredibly enthusiastic about the theatre in Tyneside, with an exuberantly high average score of 5.75, due to the absence of lower scores.¹⁵ The somewhat lower overall average figures in Tartu and Groningen can be explained by the more modest scores for Spoken Theatre in

¹⁴ The methods for the focus groups in Tyneside were derived from the work of our STEP colleague Louise Ejgod Hansen of Aarhus, Denmark. These methods and their justification are spelled out most clearly in “Behaviour and attitude: the Theatre Talks method as audience development” and in “The Democratic Potential of Theatre Talks”.

¹⁵ Overall, scores in Tyneside are quite higher than in the other cities. In general, it is doubtful to compare ratings given by audiences in different cities (and different cultural contexts), because audiences’ “internal rating clocks” might be set differently, or audiences in different cities may have different sensibilities when it comes to giving socially desirable answers, causing higher or lower scores all along the line. Therefore, further analyses will be based on the identification of trends that start to appear when comparing the numbers within each city and subsequently the comparison of these trends between different cities, describing the similarities and differences between cities.

both cities and for Dance in Groningen. Of the Spoken Theatre audiences, 15.1% in Groningen and 14.8 % in Tartu evaluated the performance as not sufficient, as well as 13.6% of Dance audiences in Groningen.

The experiences of different theatre types according to the five dimensions deriving from TEAM as well as the role these dimensions play in the overall evaluation of performances, give a more general understanding of the various aspects of experiences, and are discussed first. Thereby, we compare average scores on dimensions, but also items within dimensions and the results from focus groups and interviews. Subsequently, an analysis of the keywords gives more in-depth insight into the various experiential values that audiences gain from their experiences. After analysing the results of the dimensions and the clusters of experiential values, we found some interesting similarities and differences between the experiences of various types of theatre in the four cities under investigation.

Dimensions in the theatrical experience and their importance in the evaluation of performances

High scores in theatrical, thematic and immersive dimension, lower scores in communicative dimension

When comparing the averages of dimensions between themselves (see Table 4), especially in Groningen, Tartu and Tyneside, the spectators particularly appreciated what they experienced in the *theatrical dimension*. In all cities, *performing well* (quality of acting, dancing, singing etc) gets the highest scores, as is shown in Appendix 9, although the other two items in this dimension, *well directed/choreographed* and the *forms of the performance*, are also very positively received. Not surprisingly, these results will also be reflected in the findings on the cluster *forms and skills* (see Appendix 11).

Table 4. Average evaluation score of theatre types according to the revised TEAM

	Groningen				Debrecen				Tartu				Tyneside			
	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI
TD	4.79	4.72	4.86	5.03	5.37	4.75	4.94	5.03	5.21	4.88	4.80	-	5.85	5.44	5.58	5.42
ThmD	4.28	4.47	4.53	4.81	4.74	4.74	4.30	4.83	4.70	4.56	4.38	-	5.51	5.00	5.00	5.01
ID	4.34	4.18	4.14	4.51	5.45	4.67	4.47	5.09	4.86	4.52	4.35	-	5.50	5.09	5.09	4.72
CD	3.37	3.53	3.53	3.8	4.58	4.06	3.61	4.54	4.06	3.79	3.43	-	4.70	4.20	4.42	4.52
ConD	4.24	4.43	4.10	4.47	5.30	4.81	4.34	4.87	5.06	4.67	4.41	-	5.68	5.22	5.15	5.12

Notes. Da = Dance, SpT = Spoken Theatre, MT = Musical Theatre, KI = Kleinkust. TD = Theatrical dimension, ThmD = Thematic dimension, ID = Immersive dimension, CD = Communicative dimension, ConD = Contextual dimension.

It is noteworthy that Dance shows the highest average score in all dimensions, compared to the other theatre types, except in Groningen. Here, this is the case for *Kleinkunst* (Cabaret), (see Table 4). In Groningen *Kleinkunst* (Cabaret) is also the most worthwhile *talking and thinking about after seeing it* (average score contextual dimension 4.47). In Tartu (5.06), Debrecen (5.30) and Tyneside (5.68) instead, this is the case for Dance. Only in Debrecen *Kleinkunst* (Stand-up Comedy) shows the highest average score in the *thematic dimension* (4.83, see Table 4), mostly because the spectators very much liked *the themes of the performance* (5.33, see Appendix 9).

Although the *thematic* and *immersive dimension* also score high in the experience of all theatre types, it is somewhat disturbing that scores in the *communicative dimension* are significantly lower than in the other dimensions, for all theatre types and in all four cities, with the absolute lowest scores in Groningen. Apparently, spectators do not experience the connection between themselves and performers on stage as much as could be expected from the scores in the other dimensions. Qualitative results from Groningen indicate that in Groningen the perception of a personal connection with the performer(s) seems of more relevance in Cabaret and Show (and possibly Musical, because of the fact that the performers of the Show are Musical performers). Respondents from focus groups or interviews regard these performers as personalities rather than just actors, as is the case in the other forms of theatre (especially in Spoken Theatre). An explanation can be found in the fact that these respondents have the feeling they know the performer as a person because they are well-known Dutch artists who appear in television shows, too. Though respondents realise that this is not the same as knowing people in real life, it nonetheless adds value to their experience, because they feel more involved.

Exceptions are the spectators of Dance performances in Debrecen and Tyneside that did *experience what they saw and heard very directly, almost physically* (respectively 5.43 and 5.13, see the *communicative dimension* in Appendix 9). The origins of the strong kinaesthetic reactions for Dance in Debrecen (where the only Dance production in the sample is a Folk Dance production) and Tyneside (where the results reflect mostly Classical Ballet experiences, that is Matthew Bourne's *Swan Lake*) in comparison to other performances, is not immediately evident. At least in the case of *Swan Lake* it probably has to do with the nature of this particular performance. Answering an open question in the questionnaire, asking what spectators liked the most about the performance and why, audience members wrote of being "so captivated by it that I was delightfully exhausted when the performance ended" or being "emotionally drained at the end of it" or in tears or "It had me on the edge of my seat and at times had to remind myself

to breathe as I was so engrossed.” These respondent reactions could indicate that watching a good dance performance produces a more bodily perception than a text-based performance. A respondent in Groningen explains it as “getting into a flow”. She doesn’t need to understand the story, because she experiences a dance performance at a different level, through music and movement, which she experiences as a different dimension. This does not explain, though, why figures for Dance performances in Groningen and Tartu regarding an *almost physical experience* are that much lower (respectively, 3.92 and 3.66).

Immersion is the key factor for Spoken Theatre, Musical Theatre and Dance

After taking a general look at the experiences of various theatre types from the point of view of the dimensions, the next question is how these dimensions correlate with the evaluation of the performance, in order to find out which elements in the theatrical experience are the most important in the spectators’ overall evaluation (see Appendix 10).

The most important elements for the evaluation of Spoken Theatre, Musical Theatre and Dance appear to be the extent to which spectators feel *drawn to the world of the performance* and are *captivated by the story of the performance*. Respondents from the focus groups mostly relate to the story and to the world created through personal connection. To illustrate this, qualitative results from Tartu and Tyneside show the importance of having a personal connection to the themes or the story told. The spectators find the performance more interesting when they can relate to the themes or characters. And the opposite – the viewer who cannot relate to the themes presented on stage does not value the performance so highly.

These key elements are followed by the way in which *directing or choreography* and *the forms of the performance* are being evaluated and by the extent to which the audience members feel the performance was *worth talking about with other people after seeing it*. The qualitative research in Tartu shows that the performance is mainly discussed with the person who accompanied the respondent to the theatre, sometimes also recommended to other family members, friends or colleagues at work. Some people do not want to discuss the performance because of the “hard subject matters that are difficult to discuss”.

From these findings, we can conclude that what the audiences value most from a performance is the feeling that the performance has been designed to immerse them in the world of the performance.

