

# Customer Engagement goes to the theatre

Building customer engagement in Danish theatres

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## **Executive Summary**

This thesis investigates how customer engagement can be built in the context of theatres. Danish theatres are experiencing increased levels of competition, due to changes in cultural consumption meaning that theatres are now also competing with other cultural activities, such as concerts, computer games and Netflix. This increased level of competition has led to a decrease in sold theatre tickets and theatres are now looking for new ways to attract and maintain audiences. However, there is currently no existing literature or research within the field of customer engagement that explicitly considers the distinct characteristics of the theatre.

Through an exploratory case study, this social constructivist research has investigated the concept of customer engagement, why theatres should make use of it, and lastly how customer engagement can be applied to a theatre context. This has been done through a review of literature within the field of customer engagement, including the research by Kumar et al., (2010), van Doorn et al., (2010), Brodie et al., (2011), Vivek et al., (2012), Pansari and Kumar (2017) and Hollebeek et al., (2019). The knowledge created from this review has led to the application of the conceptual framework by Pansari and Kumar (2017) throughout the thesis.

The research has been carried out through two studies; a theatre-manager study including three semi-structured expert interviews with professionals from three Danish theatres and an audience member study including semi-structured interviews with nine audience members. Based on the two studies, a revision of the conceptual framework by Pansari and Kumar (2017) has been made, in which the distinct characteristics of the theatre context is taken into account.

Lastly, this research contributes to the field of customer engagement by broadening its scope to include the theatre context. Unique to customer engagement in the theatre context is (1) the introduction of familiarity, recommendations and professional reviews as drivers for initial purchase, (2) emotions as a new antecedent for initial customer engagement along with satisfaction, (3) a follow-up loop of engagement, in which emotional bond is further included as an antecedent, (4) different relationships between antecedents and contributions of customer engagement and lastly, (5) a new moderator, aesthetic vs. service focus, for the relationships between contributions and antecedents.

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## **Chapter 1 - Introduction**

Theatres in Denmark have in more recent years experienced an increased level of competition when it comes to getting people to attend the theatres (Munk-Petersen, 2013). This increased level of competition can be attributed to changes in the way culture is consumed (DiMaggio & Mukhtar, 2004). These changes in cultural consumption have led researchers to identify a new type of cultural consumer, called the “cultural omnivore”, who rather than staying within a single genre of arts and culture, participates in cultural activities all across the cultural industry (Peterson & Kern, 1996; DiMaggio & Mukhtar, 2004). The omnivore is a cultural “all-eater”; participating in everything from opera at the Danish Royal Theatre, to a concert at Roskilde Festival, to staying updated on the latest series on Netflix. With the cultural omnivore, the theatres are no longer only competing with other theatres, but are also competing with the cinemas, concerts halls, festivals and maybe most importantly the couch. As such, the theatres’ audiences are no longer loyal to the genre of theatre, resulting in theatre ticket sales decreasing with 30 pct. during the last 30 years (Dataanalyse, KbhT, 2017, p. 5, Odense Teater, 2016).

The theatres are not ignorant to the problem of attracting and retaining audience, as it has been a long-standing issue. Recently, more focus has been put on how to attract and retain audience by changing or modifying the artistic product to accommodate the demand from the omnivorous audience. The Ministry of Culture of Denmark has initiated the APPLAUS initiative, which serves the purpose of assisting the theatres in creating productions that to a higher degree cater to their audiences’ taste buds (Kulturministeriet, 2018). Also, the Danish Royal Theatre has recognized the need for a broader repertoire including more commercial genres such as musicals, if they are to attract a larger amount of audience (Munk-Petersen, 2018). However, research suggests that the solution may not be found in changing the artistic product itself, but rather in changing or developing other aspects of the theatrical experience (Colbert & St-James, 2014, p. 569), such as the way in which they engage with their audience. Customer engagement, as an emerging concept, provides companies with a strategic opportunity to increase profits without changing their core product or service but instead by building deeper and more meaningful relationships with their customers (Brodie et al., 2011). These relationships are built through a range of company-initiated activities and opportunities for customers and companies to connect. Although there is potential for theatres to engage with their audiences through a wide range of activities, the theatres have been

hesitant about engaging their audiences. The theatres are not reminding their audience to come back through newsletters, they are sporadically using social media and as a one-way communication platform, they are not particularly open to opinions of their audience, and they are quite selective in who they invite for their special events. The theatres' lack of efforts to engage with their audiences can either be a sign of customer engagement not being applicable to the context of theatre, or of the theatres not being fully aware of how to build customer engagement. As such, it is necessary to consider the unique properties and characteristics of the theatres, and whether they are a hindrance in the application of customer engagement to the context of theatre.

The theatre belongs to the cultural industry, which includes traditional art forms, such as theatre, opera, classical music, and museums as well as activities such as computer games, radio, television and newspapers (Holden, 2008, p. 10; Danmarks Statistik, 2019). These are further considered cultural goods, which are distinguished from traditional goods, as they are serving an aesthetic or expressive function, rather than a utilitarian one (Lampel et al., 2000, p. 263). Further, these cultural goods are unique in the sense that they carry great symbolic meaning and that they are highly subjective, as their value is dependent on how the individual perceives and emotionally reacts to it (*ibid.*, p. 264). Due to this subjective assessment of value, there are no standardised requirements of quality, as opposed to traditional utilitarian goods that are often judged based on predefined quality standards (*ibid.*). Danish theatres are furthermore receiving funding from either the state or the municipalities, which obligate them to balance the artistic values with the requirements of the public (Colbert and St-James, 2014, p. 571; Lampel et al., 2000, p. 266). As such, the theatres are somewhat restricted in what they can do to accommodate the changes in cultural consumption, as they still have to take into consideration their traditional role in society and their artistic concerns. Lastly, theatres are considered to have a strong service component and thus they carry a resemblance to service companies (Colbert & St-James, 2000). This is particularly evident when distinguishing between the aesthetic experience and the service environment surrounding the theatrical experience (*ibid.*, p. 568). The aesthetic experience in the context of a theatre is the actual performance, hence it consists of the subjective experiences of the audience (*ibid.*, p. 268). The service experience, on the other hand, includes all the other activities surrounding the aesthetic experience. This can thus include everything from ordering tickets, arriving at the theatre before the performance, ordering coffee in the break and so forth (*ibid.*, p. 268).

## **1.1 Customer Engagement**

Similar to the context of theatre, the marketplace is also experiencing the increased power of consumers, as it now requires more than mere products and services to attract consumers. This has led practitioners as well as academic scholars to turn to customer engagement, which can generally be conceptualised as the forming of relationships between companies and customers, extending beyond purchases (Venkatesan, 2017, p. 290). Although academic scholars agree upon this basic notion, there is still a lack of a specific definition and conceptualisation in the academic field. As such, the full scope and potential of customer engagement is still in the process of being uncovered (Harmeling et al., 2017, p. 312).

Some researchers have conceptualised customer engagement as the value that customers add to a company, both directly and indirectly through different types of behaviours (Kumar et al., 2010; Pansari & Kumar, 2017). Others have focused on customer engagement behaviours in their conceptualisations, arguing that customer engagement is a behavioural manifestation towards a brand or company (van Doorn et al., 2010; Verhoef et al., 2010). This behavioural understanding is challenged by yet another stream of researchers, who argue for customer engagement as a psychological state, occurring in specific contexts, thereby emphasising the importance of cognitive and emotional elements of customer engagement (Brodie et al., 2011; Pansari & Kumar et al., 2017).

Within these streams of research, there is also a lack of consensus regarding the scope and dimensions of customer engagement. The issue of the scope relates to whether or not the purchase situation should be a focal point in the conceptualisation of customer engagement. Authors, such as Kumar et al. (2010) and Pansari and Kumar (2017), argue against excluding the purchase situation, as the concept will then be restricted by failing to acknowledge all customer activities. Pansari and Kumar (2017) even argue that the purchase situation is a prerequisite for the development of customer engagement (p. 300). Other authors, such as van Doorn et al. (2010), Verhoef et al. (2010), Brodie et al. (2011) and Vivek et al. (2012) are in opposition to the inclusion of the purchase situation, as they argue that customer engagement should only be considered beyond the purchase situation. Additionally, there is a lack of unanimity regarding whether the concept should be viewed from a behavioural perspective, attitudinal perspective, or a combined perspective.

Lastly, in order for companies to build customer engagement, research points to certain prerequisite states or situations, called antecedents, which are necessary for customer engagement to emerge. Researchers are thus in agreement that customer engagement does not spawn out of thin air, but when it comes to the nature of these antecedents, there is yet another point of difference. Some scholars merely acknowledge the existence of antecedents, but do not mention specific ones (Kumar et al., 2010), where others mention a wide range of customer-, firm- and context based antecedents (van Doorn et al., 2010). Then, some scholars only mention a couple of antecedents, such as satisfaction and emotional bonds (Pansari & Kumar, 2017) or involvement and participation (Brodie et al., 2011; Vivek et al., 2012). In regard to the contributions of customer engagement, researchers are in agreement that engaged customers have an impact on a firm's performance both directly and indirectly (Pansari & Kumar, 2017). Customer engagement can for example be manifested behaviourally through word of mouth, feedback, repeat purchases, and brand communities, and attitudinally through increased trust and commitment.

## 1.2 Research Gap

There is currently no existing literature or research within the field of customer engagement that explicitly considers the distinct characteristics of the theatre. As such, it is unknown whether previous conceptualisations can be applied directly to the theatre context or whether alterations need to be done to accommodate for the non-utilitarian properties, subjective value, aesthetic nature, and emotional interpretation, which are all specific to the theatre context. Therefore, if theatres are to turn to customer engagement as a possible way of maintaining and attracting audience, it is first relevant to explore how customer engagement can actually be built in a theatre setting. The theatres reluctance towards making strategic use of customer engagement could then possibly be ascribed to the absence of knowledge regarding customer engagement in the theatre context.

In order for the theatres to build customer engagement, it is necessary to explore what drives initial purchase of theatre tickets, which states or situations are antecedents for customer engagement, and what the contributions are. The aim of this thesis is therefore to gain a more sophisticated understanding of how to build customer engagement in a theatre context. This will be explored through the following research question and sub-questions:

### *How can theatres build customer engagement?*

1. What is customer engagement?
2. Why should theatres make use of customer engagement?
3. How can customer engagement be applied to a theatre context?

These questions will be answered through an explorative case study of the phenomenon of customer engagement in a theatre context within the paradigm of social constructivism. The paradigmatic stances of this research have implications with regard to how this research has been carried out, which will be further elaborated upon in the following chapter. The research will consist of two studies based on semi-structured interviews, as well as document analysis of academic literature on the phenomenon. The first study is an expert study with theatre-managers at three Danish theatres, and the second is an audience member study with nine audience members from these theatres. The term audience is applied throughout this thesis, as theatres are not using the term customers when referring to people attending the theatre. The theatre-manager study will provide insights from the theatres' perspective in relation to how they are currently engaging their audiences and what the theatres would like to improve. This knowledge will provide an initial orientation and understanding of the phenomenon as well as contribute to the interview guide for the audience member study. The audience member study serves as a way to gain insights and understanding of how the audience makes sense and perceives customer engagement in this context. By analysing and synthesising knowledge created from both studies as well as the document analysis, this thesis aims at sophisticating the understanding of how theatres can build customer engagement. Continuing with this sophistication of knowledge, this thesis will provide both managerial and theoretical implications of the study.

### **1.3 Delimitations**

This following section will elaborate upon the delimitations of this research, as these will have an impact on the research and the knowledge created during this thesis.

Firstly, the delimitations are related to the population of interest in our research. The geographical scope of this research has been narrowed down to Denmark. Furthermore, due to limited time and monetary resources, both studies only include interviewees within a reasonable travelling distance. As such, this research excludes a majority of audience members and theatre-managers in Denmark that might ascribe different meanings to the

phenomenon being investigated. The audience members interviewed were chosen based on certain requirements; they had to have visited one of the three theatres at least once within the last three years. Thereby, the research excluded the perspectives of people who are not attending the theatre, however in order to answer the research questions we considered it necessary to only include people who had a somewhat recent experience with the theatre.

Secondly, the delimitations of this research are related to the focus of the research itself and the formulation of a specific research question. By aiming our attention and focus at a particular aspect of the phenomenon, we deliberately choose not to examine other aspects. As this thesis aims at exploring how to build customer engagement in a theatre context, we are limiting our abilities to investigate the actual effects and consequences of such engagement.

Lastly, the delimitations are related to the paradigm in which this research is conducted. Since there is no single truth or one true world view within the social constructivist paradigm, it limits our ability to generalise on our findings and establish cause and effect relationships. Therefore, it is not the purpose of this thesis to make conclusive statements, but rather to discover commonalities that may contribute to knowledge becoming more sophisticated in relation to the phenomenon. Given that the knowledge is created in the interaction between researcher and object of research, we will not be able to state conclusive “findings”, and as such the term knowledge is used instead.

## **1.4 Thesis Structure**

The thesis will be structured in the following way:

### **1. Introduction**

The purpose of the first chapter is to provide a context for the thesis as well as introducing our area of interest. The identified research gap will be presented along with research questions and the delimitations of this research.

### **2. Theory of Science**

This chapter will explain the paradigmatic stances and implications of this thesis. It will further include choices of methods, research design, as well as the quality criteria related to this paradigm and the possible biases related to the research design.

### **3. Literature Review**

This chapter will present the chosen literature about customer engagement, which will serve as a theoretical background for the research. The chapter will further include literature conceptualising theatre and cultural industries and relate this to the existing literature on customer engagement. Lastly, the chapter will include the conceptualisation of customer engagement, which will be applied throughout the thesis.

### **4. Analysis**

Within this chapter, the knowledge created from both the theatre-manager interviews and the audience member interviews will be presented and analysed in relation to five themes. The chapter will further include two revised conceptual frameworks relating to each of the studies.

### **5. Discussion**

In this chapter the dots created in the previous chapters, will be connected in a discussion of how theatres can build customer engagement. We will discuss how the concept of customer engagement can be altered in order to be applied to the theatre context. This will lead to a final revised conceptual framework.

### **6. Implications**

This chapter will include considerations made in relation to the possible implications of the knowledge created throughout the research. These implications will be of both a theoretical and managerial nature.

### **7. Conclusion**

This chapter will serve as a conclusion on the knowledge created and presented throughout the thesis in order to answer the research question. We will thereby present a more sophisticated understanding of customer engagement in the theatre context.

### **8. Limitations**

Within this chapter we will explain the most fundamental limitations of our research and how these might have come to affect the knowledge created in the thesis.

## **9. Further Research**

Based on the knowledge presented in the conclusion as well as the limitations presented in the previous chapter, suggestions for further research on the area of research will be made in this chapter.

## **Chapter 2 - Philosophy of Science**

This chapter will present considerations and decisions made relating to the paradigm and research design of this thesis. These two are interlinked, as the paradigmatic stances will have implications relating to how the research is carried out. This chapter thus serves the purpose of elaborating the way in which the world is considered, and as such how knowledge is created and accumulated throughout this thesis.

### **2.1 Research Paradigm**

In the following section, we will elaborate upon the paradigm of our inquiry and thereby provide an understanding of the basic belief system and perception of the world that has guided and formed this research (Guba & Lincoln, 1994, p. 107). A paradigm represents a particular worldview that defines the nature of reality, the relationship between the investigator and the object of investigation, and lastly it has implications relating to how the inquirer can investigate the world (*ibid.*, p. 108). These assumptions and implications serve as a framework for the scope of this thesis as well as the way knowledge is created and accumulated throughout the research. As such, the aim of the thesis is shaped by the paradigm. Since paradigmatic stances are fundamental, it is not possible to assess whether one is truer than another. This section thus serves the purpose of presenting the implications and assumptions, stemming from the chosen paradigm, as the paradigmatic stances have consequences for the way the research is carried out and how knowledge is interpreted (*ibid.*, p. 113).

#### **2.1.1 Social Constructivism**

The paradigm of this thesis is not specifically selected but can rather be considered a representation of the researchers' perception of the world (*ibid.*, p. 107). Based on our belief systems, the paradigm for this thesis is social constructivism, meaning that our research is formed by a relativist ontology, a transactional and subjectivist epistemology and a dialectic methodological approach (Guba & Lincoln, 2005, p. 168). The ontology of a paradigm refers to the way in which the researcher understands the nature of reality. Epistemology refers to the nature of the relationship between researchers and the object of investigation. Lastly, the methodological approach is concerned with how knowledge is created and accumulated (Guba & Lincoln, 1994, p. 108). These are all interlinked, meaning that the beliefs regarding ontology shape the epistemology as well as the methodological approaches.

The relativist ontology implies that, we as researchers consider the world as being constructed based on the social and cultural context of the individual, hence there is no single true world (*ibid.*, p. 110). Rather, realities are local, context-specific, alterable and specific to the intangible mental constructions of the subjects, thus no construction can be considered truer than another only more informed and sophisticated (*ibid.*, p. 111). As realities are intangible, mental constructions, they are only comprehensible through individuals' representations of the world. This is in contradiction to positivist researchers, who believe that there is one single true world, which cannot be assessed through individuals' perception of the world, as this is considered flawed (Guba & Lincoln, 2005, p. 177).

In relation to the interviews, it is important to stress that the community that each of the theatre-managers and the audience members find themselves in, plays a decisive part in shaping their world view as well as their perception of the phenomenon (*ibid.*, p. 177). As individuals each have their own social reality, the epistemology of social constructivism is subjectivist and transactional. This means that knowledge is constructed in the relationship between the researcher and the object of research (Guba & Lincoln, 1994, p. 111). Knowledge is subjective, due to the nature of how the world is perceived and transactional as it is formed by the specific interaction between the researchers and the research object. Hence, knowledge cannot be constructed outside of the social interaction and as such we as researchers and our research objects will be interactively linked (*ibid.*, p. 110). As an implication of this, it is not possible to state any "findings" or "results" in this research, as this would imply an objectively identified single truth, hence the term knowledge is applied. However, it is possible to identify commonalities and points of consensus amongst the objects of research, which lead to knowledge becoming more informed. Given the notion that knowledge is co-created, the researcher is considered a "passionate participant" (*ibid.*, p. 112). This then implies that the control is shared between the researcher and the object of research (Guba & Lincoln, 2005, p. 172). The shared control has implications for how knowledge is accumulated and created throughout the interviews, as we as researchers cannot determine any absolute parameters for the interviews, nor are we the sole determinants of which topics are the most important to discuss (*ibid.*, p. 175).

The interactional and subjective nature of knowledge suggests that constructions can only be assessed through dialectical interactions, i.e. conversations; hence the methodological

approach of social constructivism is dialectical (Guba & Lincoln, 1994, p. 111). The different social realities are thus assessed through dialectic interaction between us as researchers and the object of investigation, meaning that words and what they signify have a pivotal impact on the knowledge created. Therefore, the knowledge created is closely linked to how the object of investigation perceives his or her social reality, and how this is represented through words. As such, these representations cannot be considered perfect mirrors of social realities, but rather shadows of these (Guba & Lincoln, 2005, p. 176, 185). This further implies that the knowledge created cannot be completely separated from the individual, meaning that the individual has to be kept in mind in the analysis. Lastly, since there is meaning put onto the chosen words and what they signify, it is also important to acknowledge the impact of how we as researchers choose to word our questions, and what the chosen words have of significance to the objects of investigation.

### **2.1.1.1 Implications**

Due to the paradigm, it is not our aim to make any predictions or to determine any absolute truths regarding the phenomenon, rather the aim is to further understand how customer engagement can be built within the construction of a theatre (Guba & Lincoln, 1994, p. 112). As such, our research cannot be considered conclusive but rather open to further reconstruction and interpretation as varying social constructions are brought into juxtaposition and knowledge then becomes more sophisticated and informed (Guba & Lincoln, 1994, p. 113). Bringing these social constructions into juxtaposition means that we compare them in order to identify points of difference and points of consensus. Further, the research will be influenced by the particular social constructions of the research objects, meaning that the knowledge created throughout the thesis might have turned out differently, if we had interviewed subjects with other social constructions. Hence, the knowledge created and accumulated throughout this thesis will be a product of the social constructions that we as researchers are found within, as well as the social constructions of our research objects. As such, instead of presenting one single truth, our aim is to discover multiple meanings and perceptions of the world and by juxtaposing them, we contribute to knowledge becoming more sophisticated and informed within the field. Taking the nature and creation of knowledge into account, it is further important to consider how the process of this thesis is shaping the knowledge. Since this paradigm recognises all contextual and social elements as potential influential factors in the creation and accumulation of knowledge, it is not possible

to mention them all. However, some of the most important ones will be elaborated on further throughout the remainder of this thesis.

### **2.1.1.2 Securing Quality**

As we do not assume a single reality but instead argue that reality is constituted by different social and intangible mental constructions, we are not able to generalise from our research objects to an entire population nor will the knowledge have the same form if the interviews were carried out again. Hence, the quality of this thesis is not dependent on the positivistic notions of internal and external validity as well as reliability and generalisability. Rather the quality of the knowledge should be judged through two primary criteria; trustworthiness and authenticity, identified by Guba and Lincoln (1994, 2005). The trustworthiness criterion of credibility (Guba & Lincoln, 1994, p. 114) is about ensuring that the research is carried out in accordance with good practice, as well as ensuring that we have correctly understood and accounted for the social realities of the objects of investigation (Bryman, 2012, p. 390).

As a part of the establishment of trustworthiness, it is important to ensure the provision of clear and thorough descriptions of the social contexts in which the research object is found, in order to enhance the transferability of the study (Bryman, 2012, p. 392). Here, transferability is not so much concerned with making sure that the knowledge holds in another context or at another point in time. Rather it is concerned with providing details about the social constructions of the objects in order to evaluate whether the knowledge can be transferred to another context (*ibid.*, p. 392). Further, trustworthiness is achieved by ensuring the dependability of the research, meaning that researchers can account for all the steps of the research process and the confirmability, which implies that we should not overtly allow our personal values and theoretical standpoints to impact the knowledge (*ibid.*, p. 392-393). However, it is important to note that completely discounting own values and prior knowledge is not possible, which Guba and Lincoln also argue is acceptable as long as we critically reflect on the self as researcher (2005, p. 183).

The other quality criterion, authenticity, is concerned with ensuring that we have represented multiple different realities and that we have presented them fairly (Seale, 1999, p. 468; Bryman, 2012, p. 393). This criterion reflects how research in the social constructivist paradigm is about sophisticating knowledge in a given area and how knowledge within this paradigm is temporal in nature (Seale, 1999, p. 468). In addition to the fairness criterion of

authenticity, the quality of the research is also dependent on whether it helps to sophisticate the knowledge in the area of research and whether it helps individuals to better understand and appreciate the viewpoints of other individuals (Bryman, 2012, p. 393). Lastly, the research should contribute to the stimulus of some sort of action or change as well as give some guidelines as to how this action or change may look (Seale, 1999, p. 469). Throughout this thesis we will do our best in order to achieve the highest level of authenticity as possible. However, it is important to question whether authenticity can really be achieved, when the social constructions presented throughout the thesis are all constructed in relation to us and afterwards retold by us.

## **2.2 Methodology**

The choices made with regard to the design of the research will be influenced by the ontology, epistemology and methodology of the social constructivist paradigm. As such, this section serves the purpose of presenting and elaborating on the elements of the research design. This includes; the overall design of the research and the methods applied for both data collection and analysis.