Keywords: Dance and Spoken Theatre versus Musical Theatre and Kleinkunst

Dance is accompanied with a high emotional and cognitive engagement and is appreciated for its forms and skills

Dance performances are considered to be the most *skilful*, *beautiful to look at* and *full of new images* in all four cities (see Appendix 11). Dance is also the most *impressive*, *inspiring* and the least *superficial* of all types in all four cities, as well as more *exciting* than other types, although the numbers differ a lot between the cities (ranging from 5.53 in Tyneside, 4.73 in Debrecen, 3.85 in Tartu and 3.43 in Groningen).

Dance audiences in both Groningen and Tartu find the performances in the least *recognisable* (respectively 2.84 and 2.94) and quite *surprising*, to a larger extent in Groningen (4.75) than in Tartu (4.31). This difference might reflect the Contemporary Dance supply in Groningen, which, in its totality, could be considered to a bigger extent of an innovative nature than the Classical Ballet supply in Tartu. In Tyneside though, where the results reflect mostly Classical ballet experiences (*Swan Lake*), Dance is found to be both *recognisable* (4.70) and *surprising* (4.69). This can be attributed both to the innovation in story and choreography in this very popular ballet: the traditional female swan cast is replaced by men, subsequently the story changes into a more contemporary one and also the choreography has more Urban and Jazz dance elements than a classical *Swan Lake*. Instead, in Debrecen, the Dance production in the sample, the Folk Dance production *Táncműsor*, is considered quite *recognisable* (4.75) and not very *surprising* (3.50), yet very *skilful* (5.62) and *good fun* (5.56). In Hungary, the basic movement forms of Folk Dance are quite strongly defined by tradition and most ensembles strive to an authentic rendering of the dances of the different historical regions of the country. In a traditional Folk Dance performance like *Táncműsor*, the choreographer only has the liberty to define the order of dances, the exact music that is performed and the setup dancing (couples) on the stage. Although in some of the dances, the dancers have some space for improvisation, what the audience looks for in such a show is to see how skilfully the dancers present the known dance types, rather than expecting radically surprising forms to be shown.

Dance and Spoken Theatre are the more emotional and cognitively engaging types and the more complex types of theatre with less emphasis on entertainment values

Although none of the scores indicate that any of the theatre types is being perceived as very *complex*, Dance and Spoken Theatre prove to be the more *complex* types of theatre. While in Groningen this is true for the Contemporary Dance supply, according to the scores on the adjectives *complicated* (3.43), *easy to follow* (3.55) and *demanding for you personally* (2.75), in Debrecen this is the case for Spoken Theatre (respectively 3.09, 4.24 and 2.86). Also in Tartu and Tyneside the scores on *complexity* indicate that Dance and Spoken Theatre are the least “easy” types of theatre.

In Debrecen, Spoken Theatre is found to be the most *confrontational* (4.47), *surprising* (4.08) and *challenging* (3.16), while in Tyneside and Tartu this is the case for Dance.¹⁶ This means that in Debrecen, the respondents are more *cognitively* and *emotionally engaged* by Spoken Theatre compared to the other cities.

In addition, Spoken Theatre performances are found to be the least *relaxing* in all four cities, not being considered as *relaxing* in Debrecen (3.35), Tartu (3.37) and Tyneside (3.05). And although they are considered convincingly *amusing/good fun* in Groningen (4.05), Tyneside (4.20) and Debrecen (4.47), and moderately *amusing* in Tartu (3.62) they are still less amusing than other theatre types in all cities, except for Groningen, where this is the case for Dance. In summary, Dance and Spoken Theatre offer the best possibilities for *emotional* and *cognitive engagement*, these two types are considered more *complex* and are experienced as the least *entertaining*, compared to other types of theatre.

Musical Theatre and *Kleinkunst* are the least complex, but more entertaining and conventional types of theatre

Kleinkunst and Musical Theatre on the other hand, prove to be the lightest types of theatre to their audiences, scoring both low on the *complexity* cluster and *Kleinkunst* scoring high on the *entertainment* cluster. They are not *complicated* and in accordance with those results, are very easy to follow. Both in Tyneside and Groningen, Musical Theatre and *Kleinkunst* are clearly experienced as the least demanding theatre types, for Musical Theatre, this is probably due to the large number of respondents for commercial musicals in both samples.

¹⁶ Note that “confrontational” was not part of the Tartu questionnaire.

In Tyneside, *Kleinkunst* (Stand-up Comedy and Cabaret) is considered the most *conventional* genre, while elsewhere this is the case for Musical Theatre. When discussing the Opera in the qualitative research in Tartu, respondents value especially the conventionality of the Opera because this meets the expectations of the viewers. In all four cities, Musical Theatre appears a bit more *superficial* than other types of theatre. Also, probably not very surprisingly, *Kleinkunst* is considered the most *entertaining* theatre type, being the *funniest*, most *amusing* and *relaxing* at the same time, with an average score of almost (Groningen) or above (Debrecen and Tyneside) 5.0.¹⁷

The Musical Theatre supply in Tartu is a bit more *complex* – less *easy to follow* (4.23), a bit more *complicated* (2.45) and *demanding* (1.91) – than is the case in Groningen and Tyneside. This seems to be in accordance with the observation that Musical Theatre in Tartu is not considered *funny* (3.12), whilst in Groningen (4.38) and Tyneside (4.56) it is. In Tartu, this could be explained by two of the performances, the opera *Tosca*, a tragic love story with unhappy ending and the musical *Cabaret*, which despite the black humour also present in the musical, is not perceived as *funny* according to the qualitative research.

Although Musical Theatre is considered to a high extent *good fun* in Debrecen and Tyneside (respectively 4.57 and 5.50), it is found to be much less *relaxing* (respectively 3.86 and 3.89). In Tyneside, this could be because the musical *Dirty Dancing* (which makes up the majority of the respondents) could rather be classified as energising or activating than *relaxing*. Neither is Musical Theatre in Debrecen considered *funny* (2.57). This could be explained by the fact that the only musical piece in the Debrecen sample is a quite traditional rendering of the Opera *La Bohème* by Puccini, which would be hard to be perceived as *funny* and maybe therefore also not as very *relaxing*.

In Groningen, on the other hand, the *entertainment* level of experiences evoked by Musical Theatre performances is overall reasonably high (*amusing* 4.64, *relaxing* 4.90) which is most probably caused by the (commercial) musicals present in the Groningen sample. It is quite clear that in Debrecen or Tartu, where there is more Opera on offer, people experience Musical Theatre as being more *complex* and less *entertaining* than in Groningen and Tyneside where Musical Theatre mostly consist of musicals.

¹⁷ Only in Groningen Musical Theatre is considered slightly more relaxing than Cabaret (4.9 for Musical Theatre compared to 4.8 for Cabaret).

Spoken Theatre and *Kleinkunst* hold the most societal relevance, *Kleinkunst* also the most personal relevance

In general, audiences seem to be quite content with the professional level of the productions on offer. All types of theatre in all four cities are found to be very *skilful*, always *satisfyingly complete* and never *boring*. This satisfaction is also visible in the high scores for the *theatrical* and *thematic dimensions*.

The above results confirm the belief that throughout different cultural regions of Europe, Spoken Theatre and Dance performances represent the more “serious” and “challenging” types of theatre, engaging audiences more on an *emotional* or *cognitive* level and, especially in the case of Dance, through their *skilfulness and forms*, rather than through their *entertainment* values. *Kleinkunst* and Musical Theatre, on the other hand, confirm to be easier types of theatre, where the *entertainment* value is of much more importance.

Which does not mean, however, that the latter types automatically lack relevancy. The quantitative survey results show that in general all types of performances are considered more of *societal relevance* than being *relevant on a personal level*, the scores for *personal relevance* being quite low, especially in Groningen and Tartu. The notion *personal relevance* needs further clarification, though. The respondents of the focus groups in Groningen seem to judge a performance as personally relevant if they can directly and personally relate to what is going on during the performance. In most cases the respondents make clear that they recognise what is enacted, but do not directly link it to situations in their personal lives. They therefore do not call these experiences personally relevant, which could explain the low scores on *personal relevance* in Groningen. Yet they do value the way these performances let them understand how people in these circumstances think and act. Groningen respondents connect the notion *socially relevant* to topical and societal issues. A few respondents value *social relevance* as *personally relevant*, because they find it very important to be socially aware in their personal lives.

Quantitative results show that Spoken Theatre and *Kleinkunst* are the theatre types that hold the most *societal relevance*, while *Kleinkunst* is also considered the most *relevant* type of theatre *on a personal level*. These types of theatre are found to be most *relevant*, both on a *personal* and on a *societal* level in Debrecen and Tyneside. Strangely enough, in spite of their high impact for the spectators, Dance is not considered to be of much *personal* or *societal relevance* to audiences in both Groningen and Tartu, while in Tyneside and Debrecen, it is. In Debrecen, this can be explained by the Folk Dance movement in Hungary being very much

alive throughout the country, mostly through dance courses and folk balls, forming an important representation of national and regional identity. In Tyneside, this can be again attributed to the *Swan Lake* theme presenting the life of royalty and gay love in contrast to the original romantic ballet.

The importance of experiential keywords in the evaluation of performances

Dance, Spoken Theatre and Musical Theatre performances are evaluated in the first place by the extent to which they manage to impress their audiences

Looking at the correlations between the evaluation of the performance and the keywords (see Appendix 12),¹⁸ it turns out that in the average of the four cities taken together, the most important characteristic of Dance, Spoken Theatre and Musical Theatre performances are that they are *impressive*. Anyhow, this adjective has a slightly different meaning for different audiences. For the Musical Theatre audiences, *impressive* is interpreted much more through the form of the performance, spectators expect a good set design (that cannot be “cheap”), beautiful music, top singers, according to focus group members in Tartu. The focus groups in Tartu additionally show that Spoken Theatre audiences instead connect *impressive* more to the content of the performance: spectators are *impressed* if the performance really made them think about the issues on stage and if they could relate the themes of the performance to their own experiences. Likewise, for Spoken Theatre audiences good acting seems to be one aspect of an *impressive* performance, but especially when they notice that the role or the character is not easy to play. The qualitative research in Groningen shows that respondents admire the expertise of the actors, the professional way they handle text and the ability to create a whole world with hardly any scenery in the performance *Betrayal*. The respondents are also impressed by the acting technique and the talent of actors. For example, the ability to crawl into the skin of somebody else, to be able to imagine and create a character, building double layers and depth of character as the actors in the performance *The Miser*.

Secondly important are the skills of the performers

At first sight, it seems striking that *skilfulness*, presumed to be a prime prerequisite of Dance, is only the fifth strongest correlation (.511) in the averages of the four

¹⁸ Correlations for *Kleinkunst* are not included in the Appendix, since they turned out to be not statistically significant in Debrecen. Because of the lack of *Kleinkunst* in Tartu, this left us with data for only two cities to compare.

cities together. But this is mostly caused by the somewhat lower correlation of Dance in Debrecen, represented by a semi-professional Folk Dance performance. In fact, in Tartu and Tyneside where the sample is predominately made up of Classical Ballet, *skilfulness* is the most influential variable in the evaluation of the performance. The other adjectives that play an important role in the evaluation of Dance are *not boring*, *inspiring* and *beautiful to look at*. For Groningen audiences, the extent to which a performance proves to be *relaxing* and *full of new images*, also has its effect on its evaluation. And for Folk Dance spectators in Debrecen, the *personal relevance* of the performance is of quite some importance.

After *impressive*, *not boring* and *skilful* complete the top three in the averages of the four cities together for Spoken Theatre and Musical Theatre, followed by *inspiring* in the case of Spoken Theatre. For audiences of Spoken Theatre in both Debrecen and Groningen, it is of additional importance that the performance is *exciting* as well as *amusing*. Being *not superficial* is important mostly for the audiences in Groningen and Tartu, whilst the Groningen spectator also appreciates a *beautiful* performance. This shows that various aspects like *entertainment*, *cognitive* and *emotional engagement* all play an important role when evaluating the performance highly.

For a Musical Theatre performance to give a sense of *completeness* and to be *exciting* is of influence in Tyneside and Debrecen. Also *beautiful to look at* is influential in the case of Musical Theatre, although not so much for audiences in Debrecen.

The qualitative research of Groningen supports these outcomes. The respondents also seem to emphasise the importance of professional competence and *skill*. The appreciation of *beauty* seems to be connected to the (expected) characteristics of the performance and therefore has different meanings in different contexts. Respondents in Groningen value skills especially in relation to Dance and *Kleinkunst* (Cabaret): in Dance, in connection to the physicality of the performance; in Cabaret, often talked about as the talent of the performer, which is connected to entertainment, such as making fun and joking; acting, such as performing specific – painful and/or funny – situations and/or making music/singing.

When the respondents of the qualitative research in Tartu are asked to recall their first memories of the performance, they often start with discussing the acting or singing. Especially acting was valued if the role was an obvious technical challenge for the actor. Discussion about the *skills* of the performers was even more notable for Musical Theatre than for Spoken Theatre. In the

latter, respondents combined talking about the acting and role more often, that is, discussing the good acting and impersonation together. The viewers were amazed by the skills of the grown-up actors when playing children in the Spoken Theatre performance *Kuidas tappa laulurästast* [To Kill a Mockingbird] or noting that “the role was perfect for the actor”. The Opera viewers distinguished between acting and singing quite clearly, pointing out if the acting was surprisingly good in addition to singing. After discussing the quality of singing in the focus-group in Tartu, a viewer pointed out that “sometimes opera singers just stand and sing, but here everything was not like this. Everybody was playing very well, moving around”. Also, the Musical Theatre spectators talked much more about technical details such as vocal skills or comparison between different singers of the same role (if double singers are used), the accent of the singers (if the Opera is sung not in the mother tongue) and articulation.

Conclusion and discussion

The high scores for the overall evaluation of the performances in our samples allow us to conclude that audience members highly value all of the different kinds of experiences that various types and genres offer. A closer look at the types, genres and cities brings out more diverse outcomes and gives more insight into the content of these overall judgements of theatre experiences in different cultural regions of Europe.

The highest scores for all the types and genres are in the *theatrical dimension*. Everywhere, audience members especially value the quality of performers’ acting, singing, dancing, performing, etc. These outcomes are supported by the high scores on the cluster *forms* and *skills* in all cities. Next, the importance of the *immersive dimension* of the theatrical event is clearly visible, the ability of performances to captivate the spectator with the world and story created and presented on stage, being the most influential element in defining the general evaluation of the performance. In addition, the most influential keyword that defines the evaluation of the performance is *impressive*. This finding is very much in line with Eversmann, *impressive* referring to the importance of *emotional engagement*, and additionally being strongly connected to the *immersive dimension*. The qualitative research nevertheless sheds more light on the meaning of *impressive* for different types of theatre. For Musical Theatre audiences, it is more connected to *forms and skills* (which, in its turn, has a strong connection with the *theatrical dimension*), whilst for Spoken Theatre audiences, it has more to do with the *themes* presented on the stage (*thematic dimension*) and their *personal relevance* to the spectators. These qualitative results enforce

the hypothesis that spectators are foremost immersed through the *theatrical* and *thematic dimension*.

When comparing theatre types however, there is quite a clear difference between the experiences that Musical Theatre and *Kleinkunst* bring forth on the one hand and the type of experiences people encounter when attending Spoken Theatre or Dance performances on the other hand. The former ones are experienced as more *entertaining* and the least *complex*, the latter ones are found to be more *complex* and more *cognitively* and *emotionally engaging*. Spoken Theatre and Dance are considered more *complicated*, *confrontational*, *surprising* or *challenging* and less *relaxing* and *amusing* than other types of theatre. Musical Theatre and *Kleinkunst*, on the other hand, are found to be *good fun* and *relaxing* to a bigger extent, as well as a bit more *superficial*.

Furthermore, looking more in detail, the experiences also depend on the differences between genres: Contemporary Dance is considered more *complex* than Classical Ballet, which is valued more for its *forms* and *skills*, as well as Opera more than Musicals; Musicals also being more *relaxing* and *amusing*. *Kleinkunst* is experienced as the most *entertaining*, and interestingly enough, also the most *personally relevant* type of theatre.