### **2.2.1 Research Design**

This section will be concerned with the overall design of the research conducted for this thesis. Firstly, the research will be qualitative, which is in line with the paradigm of this research and the implications that follow. Since qualitative research is concerned with information in the form of words rather than numbers, the research has the aim of further understanding the meanings and interpretations of the object of the research (Veal, 2011, p. 35). This is further in line with how knowledge is created through dialectical interactions and subjective interpretations of individual social constructions. Building on this, the research will employ inductive reasoning, which is concerned with theorizing on the basis of observations, in this case these observations are made during the interviews with both theatre-managers and audience members (Bryman, 2012, p. 26). The research will then be structured as an exploratory case study, exploring the phenomenon of customer engagement in the context of theatre. Case study research can be understood as a way to learn more about a complex phenomenon through comprehensive understandings of that phenomenon. This understanding of customer engagement in the context of theatre is created through description and analysis of the phenomenon and its surrounding context (Baškarada, 2014 p.

3). By conducting the research as a case study, it allows us as researchers to gain a more holistic view of the subject rather than only investigating it from a single perspective (*ibid.*, p. 1). The case study can be considered exploratory, since the research is concerned with a subject, which is yet to be covered in academic literature. Therefore, an exploratory approach will allow for us to uncover whether or not existing theories and conceptualisations of customer engagement can be applied to the context of theatre. The exploratory aspect of the case study will further allow for us to uncover all potential aspects of how to build customer engagement in a theatre context.

The research will be carried out through two studies; a theatre-manager study and an audience member study, where both studies employ qualitative semi-structured interview methods and analysis. The theatre-manager study, which includes expert interviews with relevant managers from three Danish theatres, serves the purpose of uncovering how theatres perceive and understand the concept of customer engagement, as well as how this currently plays out in this context. As such, the theatre-manager study explores constructs and definitions uncovered from the literature review, and thereby this study helps to further sophisticate the knowledge on the subject. Knowledge created during the theatre-manager study is thematically analysed based on knowledge created through the aforementioned literature review. In addition to sophisticating knowledge, the theatre-manager study also serves the purpose of structuring the audience member study based on themes uncovered during the expert-interviews. The audience member study serves the purpose of exploring the audiences' perspective of customer engagement in a theatre context, which will then be further analysed in order to determine points of both similarity and difference with both the theatre-manager study and the literature.

## **2.2.2 Researchers' Role**

Returning to the notion of knowledge being created through the interactions between us as researchers and the object of investigation, it is important to consider the role, which we as researchers play in this thesis. In the social constructivist paradigm, the researchers are considered passionate participants, who facilitate the reconstruction of the interviewees' constructions of their social realities (Guba & Lincoln, 1994, p. 115). This implies that the researchers are playing active roles in the creation of knowledge. As such the reconstructions emerging from the interviews with both theatre-managers and audience members can be

considered to include elements of representations of our own social realities (*ibid.*). Our social realities and perceptions of the world play into the knowledge created throughout this thesis, since we are the ones choosing what academic literature is included in the literature review, we have selected which theatres to include in the theatre-manager study, and we have ultimately chosen which audience members to interview. Lastly, our individual social realities play an additional part in the created and accumulated knowledge, as the interviews are transcribed, coded and analysed. Thereby our perception of customer engagement in the context of theatre, which is shaped by our individual social realities, affects the knowledge created in this thesis.

During both studies, we have held different roles as researchers rather than sticking to particular roles throughout all interviews. Prior to each interview, with both theatre-manager and audience members, we have divided the roles between us. One has held the role as the researcher asking the questions, whereas the other one has been in charge of taking notes during the interview, although also allowed to ask any follow-up questions if necessary. The researcher asking the questions during the interviews can be considered to hold a participant as observer role, where both the researcher as well as the object of research partake in the creation of knowledge (Saunders et al., 2009, p. 294). The other researcher, who is responsible for taking notes, can then be considered as holding an observant as participant role, where similar to participant as observer role, the researcher's intentions and identity are clear to the object of research. However, rather than playing an active part in the co-creation of knowledge, this researcher, the observant as participant is able to spectate and take notes of impressions as they happen (*ibid.*, p. 294).

### **2.2.3 Interviews**

Knowledge in the social constructivist paradigm is constructed through a subjectivist transactional epistemology and a dialectic methodology (Guba & Lincoln, 2005, p. 168). As such, it is pivotal that the interviews have an openness that goes beyond standardisation and structuration in order for new meaning to unfold rather than focusing on formal prescribed themes (Kvale, 1994, p. 92). Such an unstructured or semi-structured approach to conducting interviews requires that the interviewer is able to make methodologically sound decisions and navigate interpersonal relations, as new themes unfold (*ibid.*, p. 92). The semi-structured interview was chosen as a method for both the theatre-manager and the audience member

study, as this way of interviewing ensures that the desired themes and concepts are covered while still maintaining openness for meaning to be constructed during the interviews (Guba & Lincoln, 1994, p. 111). Through this interview approach, the control is somewhat shared between the interviewee and us as researchers; making our researcher roles facilitators of multi-voice reconstruction (Guba & Lincoln, 2005, p. 172-173). Since the knowledge created during the interviews is a result of dialectic interchange, it is essential that we as researchers create an atmosphere where the interviewees feel safe enough to disclose experiences, thoughts, and feelings (Kvale, 1994, p. 130). This requires an empathetic approach, where the reconstructions are not only assessed through words but also semantics, body language, and tone of voice (*ibid.*, p. 130).

Within this thesis we have conducted two types of semi-structured interviews; expert interviews with theatre-managers and audience member interviews. Since the theatre-managers have a different social background and knowledge structure than the audience, the interviews require two different interview approaches, which will be elaborated upon in the following two sections. Both types of interviews serve the purpose of further exploring the phenomenon investigated in the thesis through various social worlds (Saunders et al., 2009, p. 322). This allows us to understand perceptions and understandings of interviewees from various social constructions; both within the theatre and outside (*ibid.*, p. 324). Further, the openness of such type of interview is especially important considering the subjectivist epistemology of the social constructivist paradigm, as the aim of our research is to understand the meanings that these research participants, both experts and audience, ascribe to customer engagement in the context of the theatre.

### **2.2.3.1 Expert Interviews**

Expert interviews are per definition a qualitative method designed to explore expert knowledge (Bogner et al., 2009, p. 17). An expert within this definition should be understood as someone who possesses some knowledge regarding a certain phenomenon that is distinguished and more informed than individuals with everyday and common sense knowledge regarding the same phenomenon (*ibid.*, p. 18). This thesis includes three expert interviews with managers working in the field of marketing and communication at three Danish theatres. These individuals are considered to possess knowledge and information

regarding customer engagement in the context of the theatre, which would not otherwise have been available to us (*ibid*, p. 47). It is important to note that the choice of expert is not arbitrary, but rather a choice related to whom we consider and recognize to be experts within this field and whom we wanted to include in our research. Having said that, the knowledge created in the theatre-manager study through the expert interviews served as an effective way to gain an initial orientation and understanding of the phenomenon, and thus also contributed to the interview guide of the audience member study (*ibid*, p. 46). When conducting expert interviews it is pivotal to be aware of the possible asymmetrical power relation, which may arise due to the expert's powerful position (Kvale, 1994, p. 108). In other interview situations, such power relation may be tipped in the interviewers' favour, but this may not necessarily be the case in the expert interview. In order to ensure a certain degree of power symmetry, we found it necessary to gain a thorough understanding of the phenomenon, the particular theatre, and the person being interviewed. Lastly, in order to demonstrate competence we structured the central dimensions of the conversation in an interview guide while still conducting the interview as openly as possible.

### **2.2.3.2 Audience Interviews**

The audience member study included nine semi-structured interviews with three audience members from each of the three theatres being interviewed in the theatre-manager study. The number of interviewees was chosen based on paradigmatic considerations, as nine interviews would provide a rich understanding of different social constructions, while still leaving time for in-depth analysis and further reconstruction of the phenomenon. Contrary to the expert interviews, the asymmetrical power relation is in the audience interviews tipped in the favour of the interviewer. In order to even out this relation, we were aware of making the interview a regular conversation by phrasing questions in an everyday manner and creating a relaxed and secure atmosphere (Kvale, 1994, p. 151). The questions did not include any notions from academia but were clearly phrased and easy to understand by the interview objects. In order to effectively facilitate the dialectical interview, we developed an interview guide with themes and questions to be covered during the interviews, while still leaving room for clarifying questions and the pursuit and development of new meanings.

### **2.2.3.3 Interview Guides**

As the research design consists of both expert and audience interviews, two different interview guides were developed; these can be seen in Appendix 1a and 1b. The interview guides served as scripts to structure the semi-structured interview process by including a list of themes and topics to be covered. They also included pre-formulated questions relating to each of the themes while still leaving room for emerging themes to be revealed and pursued (Kvale, 1994, p. 129; 133; Saunders et al., 2009, p. 320; Bryman, 2012, p. 472). The pre-formulated questions both had a thematic and dynamical dimension, meaning that they were all related to the overall phenomenon being studied, while still promoting a positive interaction between us as researchers and the interview object (Kvale, 1994, p. 134).

Both interview guides started with a briefing, where the context of the interview was established. In the briefing, we shortly explained the purpose of the interview, the time frame, ensured an oral consent of recording, voluntary participation, anonymity and explained the possibility of withdrawing consent at any given time (*ibid.*, p. 132). Subsequent to the briefing, the interviewees were asked to share some information regarding themselves, either in terms of profession and work duties (expert) or in terms of demographic characteristics (audience). The questions were rather neutral and served the purpose of creating an atmosphere where the interviewee felt safe enough to disclose experiences, thoughts, and feelings (*ibid.*, p. 130). Following these introductory questions, the interviewees were then asked a range of questions relating to each of the relevant themes. Within each theme, we asked some initial open-ended, introducing and intermediate questions in order to get the interviewee to give spontaneous and rich answers that could reveal what the interviewees considered to be important (Kvale, 1994, p. 137; Bryman, 2012, p. 479). Following these answers, we then asked some probing, specifying, and interpreting questions in order to ensure a thorough understanding of the meaning created (Kvale, 1994, p. 138; Bryman, 2012, p. 478). It is important to acknowledge the role that we played in the knowledge creation, as we both created a context by disclosing the context of the interview, as well as shaped the conversation by asking follow-up and structured questions that changed the subject, if the conversation was considered to take irrelevant turns (Kvale, 1994, p. 137). All questions were asked in a manner that was comprehensive and relevant to the interviewee; hence in the

expert interviews we used more professional linguistic and phrasing than in the audience interviews, where everyday language was used instead. After all themes were considered to be covered, we gave a debriefing, where we shortly summed up the main knowledge created in the interview and asked whether the interviewee had anything else to add (*ibid.*, p. 133). Such, debrief continued after the recorder was turned off, but as one of the interviewers was taking notes, no knowledge was considered to be lost during the period in which the recorder was turned off.

#### **2.2.4 Selection of Interviewees**

The choice of participants in both studies was based on purposive sampling, which is a non-probability form of sampling (Bryman, 2012, p. 418). By employing this method, we were able to sample participants that were considered relevant to our inquiry aim. However, as such approach is based on subjective judgement and not representations of an entire population (Saunders et al, 2009, p. 233), we will not be able to generalise the knowledge to an entire population.

In the theatre-manager study, the purposive sampling technique was applied as the interview participants were sampled due to their expert knowledge in the field of marketing and communication within a theatre context. The process of selecting participants therefore involved subjectively identifying the most relevant experts within the field, which was based on the experts' knowledge regarding the phenomenon being studied, and on accessibility (Bogner et al., 2009, p. 103). In addition to the experts' knowledge on the phenomenon, each of the experts worked at theatres with different characteristics. The participants in the audience member study were chosen based on snowball sampling; a technique that is part of purposive sampling (Bryman, 2012, p. 418). This technique was considered relevant, since it was difficult to identify participants in the audience member study who had previously experienced a performance on each of the three theatres included in the theatre-manager study. The technique involved us making contact with someone who had previously attended a performance on either of these theatres within the last three years. These then had the experience that we considered relevant to the research. Having identified those participants, we then asked them to identify and suggest other participants with similar experiences

(Bryman, 2012, p. 418; Saunders, 2009, p. 240). As such, the sample snowballed until we reached three audience members from each of the three theatres. The only criteria used for judging the relevancy of each interviewee was that they had to have experienced a performance at one of the three theatres within the last three years. We were thus quite open as to include various social constructions in our research, as knowledge within the social constructivist paradigm accumulates as varying constructions are bought into juxtaposition (Guba & Lincoln, 1994, p. 114). It is important to note that a bias in snowball sampling is that the interview participants will be likely to recommend other participants that are similar to them, hence one might question the degree of variation in the constructions included in the research. However, this research has included participants with varying demographic characteristics, hence this is not considered a bias in this research. The decision of having three expert interviews and nine audience interviews was based on available time and resources. We wanted to have enough resources to be attentive to the individual reconstructions and have time to thoroughly prepare and analyse the interviews but still be able to further investigate areas of consensus in these reconstructions (Kvale, 1994, p. 109-110).

### **2.2.5 Secondary Data**

Secondary data used in this research has been found through academic research papers on the subject of customer engagement as well as the concept of theatre, arts and culture and cultural goods. These articles have been selected through databases containing peer-reviewed articles and academic journals, such as the Journal of Service Research, which in 2010 published a special edition of the journal dedicated to the concept of customer engagement. The documents used as sources for secondary data, especially those related to customer engagement, have furthermore been chosen based on their more general focus on the concept. This is because this research is focused on a phenomenon, i.e. customer engagement in the context of theatre, with rather unique properties and characteristics. Since we have found no research done on customer engagement in the context of theatre, the academic literature on the aforementioned subjects serve the purpose of providing us with context and information on these (Bowen, 2009, p. 29-30). When using this secondary data, we as researchers are relying on the authors' description and interpretation of the data (*ibid.*, p. 28). As such, the knowledge created during the document analysis can be considered a sophistication of that

knowledge, as the social realities and world perception of the particular authors are further analysed and interpreted. The document analysis has thus provided the research with background knowledge and context on the individual subjects of customer engagement and the concept of theatre. This has then uncovered additional themes to be investigated and questions to be asked during both studies (*ibid.*, p. 31).

## **2.3 Data Analysis**

All interviews with both theatre-managers and audience members were recorded with the purpose of being able to transcribe and code the data. The following will therefore describe the methods and processes of both transcription and coding applied to the knowledge created during both the theatre-manager and audience member study.

### **2.3.1 Transcription**

Firstly, all interviews from both studies were transcribed and can be found in the appendices (Appendix 2 and 3). The transcription of the interviews was carried out as an ongoing process, rather than a single task, in order to lessen an otherwise heavy task (Bryman, 2012, p. 484). Another argument for making transcription and analysis an ongoing task is that it allows for us as researchers to become more aware of emerging themes throughout the studies (*ibid.*, p. 484). As all interviews were conducted in Danish, the transcription of these was also done in Danish, in order to ensure that the knowledge created during these interviews was subject to minimal interpretation during this process. This was further done in order to keep the voice of the interviewee as intact as possible and thus ensuring that the knowledge was fairly represented in the analysis (Guba & Lincoln, 2005, p. 183). The transcriptions of the interviews will therefore lack some of the influencing powers, such as body language, verbal interaction and tone of voice. Since the process of transcribing the interviews can be viewed as a translation of spoken into written language (Bryman, 2012, p. 486), it will have some implications, as spoken language may not make sense to the same degree, when converted into written language (Kvale, 2007, p. 93). Therefore we have chosen to exclude speech pauses as well as “uhm” (in Danish; øh) in most instances. However “uhm” has been kept in places, where the speech pauses have been considered too extensive. We have also chosen to make changes in the syntax of the interview, in places where it was considered to be beneficial for the meaning. Lastly, it is important to note that the quotes included in the thesis have, in addition to being translated from verbal to written

language, also been translated from Danish into English, and as such this translation can be considered to be subject to our interpretation.

These implications are important to take into account, when reading the transcripts from both studies. It is not possible to recreate all knowledge, which was created during the interviews, when translating it into written language, and as such, it cannot be considered an exact replica of the interviews. However, we have aimed at ensuring that the objects of investigation and their social realities are represented as fairly as possible, in order to further ensure the authentic quality of the research (Bryman, 2012, p. 393).

### **2.3.2 Coding**

The process of coding is used to divide the data collected from the interviews into smaller portions, which then belongs to certain themes and labels (Bryman, 2012, p. 577). By breaking the data up into more manageable pieces, it allows for the identification of consensus surrounding the knowledge, in order to review a more holistic perspective of the different social realities (Baškarada, 2014 p. 17). Furthermore, to ensure consistency in the coding of the knowledge and ensure both inter-coder and intra-coder reliability, both researchers carried out the process of coding collectively (Bryman, 2012, p. 304). Since certain questions from both studies were pre-formulated to fit with themes related to the phenomenon (Kvale, 1994, p. 134), the questions could be considered pre-coded to some extent (Saunders et al., 2009, p. 598). Therefore, as we had intentions of investigating certain themes and concepts, which were uncovered during the process of document analysis, the data from the theatre-manager study interviews was coded according to these concepts. The coding of the interviews from the theatre-manager study can partially be considered descriptive coding. This method of coding is concerned with topics, which the researcher is interested in developing prior to conducting the interviews (Baškarada, 2014 p. 17). The coding of the theatre-manager study interviews furthermore included elements of topic coding, which allows for coding of themes emerging during the analysis of data (*ibid.*, p. 17). This was done, as new themes became apparent during the interviews, and as such these also became subject to thematic analysis as well as further investigation. Furthermore, some of the pre-coded labels were abandoned during the actual coding process, as none of the data from the interviews was found to fit with these particular labels. Descriptive coding was also

applied to the audience member study, as some labels were pre-coded, based on concepts from the document analysis. However, as themes were uncovered during the theatre-manager study and then further investigated in the audience member study, the labels emerging as a result of topic coding were then included as pre-coded labels in the audience member study. The coding of the audience member study furthermore included topic coding, as new themes and thus labels also emerged during the audience interviews.

## 2.5 Conclusion

This chapter has presented the considerations and decisions made for this thesis in relation to philosophy of science. Firstly, the research is carried out within the social constructivist paradigm, meaning that relativist ontology, subjectivist epistemology, and dialectical methodology have been applied. Therefore, the research is considered qualitative, as we are interested in the individual meanings and representations of the world and the phenomenon of customer engagement in the context of theatre. This has been carried out as an exploratory case study, where the methods for the creation and accumulation of knowledge have included semi-structured expert interviews with professionals from three Danish theatres and audience interviews with nine audience members. Lastly, knowledge has been created through document analysis. Due to the relativist ontology of social constructivism, alternative criteria, such as authenticity and trustworthiness have been sought out as means to ensure the quality of the research.

## **Chapter 3 - Literature Review**

In this chapter, we will look into how customer engagement has been understood and conceptualised in academia from 2010 until now. The review will be based on research from Kumar et al. (2010), van Doorn et al. (2010), Brodie et al. (2011), Vivek et al. (2012), Pansari and Kumar (2017), and Hollebeek et al. (2019). As this thesis aims at investigating how customer engagement can be built within the context of theatre, we will also draw upon literature regarding theatre as a concept, cultural goods, and cultural industries. This is done in order to describe how theatres are similar but also distinct from service and goods industries. Lastly, the knowledge created from the two different sections of literature review will be combined, in order to investigate how customer engagement can be conceptualised in the context of theatre.

### **3.1 Customer Engagement**

Customer engagement has emerged as a pursuit for better understanding constructs that go beyond traditional customer management and customer relationship management concepts (Verhoef et al., 2010) and as an effort to further extend the premises known from service dominant logic (Brodie et al., 2011; Hollebeek, 2019). Due to the newness and ongoing development of the concept, there is a lack of common definition and agreement regarding its boundaries and conceptualisation. Regardless of differences in beliefs about both origin and conceptualisation, there is an overall agreement that customer engagement is about organisations building deeper and more meaningful relationships with customers. Customer engagement has become important in today's marketplace; companies are almost required to have strategic considerations, as to how they can increase their customer engagement in order to obtain a competitive advantage. Engaging customers is not only important due to its positive impact on growth (Brodie et al., 2011, p. 252, Kumar et al., 2019, p. 138), but also because doing nothing can have negative consequences for organisations in terms of negative reputation and lost sales (Kumar et al., 2010, p. 297).

Due to the differing conceptualisations of customer engagement, the purpose of this chapter is to review literature, representing these different streams of understandings. This overview of literature will then serve as a basis for the determination of the conceptualisation and boundaries, which will be applied throughout this thesis. We will draw upon and compare conceptualisations from Kumar et al. (2010), van Doorn et al. (2010), Brodie et al. (2011),

Vivek et al. (2012), Pansari and Kumar (2017) and Hollebeek et al. (2019). Due to the distinct properties and characteristics of the phenomenon being studied in this thesis, this literature has been chosen based on their generalisability and the conceptual rather than case specific and empirical focus.

### **3.1.1 General Definitions of Customer Engagement**

In 2010, the Journal of Service Research issued a special publication on the topic of customer engagement, leading to the advancement of the concept as a part of marketing research (Brodie et al., 2011, p. 253). In this journal, Kumar et al. (2010) and van Doorn et al. (2010) presented their respective conceptualisations of customer engagement. Through a review of recent developments within the field, Kumar et al. (2010) defined customer engagement as active interactions between customers and any given brand, manifested in both transactional and non-transactional situations (p. 297). In their article, van Doorn et al. (2010) defined customer engagement as behavioural manifestations from consumers toward a brand, beyond the purchase situation, resulting from motivational drivers (p. 253). Brodie et al.'s article from 2011 builds upon the research published in that 2010 special journal. This article presents a general definition and five fundamental propositions of customer engagement based upon premises known from the service dominant logic (*ibid.*, p. 258). The article defines customer engagement as a reflection of a psychological state, which is present in interactive customer experiences with a brand (*ibid.*, p. 258). In 2012, Vivek et al. presented yet another conceptualisation of customer engagement. They found customer engagement to be the intensity of a customer's participation in connection with offerings from a particular brand, which is initiated by either the customer or the brand itself (Vivek et al., 2012, p. 133). Pansari and Kumar (2017) argue for a conceptualisation of customer engagement similar to that of Kumar et al. (2010), as they propose that customer engagement should be understood as the way in which customers add value to a brand or company both directly and indirectly (p. 295). The direct contributions refer to what Kumar et al. (2010) coin as the transactional situations whereas the indirect contributions are similar to the non-transactional situations (*ibid.*, p. 295). Hollebeek et al. (2019) continue in line with Brodie et al. (2011), by further integrating the concept of customer engagement and service dominant logic into a conceptual framework. Additionally, the article revises the fundamental propositions by Brodie et al. (2011). In Hollebeek et al.'s definition, customer engagement is considered a customer's

motivationally driven and volitional investment of resources into interactions with a brand (2019, p. 166).