When evaluating the results within the bigger scope of the whole *STEP City Study*,¹⁹ it has to be said that, some differences between cities occur which are caused by differences within the theatre supply of these cities. First, the potential to generate certain outcomes in terms of experiential values, depends on the genres that are on offer, as shown in comparison between the cities of Tartu and Debrecen on the one hand, versus Tyneside and Groningen, on the other. In Tartu and Debrecen, where there is a noticeable amount of Opera in the supply, Musical Theatre is experienced as more *complex*, compared to Tyneside and Groningen where there are more musicals generating more *relaxing* and *amusing* values. Also, although in general Spoken Theatre and Dance turn out to be both the most *cognitively* and *emotionally engaging* types of theatre, in Groningen it is Dance that stands out as the most *cognitively engaging*, while in Debrecen this is true for Spoken Theatre. Considering the results presented in this article, it is very likely that this can be explained from the specific kind of Dance and Spoken Theatre on offer in these cities. Taking Debrecen, for example, it is clear that most of the Spoken Theatre performances of the city theatre were the most innovative both in the themes presented (contemporary drama) and the theatrical forms used. The city theatre presented neither Contemporary Dance nor Classical Ballet in the

¹⁹ Further conclusions that can be drawn within the broader scope of the *STEP City Study* are presented in the concluding article in this issue.

research period, and innovative Dance performances of any genre were typically quite rare in the city, usually on offer only as sporadic guest performances. It is generally true for Hungary that significant Contemporary Dance (or Classical Ballet, for that matter) is concentrated in the capital, Budapest. For the audiences of Debrecen and similar cities, the serious genres on offer are Spoken Theatre and sometimes Opera.

In the *STEP City Study* the experiences of only four main types of theatre are taken into consideration. We are aware that there are many modes of theatre that might be very different from mainstream reception like participatory art, multimedia and forms of mixed genres. As none of the four cities included in the project is a theatre capital, the division into four types and, where necessary, into genres, was a reasonable and followable compromise. Even though in all these cities more alternative performances are also staged, they do not dominate the theatre supply of these cities and were not included in the reception research (cf. article on theatre supply in this issue). Doing similar research on different or mixed genres might require a different methodological approach.

For methodological reasons, it was decided to discern dimensions and clusters based on theoretical assumptions only and not (also) based on statistical analysis on our data, such as principal component analysis or factor analysis. This is because we worked with four separate data sets with samples of different sizes (number of respondents) and compositions (different ratios between theatre types and genres between different data sets), which complicates an attempt to come to comparable or partially similar domains between the different data sets. We made some attempts to expose underlying factors or clusters in our data, however, the results were difficult to interpret and the expectation is that when the various productions are further examined separately, marked differences in the formation of factors or clusters could appear.²⁰

The importance of qualitative research cannot be underestimated in reception research. The focus groups and in-depth interviews brought forth important insights and specifications into how to interpret the results of the quantitative

20 Earlier attempts to discern dimensions in the theatrical experience of several productions on a big data set have been performed by Wilders (*Theaterbeleving*). She performed exploratory factor analysis on a data set on Spoken Theatre and Contemporary Dance productions. In this case, individual productions even within the same theatre type or genre provoked different results, forming different factors to a smaller or bigger extent. Wilders concluded that the experience of individual stage productions in her data set seemed to be too specific to extract clusters that met the criteria of interpretability (357). In relationship to the *STEP City Study*, the presumption occurs that big differences in the number of productions, respondents per production and other differences in data sets would distort the overall picture for a type/genre, as was the case for Dance in the data set discussed above (*Theaterbeleving*). On the other hand, such a method proved useful to demonstrate the complex relationship between challenging and comfortable aesthetic experiences. Analyses were performed separately on the Tyneside sample (see Edelman and Sorli) and on the Tartu sample (see Toome) using keywords.

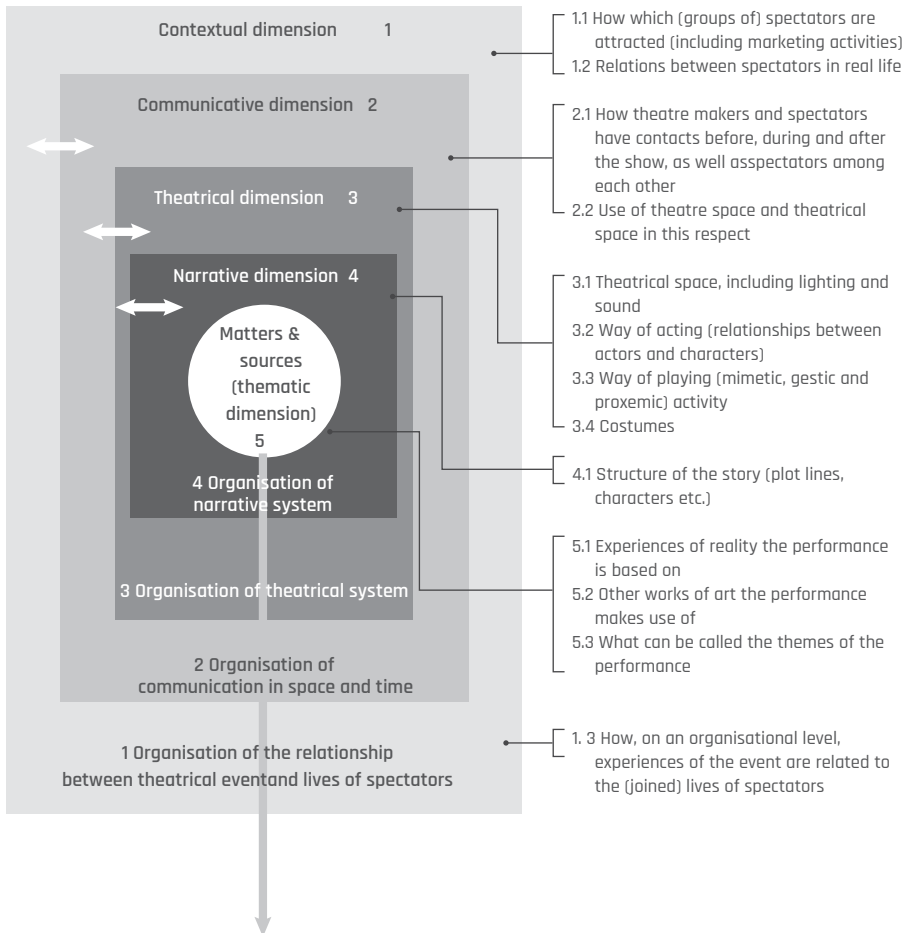
surveys. It is advisable to do both quantitative and qualitative research when studying the same performances (like it was done in Tyneside), but dividing the research between different periods could just be the result of lack of money, time or human resources to conduct the massive reception research simultaneously.

International comparative reception research presents many challenges throughout the whole process of the research starting from creating a comparable sample and translating questionnaires to interpreting the results, especially when the results are maybe only from a few performances. Anyhow, the *STEP City Study* research in general proves that comparing the experiences of audiences of different cities brings out logical and explainable patterns of theatre reception and also illustrates how these patterns are reflected through certain types and genres available in these cities.

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Note. Under 4, the narrative system, dramatic as well as postdramatic ways of “story-telling” can be described. A specific area for a textual system is not present, because on the one hand, non-textual performances can have a narrative structure as well, and on the other hand the structure of theatre texts can be described within the box of “narrative system”.

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APPENDIX 2. Selected productions for the quantitative audience research in Groningen
(season 2010–2011)

	COMPANY	PERFORMANCE	P/A	TYPE	GENRE	VENUE	Nr
1	Kunes	Small Hour	p	Da	Contemp.	Grand T.	16
2	Nederlands Danstheater	Entwine	p	Da	Contemp.	Stadssch.	64
3	Grand Theater productie	Storm and Co	p	Da	Contemp.	Grand T.	11
4	Australian Dance Company	Be your self	p	Da	Contemp.	Stadssch.	67
5	Conny Jansen danst	ZOUT	p	Da	Contemp.	Stadssch.	55
6	Noord Nederlandse Dans	Rock Paper Scissor	p	Da	Contemp.	Stadssch.	42
7	Noord Nederlandse Dans	Tidal	p	Da	Contemp.	Stadssch.	90
8	Club Guy and Roni	Quick, Quick, Wall	p	Da	Contemp.	Stadssch.	66
9	Het internationaal Danstheater	Oorsprong	p	Da	Contemp.	Stadssch.	38
10	Nederlands Dans Theater 2	Re-Engage	p	Da	Contemp.	Stadssch.	71
11	André Manuel	Leve de man	p	Kl	Cabaret	Oosterp.	80
12	Rogaar	Gewoon Bijzonder	p	Kl	Cabaret	Kruithuis	19
13	Katinka Polderman	Polderman	p	Kl	Cabaret	Oosterp.	50
14	Joep Onder den Linden	Nat	p	Kl	Cabaret	Stadssch.	46
15	Freek de Jonge	Neven	p	Kl	Cabaret	Stadssch.	72
16	Lenette van Dongen	Hoogseizoen	p	Kl	Cabaret	Stadssch.	67
17	Schudden	Noorderzon	p	Kl	Cabaret	Oosterp.	67
18	Ronald Goedemondt	Binnen de Lijntjes	p	Kl	Cabaret	Stadssch.	83
19	Kamps en Kamps	Kamps en Kamps	p	Kl	Cabaret	Oosterp.	68
20	Nathalie Baartman	RAAK	p	Kl	Cabaret	Kruithuis	37
21	Joop van de Ende	Toon de musical	p	MT	Musical	Stadssch.	93
22	Joop van de Ende	Petticoat	p	MT	Musical	Martinipl.	89
23	De Graaf en Cornelissen	Volendam de musical	p	MT	Musical	Martinipl.	86
24	Goof	Bommen Berend	a	MT	Musical	Stadssch.	69
25	Vals alarm	Bad Girls	a	MT	Musical	Martinipl.	92
26	Opera van Tartastan	Carmen	p	MT	Opera	Martinipl.	56
27	Kate McIntosh	Dark Matter	p	Kl	M. mime	Grand T.	27
28	Zamergasten	Rinoceritis	p	SpT		Grand T.	31

	COMPANY	PERFORMANCE	P/A	TYPE	GENRE	VENUE	Nr
29	Toneelgroep Maastricht	Weense Woud	p	SpT		Stadssch.	55
30	Theater te water	Van zussen en zo	s-p	SpT		Prinsenth.	26
31	Het toneel speelt	Expats	p	SpT		Stadssch.	68
32	Groninger studenten toneel	Ifiginea	a	SpT		Aatheater	40
33	Kurk	Paradijs	a	SpT		Prinsenth	40
34	Discordia	Monolog	p	SpT		Grand T.	6
35	Noord Nederlands Toneel	Theiresias	p	SpT		Stadssch.	81
36	Nelissen	HerbertsAquarium	p	SpT		Grand T.	22
37	Toneelgroep Amsterdam	Spoken	p	SpT		Stadssch.	88
38	Nachtgasten	Nachtgasten	p	SpT		Machinesf.	21
39	Praedinius Gymnasium	Central Park west	a	SpT		Prinsenth.	26
40	Noord Nederlands Toneel	Medea	p	SpT		Stadssch.	42
41	Noord Nederlands Toneel	Nacht van Gertrude	p	SpT		Machinesf.	26
42	Carver	Steeds meer mensen...	p	SpT		Grand T.	50
43	Flauwe cult	Boeing Boeing	a	SpT		Prinsenth.	18
44	Oostpool	Hamlet	p	SpT		Stadssch.	60
45	Het toneel speelt	De wijze kater	p	SpT		Stadssch.	94
46	Ro theater	Amazones	p	SpT		Stadssch.	53
47	Toneelgroep Amsterdam	Phaedra	p	SpT		Stadssch.	77
48	Mighty society	Mighty Society 8	p	SpT		Noorderpoort	83
49	Nationaal toneel	Verre Vrienden	p	SpT		Stadssch.	60
50	Dood paard	Freetown	p	SpT		Grand T.	22
51	Van dolron	Voordeel van de twijfel	p	SpT		Kruithuis	36
52	Stranger things have happened	Osama, the hero	a	KI	Impro Th.	OUT th.	27

Notes. P/A = professional / amateur, p = professional, a = amateur, s-p = semi-professional, Nr = Number of respondents, Da = Dance, Contemp. = Contemporary, SpT = Spoken Theatre, MT = Musical Theatre, KI = *Kleinkunst*, M. mime = Modern mime, Impro Th. = Improvisational Theatre.

APPENDIX 3. Selected productions for the quantitative audience research in Debrecen (season 2012 April–June)

	COMPANY	PERFORMANCE	P/A	TYPE	GENRE	VENUE	Nr
1	Hajdú Táncegyüttes	Táncműsor	s-p	Da	Folk Dance	Csokonai Színház Nagyterem	23
2	Various Stand-up Artists	Stand Up Comedy	p	Kl	Cabaret	Lovarda	48
3	Csokonai Nemzeti Színház	Bohémélet	p	MT	Opera	Csokonai Színház Nagyterem	342
4	Csokonai Nemzeti Színház	Az ember tragédiája	p	SpT		Csokonai Színház Nagyterem	166
5	Csokonai Nemzeti Színház	Illúziók	p	SpT		Csokonai Víg Kamaraszínház	386
6	Csokonai Nemzeti Színház	Péter és Jerry	p	SpT		Csokonai Horváth Árpád Stúdió	52
7	Körúti Színház	Meseautó	p	SpT		Vasutas Művelődési Ház	78
8	SzínLáz Társulat	Szentivánéji Mámor	a	SpT		Debreceni Egyetem alagsor	44

Notes. P/A = professional / amateur, p = professional, a = amateur; s-p = semi-professional, Nr = Number of respondents, Da = Dance, Contemp. = Contemporary, SpT = Spoken Theatre, MT = Musical Theatre, Kl = *Kleinkust*.

APPENDIX 4. Selected productions for the quantitative audience research in Tartu (season 2012 September–October)

	COMPANY	PERFORMANCE	P/A	TYPE	GENRE	VENUE	Nr
1	Vanemuine	Cabaret	p	MT	Musical	BB	227
2	Vanemuine	Mary Poppins	p	MT	Musical	BB	53
3	Vanemuine	Tosca	p	MT	Opera	SB	158
4	Vanemuine	Uinuv kaunitar	p	Da	Ballet	BB	62
5	Vanemuine	Casanova	p	Da	Ballet	SB	110
6	Vanemuine	Kadunud käsi	p	SpT		Harbour T.	112
7	Vanemuine	Karjäär	p	SpT		Harbour T.	101
8	Vanemuine	Inimese parimad sõbrad	p	SpT		Harbour T.	98
9	Vanemuine	Oblomov	p	SpT		Harbour T.	153
10	Vanemuine	Puhastus	p	SpT		SB	157
11	Vanemuine	Kalendritüdrukud	p	SpT		BB	112
12	Tartu New Theatre (TNT)	Ird, K	p	SpT		TNT	48
13	Tartu New Theatre (TNT)	Vanemuise biitlid	p	SpT		TNT	10

Notes. P/A = professional / amateur, p = professional, Nr = Number of respondents, Da = Dance, SpT = Spoken Theatre, MT = Musical Theatre, BB = big building, SB = small building.