### **3.1.2 Kumar et al.**

In “*Undervalued or Overvalued Customers: Capturing Total Customer Engagement Value*”, Kumar et al. (2010) present a multi-dimensional perspective on customer engagement including both attitudinal and behavioural dimensions. They suggest that customer engagement is a link in a chain of effects, where marketing initiatives affect customers’ attitude towards a given brand, leading to behavioural manifestations (p. 302). In their definition, Kumar et al. include the customer transaction, as they argue that customers create value for firms both in- and outside the purchase situation (*ibid*, p. 298-299). This comprehensive and holistic conceptualisation is built upon the notion that excluding the purchase situation will lead to either under- or overestimations of a customer’s value (*ibid*, p. 298). The overall argument in this article is therefore that customer engagement will lead to customer engagement value, which is considered to be the sum of the four behavioural manifestations; purchase, referral, influencer and knowledge behaviour.

#### **3.1.2.1 The Four Behavioural Manifestations**

Customer engagement value consists of four customer engagement outcomes; customer purchases, customer referrals, customer influence on other customers, and customer knowledge (Kumar et al., 2010, p. 299-301). Customer lifetime value is the metric for measuring the transactional value of a customer, where an attitudinal manifestation of this component can be the customer’s level of satisfaction or perception of brand value. Depending on the level of these attitudinal constructs, engagement will be behaviourally manifested in purchases and repurchases (*ibid.*, p. 303). The remaining customer engagement components all have non-transactional value for the firm, meaning that they do not have a direct impact on a firm’s performance. Referral is an extrinsically motivated and firm incentivised value component that contributes to a firm’s performance by building its customer base (*ibid*, p. 299). This value is derived from a behavioural manifestation, such as one customer referring another to a given brand, due to firm-based incentives. The attitudinal dimension of this component is related to the customer’s likelihood of making recommendations (*ibid.*, p. 303). Similar to referral, influencer value is derived from customers making recommendations to others, except for it being intrinsically motivated

(ibid., p. 301). However, since the individual does not get anything in return for their engagement, it can be argued that this type of engagement behaviour is to a larger degree dependent on the attitudinal engagement. In today's digital and networked society, the potential of customer influencer value has been enhanced, as the influence has the potential to reach far beyond the customer's immediate network, thereby creating a ripple effect (ibid, p. 301). This digital engagement is dependent on the customers' attitudes towards engaging online, and is behaviourally manifested in likes, shares, posts and comments on social media platforms. Lastly, customer knowledge creates value for the company through behavioural manifestations such as customer feedback, giving the company better opportunities to understand customer preferences (ibid., p. 301-302). In addition to customers' general attitude towards the brand, this behavioural manifestation is also dependent on the customers' likelihood to provide the brand with such feedback (ibid., p. 303).

These four engagement components illustrate how customer engagement is more valuable to the company than a single purchase, hence firms should work on encouraging these behaviours in order to increase their bottom line. In relation to antecedents for customer engagement, which are mentioned in other research on the subject, the authors do not include this term into their conceptualisation. Although Kumar et al. (2010) do not state any prerequisites for the initial development of customer engagement, they do make suggestions as to how practitioners can encourage customer engagement behaviours and as such increase customer engagement value. These include initiatives such as formal reward programmes, facilitating online platforms and communities, targeting customers with extensive influence, and encouraging and facilitating customer feedback (ibid, p. 306-307).

### **3.1.3 van Doorn et al.**

Unlike Kumar et al. (2010), van Doorn et al. (2010) argue that customer engagement is a behavioural construct excluding the purchase situation (2010, p. 253). Thereby, they deviate from Kumar et al.'s (2010) conceptualisation by disregarding the attitudinal dimension as well as the actual purchase situation. They focus on non-transactional customer engagement, behaviourally manifested in word-of-mouth, recommendations, blogging, writing reviews etc. (ibid., p. 253). van Doorn et al. propose a conceptual model including antecedents and consequences of customer engagement. Unlike Kumar et al. (2010), van Doorn et al. argue

that customer engagement not only has consequences for the firm but also for the individual and society (p. 256).

### **3.1.3.1 Conceptual Model of Customer Engagement Behaviour**

Customer engagement behaviours are found to be a result of a broad range of antecedents (ibid, p. 256). These are grouped into three; customer-based, firm-based, and context-based (ibid, p. 256). van Doorn et al. (2010) thus argue that the likelihood of a customer engaging is dependent on the individual, the firm, and the context in which the engagement takes place. How customer engagement plays out is then dependent on how the different antecedents moderate and interplay with each other. The customer's likelihood of engaging is thus impacted by his or her attitude towards the firm, i.e. if he or she is satisfied with and trusts the firm, the customer's personal goals, affective state, individual traits and resources (ibid, 256-257). Attitude in this conceptualisation is not a dimension of the engagement itself, but rather a prerequisite for engagement. The authors argue that both very high or very low levels of these antecedents can lead to customer engagement. As such, customer engagement can be both positive and negative, depending on the level of the given antecedent. Antecedents relating to the firm can also have an impact on the level of engagement towards a brand. These factors include, but are not limited to, the size of the firm, the industry in which it operates, and its reputation (ibid, p. 257). Similar to Kumar et al. (2010), the authors argue that customer engagement behaviours can be increased by the firm's own efforts. This could be the amount of information the company chooses to share with the customers or facilitating customer engagement through platforms and processes. According to van Doorn et al. (2010), contextual factors, such as the political environment, the economic situation, technological advancements and social aspects, can also determine customers' level of engagement with a company (ibid., p. 258).

Customer engagement behaviour has consequences for the customer, the focal firm, and other stakeholders (ibid, p. 259). For customers, engagement behaviours can have cognitive, attitudinal and behavioural consequences (ibid., p. 259). A behavioural consequence might be that customers, who have had a successful experience by engaging with the firm, will be more inclined to increase their future engagement. An emotional consequence of customer engagement can simply be enjoyment and positive affections toward the focal firm (ibid., p. 259). Again, this attitude should not be considered part of the actual engagement, but rather a consequence. When it comes to the company, customer engagement behaviours can also have

consequences for the company itself. This is not only in financial terms, but also in relation to the reputation of the company and value that knowledge gained from customers can have in terms of innovation and improvement, which can be considered corresponding to Kumar et al.'s (2010) notion of customer influencer, referral and knowledge value (van Doorn et al., 2010, p. 259-260).

### **3.1.4 Brodie et al.**

In their article from 2011, Brodie et al. explore the theoretical foundations of customer engagement based on previous conceptualisations and theories on relationship marketing and the service dominant logic. Based on a review of literature and theory they present five fundamental propositions and a general conceptualisation of customer engagement. Brodie et al. (2011) define customer engagement as a multidimensional construct, as they argue that customer engagement is a psychological state that occurs as a result of interactive and co-creative customer experiences with a brand (*ibid.*, p. 259). They argue that a customer's psychological state will have an impact on the behavioural elements of customer engagement, as such customer engagement consists of attitudinal and behavioural dimensions. This goes beyond the unidimensional conceptualisation of van Doorn et al. (2010) who argue that customer engagement is solely a behavioural construct (*ibid*, p. 262). Brodie et al. however agree with van Doorn et al. (2010) in that customer engagement behaviours extend beyond the purchase situation and thus engagement can be unfolded in customer experiences taking place either pre-purchase or post-purchase (*ibid*, p. 259). They are further in line with van Doorn et al. (2010) in conceptualising customer engagement as being dependent on both the individual and the context in which it takes place, further arguing that it can differ in relation to levels of intensity, complexity and temporality (Brodie et al., 2011, p. 260).

In their fundamental propositions, Brodie et al. (2011) identify participation and involvement as requisite antecedents for customer engagement, however they also acknowledge the possibility of other antecedents, such as trust and commitment. They argue that trust and commitment can be considered both consequences for first time customers, as well as antecedents for customers with previous experience with the brand (Brodie et al., 2011, p. 260). Brodie et al., (2011) are thereby mainly focusing on the customer-based factors as antecedents for customer engagement, unlike van Doorn et al. (2010), who as previously mentioned also identify firm-, and context-based antecedents.

### **3.1.5 Vivek et al.**

Vivek et al. (2012) present a conceptual model of customer engagement, along with ten propositions in order to define customer engagement. They argue that customer engagement should be viewed as an extension of customer relationship marketing, in that it is essentially about brands building relationships with customers, both current and potential (Vivek et al., 2012, p. 137). The authors' inclusion of both current and non-current customers emphasises the notion that customer engagement should focus on interactions and experiences both inside and outside the purchase situation (*ibid.*, p. 130). However, they stress that customer engagement involves a relationship which goes deeper than purchases (*ibid.*, p. 130). As such, they define customer engagement as "*the intensity of an individual's participation in and connection with an organization's offerings and/or organizational activities, which either the customer or the organization initiate*" (*ibid.*, p. 127). Similar to that of Brodie et al. (2011), this conceptualisation includes an understanding of customer engagement as a multidimensional construct. However, in addition to attitudinal and behavioural dimensions, Vivek et al. (2012) also adds a social dimension. Vivek et al. (2012) find that the attitudinal dimensions are manifested in the customers' experiences and feelings, whereas the behavioural and social dimensions are behaviourally manifested in the customer's interactions with the brand both inside and outside of transactional situations (p. 133).

#### **3.1.5.1 Conceptual Model**

Vivek et al. (2012) propose a conceptual model of customer engagement, in which both antecedents and consequences are included (p. 135). The antecedents presented in the model are similar to those identified by Brodie et al. (2011), being participation and involvement. However, they include more consequences; value, affective commitment, trust, word of mouth, loyalty, and brand community involvement (*ibid.*, p. 134). Where word of mouth is a behavioural manifestation, the rest are attitudinal manifestations. Vivek et al. (2010) define customer participation as the degree to which a customer plays an active part in the production and delivery of the service, and customer involvement as an attitudinal construct, denoting the customer's affective connection and feelings towards the brand (p. 134). In the presentation of the relationships between antecedents, customer engagement and consequences, the authors are mainly acknowledging the positive valence of customer engagement (*ibid.*, p. 134-137).

### **3.1.6 Pansari and Kumar**

Pansari and Kumar (2017) propose a holistic definition of customer engagement (p. 308) by including all customer activities; both transactional and non-transactional. This conceptualisation is in line with that of Kumar et al. (2010), as they argue that customer engagement should be considered the mechanics of customers adding value to a company, either directly or indirectly (*ibid.*, p. 295). In their conceptualisation, customer engagement should be understood as a multidimensional construct, where the behavioural dimension is manifested through word of mouth, referrals, (re)purchases, and feedback, and the attitudinal dimension is manifested by feelings, experiences, and perceptions regarding the brand.

#### **3.1.6.1 Conceptual Framework**

In the framework, initial purchase, as a result of company marketing efforts, is seen as a prerequisite for customer engagement. Depending on the purchase experience, the customer will then form a satisfactory and emotional bonding to the firm, which serve as antecedents for engagement (Pansari & Kumar, 2017, p. 300). As such, when a firm has a satisfied and emotional bonding to their customers, the firm and the customer are argued to be engaged with each other (*ibid.*, p. 298-300). In the framework, customer engagement leads to both direct and indirect contributions, which then subsequently have tangible and intangible consequences for the company (*ibid.*, p. 305). The direct contributions refer to what Kumar et al. (2010) coin as customer purchase behaviour, whereas indirect contributions refer to customer referral behaviour, influencer behaviour and knowledge behaviour. These contributions are indirect in that they do not create immediate monetary value; instead they create reactions, awareness or attract customers, who have not been attracted through the company's traditional marketing efforts (Pansari & Kumar, 2017, p. 302). The direct contributions, which are behaviourally manifested through repurchases, have tangible consequences for the company's performance resulting in higher revenue and profits (*ibid.*, p. 305). Customer engagement can also lead to intangible consequences for the firm, as the authors argue that customers are able to build a more trusting relationship with a company (*ibid.*). This will then make them more willing to share information about themselves and thereby make it possible for the company to cater more effectively to their wants and needs (*ibid.*, p. 306). It is further proposed that a number of factors, such as nature of industry, type of firm, brand value, level of involvement, and convenience, moderate the impact of either direct or indirect contributions. Hence the consequences of customer engagement are

dependent on situational and contextual factors, which are also argued by van Doorn (2010) and Brodie et al. (2011).

### **3.1.7 Hollebeek et al.**

By revising Brodie et al.'s (2011) fundamental propositions, Hollebeek et al. (2019) propose a framework of customer engagement and service dominant logic (2019, p. 162). The authors further draw on the definition by Brodie et al. (2011) and thus argue that customer engagement is a psychological state occurring in interactive customer experiences (2019, p. 161). Hollebeek et al. (2019) further agree with Kumar et al. (2010), Brodie et al. (2011), and Pansari and Kumar (2017) on customer engagement being a multidimensional concept compromised of attitudinal and behavioural dimensions (p. 163). However, as Vivek et al. (2012) they also incorporate a social dimension (Hollebeek, 2019, p. 163). When engaging, the customers invest operant, i.e. cognitive, emotional, behavioural and social knowledge and skills, as well as operand resources, i.e. financial resources and ownership, into their interaction with the brand (Hollebeek, 2019, p. 163;167). As Brodie et al. (2011), the authors adopt a contextual understanding of customer engagement, meaning that customer engagement is dependent upon the relative importance of characteristics in a given context (*ibid*, p. 163). As such, Hollebeek et al. (2019) define customer engagement as a volitional investment of resources into interactions with brands (p. 166).

#### **3.1.7.1 Conceptual Framework**

The conceptual framework is comprised of three foundational processes of customer engagement; customer resource integration, customer knowledge sharing, and customer learning (*ibid.*, p. 166). These processes are all antecedents of customer engagement, but not all are requisites (*ibid.*). Out of these three processes, customer resource integration is the only required antecedent, meaning that this should at least be taking place in order for customer engagement to be built. The authors further coin the customer resource integration process as being a customer engagement enabling factor (*ibid*). The last two of these processes; customer knowledge sharing and customer learning are on the other hand conducive and facilitating factors, meaning that these processes are not required to take place in order for customer engagement to develop (*ibid.*).

In their conceptual framework, outcomes or consequences of customer engagement can be grouped into three categories; individual operant resource development, interpersonal operant resource development, and customer co-creation (*ibid*, p. 169). As such, a customer's attitudinal, behavioural, and social knowledge as well as skills relating to a particular brand will be enhanced when engaging with said brand (*ibid*, p. 168). This knowledge and engagement can further be enhanced when customers engage in brand-related knowledge sharing (*ibid*, p. 168). Lastly, a customer's perceived value gained from co-creation is enhanced, and therefore the customer may feel more inclined to engage in co-creative activities with the brand (*ibid.*, p. 170).

### **3.1.8 Synthesis**

In the reviewed literature, the authors have different focal points in their research and conceptualisations of customer engagement. Although they are all to a certain extent in line with each other in the sense that they understand customer engagement as a relationship between a brand and its stakeholders. The level of generalisability of this overall definition of the concept underpins the many points of difference between the researchers in the field. The different conceptualisations and the elements of each can be seen in the following table:

**Table 3.1.8 Overview of Customer Engagement Conceptualisations**

Author(s)	Dimensions	Transactional vs. non-transactional	Antecedents	Consequences
Kumar et al. (2010)	Behavioural and attitudinal	Transactional	n/a	Customer lifetime value, customer influencer value, customer referral value and customer knowledge value
van Doorn et al. (2010)	Behavioural	Non-transactional	Customer-based: Satisfaction, trust/commitment, identity, consumption goals, resources, and perceived costs and benefits  Firm-based: brand characteristics, firm reputation, firm size, firm information usage and processes, and industry  Context-based: Competitive factors, and PEST factors	Customer: Cognitive, attitudinal, emotional, physical, and identity  Firm: Financial, reputational, regulatory, competitive, employee, and product  Others: Consumer welfare, economic surplus, regulation, cross-brand, and cross-customer
Brodie et al. (2011)	Behavioural and attitudinal	Non-transactional	Participation and involvement	Trust and commitment
Vivek et al. (2012)	Behavioural, attitudinal, and social	Non-transactional	Participation and involvement	Trust, value, loyalty, word-of-mouth, affective commitment, brand community involvement
Pansari and Kumar (2017)	Behavioural and attitudinal	Transactional	Satisfaction and emotional bond	Customer engagement contributions in the form of customer purchases, customer referrals, customer influence, and customer knowledge
Hollebeek (2019)	Behavioural, attitudinal, and social	Non-transactional	Customer resource integration	Individual operant resource development, interpersonal operant resource development and customer co-creation

### 3.1.8.1 Dimensions

Kumar et al. (2010) look at customer engagement as the value that customers add to a company, both directly and indirectly through different types of behaviours and attitudes, a

definition, which is continued in Pansari and Kumar (2017). van Doorn et al. (2010) only focus on customers' behavioural manifestations towards a brand and thus consider attitudinal aspects to be more implicit (Hollebeek et al., 2019, p. 163). Brodie et al. (2011) along with Hollebeek et al. (2019) focus on customer engagement as a psychological state occurring in specific contexts, thereby emphasising the importance of attitudinal elements. The inclusion of an attitudinal dimension is further supported by Kumar et al. (2010) and Pansari and Kumar (2017), who argue that customer engagement can be manifested in behaviours as well as attitudes towards a brand. This is further supported by Vivek et al. (2012) as they argue that engagement can also be expressed through customers' experiences and feelings. In addition to the inclusion of an attitudinal dimension Vivek et al. (2012) as well as Hollebeek (2019), include a social dimension.

### **3.1.8.2 Transactional vs. Non-Transactional Scope**

Another point of difference in the conceptualisations of customer engagement is related to whether or not it should include the transaction. Kumar et al. (2010) as well as Pansari and Kumar (2017) argue that the concept of customer engagement will be restricted if not including the purchase situation. As such, they believe that a holistic perspective of customer engagement is one that encompasses all customer activities including purchase. It is further important to note that in the conceptualisation by Pansari and Kumar (2017) there is no customer engagement at all, without an initial purchase. The actual purchase situation is included because the authors find that repurchase is a result of the same antecedents as other types of engagement manifestations. van Doorn et al. (2010), Brodie et al. (2011), Vivek et al. (2012) and Hollebeek et al. (2019) all exclude the purchase situation in their definitions. They argue that a focus on the transactional elements of customer engagement will lead to lost opportunities for value creation and/or a delimiting focus on monetary value (Verhoef et al., 2010, p. 249). Since the main focus of for-profit business practices is monetary value and the main focus of customer engagement is building deeper and more meaningful relationships, the inclusion of the purchase situation will, according to these authors, make the importance of monetary value overshadow the actual purpose of customer engagement.

### **3.1.8.3 Antecedents**

Not all authors include specific antecedents in their conceptualisation of customer engagement, however all recognize the role which antecedents play in building customer engagement. Kumar et al. (2010) are not mentioning antecedents specifically, however they

do account for certain types of factors, which need to be present in order to build customer engagement (p. 300). Both Brodie et al. (2011) and Vivek et al. (2012) refer to customer participation and involvement as requisite antecedents for customer engagement. Brodie et al. (2011) further argue that trust and commitment can serve as antecedents for existing customers when building continuous customer engagement. Hollebeek et al. (2019) argue for more process-based antecedents, proposing that customer resource integration is the only required antecedent, whereas customer knowledge sharing and customer learning are conducive processes (p. 166). Pansari and Kumar (2017) argue that satisfaction and emotional bonding are antecedents for customer engagement, further stating that these cannot occur without an initial purchase situation (p. 300). Through three categories, van Doorn et al. (2010) identify numerous antecedents, which are customer-, firm-, or context-based. As Brodie et al. (2011), van Doorn et al. (2010) also believe that trust and commitment are antecedents for customer engagement, and as Pansari and Kumar (2017), they also mention satisfaction as an antecedent for customer engagement. Where the other authors are not elaborating further on to which degree an antecedent must be present, van Doorn et al. (2010) argue that either very high or very low levels of e.g. satisfaction, must be present in order to build customer engagement (p. 256).

### **3.1.8.4 Consequences**

The threefold division of antecedents is mirrored in the division of consequences in van Doorn et al.'s framework (2010), meaning that there can be either customer-, firm-, or context-based consequences. van Doorn et al. (2010) include consequences at a broader scope, and thus consider the impact, which customer engagement can have in society at large, whereas other authors mostly focus on the consequences, which may occur for customers and/or the firm. van Doorn et al. (2010) and Pansari and Kumar (2017) all argue that customer engagement can contribute both directly, through purchases, as well as more indirectly, through increased reputation contributions. Where other authors are only focusing on the consequences of customer engagement, Pansari and Kumar (2017) distinguish between the contributions and consequences of customer engagement. The contributions should be understood as outcomes of customer engagement. These contributions can then have both positive and negative consequences for the brand (p. 306). The contributions mentioned by Pansari and Kumar (2017) are further in line with Kumar et al.'s (2010) different customer engagement outcomes including purchase, which has a direct consequence for the firm, and referral, influence and knowledge, which have more indirect consequences

for the firm. Brodie et al. (2011) also distinguish themselves from other authors by suggesting a repetitive loop in the creation of customer engagement (p. 259). In this loop, trust and commitment can be considered antecedents for existing customers as well as consequences for first-time purchasers. Vivek et al. (2012) also include trust and commitment as consequences of customer engagement, however they also include some that are acknowledged by other authors, such as word of mouth, loyalty, brand community involvement, and value (p. 135). Although these are included in other conceptualisations, they are not included as consequences but rather manifestations of customer engagement. Hollebeek et al. (2019) consider the consequences of customer engagement more related to the development of the individual, rather than the different direct or indirect ways in which customer engagement can have an impact on the company's performance. These developmental processes include individual- and interpersonal operant resource development, as well as co-creation. As such, a customer's knowledge and skills related to the brand are considered to be developed as a consequence of customer engagement, either individually or through knowledge sharing with others (Hollebeek, 2019, p. 171). These enhanced operant resources can then induce future customer engagement as they serve as antecedents (*ibid*), similar to how Brodie et al. (2011) also recognise that some consequences of customer engagement can have dual functionalities by also playing the role of antecedents.

Having reviewed and synthesised different conceptualisations of customer engagement, the following section is dedicated to the conceptualisation of theatre. Based on a review of relevant literature, the distinct characteristics and properties of the theatre will be unfolded in order to explore the most appropriate conceptualisation of customer engagement to be applied in this context.

### **3.2 Theatre context**

As the purpose of this thesis is to investigate how theatres can build customer engagement, it is necessary to provide a clarification of how theatre can be understood through literature. Since theatre is found within the sphere of arts and culture, this section will present academic work on the theatre itself, cultural industries and cultural goods. The reason for including cultural industries and cultural goods is to be able to provide a more holistic understanding of the theatre as a concept. We will not give a definite conceptualisation of the theatre, as the meaning and definition of this construct have always been subject to debate, as the value that

individuals derive from it and the aesthetic experiences that it evokes is to a large degree subjectively determined (Lampel et al., 2000, p. 264).

Theatre can be traced back as far as ancient Greece, and according the Encyclopædia Britannica, the precise meaning of it is “*an art concerned almost exclusively with live performances in which the action is precisely planned to create a coherent and significant sense of drama*” (Britannica, 2019). Theatre is an organised activity most often resided in institutions or non-profit organisations (Nellhaus, 2017, p. 352). The activity involves a set of actors; hence it requires performers and audience, and oftentimes further includes sets, props and costumes (ibid.). Nellhaus (2017) further argues that theatre consists of a duality of aspects, where there firstly is a real world understanding of theatre, as a group of actors performing a series of actions, which then in total make up a theatrical play. The other aspect is of a more cognitive nature, as it involves the production and enjoyment of a fictional world, presented by the actors and perceived by the audience (ibid., p. 353).