APPENDIX 5. Selected productions for the quantitative audience research in Tyneside (season 2014 February–May)

	COMPANY	PERFORMANCE	P/A	TYPE	GENRE	VENUE	Nr
1	Joelene English Dance Theatre & MYSTERYSKIN	February 11th 1963 & Road Postures	p	Da	Contemp.	Dance City	8
2	Vincent Dance Theatre	Motherland	p	Da	Contemp.	Dance City	5
3	New Adventures	Swan Lake	p	Da	Ballet	Theatre Royal	475
4	Ballet Theatre UK	The Little Mermaid	p	Da	Ballet	The Customs House	6
5	Jacobsen Entertainment	Dirty Dancing	p	MT	Musical	Theatre Royal	575
6	Starset Theatre	Avenue Q	a	MT	Musical	The Customs House	40
7	Encore	Encore	p	KI	Cabaret	The Customs House	25
8	Jimmy Cricket & Alfie Joey	Jimmy Cricket & Alfie Joey	p	KI	Stand-up	The Customs House	3
9	Sarah Millican	Sarah Millican Homebird	p	KI	Stand-up	Mill Volvo Tyne Theatre	14
10	Owen Sheers	The Two Worlds of Charlie F.	p	SpT		Theatre Royal	64
11	Theatre Royal Bath	Pygmalion	p	SpT		Theatre Royal	179
12	Propeller Theatre Company	A Midsummer Night's Dream	p	SpT		Theatre Royal	10
13	Propeller Theatre Company	The Comedy of Errors	p	SpT		Theatre Royal	3
14	The Customs House and Guild of Lillians	Get up & Tie Your Fingers	p	SpT		The Customs House	33
15	Nabokov	Incognito	p	SpT		Live Theatre	101
16	Live Theatre	Captain Amazing	p	SpT		Live Theatre	58
17	Kirsten Luckins	The Moon Cannot Be Stolen	p	SpT		Live Theatre	5
18	Northern Stage	Catch-22	p	SpT		Northern Stage	54
19	Headlong	Spring Awakening	p	SpT		Northern Stage	19
20	Westovians	Murder in Play	a	SpT		The Pier Pavilion	22
21	The People's Theatre	The Steamie	a	SpT		The People's Theatre	24
22	The People's Theatre	Woman in Mind	a	SpT		The People's Theatre	42
23	Tynemouth Priory Theatre	Lend me a Tenor	a	SpT		Tynemouth Priory T.	34
24	Alphabetti Theatre	Alphabetti Soup	p	Other		Alphabetti Spaghetti	9

Notes. P/A = professional / amateur, p = professional, a = amateur, Nr = Number of respondents, Da = Dance, Contemp. = Contemporary, SpT = Spoken Theatre, MT = Musical Theatre, KI = *Kleinkust*.

APPENDIX 6. *Selected productions for qualitative research in Groningen (season 2011)*

Date(s)	Company/Artist	Performance	Type / Genre	Venue
30 Oct.	Staatsopera van Tatarstan	Die Zauberflöte	Musical Theatre / Opera	Martiniplaza
8 Nov.	Tg. Stan	Bedrog	Spoken Theatre / Text-based	Grand Theatre
20-21 Nov.	Ontroerend Goed	A Game of You	Performance Installation	Der Aa-Theater
28 Nov.	Het Toneelhuis	De man zonder eigenschappen II	Spoken Theatre / Text-based	Stadsschouwburg
30 Nov.	Henk Poort en Danny de Munk	Jeugdherinneringen	Musical Theatre / Show	Martiniplaza
1 Dec.	Club Guy and Roni and Tanzcompagnie Oldenburg	Miraculous Wednesday	Dance / Contemp. Dance	Stadsschouwburg
7 Dec.	Toneelgroep Amsterdam	De vrek	Spoken Theatre / Text-based	Stadsschouwburg
12-17 Dec.	Najib Amhali	Alles komt goed	Kleinkunst / Cabaret	Martiniplaza
23 Dec.	Hans Dorrestijn	Het buigen	Kleinkunst / Cabaret	Stadsschouwburg
29 Dec.	Ballet Staatsopera Tatarstan	De notenkraaker	Dance / Ballet	Martiniplaza

APPENDIX 7. *Selected productions for qualitative research in Tartu (January 2014)*

Date(s)	Company/Artist	Performance	Type / Genre	Venue
4 Jan.	Vanemuine	Jevgeni Onegin	Musical Theatre / Opera	Small building
8 Jan.	Vanemuine	Cabaret	Musical Theatre / Musical	Big building
9 Jan.	Vanemuine	Paanika	Spoken Theatre	Harbour Theatre
17 Jan.	Vanemuine	Kuidas tappa laulurästast	Spoken Theatre	Harbour Theatre

APPENDIX 8. *Selected productions for qualitative research in Tyneside (season spring 2014)*

Date(s)	Company/Artist	Performance	Type / Genre	Venue
24. April	Joelene English Dance Theatre & MYSTERYSKIN	February 11th 1963 & Road Postures	Dance / Contemporary	Dance City
1. May	Nabokov	Incognito	Spoken Theatre	Live Theatre
22. May	The Customs House and Guild of Lillians	Get up & Tie Your Fingers	Spoken Theatre (with music)	The Customs House
26. April	Starset Theatre	Avenue Q	Musical	The Customs House
3. May	Third Angel	Cape Wrath	Spoken (site-specific)	St. Mary Heritage Centre / GIFT
10. May	Live Theatre	Captain Amazing	Spoken Theatre	Live Theatre
28. April	Owen Sheers	The Two Worlds of Charlie F.	Spoken Theatre	Theatre Royal
10. May	The People's Theatre	Woman in Mind	Spoken Theatre	The People's Theatre
31. May	Ballet Theatre UK	The Little Mermaid	Dance / Ballet	The Customs House

APPENDIX 9. Average evaluation score of theatre types according to the revised TEAM

	Groningen				Debrecen				Tartu				Tyneside			
	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI
Theatrical dimension																
Average score	4.79	4.72	4.86	5.03	5.37	4.75	4.94	5.03	5.21	4.88	4.80	-	5.85	5.44	5.58	5.42
The performance was well directed / choreographed / developed. ¹	519	990	315	588	23	666	333	46	172	790	436	-	466	425	543	37
The performers (actors, dancers, singers, etc.) performed well. ²	4.74	4.65	4.75	4.83	5.21	4.08	4.84	4.78	5.1	4.78	4.59	-	5.86	5.36	5.59	5.24
I enjoyed the forms of the performance (acting, dance, design etc.)	520	991	314	482	23	669	335	46	172	791	436	-	466	427	543	37
	5.03	4.87	5.14	5.24	5.52	5.37	5.25	5.3	5.36	5.12	5.07	-	5.91	5.68	5.67	5.68
	253	461	314	482	23	663	335	46	172	790	435	-	466	426	543	37
	4.61	4.63	4.7	5.04	5.39	4.8	4.74	5	5.18	4.73	4.75	-	5.79	5.29	5.48	5.32
Thematic dimension																
Average score	4.28	4.47	4.53	4.81	4.74	4.74	4.30	4.83	4.70	4.56	4.38	-	5.51	5.00	5.00	5.01
The performance was about something that I liked.	519	992	316	585	22	666	334	48	171	791	434	-	466	427	543	37
The subject matter was treated in a surprising way.	4.36	4.63	4.78	4.73	5.4	5.12	4.8	5.33	4.82	4.7	4.54	-	5.49	5.32	5.58	5.57
I found the behaviour of the characters / dancers / cabaretier interesting.	249	461	313	479	23	667	330	45	171	789	434	-	466	426	543	37
	4.14	4.3	4.08	4.65	3.86	4.12	3.1	3.88	4.43	4	3.63	-	5.31	4.28	3.99	4.38
	254	981	310	549	23	662	332	46	171	790	433	-	466	425	543	37
The play's subject matter was recognisably presented. ³	4.75	4.6	4.57	4.83	4.56	4.72	4.27	5.1	5.05	4.9	4.64	-	5.72	5.41	5.43	5.3
	253	464	315	481	23	665	330	46	171	789	434	-	466	427	543	37
	3.89	4.33	4.69	5.01	5.13	5	5.03	5.02	4.51	4.74	4.79	-	5.57	5.42	5.53	5.11

APPENDIX 9. Average evaluation score of theatre types according to the revised TEAM