### **3.2.1 Cultural Goods**

Theatre has since the late twentieth century belonged within the sphere of culture, which then was a category strictly including more traditional art forms such as opera, ballet, literature and paintings. Now, it has come to encompass a wide range of artistic activities, such as computer games, radio, television, newspapers and so forth (Holden, 2008, p. 10; Danmarks Statistik, 2019). These different expressions of culture may not be considered related at first glance, but they do however have one thing in common; they can all be described as cultural goods (Lampel et al., 2000, p. 263). Literature on the subject defines cultural goods as serving an aesthetic or expressive function, rather than a utilitarian function (ibid., p. 263). Colbert and St-James (2014) further argue that cultural products or goods carry great symbolic meaning; hence they are used as parts of consumers’ identity projects (p. 569). The experiential dimension of cultural goods is highly subjective, as the value of the experience is highly dependent on how the individual perceives and emotionally reacts to this (Lampel et al., 2000, p. 264). As the value of cultural goods is subjective, there are no standardised requirements of quality, as opposed to utilitarian goods that are often judged based on predefined standards of quality (Lampel et al., 2000, p. 264).

### **3.2.2 Cultural Industry**

The industry in which cultural goods and the theatre is found has appropriately been named the cultural industry. The subjective evaluations of cultural goods and the absence of quality standards mean that the cultural industry is characterised by high levels of uncertainty and unpredictability (Hirsch, 1972, p. 639; Lampel et al., 2000, p. 264). The cultural industry is, according to Lampel et al. (2000), further characterised by being more focused on the products' and services' intrinsic values and experiences, rather than being driven by utilitarian and commercial objectives (p. 268). The enhanced focus on values and experiences has been widely recognised as a 'tension' or even 'conflict' between economic or commercial demands on the one side and creativity and artistic concerns on the other (Colbert & St-James, 2014, p. 571; Lampel et al., 2000, p. 265). The level of this tension can vary depending on where in the cultural industry it plays out. Holden (2008) argues that the cultural industry, can be divided into three spheres; publicly funded culture, commercial culture, and home-made culture (Holden, 2008, p. 11). In publicly funded culture, Holden describes how culture is defined through funding, as such institution receiving funding can be regarded as cultural (2008, p. 11). Institutions within this sphere are to a large degree affected by the previously mentioned tension, as they have to balance the artistic values with the demands of the public, and the requirements of the specific donors or sponsors (Colbert and St-James, 2014, p. 571; Lampel et al., 2000, p. 266). The majority of Danish theatres belong to this sphere, as they receive funding from either the government or the municipalities. The justification for theatres receiving financial support from the government is that the theatres are then required to partake in the continuous development of the art of theatre to a diverse audience (Danish Ministry of Culture, 2019). As such, they should contribute to an ongoing artistic development within the field and not only produce commercial box office successes and act according to commercial streams in the market. The commercial aspects are on the other hand what dominate the production of culture in Holden's (2008) sphere of commercial culture. The value of culture within this sphere is more aligned with commercial success in that they are measured by their ability to create artistic products catering to public demands (Lampel et al., 2000, p. 266). Some Danish theatres belong to this sphere along with other cultural activities such as Roskilde Festival, Netflix and the cinema. The expansion of the Internet has brought increased competition by introducing yet another sphere of culture; the home-made (Holden, 2008, p. 11). In this sphere, culture is right in your hands and at low to no costs and with a selection that includes all topics and genres, thus making it possible to

find something that caters to everyone at any time. As such, these spheres are all shaped by some general understanding of what counts as being cultural and they are all faced with some general opportunities and limitations implied in each definition (Lampel et al., 2000, p. 265).

### **3.2.2.1 Theatre as a Service**

Although the cultural industry can be understood through how it distinguishes itself from other industries, it can also be understood through how it resembles other industries. Colbert and St-James (2000) argue that the sphere of arts and culture has a strong service component and shares characteristics with the service industry (p. 569). Gill and Pratt (2008) go as far as to argue that the cultural industry is actually a part of the service and knowledge industry (p. 2). The resemblance between the cultural industry and the service industry is particularly evident when distinguishing between aesthetic experiences and the service environment surrounding the experience (Colbert & St-James, 2000, p. 568). The aesthetic experience in the context of a theatre is the actual performance, thus it consists of the subjective experiences of the audience (Colbert & St-James, 2000, p. 268). The service experience on the other hand includes all the other activities surrounding the aesthetic experience, including everything from ordering tickets, arriving to the theatre before the performance, ordering coffee in the break and so forth (Colbert & St-James, 2000, p. 268). Previous studies show that these service experiences can have an impact on the audiences' aesthetic experience, and as such the service elements of the entire theatre experience, can be argued to be as important as the actual theatrical performance (Carù & Cova, 2005; Hume, Mort, Liesch, & Winzar, 2006, as cited in Colbert & St-James, 2000). As such, the cultural industry can still be compared to the service industry, despite its distinct characteristics of producing goods and services that are non-utilitarian, symbolic, and subjectively valued.

## **3.3 Customer Engagement in the Context of Theatre**

There is no existing academic literature within the field of customer engagement that explicitly considers this in a theatre context. The previous section has presented a conceptualisation of theatre and revealed distinct characteristics of not only the theatre, but also the industry in which it is found. Taking these characteristics into account, it becomes necessary to investigate whether previous conceptualisations of customer engagement can be applied directly to the theatre context or whether alterations are needed.

Since conceptualisations of customer engagement are built on the premise of regular consumers, i.e. consumers of goods and services, it is firstly pivotal to consider whether or not it can be expected of arts audiences to behave in a similar manner. Research done by Hand (2011) shows that arts audiences, such as theatre audiences, do behave like regular consumers, and their underlying processes of decision-making are found to be in line with those of regular consumers (p. 95). Hand does not discredit nor disregard the distinct properties of the arts compared to other goods or services. He rather argues that because audiences behave like regular consumers, arts organisations can to some degree apply concepts and strategies, which are based on consumers found outside the cultural industry (*ibid.*, p. 88). Considering that both Colbert and St-James (2000) and Gill and Pratt (2008) argue that theatres belong within the service industry, the argument of theatre consumers behaving like regular consumers may not be that ground breaking. Furthermore, given the idea that cultural consumers as well as the cultural industry are not conceptually dissimilar to other consumers or industries, it can be assumed that conceptualisations regarding customer engagement can to some degree be applied to the theatre audiences. However, as it has previously been stated, no research has been done on customer engagement in the context of theatres, and hence we cannot infer that existing conceptualisations of customer engagement can be directly applied to the theatre context, without further investigating whether alterations are necessary. As such, the conceptualisation presented here should only be considered indicative of how customer engagement can be built within the context of a theatre. This will further be explored, analysed, and elaborated upon in the following chapters.

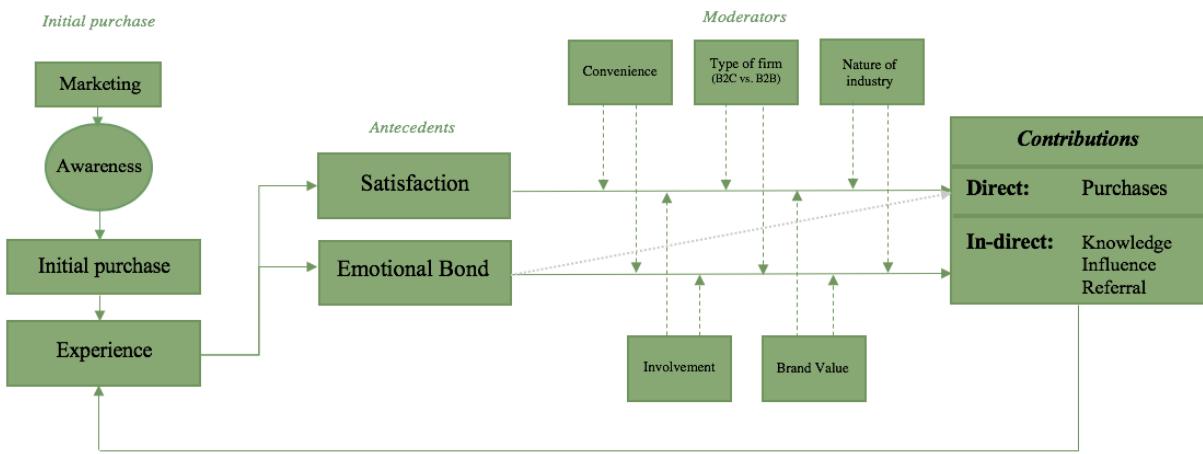
### **3.4 Applied Definition**

When experiencing a theatrical play, consumers are according to Colbert and St-James (2014) engaging in cognitive and emotional practices in order to interpret and make sense of the play (p. 570). As such, customer engagement within a theatre context is assumed to consist of an attitudinal dimension, manifested in the feelings and experiences evoked by the aesthetic experience and the servicescape surrounding it. Colbert and St-James (2014) further argue that if this experience is positive, it will make the audience more inclined to engage through various behaviours (p. 571). Therefore, a behavioural dimension of customer engagement can also be assumed. Customer engagement within the context of theatres can thus be argued to be a multidimensional construct consisting of behavioural and attitudinal dimensions. This is in line with several conceptualisations previously reviewed, such as

Kumar et al. (2010), Brodie et al. (2011), Vivek et al. (2012), Pansari and Kumar (2017), and Hollebeek et al. (2019).

Considering that cultural goods, such as a theatrical performance, is aesthetic rather than utilitarian (Lampel et al., 2000), it implies that an actual experience of said performance is required, meaning that consumers have to purchase a ticket in order to gain an experience of the focal brand, i.e. the theatre. Therefore, it can be argued that the actual purchase situation should be included in the conceptualisation of customer engagement in the theatre context, as it is in the conceptualisations of Kumar et al. (2010) and Pansari and Kumar (2017). Furthermore, continuing with the notion that a purchase is required in order for the customer to develop a relationship with the theatre, it can be related to Pansari and Kumar's (2017) conceptual framework of customer engagement, in which an initial purchase is also a prerequisite for customer engagement (p. 300). In this framework, the authors present satisfaction and emotional bond as antecedents for customer engagement, as customer engagement can only occur when the relationship between the customer and the focal brand is satisfied and has an emotional bonding (*ibid.*, p. 300). This is further in line with the findings of Colbert and St-James (2014), who argue that if the audiences have an emotional bond and are satisfied with the theatre, they are more likely to continue the relationship with the theatre (p. 570). Such notion can further be supported by Boorsma and Chiavaralloti (2010), who also argue that by focusing on customer satisfaction, cultural institutions, such as theatres, are able to create more durable relationships with their audience (p. 305). Due to these points of coherence between conceptualisations of the theatre, and the conceptual framework by Pansari and Kumar (2017), we take point of departure in their conceptualisation of customer engagement throughout this thesis. The elements of this conceptualisation can be seen in the following adapted conceptual framework. It is important to note that we have chosen to present the framework without including the consequences of customer engagement, as this is found to be outside the scope of this research.

**Figure 3.4. Pansari and Kumar's (2017) Conceptual Framework**



*The figure has been adapted from “Customer Engagement: The construct, antecedents, and consequences” by Pansari and Kumar (2017)*

### 3.4.1 The Conceptual Framework

Pansari and Kumar's (2017) conceptual framework begins with firm-initiated marketing activities stimulating awareness, which is then a driver for initial purchase. Following the initial purchase, the consumer then has an experience with the brand, and if that experience is satisfactory and has an emotional bonding, it transgresses to engagement (Pansari & Kumar, 2017, p. 300). These antecedents are found to have relationships with both direct and indirect contributions of customer engagement. Direct contributions, i.e. purchases, can lead to consequences that have a direct impact on a firm's performance, whereas indirect contributions, i.e. influence, referral, and knowledge, can lead to more indirect consequences. Contributions should be understood as the outcomes of customer engagement. This thesis will not consider the actual consequences of these contributions, such as the effects that they might have on the theatre's reputation, profit, and so forth.

Pansari and Kumar (2017) define emotional bonds as mental states arising from cognitive interpretations of events or own thoughts towards a brand (p. 301). According to Pansari and Kumar (2017), emotional bonding as an antecedent can have a strong impact on indirect customer engagement contributions such as customer referral, influence, and knowledge (ibid). Emotional bonds can also have a weak relationship to direct contributions, i.e. customer purchases, even though this is predominantly found to be related to satisfaction, hence the dotted line between emotions and direct contributions in the model (ibid).

Consumers are satisfied when the actual experience exceeds their expectations (*ibid*, p. 302). The relationship between emotional bonding and indirect contributions as well as satisfaction and direct contributions are moderated by a set of factors; level of involvement, brand value, convenience, nature of the industry, and the type of firm (*ibid*, p. 300). Pansari and Kumar argue that the relationship between satisfaction and direct contributions will be enhanced in the service industry, in a company that caters to business clients, for products with low levels of involvement, with low brand value, and with high levels of convenience (2017, p. 308). Whereas the relationship between emotional bonds and indirect contributions is enhanced in a service firm catering to private customers, for products with higher levels of involvement, high brand value, and high levels of convenience (*ibid*, p. 308).

The theatre is argued to be a service firm catering to private customers, the audiences who visit the theatres, immerse themselves emotionally and cognitively in the experience in order to interpret the meaning (Lampel et al., 2000, p. 264). Furthermore the audience utilize the symbolic properties of having visited the theatre in their identity projects (Colbert & St-James, 2014, p. 569). As such, high levels of involvement are expected within the theatre context, as the consumers are an integral part of the experience (*ibid.*, p. 570). In general the theatre is considered to have high brand value, because of its' symbolic nature. According to Pansari and Kumar (2017), consumers are more likely to engage with brands if it is convenient for them, and this pattern is also recognised by multiple theatres (KbhT, 2017, p. 3). Academic research within the field however does not state anything in relation to the audiences' perceived level of convenience and hence we cannot infer anything with regard to its impact on the relationship between the antecedents and contributions of customer engagement. As such, within a theatre context, the effect of emotional bonds on contributions is expected to be particularly strong, as the moderators specific to the theatre will enhance the relationship between emotions and customer engagement contributions, whereas satisfaction will be expected to have a less prominent effect on customer engagement contributions (Pansari & Kumar, 2017).

### **3.5 Conclusion**

In this chapter, we have presented different academic conceptualisations of customer engagement in order to gain more sophisticated knowledge. The different understandings of customer engagement, including the authors' arguments regarding dimensions, antecedents

and consequences, have further been synthesised in order to deepen the understanding of the concept. In order to understand how customer engagement can be built in a theatre context, academic literature on theatre as a concept, as well as culture and cultural industries have been reviewed. The knowledge created from this review has further been held up against the conceptualisations of customer engagement in order to investigate how these two concepts may be combined. This suggests that the conceptualisation of Pansari and Kumar (2017) might be able to account for some of the distinct characteristics of the theatre. Hence this conceptualisation of customer engagement will be applied throughout this thesis.

## **Chapter 4 - Analysis**

This chapter presents the knowledge created from the interview studies described in Chapter 2. It is important to take into account that the research has been conducted through a social constructivist approach and this thus has some implications for the knowledge created, as well as the following analysis. The knowledge presented in this chapter stems from two studies; a theatre-manager study and audience member study, and will furthermore be thematically presented and analysed. The theatre-manager study includes interviews with three experts within communications, marketing and sales from three Danish theatres. The audience member study includes interviews with nine audience members, three from each of the three theatres.

The theatre-manager study serves two purposes; firstly, the knowledge from this study will provide insights into the world view and perception of customer engagement in the context of theatres. Secondly, the experts' understanding and general perception of customer engagement will then be used as point of departure for the structure and formation of the audience member study. Having these different contexts and world-views presented in our research further sophisticate the knowledge of customer engagement in the context of theatres.

### **4.1 Theatre-Manager Study**

This section will explain how the theatre-managers are currently working with and perceiving customer engagement, and then subsequently analyse the knowledge created according to five main themes identified throughout the interviews: Antecedents, moderators, contributions, future initiatives, and familiarity. Subsequent to the thematic presentation of the knowledge, this section will then account for how the theatre-manager study has contributed to the structure of the audience member study. It is important to note that the knowledge presented and analysed in this section is a representation of the world-views of experts of marketing, communication, and sales within the context of theatres.

The first expert, referred to as T1, is the head of sales and communications at one of the three regional theatres in Denmark. The theatre receives financial support directly from the Danish Ministry of Culture, thus the theatre has considerably higher levels of available resources than the other two theatres in this thesis. Due to the public financial support and their regional

theatre status, the theatre is obligated to target broadly producing performances that appeal to children, youth, and adults (T1, 2:03). The second expert, referred to as T2, is head of PR and communications at a smaller city-theatre in the capital area, and therefore they receive financial support from the local municipality. The theatre has a literary profile and targets both younger and older people, all with a higher level of education (T2, 6:13). The third expert, referred to as T3, is head of sales at another small city-theatre in the capital area, which also receives financial support from the local municipality. This theatre however, receives the smallest amount of financial support. The theatre targets a younger audience in the age between 15-30 (T3, 2:00). These different theatre profiles are important to note, as they influence how each expert and theatre perceives the world. These differences are summarised in the following table. The transcriptions of the expert interviews can be found in Appendix 2.

**Table 4.1 - Overview of characteristics of the experts and theatres**

	T1	T2	T3
<b>Position</b>	Head of Sales and Communications	Head of PR and Communications	Head of Sales
<b>Type of theatre</b>	Regional theatre	Smaller city-theatre	Smaller city-theatre
<b>Founded</b>	1790's	1970's	1910's
<b>Number of seats</b>	900-1000 at five stages	150-200 at two stages	300-400 at one stage
<b>Funding</b>	Public funding from the Ministry of Culture	Public funding from the local municipality	Public funding from the local municipality
<b>Target audience</b>	Children, youth and adults	Older and younger people with higher levels of education	Young people between 15-34

#### **4.1.1 Current Customer Engagement Practices in the Theatres**

The purpose of this section is to present how the theatres are currently working with customer engagement along with the initiatives and activities that the experts consider to facilitate customer engagement. As such, this section elaborates upon the current practices used to build customer engagement within the context of theatre.

According to Pansari and Kumar (2017) as well as Kumar et al. (2010), brands have moved from focusing on relationship marketing towards engaging customers (p. 295; p. 297). This

movement is particularly evident in T1 and T2, as both of their theatres create and host a range of activities and events all with the aim of stimulating engagement. However, T3 has a different perception of engagement, which entails less direct interactions between the theatre and the audience. T1 explains the theatre having a special audience group, named ‘Star Customers’, who are audience members holding season tickets (T1, 16:46). A season ticket is a ticket that gives the audience member access to all of the theatre’s performances for an entire season. Another special group of audiences are those, who hold Klub-U tickets, which are season tickets for younger audiences in the age between 15-25 (T1, 7:01). For these two audience groups, who are considered particularly loyal, the theatre has special offers such as “*pre-performance events*” (T1, 47:00), “*season presentations*” (T1, 47:39), and “*special discounts and deals*” (T1, 16:46). T2 explains that the theatre has a similar group of audiences with season tickets and similar special offers for this group in particular, such as “*season presentations*” (17:10) and “*special discounts in the bar and for friends*” (30:16). Both T1 and T2 explain that these activities have been well received, as both theatres are experiencing an increased amount of audience both with and without season tickets (T1, 3:11; T2, 6:13). This demonstrates a relational approach to engagement, as both experts express that it is important for the theatres to be at eye-level with their audiences, in order to build meaningful relationships, which they hope will get people to attend the theatre more often. This is furthermore in accordance, with how Pansari and Kumar (2017) and Kumar et al. (2010) describe customer engagement as being about personalising interactions and making efforts to better understand customers (p. 295; p. 301). This is exemplified by these two theatres catering to the needs of their audiences and building relationships with them, with the aim of them becoming spokespersons for the theatres (T1, T2). The season tickets can thus be understood as a behavioural manifestation of customer engagement within the context of theatres. Further, in these two theatres, customer engagement is manifested attitudinally in how the theatre is a tradition for some audiences (T1, T2) and how some ‘Star Customers’ are making inquiries about specific events (T1, T2). This suggests that the audiences pay attention to and think about what the theatres have to offer.

Unlike the first two theatres, T3 explains that this theatre does not offer season tickets, nor does it host special events for particular audience groups, but rather offers discounts for any group consisting of at least six people and all younger than 25 (T3, 4:30). T3 is more focused on activities that stimulate engagement for pupils, such as “*special collaborations with high schools and the municipality*” (10:36). These collaborations make sense in terms of getting

the theatre's core target segment to attend the theatre. The teachers from the high schools attending these activities are the ones engaging with the theatre by email or direct calls, where they pass on the experiences of the pupils. Customer engagement in this theatre is thus manifested attitudinally through reflections and evaluations by the pupils and behaviourally through feedback from the teachers. Still, it is important to note that in this case, customer engagement is not behaviourally manifested in the relationship between the target audience and the theatre, but rather related back to the theatre through others. In addition to these activities, T3 explains how the theatre also has been handing out free posters, with the aim of making the recipients spokespersons for the theatre (T3, 16:43). These activities underline that this theatre has yet to make the shift from what Pansari and Kumar (2017) call "*the objective of selling*" to "*emotionally connecting with customers with the hope of selling*" (p. 295).

In addition to these "offline" activities, all three theatres interact and engage with their audiences online through social media, more specifically Facebook and Instagram (T1, 9:41; T2, 19:27; T3, 7:02). This is in line with the digitalisation of media and engagement that has shifted communication from being a one-way construct to being three-way interactions (Pansari & Kumar, 2017, p. 302). Meaning that the theatre can communicate with the audience, and the audience can communicate with the theatre, as well as communicate with each other by tagging, commenting and sharing (T1, T2 & T3). The interactions on social media platforms are thus pivotal in generating digital customer engagement, as all of the three theatres acknowledge these platforms as being important when engaging with their audiences. An example of this, as T1 tells, was when the theatre announced pre-sale for a future performance on social media, which resulted in numerous audiences commenting, tagging their friends and sharing the posts (T1, 11:33). These actions can all be considered as various forms of engagement, both attitudinal manifestations, such as attention and reflections with regard to the performance and announcement, and behavioural manifestations, such as comments, tags, and shares of the content. Given the popularity of these social media platforms on a more general level, it makes sense for theatres to go where their audiences are, in order to engage with them. Although, all three theatres are present on these platforms, their activity levels are varying, as for example T3 tells that there is currently no particular focus on being active on either Facebook or Instagram (7:02). As such, there are considerable differences with regards to how each of the theatres work with and perceive customer engagement, and which activities they consider effective in building customer

engagement. The following table summarises the main differences and varying perceptions and understandings of current engagement practices in the three theatres. It is structured in such a way that, when there are commonalities, the knowledge is presented in merged cells, whereas differing statements are presented in singular cells. This is done to illustrate both points of similarities and differences in the knowledge created in the theatre-manager study.

**Table 4.1.1 – Overview of Current Customer Engagement Practices in The Theatre**

	T1	T2	T3
<b>Current engagement practice</b>	Focus on forming meaningful relationships with audiences		Focus on selling tickets
<b>Behavioural Manifestations of Customer Engagement</b>	Season tickets and Klub-U are both behavioural manifestations of customer engagement		Group/youth discounts do not offer any opportunity for manifestations of engagement
<b>Digital Customer Engagement</b>	Digital customer engagement encompasses behavioural manifestations of liking, sharing, following, commenting as well as attitudinal manifestations, such as paying attention and reflecting on the content		
<b>Target group for engagement initiatives and activities</b>	Engagement activities and initiatives are mainly directed towards audiences, who are considered part of the target audience		Engagement is mainly with audiences, who are outside of the target audience

## 4.1.2 Thematic Analysis of The Theatre-Manager Study

In the following section, five main themes derived from the knowledge created in the interviews will be presented. With the aim of sophisticating the knowledge derived from the interviews, the themes are all rooted in the adapted conceptual framework by Pansari and Kumar (2017) presented in Chapter 3. The five themes are as follows; (1) antecedents of customer engagement, (2) contributions of customer engagement, (3) moderators of the antecedents' impact on the contributions, (4) familiarity as a substitute for awareness and (5) future customer engagement.

### 4.1.2.1 Theme 1: Antecedents of Customer Engagement

All three theatres mentioned certain factors, which are considered antecedents for customer engagement (van Doorn et al., 2010; Pansari & Kumar, 2017). All explain that one of the main reasons for audiences interacting with the theatre is satisfaction. The audiences are considered as being satisfied if their actual experience exceeds their expectations, whereas

they are considered dissatisfied if their experience does not live up to their expectations (Pansari & Kumar, 2017, p. 302). More specifically, the audiences choose to reach out and interact with the theatres, either online through social media, predominantly Facebook, or e-mail as well as offline through phone calls, if they are either highly satisfied or highly dissatisfied (T1, 39:24; T2, 42:50; T3, 33:22). This is demonstrated by T1 in the following quote:

*“People mostly get back to us if they are either really happy or really mad, no one gives feedback if it was a mediocre experience” (42:50)*

This is in line with van Doorn et al.’s (2010) argument that antecedents should be either at a really high or really low level in order for customers to engage with the brand (p. 256). It is however important to note that the theatre managers all mention that the audiences’ level of satisfaction is more so in relation to the service aspect of the theatre experience, rather than the aesthetic aspect. This notion is further in line with Pansari and Kumar’s (2017) argument that the importance of satisfaction is enhanced in the service industry (p. 302), however this argument is more so related to the concept of moderators, and as such this will further be elaborated upon in that particular theme. Pansari and Kumar (2017) argue that satisfaction only has an impact on direct contributions, being (re)purchases, and cannot be considered to have any impact on indirect contributions of customer engagement, such as referrals, knowledge and influence (p. 300). In the theatre context however, satisfaction is more related to indirect contributions, as it leads to audiences providing feedback or recommending a particular performance (T1, 39:21, T2, 42:50, T3, 33:22). Even though satisfaction is found to be an antecedent in the theatre context, there is a difference with regard to what it leads to, which suggest that Pansari and Kumar’s (2017) conceptual framework needs to be altered to account for this.

In addition to satisfaction, Pansari and Kumar (2017) also argue that in order for a relationship to progress to the stage of engagement, there needs to be an emotional bonding (p. 295). This is coherent with the experiences of the three experts. T3 for example explains that those who engage the most are those who have a longer-standing relationship with the theatre (32:33), although these are mostly found outside of the theatre’s target segment. T2 further mentions that those, who feel a sense of ownership in relation to the theatre, are also those who engage the most (27:36):

*“Those who interact with us, are also those who take ownership and feel that it is their theatre as well. It is very much those with season tickets, who really feel like it is their theatre and feel like they have a direct relationship with us” (27:36)*

Lastly, T1 mentions that those, who attend the theatre as part of a tradition and are considered core audience, are also those, who engage the most with the theatre (47:39). This then suggests that audiences, who experience an emotional bonding, are more likely to engage with the theatre. This emotional bond is behaviourally manifested in season tickets for T1 and T2. If using the terminology of van Doorn et al. (2010), the season tickets can be argued to be a firm based antecedent of customer engagement, as it is a mode to support specific desirable actions, i.e. repurchases, referrals, influence, and feedback (p. 298). Both T1 and T2 tell that many of the special events that are made in addition to the theatrical performances, are directed at the audiences holding season tickets. As such, one might question whether the season ticket is actually an antecedent of customer engagement or whether it is a behavioural manifestation of customer engagement, hence this will be investigated further in the audience member study.

**Table 4.1.2.1 – Theme 1: Antecedents of Customer Engagement**

	T1	T2	T3
<b>Satisfaction</b>	Either really high or really low levels of satisfaction lead to audiences engaging with the theatre.		
	Engagement based on satisfaction is mainly related to the service aspect of the theatre experience, and not related to the aesthetic aspects.		
<b>Emotional Bond</b>	Audiences, who are more likely to engage, are those who have an emotional bond with the theatre.		
	An emotional bond is behaviourally manifested through the season tickets.	No season tickets and thus no indications of behavioural manifestation of emotional bond	

#### **4.1.2.2 Theme 2: Contributions of Customer Engagement**

All three experts describe how the most important driver for people attending the theatre is recommendations from someone they know (T1, 14:31; T2, 16:01, T3, 20:47). That would

suggest that the most coveted contribution of customer engagement for these theatres would be, what Pansari and Kumar (2017) coin as customer referral and influence, as these involve recommendations. All experts do however recognise that there are some difficulties related to determining whether or not this is actually something that their audiences do, and furthermore what specifically stimulates such behaviour. T2 mentions that the season ticket allows the theatre to monitor some audience recommendations:

*“This is where the season ticket is really great, because we can see if you bring your wife or your friend along” (20:47)*

T1 has also experienced how the customer influence contribution can lead to positive consequences, as they experience that their Klub-U members are often bringing a friend to the theatre (T1, 23:06). T1 and T2 further mention how they, through Facebook and Instagram, are able to detect the contributions of engagement. This is in the form of customer influence, behaviourally manifested in people tagging each other in posts about particular performances, sharing posts on their own profiles, commenting on posts saying “*this is a great performance, everyone should go see it*” (T1, 55:31) or people making posts themselves, in which they recommend the theatre to their social media friends and followers (T2, 28:11). T3 mentioned how the theatre is not currently focusing on digital engagement as much as they would like to. As such, this theatre has more difficulty than the other two theatres in determining indirect contributions, such as referral and influence. T3 is however under the impression that people are recommending the theatre to others (16:01). Pansari and Kumar (2017) find that satisfaction only leads to direct contributions, i.e. (re)purchases. This is in line with T1, who states that if the audience is satisfied, they will buy a new ticket (16:27). However, all interviews also suggest that satisfaction leads to indirect contributions, i.e. knowledge and influence. T1 for example explains how they primarily receive feedback from customers who are either very satisfied or dissatisfied with the service (9:41) or how those who are really satisfied with the performance write posts about it on social media, thereby influencing others (55:31). Pansari and Kumar argue that customers experiencing an emotional bond will indirectly contribute to the value of the brand (2017, p. 304). This is in line with both T2 and T3, who mention that those who have longer relationships or feel a sense of ownership are those who are most likely to provide feedback on their experience, recommend it to others, or compliment the performances (T2, 38:48; T3, 27:45). The

relationship between emotional bonding and customer knowledge is exemplified in the following statement:

*“When you have visited the theatre for the last 15 years - those are better at writing to us.*

*Both with the positive but also with the negative” (T3, 27:45)*

As mentioned, T3 also experiences audiences having emotional bonds (27:45), however these are more often found in “older people” outside of their target group. Hence, it is difficult to determine the strength of the relationship between emotional bonds and direct contributions at this theatre. Also, since T3 relates that most of their tickets are sold through collaborations with the municipality as well as schools, this indicates that the relationship between emotional bond and customer purchases is weak, similar to what Pansari and Kumar (2017) argue.

There is thus a gap in the conceptual model of Pansari and Kumar (2017), as the interviews suggest more than a weak relationship between emotional bonding and direct contributions. However, this is only related to the season tickets at T1 and T2. In the first theme, we mentioned that the season ticket could be viewed as both an antecedent for customer engagement as well as a manifestation of customer engagement. In this case, when both T1 and T2 describe the season tickets, it can be viewed as a repurchase, which Pansari and Kumar (2017) coin as a direct contribution of customer engagement. The reason for viewing it as a repurchase is that both T1 and T2 describe how the majority of their audiences buy a season ticket after their initial purchase of a theatre ticket:

*“At every performance we inform the audience about our season ticket and offer them a discount equal to the price of their first ticket if they buy a season ticket (that night, red.) As a result, we have experienced an explosive growth in the amount of audiences holding season tickets” (T2, 10:42)*

In line with the conceptual framework by Pansari and Kumar (2017), audiences have to have made an initial purchase, i.e. have bought the first ticket, in order to gain their first experience through the performance. This experience will then lead to the emotional bond, which then subsequently results in them making a repurchase of the season ticket, thus suggesting stronger relationship between emotional bonds and direct contribution of

customer engagement. As such, this points towards yet another alteration that needs to be made when applying Pansari and Kumar's (2017) customer engagement framework to the theatre context.

**Table 4.1.2.2 – Overview of Contributions and Manifestations of Customer Engagement**

	T1	T2	T3
<b>Customer Influence</b>	Recommendations are considered a contributions of customer engagement, however manifestations of these are not easily detected		
<b>Digital Customer Influence</b>	Audience are engaging in digital engagement through commenting, liking and sharing of content		No behavioural manifestations of digital customer engagement
<b>Customer Knowledge</b>	The theatres receive feedback when the audience are either really satisfied or really dissatisfied		
<b>Customer Purchases</b>		Audiences are more inclined to give feedback and engage in customer influence when they feel a relation to the theatre	Repurchase of tickets is not a manifestation of an emotional bond

#### **4.1.2.3 Theme 3: Moderators of the Antecedents' Impact on the Contributions**

Theme three is related to what Pansari and Kumar (2017) coin as moderators. These are situational factors that have an impact on the relationship between the previously identified antecedents and the contributions of customer engagement (p. 308). Only one of Pansari and Kumar's (2017) moderators will be included in this section, i.e. brand value, since the others did not come up during the interviews. However, we identified an additional moderator, aesthetic vs. service focus, which is then unique to the theatre context.

According to Pansari and Kumar (2017), the impact of emotional bonding on indirect contributions will be enhanced for brands with high brand value (p. 305). This is in line with the knowledge from T1 and T2, who both find that the theatres' audiences like to display their associations with the theatre. This notion of wanting to be associated with the theatre is exemplified through an audience member's post on Facebook:

*“She had terminated all her subscriptions, but the only one she would keep was her season ticket at our theatre, and she recommended others to do the same” (T2, 28:11)*

T3 on the other hand, explains how the theatre recently changed its profile and branding strategy, and thereby, they are still struggling with people getting to know their brand and thereby building brand equity (15:12). The lack of conversation on social media and feedback from the audience can thus be ascribed to the lack of brand value associated with the theatre. This supports the notion that brand value moderates the impact of emotional bonding on indirect contributions of customer engagement (Pansari & Kumar, 2017). T1 and T2 further explained how visiting the theatre is a part of some of their audiences' identity projects, hence it has become somewhat “*trendy to be someone who attends the theatre*” (T1, 14:30; T2, 20:47). This suggest that the first two theatres have high brand value (Pansari & Kumar 2017, p. 303), which will make audiences more inclined to use their attendance at the theatre as part of their individual identity projects. This is evident in the following statements from T1 and T2:

*“People really ‘want’ (the theatre, red.), they think that it is a really cool brand” (T1, 32:19)*

*“We currently feel that it has become pretty trendy to be someone who comes here, it is especially important for younger people that they can show their friends that they have been here and that they are ‘a cultural type’” (T2, 20:47)*

The new moderator, aesthetic vs. service focus, is concerned with which part of the theatre experience the audience member focuses on when engaging. This means that the relationships between antecedents and contributions are moderated depending on whether the audience member focused on the aesthetic or the service aspect of the experience. The aesthetic focus is related to the actual theatrical performance, whereas the service focus is related to the surrounding activities, such as the café or bar at the theatre, parking facilities and programmes. The knowledge from all three interviews revealed that the theatres mostly receive feedback regarding audience members' satisfaction with the service part of the experience, i.e. they have a service focus. This suggests that a service focus enhances the relationship between satisfaction and customer knowledge. Furthermore, the experts explain how some audience members also write about the performances on social media, and thereby they engage in customer influence (T1, 55:31). This can be seen as an example of the

audience members having an aesthetic focus, suggesting that the aesthetic focus moderates the relationship between satisfaction and customer influence.

**Table 4.1.2.3 – Theme 3: Moderators of the Antecedents’ Impact on the Contributions**

	T1	T2	T3
<b>Service focus</b>	Service focus moderates the relationship between satisfaction and customer knowledge.		
<b>Aesthetic focus</b>	Aesthetic focus moderates the relationship between satisfaction and customer influence		
<b>Brand value</b>	Brand value enhances the relationship between emotional bond and customer purchases as well as emotional bond and customer influence		

#### **4.1.2.4 Theme 4: Familiarity as a Substitute for Awareness**

A recurring theme throughout all three interviews, was that people are more likely to make an initial purchase of a theatre ticket if they know something about the play, the theatre, the director, the art director, the actors, or if someone they know have recommended it (T1, T2, T3). As T3 describes:

*“There is a tendency towards, if people know something about the performance, it can be the actors, they can be crazy about the director or it can be the title, it can be the dramatist or it can be something that they know from television. [...] It can be scary to purchase tickets for something that you don’t know, and then you are afraid of getting a bad experience” (8:51)*

The audiences’ need for previous experience or knowledge about any of the previously mentioned elements, points towards familiarity being a driver for initial purchase in a theatre context. As such, this suggests that familiarity could be a substitute for awareness in driving initial purchase. In academia, familiarity has been associated with the mere exposure effect, as exposure to a product or brand will lead to greater familiarity (Montoya et al., 2017, p. 460). Here, familiarity is understood as an unconscious and automatic process, reflecting a memory of previous exposure (ibid., p. 461). Familiarity is furthermore found to have a positive relationship with liking (ibid., p. 461-462). This means that the stronger familiarity an audience member may have with the theatre, the play or the actors, their propensity for liking the theatre or the play is higher. The notion of liking as a part of familiarity is thus what distinguishes it from awareness. Although the construct of familiarity is not included in

any on the literature reviewed for this thesis, we have found this understanding of familiarity to be the closest to, what was described in the interviews, and therefore it has been included as a substitute for awareness in this analysis.

The knowledge created in the interviews pointed towards awareness not being a sufficient driver for the initial purchase in a theatre context. Since people may feel like they do not “*know the rules or what to do*” (T1, 21:06), it becomes somewhat scary to purchase a theatre ticket when having no sense of familiarity with any part of the experience. That is also the reason as to why, T2 experiences a new type of audience when they host guest performances, because they will then attract an audience who is familiar with that particular play or the company performing it (26:09). Furthermore, the need for familiarity makes setting up completely new and thus also unknown performances a risky business, as T1 and T3 describe:

*“... it was totally risky business, because nobody knows this musical, it is newly written and nobody really knows this story... ” (T1, 3:11)*

*“... in our experience, when they are new names in the theatre world, then it is limited as to what type of audience we can attract. There is something about those famous names, which makes audiences attracted faster” (T3, 2:00)*

Although all three theatres mention the importance of familiarity in relation to getting people to attend the theatre, they are differing on where the familiarity should be placed. This refers to whether the audiences should be familiar with the theatre as a brand or building (T1; T2) or whether they should be familiar with the theatre’s productions, actors and directors (T3). This is demonstrated in how both T1 and T2 express the importance of opening up the theatre and inviting people inside for events, which are not necessarily linked to an actual performance. These events are all based on that idea:

*“... the more (people, red.) we can get over the doorstep without a ticket, the easier it becomes to get them to come back with a ticket” (T1, 37:03)*

The knowledge from the interview with T3 is more indicative of familiarity being most important when it comes to the performances, either through people being familiar with the

actual play, the actors or the director (8:51). This notion is further supported by the most popular performances at theatre being theatrical productions of a youth television series (2:00). In relation to this, T3 expresses an interest in investigating what specific plays or themes the young people are interested in (41:57). This will however be addressed in a following theme regarding future customer engagement. In effect, all three theatres are in agreement that familiarity is important when it comes to driving initial purchase, however the weight of this importance is placed differently.

**Table 4.1.2.4 – Theme 4: Familiarity as a Substitute for Awareness**

	T1	T2	T3
Definition	Familiarity with at least one part of the theatre experience is the main driver for initial purchase		
Focus	Focus on familiarity in relation to the theatre as a building or a brand		Focus on familiarity in relation to the production/the play

#### **4.1.2.5 Theme 5: Future Customer Engagement**

During all three interviews, the experts mentioned activities that they “*would like to do*” or “*would focus on in the future*”. As such, it was implied that they had made considerations regarding customer engagement in the future. Future customer engagement is thus included as a theme in this analysis, which is in line with the argument of both Pansari and Kumar’s (2017) as well as Venkatesan’s (2017) that having a strategy for building and maintaining customer engagement is important (p. 296; p. 290). Pansari and Kumar (2017) further argue that in order for this strategy to be successfully executed, it is necessary to understand what comes before customer engagement, i.e. the antecedents, as well as the contributions of customer engagement. T3 relates that the main focus of the theatre in the pursuit of building customer engagement is the establishment of a “growth centre” (Danish: Væksthus) for young performance artists, where they can work and exhibit their projects (5:47). The young performance artists would then provide insights with regards to the preferences of young people in general, as related in the following:

*“Hopefully, (we will, red.) arrange workshops in the growth centre, so the young people can create something themselves, which will allow for us to see what they are interested in”*

(41:57)

It is interesting to note, how this activity does not build customer engagement with the actual audience, but rather engage people in a more professional manner. Hence, again denoting how T3 is still focusing on selling tickets by tailoring the theatre's performances to the demand of the target audience. This is at the expense of activities that may build an emotional bond and satisfied relationship between the theatre and their actual audience. In addition to building the growth centre, T3 also mentions that a season ticket could possibly be introduced in the future (18:17), however, there are no current plans of the sort. Lastly, since the theatre is not currently allocating many resources to digital engagement, they would like to increase their activities in this area (7:02). This is coherent with what both T1 and T2 relate, as they would also like to reap the benefits from social media and other digital platforms when engaging with their audiences (T1, 8:26; T2, 60:53). Both of these theatres mention that through online platforms, it is possible to open up the theatre even more, and as such be more at eye level with the audiences. More specifically, T2 mentions that the art director of the theatre would like to create a blog on their website:

*“...he would like a more visible channel to show “behind-the-scenes”, for example a blog on our website, where thoughts could flourish and there could be a dialogue between him and those who are interested.” (41:03)*

This indicates that all three theatres have acknowledged the potential of digital customer engagement. Also, all three theatres have been working with influencers and have experienced the potential of these social influencers creating a ripple effect (19:55). However, T1 and T2 express that they would like to increase their activities within this area in the future, as they find that these influencers can create chain reactions across a wide group of audiences (T1, 32:19, T2, 33:04). Such arguments are in line with those of Pansari and Kumar (2017), who also find specific influential users to be important in terms of creating an online ripple effect. As T1 and T2, Pansari and Kumar (2017) also denote the importance of identifying the ‘right’ influencer, as they argue that it is not all people who can influence others (p. 302).

Common for all of theatres, future initiatives to build customer engagement are concerned with getting to know their audiences better. T3 for example relates that the purpose of the previously mentioned workshops is to be able to set up theatrical productions, which are based on the actual demand of the target audience, rather than a “*gut feeling*” (40:58). The

other two experts on the other hand imply a different purpose with their respective initiatives. Throughout the interview, T1 continuously mentions that the theatre wants to build more meaningful relationships with their audiences:

*“For me, it is definitely a strategy to become more at eye level with the people out there”*  
*(11:33)*

Similarly, T2 is also focused on opening up the theatre, in order to bring it at eye level with the audience:

*“I believe that in the future we have to be even better at involving our audience, because it makes our theatre even more meaningful and accessible. For many people it is still a great barrier to go to the theatre”* (39:50)

These two statements demonstrate the theatres' attention to the concept of familiarity as a key factor in driving initial purchases.

**Table 4.1.2.5 – Theme 5: Overview of Future Customer engagement**

	T1	T2	T3
Digital Customer Engagement	Allocating more resources to engaging and interacting with audiences on social media and other digital platforms, as a way to build customer engagement and bring the theatre on an eye level with the audiences.		
Familiarity	Open up the theatre to the public to stimulate familiarity	Growth centre to gain insight on preferences and to attract young performance artists	
Influencers	Finding relevant online influencers to create an online ripple effect.		

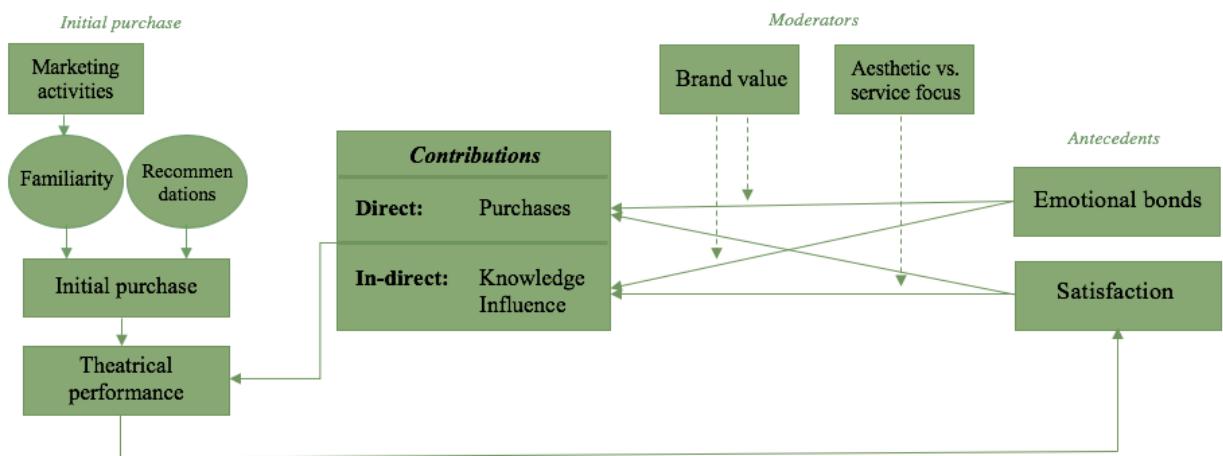
#### **4.1.3 The Theatre-Manager Study’s Impact on The Audience Member Study**

The knowledge created from the three expert interviews in the theatre-manager study has had a considerable impact on the knowledge created in the audience member study. The theatre-manager study was primarily formed by the academic literature reviewed in Chapter 3, as the themes took point of departure in Pansari and Kumar’s (2017) conceptual model. The theatre-manager study expanded our perception and knowledge with regard to how theatres can build

customer engagement, hence the study has helped in structuring and forming the interviews in the audience member study.

The theatre-manager study has led to an initial revision of Pansari & Kumar's (2017) conceptual framework, as we found some distinct differences in how to build customer engagement in the theatre context. The following model shows this revised conceptual framework. In this revision, awareness has been substituted by recommendations and familiarity as drivers for initial purchase. Both antecedents are in accordance with those identified by Pansari and Kumar (2017), but they are shown to have links to both direct and indirect contributions. Lastly, the moderators have been revised in the sense that only two are included; brand value, which is in line with Pansari and Kumar (2017), and aesthetic vs. service focus, which is unique to the theatre context.