	Groningen			Debreceen			Tartu			Tyneside						
Immersive dimension																
Average score	4.34	4.18	4.14	4.51	5.45	4.67	4.47	5.09	4.86	4.52	4.35	-	5.50	5.09	5.09	4.72
The performance told a story that captivated me. ⁴	253	991	315	587	23	668	334	48	171	791	436	-	466	427	543	37
	4.53	4.44	4.72	4.97	5.3	4.76	4.56	5.45	4.85	4.66	4.54	-	5.58	5.26	5.31	4.68
I felt drawn to the world that the performance built. ⁵	518	991	311	586	23	668	333	47	172	791	436	-	466	427	543	37
	4.18	4.1	4.43	4.61	5.56	4.56	4.57	5.02	4.85	4.46	4.34	-	5.42	5.07	5.13	4.7
The play made me use my imagination.	514	987	315	586	22	671	334	46	171	790	435	-	466	426	543	37
	4.3	4.01	3.27	3.95	5.5	4.7	4.27	4.8	4.89	4.44	4.18	-	5.5	4.94	4.83	4.78
Communicative dimension																
Average score	3.37	3.63	3.53	3.80	4.58	4.06	3.61	4.54	4.06	3.79	3.43	-	4.70	4.20	4.42	4.52
I experienced what I saw and heard very directly, almost physically.	253	461	313	480	23	665	332	46	171	790	435	-	466	424	543	37
	3.92	3.71	3.74	3.92	5.43	4.33	4.1	4.78	3.66	3.3	2.99	-	5.13	4.39	4.55	4.62
I had the sense that the performers (actors, dancers, etc.) also expected something from me.	253	458	312	478	23	662	329	47	171	788	432	-	466	424	543	37
	2.81	3.34	3.31	3.68	3.73	3.78	3.11	4.29	4.46	4.27	3.87	-	4.27	4	4.28	4.41
Contextual dimension																
Average score	4.24	4.43	4.10	4.47	5.30	4.81	4.34	4.87	5.06	4.67	4.41	-	5.68	5.22	5.15	5.12
This performance was worth thinking about again after seeing it.	253	461	314	481	23	670	331	46	171	790	435	-	466	339	543	37
	4.12	4.3	3.84	4.35	4.95	4.8	4.1	4.5	4.99	4.74	4.32	-	5.6	5.05	4.9	4.81
This performance was worth talking about with other people after seeing it.	251	463	313	482	23	666	334	47	171	790	435	-	466	426	543	37
	4.35	4.99	4.35	4.58	5.65	4.81	4.57	5.23	5.13	4.65	4.49	-	5.76	5.39	5.39	5.43

Notes. Da = Dance, SpT = Spoken Theatre, MT = Musical Theatre, Kl = Kleinkunst. Rows above averages show number of respondents. 1 The term “developed” was used in the case of Cabaret performances in Groningen. 2 In Groningen, the value of 5.14 in the genre of Musical Theatre refers to the statement “The singers performed well.” For Musical Theatre performances there were also separated values given on the performance of the actors (4.94) and dancers (4.70). 3 In Groningen, the question was: “I found that the themes were shown in a very recognisable way.” 4 In the Groningen questionnaire and in the Tyneside questionnaire for Spoken Theatre the question was: “I was captivated by the way the story was told.” 5 In the Groningen questionnaires and in the Tyneside questionnaire for Spoken Theatre the question was: “I was involved in the world of the performance.”

APPENDIX 10. Highest correlations between the evaluation of professional theatre and statements, by theatre type²¹

Spoken Theatre

	Tartu	Groningen	Debrecen	Tyneside	Average
The performance told a story that captivated me.	0.555	0.657	0.671	0.636	0.630
I felt drawn to the world that the performance built.	0.590	0.669	0.631	0.584	0.619
The performance was well directed / choreographed.	0.466	0.603	0.666	0.635	0.593
I enjoyed the forms of the performance.	0.590	0.633	0.537	0.543	0.576
This perf. was worth talking about with others.	0.500	0.646	0.590	0.488	0.556
I found the behaviour of the characters interesting.	0.525	0.616	0.471	0.592	0.551
This performance was worth thinking about.	0.519	0.624	0.496	0.439	0.520
The performers performed well.	0.456	0.508	0.496	0.606	0.517
The play's subject matter was recognisably presented.	0.466	0.619	0.467	0.440	0.498
The play made me use my imagination.	0.460	0.332	0.555	0.479	0.457
I experienced what I saw directly, almost physically.	0.340	0.620	0.503	0.334	0.449

All correlations are significant at the 0.01 level (2-tailed).

Musical Theatre

	Tartu	Groningen	Debrecen	Tyneside	Average
I felt drawn to the world that the perf. built.	0.564	0.582	0.656	0.613	0.604
The perf. told a story that captivated me.	0.558	0.569	0.587	0.572	0.572
This perf. was worth talking about with others.	0.437	0.597	0.611	0.638	0.571
The perf. was well directed / choreographed.	0.565	0.456	0.591	0.658	0.568
The performers performed well	0.506	0.500	0.486	0.712	0.551
I enjoyed the forms of the performance.	0.583	0.551	0.421	0.606	0.540
This perf. was worth thinking about.	0.501	0.534	0.511	0.552	0.525
I found the behaviour of the characters interesting.	0.526	0.536	0.354	0.618	0.509
I experienced what I saw directly, almost physically.	0.361	0.526	0.526	0.447	0.465

All correlations are significant at the 0.01 level (2-tailed).

²¹ Correlations for *Kleinkunst* are not included, since they turned out to be not statistically significant in Debrecen. Because of the lack of *Kleinkunst* in Tartu, this left us with data for only two cities to compare.

Dance

	Tartu	Groningen	Debrecen	Tyneside	Average
I felt drawn to the world that the perf. built.	0.423	0.679	0.618	0.534	0.564
The perf. was well directed choreographed.	0.468	0.551	0.294	0.758	0.518
This perf. was worth talking about with others.	0.311	0.617	0.422	0.673	0.506
I enjoyed the forms of the performance.	0.444	0.600	0.252	0.652	0.487
The performance told a story that captivated me.	0.306	0.591	0.587	0.454	0.485
The performers performed well.	0.506	0.436	0.364	0.710	0.460
I experienced what I saw directly, almost physically.	0.238	0.508	0.593	0.394	0.433
This perf. was worth thinking about.	0.298	0.527	0.256	0.591	0.418
The play made me use my imagination.	0.372	0.255	0.564	0.445	0.409

All correlations are significant at the 0.01 level (2-tailed).

APPENDIX 11. Average evaluation score of theatre types according to keywords

	Groningen				Debrecen				Tartu				Tyneside			
	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI
Forms and skills																
skilful	4.97	9.07	2.87	5.54	1.6	5.83	2.88	3.2	1.71	7.83	4.32	-	4.42	4.82	5.05	3.3
	5.07	4.81	4.75	4.83	5.62	4.89	4.98	5.37	4.97	4.3	4.44	-	5.79	5.05	5.16	4.85
beautiful to look at ¹	2.42	4.32	2.94	4.58	1.6	5.90	2.94	3.2	1.72	7.86	4.29	-	4.47	4.81	5.11	3.5
	5.04	4.51	4.94	4.93	5.06	4.14	4.36	3.25	5.32	3.87	4.6	-	5.6	3.58	4.7	3.97
full of new images ¹	2.40	4.26	2.88	4.57	1.6	5.86	2.86	3.2	1.71	7.87	4.25	-	4.42	4.78	5.11	3.4
	4.40	3.69	3.34	3.69	4.56	4.18	3.71	2.93	4	3.42	3.33	-	5.18	3.43	3.56	3.53
Emotional engagement																
impressive	4.97	9.10	2.88	5.54	1.6	5.85	2.84	3.2	1.71	7.86	4.31	-	4.46	4.84	5.09	3.4
	4.51	4.09	4.01	3.86	5.06	4.24	4.22	4.68	4.78	4.22	4.15	-	5.74	4.86	5.18	5.44
exciting	4.89	9.00	2.85	5.54	1.5	5.83	2.86	3.2	1.71	7.84	4.30	-	4.42	4.78	5.11	3.5
	3.43	3.13	2.91	3.23	4.73	4.31	3.78	4.34	3.85	3.23	3.25	-	5.53	4.22	5.14	5.14
surprising	4.99	9.25	2.93	5.59	1.6	5.88	2.91	3.2	1.71	7.83	4.29	-	4.48	4.81	5.10	3.5
	4.75	4.5	4.26	4.6	3.5	4.08	2.7	2.87	4.31	3.91	3.38	-	4.69	3.88	3.14	3.6
comforting	2.95	4.23	2.87	4.57	1.6	5.75	2.83	3.2	1.71	7.82	4.25	-	4.41	4.80	5.05	3.4
	2.43	2.52	2.66	2.42	3.12	3.05	2.76	2.75	4.17	2.49	2.41	-	3.28	2.83	3.91	4.47
satisfyingly complete	No Groningen data				1.6	5.79	2.87	3.2	1.71	7.87	4.31	-	4.46	4.80	5.12	3.4
	2.96	4.21	2.82	4.54	1.6	5.71	2.80	3.2	1.71	7.84	4.25	-	5.11	4.3	4.94	5.41
painfully surprising ¹²	2.5	2.99	2.17	2.84	2.19	3.24	2.75	1.43	2	3.39	2.31	-	2.81	3.14	1.99	1.97