**Figure 4.1.3 - Revised Conceptual Framework Based on Theatre-Manager Study**



As with Pansari and Kumar's (2017) conceptual framework, this revision has its point of departure in the theatre's marketing initiatives. These initiatives aim at stimulating familiarity among potential audiences by making them familiar with the theatre as an institution or brand, or by making them familiar with different parts of production. Recommendations from friends and family are also important drivers for initial purchase and can in some instances also substitute awareness. Having established familiarity, the customer will then make an initial purchase, which will lead to the theatrical experience. This experience will potentially establish a certain level of both satisfaction and emotional bonding, which will then progress to engagement. As mentioned, the knowledge from the theatre-manager study suggests that both emotional bonds and satisfaction can have an impact on both direct and indirect

contributions. This impact is however found to be moderated by brand value and whether the audience member employs a focus on the aesthetic or the service aspect of the experience. Brand value will enhance the relationship between emotional bond and customer purchases, as well as emotional bond and customer influence. The service focus will enhance the relationship between satisfaction and customer knowledge, whereas the aesthetic focus will enhance the relationship between emotional bond and customer influence. Therefore, this revised conceptual framework does not include the other moderators presented by Pansari and Kumar (2017), such as convenience, type of firm and level of involvement (p. 300), although these moderators will still be investigated in the audience member study.

This initial revision of the conceptual framework will then serve as point of departure for the audience member study, meaning that the different elements identified and described in the theatre-manager study will be investigated from the world-view of audiences. As such, the audience member study may unveil other important elements in building customer engagement within the context of theatres, and thereby lead to new revision of the conceptual framework.

## **4.2 Audience Member Study**

The audience member study serves the purpose of relating the themes identified in the theatre-manager study to the social construct of the theatre audience. Therefore, the following knowledge will be a representation of the thoughts, perceptions, and social constructions of the audience. The purpose is to unfold the themes from other social constructions than those inside the theatre, in order to later discuss points of consensus and points of difference.

### **4.2.1 Thematic Analysis of Audience Member Study**

The presentation and analysis of the knowledge created in the audience member study will be structured as follows; (1) antecedents and contributions, (2) dimensions and manifestations, (3) drivers for initial purchase, (4) moderators, and (5) future customer engagement. The themes will include the main perceptions of the nine interviewees, which have all attended a performance at one of the three theatres included in the theatre-manager study. Due to space limitations, we will not be able to unfold all constructions thoroughly, which may compromise authenticity, however we have allowed for every social construction to be represented. The transcription of the interviews with the audience can be found in Appendix

3. In order to ensure transferability, the following table provides an overview of the social constructions of each of the interviewees:

**Table 4.2.1 - Overview of the Characteristics of the Audience Interviewees**

	A1	A2	A3	A4	A5	A6	A7	A8	A9
<b>Age</b>	28	26	60	51	25	22	26	43	19
<b>Gender</b>	Female	Female	Male	Female	Female	Female	Female	Male	Female
<b>Occupation</b>	Insurance	Student at university	Sales	Pharmaceuticals	Student at university	Student at university	Actress	IT-consultant	High School with focus on theatre
<b>Place of residency</b>	North of Zealand	Mid-Zealand	Copenhagen	North of Zealand	Funen	Copenhagen	Copenhagen	Copenhagen	Funen
<b>Frequency of visits</b>	1-2 times pr. year	3 times a year	1 time a month	1 time a year	1 time a month	1-2 times a year	1-2 times a month	1-2 times a month	5-6 times a year
<b>Theatre</b>	T1	T3	T2	T3	T1	T3	T2	T2	T1

#### **4.2.1.1 Theme 1: Antecedents and Contributions of Customer Engagement**

The theatre-manager study suggested that satisfaction and emotional bonds are antecedents of customer engagement. These are also found to be antecedents in the audience member study. While not all audience members express having an emotional bond to a theatre (A2 and A4), all recognise that an emotional bond would make them more likely to engage with the theatre. One interviewee describes an emotional bond as follows:

*“I think especially that if it (the theatre, red.) is something that you have an emotional connection to, then it is like having rooted for a (sports, red.) team for a very long time, and then they suddenly advance into the top league” (A7, 40:08)*

In the conceptual framework by Pansari and Kumar (2017), it is argued that emotional bonds will primarily lead to indirect contributions of customer engagement. They further argue that there is a weak relationship between emotional bonds and direct contributions, i.e. repurchases (p. 300). Still, the audience member study indicates a stronger relationship

between emotional bonds and repurchase. This means that the audience members are more likely to purchase a new ticket, if they experience an emotional bond (A6, 24:01; A7, 36:57; A8, 14:47). Emotional bonds also lead to indirect contributions, such as customer influence and knowledge (A5, 31:02; A6, 24:12; A7, 37:09; A8, 22:48; A9, 25:25). However, as the interviewees primarily express other reasons for engaging in this, these relationships appear to be less dominant. The relationship between emotional bonds and repurchase can be further understood through the interviewees' perception of what an emotional bond to a theatre entails, as A9 explains:

*"I would describe my relation with the theatre as good, as I have been there a lot with my school that is why I feel a close relationship with the theatre" (3:40)*

Other interviewees emphasise how they need to have a longer-standing relationship with the theatre in order them to feel an emotional bond (A7, 36:27; A5, 28:16; A2, 3:36). As such, in order for an emotional bond to be established, the audience have to visit the theatre more than once, meaning that there is a self-reinforcing relationship between repurchases and emotional bonds.

In coherence with the knowledge created in the theatre-manager study, the audience member study suggests that satisfaction as an antecedent also leads to indirect contributions, such as customer influence and knowledge. However, it seems that satisfaction is more important than first indicated. For most of the interviewees, their satisfaction with the performance and the entire experience is the main determinant of whether they choose to repurchase a new theatre ticket (A3, 19:30; A4, 11:25; A5, 21:19; A6, 19:12; A7, 29:04; A8, 6:19; A9, 18:54). As A2 explains:

*"If I should buy a new theatre ticket for the same theatre, it would be dependent on whether or not I'm satisfied, it would be because I like the performance and thought that the experience was good, and this would be the entire experience not only the performance" (A2, 19:01)*

This thus suggests that for the majority of the interviewees, the likelihood of repurchase increases with satisfaction, hence the relationship between satisfaction and repurchase can be considered strong. The interviewees also appear to engage most in customer influence and knowledge, when they are either very satisfied or very dissatisfied (A1, 10:00; A2, 17:47;

A3, 12:40; A4, 8:43; A5, 13:12; A6, 16:43; A7, 19:36; A8, 12:08; A9, 19:54). This is further in line with knowledge created in the theatre-manager study. For some of the interviewees, dissatisfaction seems to be the primary antecedent for customer knowledge. A1 for example explains how she once gave a theatre feedback due to dissatisfaction, and that she would do it again, if she was unsatisfied with the experience (10:00). This is similar to A2 and A8, who both argue that they would only engage in customer knowledge, if they had something to complain about and that they would keep their satisfaction to themselves (17:47; 12:08). The remainder of the audience related how they would be inclined to give feedback to the theatre, if they had a fantastic experience or if the experience had been horrible (A3, A4, A5, A6, A7, A9). Hence, the knowledge created from the audience member interviews suggests a strong relationship between satisfaction and customer knowledge, which is in line with the knowledge from the theatre-manager study.

The audience member interviews suggest that satisfaction is an especially important antecedent for customer influence, which is concerned with recommending the theatre or a particular performance to others. Although some of the interviewees say that having an emotional bond with a theatre would make them more likely to recommend it to others, none of the interviewees would recommend a performance, if they themselves had not been satisfied with it, as A1 relates:

*“Yes, of course, because if I had not been satisfied with the performance, then there is no way that I would recommend others to go there” (13:19)*

This is in line with most of the interviewees relating that if they are not satisfied with the experience, they see no point in recommending, but if they are satisfied with the experience then they are more likely to recommend it (A2, 26:43; A3, 19:55; A4, 5:06; A5, 20:02; A6, 19:32; A7, 29:04). Here, the customer influence is based on satisfaction, however two of the interviewees mentioned, that they would also make recommendations based on their dissatisfaction, meaning that they would tell others to not go see that particular performance (A2, 21:13; A5, 8:36). This is an example of how contributions of customer engagement can also have negative consequences for the theatre, as this will lead to the theatre having a bad reputation.

In addition to satisfaction and emotional bonds being antecedents for customer engagement in a theatre context, some of the interviews suggested another potential antecedent; emotions. As mentioned, not all audience members expressed having an emotional bond to any theatre, however these interviewees still expressed emotions. An example of this is portrayed by A2, who does not express an emotional bond with any specific theatre. However, when asked about the reasons for both repurchase and recommending, she mentioned that if she experienced the performance as “*moving*” or that she felt “*moved*” (19:01), then she would be more likely to engage. Such experiences were explained by many of the audience members, and as such emotions appear to play an important part in the relationship between audiences and theatres. Further, those audience members who express emotional bonds as an antecedent for their engagement also explain emotions as an antecedent. Although it could be argued that these emotions are rather attributed to the nature of the theatre and as such they are inherent to the experience, the knowledge created still suggests, that when audiences experience some kind of emotions in relation to the experience, they are more likely to engage. Emotions are explained by the audience members to lead to both repurchases (A2, 19:01, A8, 16:08; A4, 1:54), and customer influence (A2, 18:13; A8, 16:01).

As such, the knowledge created from the audience interviews suggests that satisfaction may be the most important antecedent in establishing engagement. However, emotions and emotional bonds are also antecedents for customer engagement in a theatre context. The following table and the tables to come in the remainder of this chapter present a summary of the most predominant commonalities.

**Table 4.2.1.1 - Overview of Antecedents and Contributions of Customer Engagement**

Antecedent	Explanation
<b>Emotions</b>	<ul style="list-style-type: none"> <li>- Emotions, as a separate antecedent, not relating particular to emotional bonds, is concerned with what is evoked during the theatre experience</li> <li>- Emotions leads to customer repurchases and influence</li> <li>- Emotions is the least dominant of the three</li> </ul>
<b>Emotional Bond</b>	<ul style="list-style-type: none"> <li>- Emotional bond is the most dominant antecedent for customer repurchases - suggests a reinforcing relationship between the two</li> <li>- The relationship between emotional bond and customer influence and knowledge is weak, as satisfaction is the dominant antecedent</li> </ul>
<b>Satisfaction</b>	<ul style="list-style-type: none"> <li>- Both satisfaction and dissatisfaction leads to customer influence and knowledge</li> <li>- Satisfaction leads to customer repurchases</li> <li>- Satisfaction is the most dominant antecedent of the three</li> </ul>

#### **4.2.1.2 Theme 2: Dimensions and Manifestations of Customer Engagement**

In the literature review, we argued that customer engagement in the context of theatre is a multidimensional construct consisting of both behavioural and attitudinal dimensions. The attitudinal dimension can be understood as the customers' experiences and feelings, whereas the behavioural dimension is concerned with participation in certain actions (Vivek et al., 2012). When the audience members talk about engagement in a theatre context, they explain both attitudinal and behavioural dimensions. This means that there are certain things that they feel about the theatre, and that there are certain actions that they partake in. The attitudinal engagement is related to how all audience members express some type of emotions relating to the theatre and the experiences they have had with the theatre. Most of the interviewees express that when attending the theatre there are more emotions involved compared to other experiences, as the theatrical performance requires both cognitive and emotional investments from the audience (A1, 2:00; A2, 1:21, A6, 1:44; A7, 7:54). This is related to many of the interviewees mentioning some sort of 'otherness' related to the theatre experience. Engagement in this context thus has a strong attitudinal component, both related to the performance, but also to the theatre itself. A1 for example expresses that it is more pleasant to visit the theatre compared to other experiences (4:37). This is in line with A5, who argues that her emotions and feelings have something to do with the unique atmosphere, the history of the building, and the special decor (3:58). For A1, her attitudinal engagement is primarily connected to the theatre as an institution and her feelings and attitudes towards the specific theatre. A1's attitudinal engagement is manifested in how she thinks that it is a nice place to visit and it is a family tradition. These attitudes are then behaviourally manifested in her being signed up for the season catalogue, repurchasing tickets for the theatre, providing feedback, and recommending the theatre's performances. As such, her attitudinal and behavioural engagement lead to both indirect and direct contributions of customer engagement. Similarly, A8's attitudinal engagement is mostly directed towards the specific theatre, rather than the performances. In opposition to A1, his attitudinal engagement is behaviourally manifested in him holding a season ticket to said theatre. Furthermore, A8 receives newsletters from the specific theatre and follows them on social media, where his behavioural engagement is 'checking in' on Facebook when visiting the theatre. The contributions of his engagement are coherent with his attitudinal engagement, as is expressed in the following quote about why he recommends the theatre to others:

*“It would be my personal experience with the theatre and if it is something that moved me, if it is something that gave me an experience” (16:01).*

The notion of wanting to share a moving experience with others is further supported by A3, who also engages in customer influence on Facebook (8:32). A3’s attitudinal engagement is similar to that of A8, as his feelings towards the specific theatre is manifested behaviourally in him buying a season ticket, i.e. customer repurchases, as well as receiving newsletters. However, A3’s attitudinal engagement towards the theatre is further behaviourally manifested in him frequently participating in special events and him having conversations with staff members after performances. A5 also holds a season ticket for a specific theatre, however unlike the aforementioned interviewees, A5’s attitudinal engagement is only manifested behaviourally in her holding a season ticket and having participated in one introductory event. A9 has previously held a season ticket for specific theatres, as a part of her education, however since graduating she has not renewed her season tickets. This suggests that her attitudinal engagement is not related to specific theatres, but more to theatre as an activity. However, her attitudinal engagement has been behaviourally manifested through her attending other events at the theatre, her influencing on both social media, where she comments, likes and tags as well as through word of mouth (4:25). As such, A9 is now only engaging in customer influence, where she previously also engaged in customer repurchases. A7 does not give any indication of having an emotional bond to a specific theatre, however the absence of an emotional bond does not mean that an audience member cannot have any attitudinal engagement with a theatre, as A7 expresses in the following:

*“I follow them on social media and I also visit their bar, but I also know people who bartend there. But even if I didn’t, I feel like there is a vibe down there, which is quite cosy” (9:15)*

As such, her attitudinal engagement is behaviourally manifested in her following the theatre on social media, visiting the theatre’s bar, attending performances at the theatre, and recommending the theatre to others through word of mouth. The last three interviewees, A2, A4 and A6, are quite similar to each other, as none of them expressed any attitudinal engagement towards a specific theatre rather their attitudinal engagement is related to the general theatre experience. As such, when these interviewees engage in customer influence, it is still a behavioural manifestation of their attitudinal engagement. However, this engagement is due to the feelings and emotions evoked by the performance and has nothing to do with

how they feel about the theatre. This lack of attitudinal engagement towards a specific theatre, does not exclude them from engaging with other theatres. A4 receives a season catalogue from one theatre (2:47), A6 follows another theatre on Facebook (4:46), and they all purchase tickets to theatre performances at least once a year. This knowledge then supports the notion of the multidimensionality of customer engagement in the context of theatre, where both attitudinal and behavioural engagement must occur simultaneously or sequentially in order for any customer engagement to be built at all.

**Table 4.2.1.2 - Overview of Dimensions and Manifestations of Customer Engagement**

Dimension	Manifestations
Attitudinal	<ul style="list-style-type: none"> <li>- All interviewees express having experienced emotions when attending the theatre</li> <li>- Some interviewees express the emotions as being related to a specific theatre</li> <li>- Others express the emotions as being related to theatrical performance</li> </ul>
Behavioural	<ul style="list-style-type: none"> <li>- Recommending the theatre or the performance to others</li> <li>- Receiving newsletters</li> <li>- Receiving season catalogues</li> <li>- Following on social media</li> <li>- Engaging on social media through comments, likes and tags</li> <li>- Repurchasing tickets</li> <li>- Season tickets</li> <li>- Participating in special events at the theatre</li> <li>- Visiting the theatre's bar</li> <li>- Talking to staff members</li> <li>- Giving direct feedback</li> </ul>

#### **4.2.1.3 Theme 3: Drivers for Initial Purchase**

During the theatre manager study, we identified familiarity and recommendations as drivers for initial purchase of theatre tickets. These drivers differ from the awareness driver presented in Pansari and Kumar's conceptual framework (2017). As previously mentioned, in this context familiarity is considered to occur, when at least one part of the theatre experience is familiar to the audience member. This can be the play, the theatre, any person working at the theatre, or attending the theatre with someone they know. During the audience member study, the drivers for initial purchase were further investigated. All interviewees express how being familiar with some elements of the experience makes them more likely to purchase a ticket. However, they do differ on which part of the experience, they emphasise being most familiar with. The majority of the interviewees express how knowing something about the play is an important driver of initial purchase (A1, 7:41; A2, 15:29; A3, 16:30; A6, 4:46; A8, 13:59), as A2 relates here:

*“It is not often that I go see a play that I don’t have any sense of, what so ever. I think that the theatre itself is a bit secondary, so it is more dependent on the play and whether I know it” (15:29)*

This is in line with A8, who also states that his reason for buying a theatre ticket is not so much the theatre itself but more the play (13:59). Familiarity with the play can therefore stem from the play being known from television (A6) or the play being an old classic (A1, A5, A8). In these cases familiarity serves as a type of reassurance or guarantee that the theatre experience will be successful. Familiarity with the theatre itself can also serve as a driver of initial purchase, as A8 states that, if the theatre as an institution is very historical and renowned, it may overrule the importance of the play, meaning that the theatre itself is something to be experienced (13:59). This notion of the theatre itself being so spectacular that it becomes more important than the play itself, is further denoted by A5, who mentions that the experience can also revolve around the theatre as a spectacular institution and that the performance then becomes secondary (27:25).

Other interviewees mention that knowing the theatre from previous experiences, not actual theatrical performance, can also serve as a driver for initial purchase (A1, A5, A6). For some interviewees, familiarity is more concerned with particular actors being part of the performance, and thus their knowledge about and prior exposure to a particular actor will serve as a driver for initial purchase. When A3, A7 and A9 purchase tickets to a performance at a theatre that they have never been to before, they primarily do so because of a particular actor being part of that performance. As such, their familiarity with that particular actor serves as a driver for initial purchase of a theatre ticket.

Some interviewees also relate that an important driver for initial purchase can be going with friends (A2, 17:04; A4, 10:16; A5, 16:20; A6, 14:45; A9, 16:58). For A6, the main driver for initial purchase is someone asking whether they should go see a particular performance. When A5 goes to a theatre for the first time it is always with a group friends. When doing this, she is as much attending due to the social experience as the performance itself (1:54). They both imply how their friends knowing about the theatre or performance then serves as a reassurance of the quality of the experience, hence their friends’ familiarity serves as a substitute for personal familiarity. The last type of familiarity was in relation to someone

working at the theatre or someone involved with the production. As A6 explains here in relation to visiting a particular theatre:

*“...in that case we were there to see a friend (actor in the play, red.) and that is why we went, and that was what was special” (4:46)*

This is in line with both A2 (3:36) and A7 (27:19), as they express knowing someone involved with the production is a driver for attending. As such, knowing actors, directors or anyone behind the scene, can be drivers of initial purchase. For A3 however, the familiarity is not so much directed towards knowing someone involved in the production but more so in relation to knowing one of the permanent staff members at the theatre (16:30).

As mentioned, both studies revealed recommendations as being another potential driver for initial purchase of a theatre ticket. The audience member study further suggested that professional reviews were also drivers for initial purchase, which the theatre-managers gave little credit to. All but one interviewee expressed that recommendations from someone they know or professional reviews in newspapers or online serve as important drivers for initial purchase (A3, 15:10; A4, 8:03; A5, 11:44; A6, 12:34; A7 23:45; A8, 13:59; A9, 14:14). For many of the interviewees, the personal recommendation from a friend, family member or colleague, is an important determinant of whether they choose to purchase a ticket, as the recommendation then serves as a form of reassurance that the experience will be nice or as a warning to avoid that particular performance:

*“...it’s obvious that if someone says that it is the greatest thing they have ever seen or the other way around, if it is the worst, then obviously it won’t be the first thing I’ll go see, if someone says that it is not the best” (A5, 11:44)*

Similar for all the interviewees, who make purchases based on the recommendations of others, is that these recommendations are deemed most effective when given in person, rather than online. However, given that there is currently no online platform, where audiences can share recommendations, other than social media, it makes sense that online recommendations are not considered of much importance to these audience members. Still, as A6 relates in the following quote, she is not unwelcoming towards online recommendations:

*"I don't really read it online, but if there is someone, who says that it is great (online, red.) and if it is available, then I would listen to it" (12:34)*

Some interviewees also mention that reviews written by professional theatre critics can also make them purchase a theatre ticket (A3, 12:01; A4; 4:25, A7: 22:18), and can as such be considered a driver for initial purchase. The trust in these reviews can be considered to stem from the expertise of the critics within this particular field. Similar for both recommendations and reviews is that they serve as stamps of approval and thus also types of reassurance, as with familiarity. Since all of these drivers suggest that in order for the audiences to make initial purchase, they need some sort of guarantee that it will be a good experience, it can raise the question of whether recommendations and reviews lead to a type of familiarity. This question can further be raised due to the previously mentioned definition of familiarity, which according to Montoya et al. (2017) is connected to previous exposure, in this case to any element of the theatre experience. This will however be discussed further in Chapter 5.

**Table 4.2.1.3 - Overview of Drivers of Initial Purchase**

Driver	Explanation
<b>Familiarity</b>	<ul style="list-style-type: none"> <li>- Being familiar with the play, theatre, actors or director can lead to purchasing a ticket</li> <li>- Personally knowing someone involved with the production of the play or working permanently at the theatre can lead to purchasing a ticket</li> <li>- Being invited or attending the theatre with someone, who is familiar with any of the above, can lead to purchasing a ticket</li> </ul>
<b>Recommendations and Reviews</b>	<ul style="list-style-type: none"> <li>- Receiving a recommendation for a play from a friend, family member or colleague, primarily offline can lead to purchasing a ticket</li> <li>- Reading a review by a professional critic both online and offline can lead to purchasing a ticket.</li> </ul>

#### **4.2.1.4 Theme 4: Moderators**

The knowledge created in the theatre-manager study, suggested certain factors having a moderating effect on the relationship between antecedents and contributions in the theatre context. These moderators, being brand value and aesthetic vs. service focus, were then further investigated in the audience member study. Other moderators, presented in the conceptual framework by Pansari and Kumar (2017), such as convenience and involvement were also investigated in the audience member study. The audience member study suggests that not all of the aforementioned moderators are of actual importance to engagement in a

theatre context, and furthermore it suggests that not all relationships between antecedents and contributions of customer engagement are moderated at all. One last thing to note, is that since emotions, as an antecedent, was only identified during the audience member study, we did not ask about any moderators relating to this antecedent.

The audience member study suggests that an audience member's level of involvement cannot be considered a moderator in the context of theatre, as none of interviewees give any indication of such. Brand value was also unsubstantiated as a moderator in the audience member study, although this moderator was considered of high importance from in the theatre-manager study. Most of the interviewees expressed that the brand value of a theatre is of no significant importance to them regarding whether they choose to engage, as A3 explains here:

*"I don't care if I go to a small theatre in a back alley or if I go to The Royal Danish Theatre, it is same same" (22:32)*

Only one interviewee mentions that the brand value of a theatre can have an enhancing impact on whether or not she chooses to engage (A5, 27:25), and since this notion was not further corroborated by other interviewees, there is no consensus regarding its importance.

A moderator, which was found to be important during both studies is aesthetic vs. service focus. Firstly, focus on the aesthetic experience enhances the relationship between satisfaction and repurchase (A3, 10:12; A4, 13:26; A9, 20:48), meaning that when audiences are satisfied with the theatrical performance, they are more likely to repurchase a ticket for that theatre. Secondly, the aesthetic focus enhances the relationship between satisfaction and customer influence (A2, 11:18; A3, 20:42; A6, 9:43; A7, 25:40; A8, 8:40), which indicates that audiences are more likely to recommend the actual performance than the theatre itself, given that they are satisfied with their own experience. Lastly, the aesthetic focus enhances the relationships between emotions and repurchase (A4, 11:25; A5, 22:50), as well as emotions and influence (A3, 8:32; A6, 11:42; A7, 25:50). This suggests that audiences are more likely to buy a new ticket or make a recommendation, if they have experienced certain emotions during the performance. As A3 expresses in relation to recommending performance to others:

*“I do that because I want to share the joy and experience that I got when seeing the play”*

(8:32)

This is then in line with how attitudinal engagement, such as feelings and emotions are behaviourally manifested in actions such as a recommendation. The focus on the service part of the experience is only found to enhance the relationship between satisfaction and customer knowledge (A1, 13:44; A6, 20:13). This means that audience members are more likely to give feedback to the theatre, when they are satisfied or dissatisfied, with services elements surrounding the actual performance. One example of this, is given by A1 as she contacted the theatre with feedback, when a hearing-impaired relative was not able to hear everything during a performance (13:44). This is further in line with knowledge from the theatre-manager study, where the theatre-managers expressed how most of the feedback they receive is in relation to satisfaction with service aspects (T1, T2, T3).

The knowledge created during the theatre-manager study, did not suggest convenience as a moderator. However, the audience member study suggests that convenience can be considered a moderator on several relationships between antecedents and contributions. In this case, convenience is defined as the time and effort, which the audience member invests in order to attend the theatre (Definition adapted by Pansari & Kumar, 2017, p. 301). This time and effort can be related the process of ordering tickets, travelling to the theatre, parking opportunities and so forth.

Firstly, the relationship between emotional bonds and repurchases is enhanced by convenience (A1, 17:09; A3 6:29; A7, 35:20; A8, 24:11). Those who experience an emotional bond with a specific theatre are more likely to repurchase a ticket or season ticket, if they consider the process of attending convenient. Secondly, interviewees further suggest that convenience enhances the relationship between emotions and repurchase (A2, 25:11; A6, 21:31; A7, 31:31). In this situation, the interviewees express that inconvenience can lead to negative emotions and feelings during the performance, for example due to stress, and thus this may make them less likely to repurchase a ticket. Lastly, convenience enhances the relationship between satisfaction and repurchase (A1, 6:31; A2, 24:40; A4, 14:24; A6, 22:10). Similar to how convenience moderates the relationship between emotions and repurchase, when audience members find attending the theatre inconvenient, they are less satisfied with the experience and thus less likely to purchase a new ticket, as A1 explains:

*“I don’t think that it (convenience, red.) makes a difference as to whether I would recommend it (the theatre, red.) to others, but it would make a difference as to whether I would go there”*  
*(6:31)*

The following table shows the different moderators identified in the audience member study as well as the relationships, which they moderate:

**Table 4.2.1.4: Overview of Moderators and Moderated Relationships**

Moderator	Moderated Relationship
Aesthetic focus	<ul style="list-style-type: none"> <li>- Enhances the relationship between satisfaction and repurchase</li> <li>- Enhances the relationship between satisfaction and influence</li> <li>- Enhances the relationship between emotions and repurchase</li> <li>- Enhances the relationship between emotions and influence</li> </ul>
Service focus	<ul style="list-style-type: none"> <li>- Enhances the relationship between satisfaction and knowledge</li> </ul>
Convenience	<ul style="list-style-type: none"> <li>- Enhances the relationship between emotional bond and repurchase</li> <li>- Enhances the relationship between emotions and repurchase</li> <li>- Enhances the relationship between satisfaction and repurchase</li> </ul>
Involvement	<ul style="list-style-type: none"> <li>- Does not moderate any relationship</li> </ul>
Brand value	<ul style="list-style-type: none"> <li>- Does not moderate any relationship</li> </ul>

#### **4.2.1.5 Theme 5: Future Customer Engagement**

During the theatre-manager study, the experts’ thoughts on what could be done further in relation to building and maintaining customer engagement became a theme. Therefore, in the audience member study, the interviewees were also asked about specific ways to build customer engagement and thoughts on what would make them more inclined to engage. This theme will therefore be dedicated to the audiences’ own perceptions and thoughts on what could make them engage more with the theatres. This is particularly interesting, since the aim of this thesis is to investigate how customer engagement can be built in the context of theatre.

Since, none of the theatre-managers explained giving incentives for recommendations as a way to further stimulate customer referral, we were interested in whether such initiatives would be well received amongst the audiences. All interviewees expressed willingness to refer others to a specific theatre or play, if they were to receive compensation through either free tickets or discounts at the bar (A1, 6:56; A2, 12:21; A3, 11:29; A4, 7:16; A5, 11:08; A6, 12:23; A7, 16:47; A8, 9:41; A9, 10:09), as A9 explains:

*“Of course I would, because then I would be able to come back and see more things. I think that I would agree to do it, if I was given the opportunity, if I didn’t feel like I had to do anything extra than what I’m already doing” (10:09)*

This statement is a reflection of how many of the interviewees would be willing to engage in customer referrals, since it would not require anything new of them, as most of them are already recommending performances or theatres. Furthermore, as A6 explains, by having an incentive to recommend, the audience members would be more conscious about making these recommendations (12:23). Some of the audience members on the other hand question the authenticity of incentivised recommendations. Both A2 and A5 explain how they would be afraid that these referrals would become too forced, and hence the recommendation would somehow lose its value (A2, 12:21; A5, 11:08). Even though they have this concern, they still express willingness to engage in customer referral, given the right incentive.

The interviewees were also asked what would make them more inclined to engage in customer knowledge. Very few had previously contacted the theatre with feedback after a performance, and most of them expressed that they were not very likely to do so in the future. However, all interviewees did express that they would be more likely to provide feedback to the theatre, if they were asked (A1, 10:30; A2, 15:05; A3, 14:47; A4, 9:02; A5, 14:02; A6, 13:36; A7, 21:05; A8, 12:32; A9, 13:38). This is interesting, as it suggests that the audience members actually do have feedback to give, but due to the feeling of their opinions not being wanted, they choose not to. As A2 explains:

*“If I received an email from them (the theatre, red.), I would do it. Definitely. I like questionnaires. Then I would tell them, but I haven’t got an email from them yet” (15:05)*

This is in line with A5 saying that receiving a request for feedback would make her more likely to provide it, since it would be an indication of her opinion being wanted (14:02). Although most of the interviewees are interested in providing feedback if asked, some also stress the importance of being “*caught at the right time*” in order for such a request to be effective (A4, 9:02; A6, 13:36; A7, 21:05).

Another way to build customer engagement is concerned with visiting the theatre outside a performance situation. Some interviewees mention that if they attended more special events

and in general established a relationship with the institution, it would make them more likely to attend (A2, 27:53; A4, 16:23). The audience further explain how attending the theatre in situations, other than in a performance situation, could bring the theatre on more of an eye level, which would probably lead them to having a preference for that particular theatre, as A4 explains:

*“If I participated in other things there (the theatre, red.), then I would probably also think that it was the nicest place to be” (16:23)*

The theatres do offer audiences opportunities to visit the theatre outside of the performance situations, as both T1 and T2 related that they have many special events, particularly directed at their season ticket holders. However, it might suggest that a lot of audiences are simply not aware of these events taking place, and their lack of attendance is not necessarily due to no interest. This is furthermore in line with several of the interviewees expressing that if they were contacted more often, and thereby made aware of different opportunities to engage, they would be more likely to do so (A1, 18:49; A2, 4:47; A6; 6:09). A2 explains how engagement for her is a two-way street, suggesting that the theatre also needs to reach out to her instead of it only being her taking actions towards engaging with the theatre. This idea of the theatre reaching out to the audience more often is supported by A1 and A6, who both relate how they would be inclined to engage, if they were reminded to do so by the theatre. Furthermore, they both express that it can be as simple as being reminded through a newsletter on email or a like on Facebook, as A1 explains:

*“With a lot of these things, I think they would get more out of it, if they contacted me more often, if they wanted feedback, or if we should go see more performances, then it only requires another newsletter” (18:49)*

Similar for all audience members there is willingness and wanting to engage with the theatres. The reason for them not engaging already is that they are either not aware of the possibilities to do so or they need to be reminded and encouraged by the theatre to do so. The following table provides an overview of initiatives and activities that the audience explained would increase their likelihood of engaging.

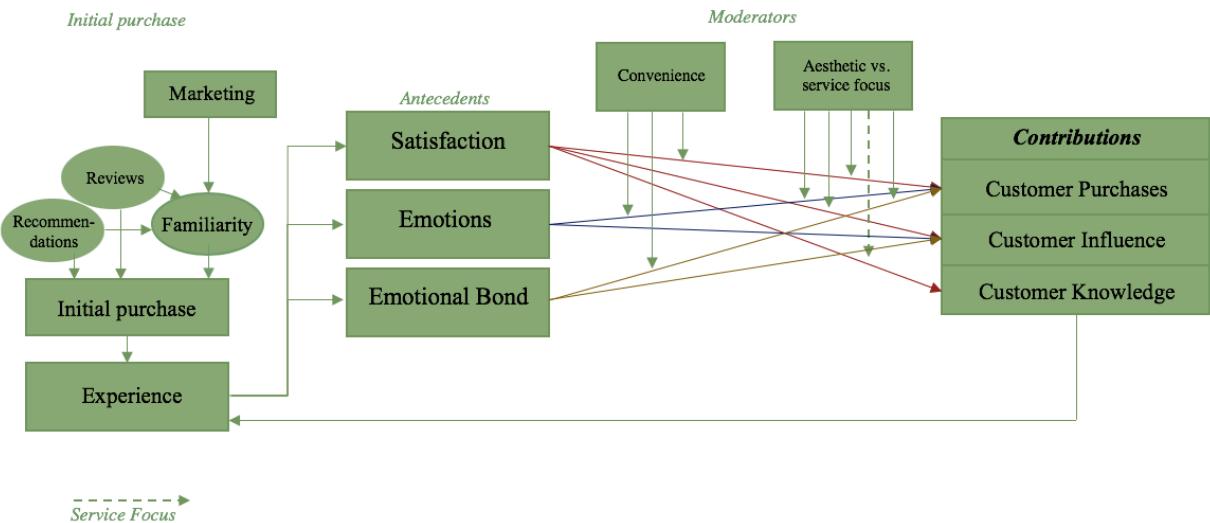
**Table 4.2.1.5 - Future Customer Engagement**

Activity/Initiative	Explanation	Contribution(s)
<b>Incentivised recommendations</b>	Offering audiences a relevant compensation or reward for recommending the theatre or performance.	Customer referral, customer purchases
<b>Asking for feedback</b>	Sending audiences an email with a request for feedback, either a link or questionnaire.	Customer knowledge
<b>Visiting the theatre outside a performance situation</b>	Making all audiences aware of extra events and other possibilities to visit the theatre outside a performance situation.	Customer purchases, customer referral
<b>More frequent contact</b>	Continuously reaching out to audiences, with information, reminders and suggestions.	Customer purchases

## 4.2.2 Summary of Audience Member Study

The audience member study has further expanded the perception and knowledge of customer engagement in the context of theatres. The knowledge accumulated from the audience member study has led to a second revision of Pansari and Kumar's (2017) conceptual framework. This revision only takes point of departure in the audience members' perceptions and understandings of customer engagement. The following figure shows the revised conceptual framework. As with the previous revised framework, this revision also includes familiarity and recommendations but now also professional reviews as drivers for initial purchase. A third antecedent is added to the framework; emotions, which is considered to lead to customer purchase and customer influence. The division of contributions into direct and indirect has been dissolved, as the relationships between antecedents and contributions do not follow these groupings in a theatre context. Convenience is added as a moderator of the relationships between all antecedents and customer purchases. Lastly, brand value is removed from the conceptual framework.

**Figure 4.1.3 - Revised Conceptual Framework Based on Audience Member Study**



In this revised framework, the point of departure is the marketing activities initiated by the theatre. These activities are aimed at establishing familiarity amongst potential audience members by making them familiar with the theatre or any element of the performance, thereby driving initial purchase. Besides marketing activities, recommendations from others, as well as professional reviews can also serve as a way to establish familiarity. Recommendations and reviews however can also lead directly to the initial purchase, hence familiarity is not a prerequisite for initial purchase. The experience of attending the theatre will then potentially lead to (1) satisfaction, (2) emotions, and establish (3) an emotional bond. These are all antecedents of customer engagement, hence when some or all of these are satisfied, the relationship will progress to engagement. This engagement is manifested both behaviourally and attitudinally leading to contributions, such as customer purchases, influence and knowledge depending on which of the antecedents is the most dominant and the factors moderating the relationship. The only moderators considered of importance based on the audience member study, are aesthetic vs. service focus and convenience.

## 4.2.2 Conclusion

The analysis of both the theatre-manager study and the audience member study has led to two revisions of the conceptual framework presented by Pansari and Kumar (2017). These two revisions show how customer engagement is considered within the context of theatres and their audiences. The following chapter will include a discussion of the knowledge created in both interviews and the revised frameworks. This will be done in order to investigate points

of differences and commonalities with the aim of further sophisticating the knowledge of customer engagement in the context of theatre.

## **Chapter 5 - Discussion**

The purpose of this chapter is to reflect upon and compare individual reconstructions in order to identify commonalities and differences. As such, we will draw upon the conceptual framework of customer engagement presented by Pansari and Kumar (2017) and relate it to the reconstructions of both theatre-managers and audience members. Furthermore, we will discuss areas of consensus and differences in the theatre-manager and audience member study and interpret the significance of each of these studies in relation to building customer engagement in the context of theatre. The discussion laid out in this chapter, thus serves the purpose of connecting all the dots from the previous chapters in order to reach a sophistication of knowledge that will enable us to present a final revised conceptual framework of how to build customer engagement in the theatre context.

### **5.1 Elements of the Applied Conceptual Framework**

The following discussion will take point of departure in the two revised conceptual frameworks presented in Chapter 4. The discussion hence serves the purpose of reflecting upon the commonalities and differences between how the theatre-managers and the audience members perceive customer engagement in the context of theatre, and then further discuss this in relation to the original framework. The discussion will be structured in the following way (1) drivers of initial purchase, (2) antecedents of customer engagement, (3) contributions of customer engagement, (4) moderators of customer engagement, and lastly (5) the final revised conceptual framework of customer engagement in theatre context. The following table shows the most important knowledge from both of the studies:

**Table 5.1 - Important Points From The Discussion**

Theme	Points of Knowledge
<b>Drivers of initial purchase</b>	<ul style="list-style-type: none"> <li>- Familiarity as a substitute for awareness and a driver for initial purchase</li> <li>- Recommendations as an important driver for initial purchase</li> <li>- Professional reviews as a driver for initial purchase</li> <li>- Recommendations and reviews can both stimulate familiarity</li> </ul>
<b>Antecedents for customer engagement</b>	<ul style="list-style-type: none"> <li>- Emotions as a unique antecedent in the theatre context</li> <li>- Satisfaction and emotions as antecedents for engagement following initial experience</li> <li>- A unique follow-up situation, in which emotional bond is also included as an antecedent for engagement</li> </ul>
<b>Contributions of customer engagement</b>	<ul style="list-style-type: none"> <li>- Customer buying as an important contribution in establishing long-term customer engagement</li> <li>- Customer influence as an important contribution in attracting new audiences</li> </ul>
<b>Moderators</b>	<ul style="list-style-type: none"> <li>- Aesthetic vs. service focus as a unique moderator in the context of theatre</li> <li>- Convenience as an important moderator for the relationships between antecedents and customer buying</li> </ul>

### 5.1.1 Drivers of Initial Purchase

The knowledge created in Chapter 4 has led to the identification of three different drivers of initial purchase; (1) familiarity, (2) recommendations, and (3) reviews.

Firstly, the conceptual framework by Pansari and Kumar (2017) shows how marketing activities leading to awareness are what drive initial purchase. In both of the revised conceptual frameworks in Chapter 4, awareness has been substituted with the term familiarity, as the theatre-managers and the audience members expressed that audience need more than mere awareness in order to make an initial purchase. As mentioned in Chapter 4, we are aware of the term familiarity already being used in marketing literature (Montoya et al., 2017). We identified a correlation between what the audience and managers related during the interviews and the conceptualisation of familiarity by Montoya et al. (2017). In the context of theatre, familiarity should be understood as the audience knowing something about the experience that they are going to partake in, before making the final decision to do so. This differs from awareness, which Pansari and Kumar (2017) present as a driver for initial purchase. Pansari and Kumar define awareness as something that helps consumers to understand a firm's offerings, and whether or not it will fulfil their needs. This however differs from familiarity in the sense that familiarity is associated with liking (Montoya et al.,

2017), and it is this liking that will lead audiences to make an initial purchase. As such, it is this aspect that leads to the use of familiarity instead of awareness in the context of theatres. Since both studies showed the importance of familiarity as a driver for initial purchase, it suggests that it would be beneficial for theatres to focus on this concept in their pursuit to attract new audiences. It is further important to note that only one interviewee mentioned that her attending the theatre would be due to marketing material, such as posters or adverts. This then suggests that audiences are not basing their decision to attend the theatre on traditional marketing activities, rather they want an additional stamp of approval. This need for this reassurance could be attributed to the ‘otherness’ associated with attending the theatre. The theatres have an ‘otherness’ because it is a different type of experience that requires subjective interpretations of meanings. The theatre experience therefore requires an emotional and cognitive investment by the audience, thus they need some guarantee that this investment is worth their while (Lampel et al., 2000, p. 264).

Secondly, professional reviews were only introduced as an actual driver in the audience member study, hence these reviews are only included in the second revision of the conceptual framework. Interestingly enough, during the theatre-manager study, the managers gave little credit to professional reviews as having an impact on whether or not people decided to purchase a ticket. As such, the theatre-managers might lose sales opportunities by not focusing their efforts on gaining professional reviews.

Thirdly, knowledge from both the theatre-managers and the audience members included recommendations as a vital driver for purchasing a theatre ticket. As such, this driver of initial purchase was included in both revisions of the conceptual framework. The emphasis on recommendations as a driver for initial purchase is unique to the theatre context. Given that the theatre-managers are already aware of recommendations driving initial purchase, it is interesting that they do not give any indications of using these more strategically.

Although professional reviews and recommendations from people in the social network could be understood as distinct drivers of initial purchase on the same level as familiarity, one could argue that professional reviews and recommendations are only different expressions of familiarity. This is because both recommendations and reviews are stamps of approval in the same way as familiarity. As such, it can be argued that they actually stimulate familiarity, which then makes someone purchase a theatre ticket, i.e. they are drivers of initial purchase.

To sum up, this suggests that theatres should focus on stimulating familiarity in their marketing activities, and hence should consider how to create familiarity and how they can use these stamps approval more intentionally in their marketing activities.

### **5.1.2 Antecedents of Customer Engagement**

Both studies suggest that in a theatre context there are three antecedents of customer engagement: Satisfaction, emotions and emotional bond. In the revised conceptual framework made on the basis of the theatre-manager study, only satisfaction and emotional bonds are included as antecedents. Whereas, in the conceptual framework revised on the basis of the audience member study, emotions is also included as an antecedent for customer engagement. Emotions in this context should not be understood as emotions towards a brand or product, as in the case of Pansari and Kumar (2017), but rather as the emotions evoked by the aesthetic experience of the theatrical performance.

Firstly, emotions being an antecedent of customer engagement in the theatre context is in agreement with the conceptualisation of theatre as a cultural good. Cultural goods are considered to be aesthetic rather than utilitarian (Lampel et al., 2000), and as such the theatre is something to be felt and experienced rather than serving a practical function, thus evoking emotions within the audience. Since the audiences have come to anticipate emotions as part of attending the theatre, it can be argued that emotions are important for the audiences' further engagement with the theatre. As this aesthetic experience is subjectively emotional, it may be the explanation as to why emotions, as an antecedent, only surfaced during the audience member study and not in the theatre-manager study, since the managers at the theatres are not able to account for any subjective experiences other than their own.

Secondly, in terms of satisfaction, both the audience members and the theatre-managers told how initial purchase, recommendations, and feedback oftentimes were manifestations of engagement, stemming from satisfaction or dissatisfaction. This implied that satisfaction is not only linked to customer purchases, as it is in the conceptual framework by Pansari and Kumar (2017), but also to customer knowledge and influence. This suggests a need for dissolving the indirect and direct groupings of customer engagement contributions and rearranging the links between the different antecedents and the contributions of customer engagement in a theatre context. This dissolution was not included in the first revision of the

conceptual framework, but was applied to the revision of the framework developed in relation to the audience member interviews. In addition to consensus surrounding satisfaction leading to other contributions than repurchase, both audience members and theatre-managers included satisfaction as the most frequent reason for audiences engaging with the theatres. This would suggest that theatres should just make sure that their audiences are satisfied, if they want them to engage. However, although satisfaction can be considered the most dominant antecedent for customer engagement in a theatre context, it might not be the most important in the long run. This implies that focusing only on satisfaction is not sufficient.

Thirdly, regarding the emotional bonds, the theatre-manager study showed that those audience members who had an emotional bond with the theatre also engage the most in customer influence, purchase, and knowledge. The audience member study only established a link between emotional bond and customer purchases and influence. As such, there is a difference in the studies; since emotional bonds are subjectively experienced by the audience members, their perceptions and meanings regarding the construct are considered more accurate representations of the actual relation. In order for an emotional bond to be established, both theatre-managers and audience members, relate that the audiences have to visit the theatre more than once. This suggests that emotional bonds cannot be considered an antecedent after an initial purchase, but only in a follow-up situation. Such a follow-up situation is similar to the repetitive loop identified by Brodie et al. (2011), as they find that some antecedents are developed throughout the relationship between the firm and the customer (p. 259).

Since an emotional bond can only be established as an antecedent in follow-up situations, it suggests that satisfaction and emotions are the only two antecedents for customer engagement following an initial experience of a theatrical performance. The notion of emotional bond being established through multiple visits suggests a somewhat reinforcing relationship between emotional bonds and repurchases. This is because repurchases strengthen the emotional bond, which then leads to repurchase. Therefore, emotional bond as antecedent in the final revision of the conceptual framework is placed in a follow-up loop, where it is an antecedent of customer engagement following a repurchase. This notion makes sense in relation to the general consensus in literature on customer engagement, since it is in essence about the establishment of deeper and more meaningful relationships between customers and brands (Harmeling et al., 2017, p. 312). van Doorn et al. (2010) further argue

that a consequence of customer engagement, for those who have had successful experiences from engaging with the theatre, could be that they are more inclined to increase their future engagement. Perceiving emotional bonds as being something established through a follow-up situation, supports van Doorn et al.'s (2010) argument that positive affections towards the theatre may be developed as an affective consequence of customer engagement (p. 259).