APPENDIX 11. Average evaluation score of theatre types according to keywords

	Groningen				Debreceen				Tartu				Tyneside			
	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI
Cognitive engagement																
inspiring	499	913	292	558	16	589	291	31	171	786	426	-	448	480	513	35
	4.39	4.1	3.86	3.99	4.88	4.23	3.81	3.26	4.27	3.7	3.4	-	5.32	4.24	4.25	4.26
recognisable ^{1,3}	239	425	290	458	16	583	286	32	171	782	429	-	445	480	513	35
	2.84	3.28	4.2	4.23	4.75	4.44	4.59	4.16	2.92	3.15	3.73	-	4.7	4.23	5.32	4.97
confrontational	495	915	288	557	16	589	288	32	No Tartu data				445	483	512	35
	2.96	3.53	2.41	3.07	3.06	4.47	3.64	3.68					3.3	3.08	1.81	1.51
challenging	No Groningen data				16	579	286	32	171	782	425	-	443	483	512	34
					3.06	3.16	2.38	1.68	3.43	3.39	2.99	-	4.09	3.76	2.09	2.53
conventional	485	899	284	549	16	576	279	32	171	783	427	-	448	481	508	35
	2.13	2.29	2.71	2.19	2.81	2.48	3.17	2.65	3.12	2.58	3.26	-	1.86	2.5	2.7	3.54
superficial	490	903	286	553	16	579	286	31	171	783	425	-	441	480	509	33
	1.91	2.1	2.59	2.14	1.44	2.03	2.21	1.68	1.97	2.11	2.3	-	1.52	1.85	2.2	1.61
boring	492	904	290	555	16	584	288	32	171	784	425	-	446	483	513	35
	1.89	1.95	1.63	1.54	1.25	1.81	1.85	1.22	1.56	1.92	1.88	-	1.15	1.44	1.3	1.23
Complexity																
complicated	492	902	287	554	16	592	293	32	171	787	426	-	449	488	514	35
	3.43	2.96	1.7	1.84	2.37	3.09	2.24	1.47	3.25	2.98	2.45	-	2.49	2.5	1.3	1.26
easy to follow	237	428	287	458	15	588	287	32	171	785	429	-	445	482	512	34
	3.55	4.1	5.08	5.06	4.93	4.24	4.56	5.34	3.71	4.06	4.23	-	4.95	4.76	5.55	5.68
demanding for you personally ¹	238	426	287	455	16	584	285	32	171	785	426	-	436	475	506	32
	2.75	2.75	1.71	1.89	2	2.86	2.25	1.66	2.05	2.21	1.91	-	2.7	2.79	1.52	1.53

APPENDIX 11. Average evaluation score of theatre types according to keywords

	Groningen				Debreceen				Tartu				Tyneside			
	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI
Entertainment																
relaxing	494	920	293	559	16	593	284	32	171	784	428	-	448	485	510	35
	4.08	3.87	4.9	4.8	4.13	3.35	3.86	4.47	4.17	3.37	3.79	-	3.76	3.05	3.89	4.94
amusing/good fun	491	914	290	558	16	589	282	34	171	786	429	-	440	481	511	35
	3.51	4.05	4.64	5	5.56	4.47	4.57	5.85	3.75	3.62	3.65	-	4.85	4.2	5.5	5.83
funny	488	911	288	555	16	580	290	32	171	784	427	-	444	482	510	35
	3.19	3.95	4.38	5	4.63	3.47	2.57	5.53	2.54	3.45	3.12	-	4.05	4.38	4.56	5.66
Relevance																
relevant for you personally	237	425	284	458	16	579	281	32	171	785	425	-	442	477	511	34
	3.19	3.23	2.66	3.57	4.06	3.79	3.01	4.31	3.12	3.09	2.58	-	3.67	3.5	3.96	4.88
socially relevant	489	917	284	556	15	582	284	32	171	782	428	-	444	482	511	34
	3.10	4.04	3.04	3.91	4.00	4.46	3.51	4.93	3.28	4.25	3.44	-	4.39	4.5	3.82	4.56

Notes: Da = Dance, SpT = Spoken Theatre, MT = Musical Theatre, KI = *KleinKust*. Rows above averages show number of respondents. 1 These items were not present in all the questionnaires in Groningen. 2 In the Tartu survey the phrase "painfully touching" was used. 3 In the Groningen case, "very recognisable" was used.

APPENDIX 12. *Highest correlations between the evaluation of professional theatre and keywords, by theatre type*

Spoken Theatre

	Tartu	Groningen	Debrecen	Tyneside	Average
Impressive	0.555	0.665	0.566	0.522	0.577
Skilful	0.598	0.643	0.498	0.421	0.540
Boring	-0.435	-0.605	-0.534	-0.572	-0.537
Inspiring	0.421	0.638	0.461	0.413	0.483
Exciting	0.372	0.443	0.554	0.396	0.441
Satisfyingly complete	0.396	no data	0.499	0.400	0.432
Superficial	-0.457	-0.499	-0.374	-0.338	-0.417
Beautiful	0.390	0.658	0.320	0.273	0.410
Amusing / Good fun	0.211	0.469	0.451	0.304	0.359

The shown correlations are significant at the 0.01 level (2-tailed).

Musical Theatre

	Tartu	Groningen	Debrecen	Tyneside	Average
Impressive	0.544	0.533	0.454	0.608	0.535
Boring	-0.504	-0.476	-0.511	-0.456	-0.487
Skilful	0.581	0.462	0.375	0.479	0.474
Satisfyingly complete	0.346	no data	0.509	0.514	0.456
Beautiful	0.403	0.563	0.322	0.459	0.437
Exciting	0.311	0.349	0.458	0.575	0.423
Amusing / Good fun	0.160	0.502	0.426	0.567	0.414
Inspiring	0.369	0.493	0.387	0.386	0.409
Superficial	-0.376	-0.282	-0.390	-0.224	-0.318

The shown correlations are significant at the 0.01 level (2-tailed).

Dance

	Tartu	Groningen	Debrecen	Tyneside	Average
Impressive	0.307	0.689	0.723	0.588	0.577
Boring	-0.261	-0.524	-0.989	-0.414	-0.547
Inspiring	0.220	0.723	0.777	0.436	0.539
Beautiful	0.255	0.695	0.712	0.416	0.520
Skilful	0.371	0.620	0.589*	0.463	0.511
Exciting	0.228	0.492	0.565*	0.422	0.427
Relaxing	0.188*	0.544	Not signif.	0.124	0.317
Personally relevant	0.155*	0.377	0.578*	0.147	0.314
Full of new images	0.151*	0.555	Not signif.	0.139	0.309

* Correlation is significant at the 0.05 level (2-tailed). Other shown correlations are significant at the 0.01 level (2-tailed).