In the analysis of the theatre-manager study, we raised the question of whether holding a season ticket should be considered as a result of customer engagement or something that leads to customer engagement. Although it can be argued that the season ticket increases the audience members' opportunities for engaging with the theatre, it does not necessarily mean that it can be considered as an actual antecedent for customer engagement. Rather, it should be understood as a manifestation of the audience members' emotional bond with a particular theatre. The audience members, who have experiences with holding a season ticket expressed that their reason for acquiring one in the first place, was based on their experiences at that particular theatre. As such, it can be argued that a season ticket would not be purchased without the audience member experiencing some sense of emotion and satisfaction, hence the season ticket can be considered a manifestation of customer engagement rather than an antecedent. The season ticket being a manifestation of customer engagement should be understood as the audience's attitudinal engagement, in the form of loyalty, being behaviourally manifested in their purchase of a season ticket. However, since most of the theatres' additional opportunities for engagement, i.e. special offers and events, are directed at season ticket holders, there might be a reason as to why those within this audience group are more engaged than those who do not hold season tickets. This is an example of the reinforcing relationship between the repurchases and emotional bond, where the season ticket arguably supports the notion of the emotional bond as an additional layer of customer engagement in the context of theatres.

### **5.1.3 Contributions of Customer Engagement**

Both studies revealed three types of contributions for customer engagement; customer buying, customer knowledge and customer influence. Pansari and Kumar (2017) include a fourth contribution in their conceptual framework; customer referral. However, this contribution was not included in any of the revised conceptual frameworks in Chapter 4, as none of the theatre-managers or the audience members had any experience with incentivised

recommendations. Both the audience members and the theatre-managers mentioned recommendations as one of the most important drivers for initial purchase. Therefore, it can be argued that the theatre might benefit from stimulating these recommendations further by providing the audience members with incentives. When asked about customer referral, audience members were willing to make recommendations, if they were to receive a relevant compensation for their efforts. This would suggest that customer referral could be relevant in the context of theatre in order to stimulate recommendations, and as such it has been included as a contribution in the final revised conceptual framework.

Due to the importance of recommendations in driving purchases, customer influence was also found to be an important contribution of customer engagement in the theatre context. This is important as all audience members expressed having attended the theatre due to the influence of others, or they had themselves engaged in customer influence by recommending a performance. This suggests that in the theatre context, audience members are influencing each other's activities by engaging in customer influence.

Customer influence, in this context, mostly takes place within audience members' own social networks, as none of their recommendations have been spread across a wider group of people. The theatre-managers acknowledge the importance of customer influence, and in relation to this, they expressed a desire to strengthen their digital customer engagement activities. The focus was especially put on social media, as a way to stimulate online customer influence, since this has the potential of creating a ripple effect. This refers to the influence extending beyond the social network of the audience making the recommendations (Pansari & Kumar, 2017, p. 302). It makes sense that the theatres are looking to social media and digital communication platforms, as a way to further drive digital engagement, as this can be considered a major key for success in today's modern business landscape (Hollebeek, 2019, p. 176). However, interestingly enough, the audience member study revealed that very few of the audience members paid much attention to what these particular theatres were doing online. This could suggest that the theatres may be better off spending their time and money not solely on social media in their efforts to further encourage customer influence. Having said this, social media and other types of digital communication is still relevant, the theatres just need to rethink the way they communicate on these platforms, because their current efforts are not engaging the majority of the audience.

In relation to customer knowledge, which is concerned with audiences adding value to the theatre through feedback regarding customer preferences and opinions (Pansari & Kumar, p. 302; van Doorn et al., 2010, p. 262; Kumar et al., 2010, p. 299). However, only one of the audience members had previously engaged in this. This audience member had provided the theatre with feedback regarding her experience, however she felt as if the theatre did not take her feedback into any further consideration. As such, this suggests that the theatres have not understood how feedback can add value in improving the customer experience. This perception of customer knowledge appeared to be shared amongst all the audience members, and as such none of them had engaged in customer knowledge. The theatre-managers revealed that none of them received particularly large amounts of feedback, nor did they express having made any important alterations based on said feedback. Still, all the audience members expressed a willingness to contribute with customer knowledge, if they felt like their feedback was welcomed, i.e. if they were asked. This might suggest that if the theatres actually wanted the feedback, it would not be difficult to obtain. However, since they did not give any indications of such efforts, it could be questioned whether the theatres consider customer knowledge to be valuable, and thus a desired contribution of customer engagement. The reason as to why the theatres may not perceive customer knowledge as value adding, may be because they are not making any adjustments based on these contributions. According to Pansari and Kumar (2017), customer knowledge is only useful, when the company acknowledges it as a way to help understanding and anticipating customer preferences (p. 302). Since there are no current systems or processes put in place to support customer knowledge, such contributions of customer engagement are arguably of no value to anyone. However, one of the theatre-managers, T3, related the plans of building a growth centre, adjacent to the theatre. In this growth centre, the theatre is planning to host workshops with the purpose of better understanding which topics and themes their audience find relevant. This would then help the theatre to tailor the performances to the demands of their target audience. Although this may seem as a brilliant way to engage the audience and further get the full potential out of customer knowledge, there is arguably an issue with this idea. The issue being that those, who are invited to participate in these workshops would be young people already working with or interested in performance arts. As such, the theatre would engage people, who are not a part of their target audience but rather people attending due to their profession. By doing so, the theatre would not obtain knowledge regarding the preferences of their actual audiences, and hence the value of this could be questioned. Current practices of the theatres suggest that customer knowledge is not one of the most

desired customer engagement contributions. Still, since the audience members express having feedback to give, and previous research suggests such insights to be valuable, the theatres may benefit from setting up processes and systems to facilitate customer knowledge. Therefore, this contribution is included in the final revision of the conceptual framework.

The last contribution of customer engagement is customer purchases. Customer engagement is essentially about building deeper relationships, and in the theatre context we have found that this is best achieved if the audience members have an emotional bond with a theatre. This emotional bond can only be established by more than one visit to the theatre, which then puts customer purchases at a prominent position in the building of customer engagement. In the theatre context, it is important to note that customer purchases can be manifested both in the repurchase of a single ticket as well as a (re)purchase of a season ticket. Although a season ticket does not have the most revenue generating potential, it can be considered an important tool in the building of customer engagement in a theatre context. This is due to how most of the theatres' special offers and events, which can be seen as opportunities for further building customer engagement, are mainly directed at those holding a season ticket. As such, it can be argued that when it comes to building customer engagement, the purchase of a season ticket is the most important type of customer (re)purchase and further the best way for building long-term customer engagement in a theatre context.

#### **5.1.4 Moderators**

During both studies, there were different perceptions of what moderates the relationships between antecedents and contributions of customer engagement, and as such the two revised conceptual frameworks include different moderators. The theatre-manager study gave indications of two moderators; brand value and aesthetic vs. service focus, whereas the audience member study gave indications of convenience as well as aesthetic vs. service focus.

Theatre-managers perceived brand value to enhance the relationship between emotional bonds and all contributions, as they thought that the prestige and status of the theatre would lead the audience to engaging in customer purchases, influence, and knowledge. Pansari and Kumar (2017) also acknowledge the enhancing properties of brand value, but argue that it only has an impact on the relationship between emotional bonds and indirect contributions,

and not direct contributions as the theatre-managers expressed. However, audience members explained that they did not believe that they were influenced by the prestige or status of the theatre when engaging. Therefore, brand value as a moderator is not included in the final revision of the conceptual framework, as it is assumed that it is the audience who knows best what moderates their engagement.

The moderator aesthetic vs. service focus is new to the conceptualisation of customer engagement and thus unique to the context of the theatre. Both the theatre-managers and the audience members expressed a difference in engagement depending on whether the audience members focused on aesthetic or service aspects of the theatre experience. The service focus was found to enhance the relationship between satisfaction and customer knowledge. Whereas, aesthetic focus was found to enhance the relationship between emotional bond and customer purchases, satisfaction and customer purchases, satisfaction and customer influence, as well as emotions and customer purchases.

The service focus is thus found to be a moderator of one relationship in the conceptual framework; the relationship between satisfaction and customer knowledge. As previously discussed, both studies revealed that customer knowledge is currently one of the least occurring and least valued contributions. Although this may suggest that service focus as a moderator is currently of low importance, it is still included in the final revision of the conceptual framework. This is due to the aforementioned value potential of customer knowledge and as such in the ideal situation, when building customer engagement, the theatres should also pay attention to service focus as a moderator. The aesthetic focus is found to enhance all relationships between antecedents and customer buying, meaning that in order for the theatres to stimulate follow-up situations, they should cultivate the aesthetic focus. This could then lead to repurchases and potentially the establishment of an emotional bond.

The last moderator to be mentioned here is convenience. In a theatre context, convenience is understood as the time and effort that the audience members have to invest in order to experience the performance. More specifically, several of the audience members mentioned that the distance, they have to travel, had a considerable impact on whether or not they would come back to the theatre. The theatre-managers did not consider convenience to have any impact within the theatre context, however the audience members clearly stated that

convenience enhanced the relationship between emotions and customer purchases, satisfaction and customer purchases, as well as emotional bond and customer purchases. This suggests a gap in the perception of what is important when building customer engagement in a theatre context. The theatres are not taking convenience into account, however the audiences are not likely to engage in repurchases if it is not convenient for them to do so. The audience members' perception of convenience is however in line with Pansari and Kumar (2017), who argue that it is especially important to consider convenience in relation to repurchase, as customers are more likely to find a replacement if they consider it to be too inconvenient (p. 304). The importance of convenience therefore suggests that it might be beneficial for theatres to consider the level of convenience in their efforts towards building customer engagement, and as such it is included in the final revision of the conceptual framework.

## **5.2 Building Customer Engagement**

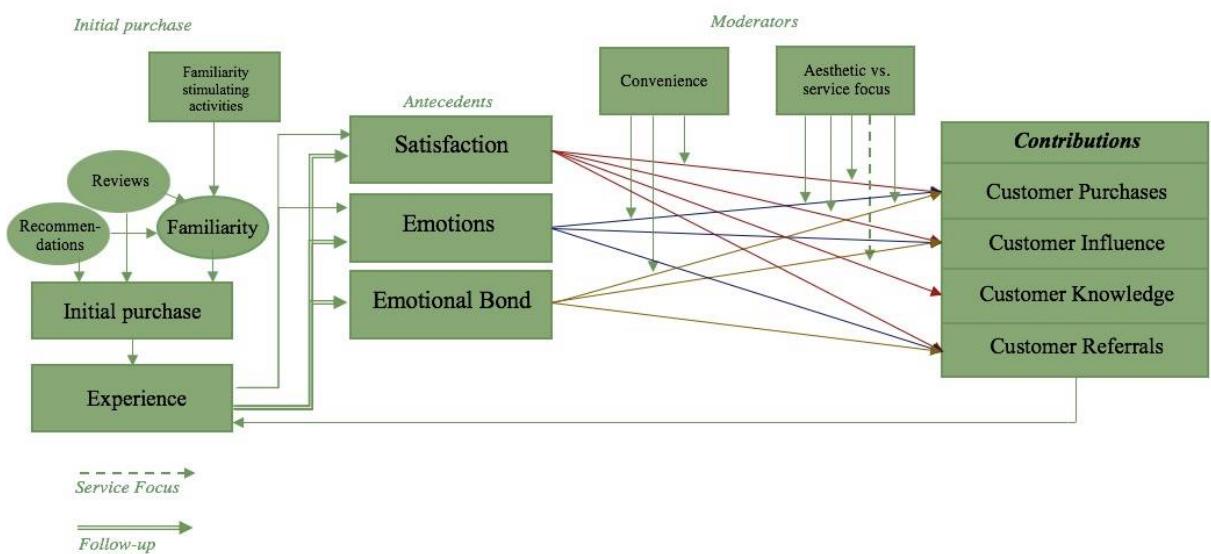
Both studies have shown that building customer engagement in a theatre context is different than in other product and service industries. As such, we have had to make alterations to Pansari and Kumar's (2017) conceptual framework. More specifically, we have included a new antecedent; emotions, we have found a new moderator; aesthetic vs. service focus, we have excluded four of the original moderators, and we have rearranged the relationships between antecedents and contributions. Lastly, we have added a follow-up loop of customer engagement, where emotional bond is also an antecedent. This means that satisfaction and emotions are the only antecedents of customer engagement following initial purchase, and emotional bond is added in the follow-up situation.

This final revision of the framework has been done based on knowledge created during both the theatre-manager study and the audience member study, in order to explore how engagement can be built in a theatre context. The revised conceptual framework will thus provide the theatres with a thorough understanding of the specific antecedents, contributions and moderating factors of customer engagement in this particular context, allowing them to improve their customer engagement strategies. Not all engagement is necessarily positive, as for example customer influence can also divert people from attending the theatre. This means that some audience members may tell people in their social network not to attend a particular performance based on their own (negative) experience. Also building customer engagement

can be a costly affair, where engagement is taking place at the expense of profits and/or other activities. Therefore, in order for customer engagement to be fruitful for the theatres, they must consider their overall vision, i.e. do they want to sell tickets, do they want to be a part of the community, or do they want to educate the public, in relation to which engagement contributions they stimulate. This means that they should only encourage the types of customer engagement contributions, which will help them achieve said vision and not just encourage engagement for engagement's sake.

The following conceptual framework is the final revision of Pansari and Kumar's (2017) conceptual framework on customer engagement. This conceptual framework is based on the analysis of the knowledge created during both studies and throughout this discussion. Following the framework, we will briefly explain the different elements and the relationships between them. Lastly, as the framework has been revised based on the discussion, it should be seen as showing how customer engagement can be built in a theatre context, rather than a description of how this is currently done.

**Figure 5.2 - Final Revised Conceptual Framework**



Our framework begins with the familiarity stimulating activities initiated by the theatre, professional reviews, and recommendations, which all lead to creating familiarity in the minds of the potential audience regarding the performance and theatre in general. This excludes marketing activities and awareness from the framework, as both studies show that audience members pay little attention to traditional marketing activities, and that awareness alone is not a driver for initial purchase. The importance of familiarity in driving initial

purchases in the context of theatre further denotes the importance of building customer engagement in this context. As engaged customers will participate in customer referral and influence, it will then feed into the establishment of familiarity for other potential audiences. Following the initial purchase, the theatrical performance and the subjective experience of a particular audience member, then leads to certain levels satisfaction and emotions depending on the experience, which then serve as antecedents for future engagement.

In total, this framework includes three antecedents of customer engagement; satisfaction, emotions, and emotional bond, compared to the two antecedents; satisfaction and emotional bond identified by Pansari and Kumar (2017). Emotions as an antecedent is unique to the theatre context, as it is related to the feelings evoked by the theatrical performance, rather than the emotions an audience member may feel for the theatre. Also unique to the theatre context is the addition of the follow-up situation, in which emotional bond is added as an antecedent. This is due to how emotional bonds can only be established through follow-up visits, i.e. through customers repurchases. As such, satisfaction and emotions are antecedents for customer engagement, following an initial purchase, and in a follow-up situation emotions, satisfaction and emotional bond are antecedents. When such emotional bond has been established, the level of engagement increases. Hence emotional bond is considered the most valuable antecedent, whereas satisfaction is the most effective antecedent of customer engagement following an initial purchase. The follow-up situation is highlighted in the framework by the double-lined arrow, indicating that emotional bond develops over multiple visits, further distinguishing this antecedent from the other two.

This conceptual framework includes all four engagement contributions initially presented by Pansari and Kumar (2017). Although customer referral is not currently being used in the theatres, we have still chosen to include it, as it could stimulate recommendations, which are considered a key driver of attracting new audiences. Since, customer referrals were not evident during the studies, it was not possible to investigate which antecedents lead to customer referrals. As such, in the conceptual framework, we have chosen to relate customer referrals to all antecedents. Although, both studies suggest that customer knowledge is not currently considered a valuable contribution, this is still included in the conceptual framework. If the theatres listen and take this customer knowledge into consideration, it would allow them to cater more specifically to the needs of their audiences, and thus strengthen their relationship with them. Lastly, we have chosen to dissolve the distinction

between indirect and direct contributions, as both studies suggest that there are differing relationships in each category.

Since this conceptual framework is revised based on a single industry, it employs a more narrow scope, hence there are only included two moderators; aesthetic vs. service focus and convenience. This is due to the distinct properties and characteristics of both the theatre as an institution, as well as the cultural industries in which it is found. For example, it does not make much sense to include the moderator “type of firm (B2B vs. B2C)” as all theatres in essence are considered to be the same type of firm. Although brand value emerged as a moderator during the theatre-manager study, it is not included in the final revision of the conceptual framework, as the audience member study did not give any indication of prestige or status having an impact on their engagement.

### **5.3 Conclusion**

The discussion has been based on the two revised conceptual frameworks from Chapter 4, as well as Pansari and Kumar’s (2017) original conceptual framework. In the discussion, we have compared and related the three conceptual frameworks to each other in order to investigate commonalities and differences. This has led to a final revision of the conceptual framework of how to build customer engagement within a theatre context. This revised framework, along with the knowledge created during the studies suggest some implications, as to how theatres can build customer engagement. These implications, which are of both practical and theoretical nature, will be further elaborated upon in the following chapter.

## **Chapter 6 - Implications**

Building on the literature review, analysis and discussion, this chapter will elaborate upon the managerial and theoretical implications of this research. The managerial implications are concerned with how this research can contribute to the building of customer engagement in theatres on a practical level. Moreover the theoretical implications are more concerned with the contributions this research makes to the academic field. It is important to note that it is not the purpose of this chapter to present any specific or concrete suggestions, but rather to describe elements and practices, which the theatres may benefit from considering further in their efforts to build customer engagement.

### **6.1 Managerial Implications**

This thesis has explored how customer engagement can be built in a theatre context, as a way for theatres to form deeper and more meaningful relationships with their audiences. Through both the theatre-manager and audience member study, we have uncovered and analysed certain themes in relation to this, and then further sophisticated the knowledge through revisions of the conceptual framework by Pansari and Kumar (2017). The knowledge created throughout this research has some managerial implications, with regard to how theatres interact with their audiences in the pursuit of building customer engagement.

Firstly, it is important that the theatres make strategic considerations with regard to building customer engagement. The conceptual framework by Pansari and Kumar (2017), which we have revised based on both studies, shows what comes before customer engagement, how this is manifested and lastly, the contributions of this. Therefore, in order to avoid encouraging customer engagement contributions, which the theatres are ultimately not interested in, they should consider what they want to gain from building customer engagement. An example of this is related to customer knowledge. Although the audience expressed having feedback to give, the theatre-managers did not give any indication of acting on this feedback. Therefore, if the theatres are not actively using the feedback gathered from the audience, then they should reconsider whether or not resources allocated to stimulating customer knowledge, would be better used elsewhere. This exemplifies the need for the formation of a clear customer engagement strategy, in which the theatres consider, which behaviours and contributions they ultimately want. It is not the aim of this thesis to determine the specific details of such a strategy, nor to suggest that any particular behaviours are more important

than others. Our point is rather that theatres need to be attentive to the formation of a customer engagement strategy, as engaged consumers are more valuable than single-purchase consumers. It is important to note that there are costs associated with the implementation and execution of all of these proposed implications. As such, the theatres need to take their financial resources into account when forming a customer engagement strategy. Further, these engagement-building activities may be carried out at the expense of other activities aimed at the audience. Therefore, the theatres should weigh the benefits and costs associated with each activity.

Secondly, the research suggests that the theatres may benefit from reconsidering their marketing activities in relation to attracting audiences for initial purchase. The final revised conceptual framework suggests that establishing awareness through traditional marketing activities is not enough. Instead, familiarity has been found to be a pivotal driver for initial purchase in the theatre context. This implies that theatres should enhance the most well-known parts of their performance when promoting these. If the play is considered to be a classic within the genre, then the title might be the most important. In the case of lesser-known plays, the theatres can benefit from relying on the reputation of a particular actor to be the familiarity-stimulating element. It is however important to note that different elements may be of a familiar character to different people, hence the theatres should consider making several editions of said material in order to ensure the best possible stimulus of familiarity. In cases where no elements are familiar to the audience, the theatre should put all their focus on recommendations and professional reviews as drivers for initial purchase. This may be done by stimulating recommendations through incentivized referral and emphasizing the professional reviews in marketing activities. Two of the experts interviewed in the theatre-manager study expressed that they believed that opening the theatre up to the public would contribute to driving initial purchase. The audience member study suggests that familiarity with the theatre itself is less important in driving initial purchase than familiarity with other parts of the experience, such as the play, an actor or the director. This implies that such initiatives may not be the most effective in stimulating initial purchase, since such initiatives are predominantly utilised by audience members, who are already to some degree engaged with the theatre. Hence, these activities are important in a customer engagement strategy, although not in driving initial purchase. Further, recommendations were also found to be of importance in establishing familiarity, thereby denoting the importance of customer engagement in a theatre context. An implication of this is that by facilitating these

recommendations through the theatres' own platforms, the theatres will be able to extend the impact of such recommendations beyond the close social networks of the audience providing them. Furthermore, by facilitating such influence, the theatres are able to gain some control over the content of these recommendations. This is not to suggest that the theatres should edit in these recommendations, but rather that it makes it easier for them to respond and react to the content, and lastly gain insights into the perceptions and preferences of their audiences.

Thirdly, in relation to digital customer engagement, this thesis has found that audiences are not currently interested in engaging with the theatres on social media platforms. As such, if the theatres are interested in increasing their efforts in relation to digital customer engagement, they may benefit from making considerations regarding how this should be carried out. Using social media as a megaphone for announcements and information does not invite audience members to engage with the theatre. Therefore, in order to utilise the possibilities of social media, the theatres may have to reconsider the content on their social media platforms. It cannot be assumed that increasing the frequency of posting on social media will build digital customer engagement in itself. Instead, the theatres must take these social media activities into equal consideration when creating a customer engagement strategy. This implies that there should be the same understanding of the link between antecedents, engagement behaviours and their contributions, when creating content online, as when trying to build customer engagement in general. In recent years, social media has oftentimes been proclaimed to be the answer to all marketing and promotion related problems. However, this thesis suggests that when it comes to the theatre, social media might be a piece of the puzzle, but not the entire image.

Fourthly, given the importance of recommendations in relation to initial purchase, the theatres can benefit from making strategic considerations in this regard. Both theatres and audiences recognized recommendations from others, especially people in their social network, to be one of the most important drivers for initial purchase. Currently, the theatres have not facilitated such recommendations, they simply put their hopes in audiences actually doing so. However, it is not completely out of their hands to encourage and facilitate increased recommendations. This can be done through a formalised reward programme in which audiences are offered incentives for recommending performances to others, i.e. customer referral. This could potentially increase recommendations and could also allow for the theatres to gain more insight in relation to the impact of said recommendations on ticket

sales. The audience member study clearly shows that audience members would be inclined to increase their efforts in relation to recommendations, if they were offered incentives, such as free or discounted tickets or discounts in the theatre bar. Furthermore, as the study suggested that an emotional bond is established through several visits, these incentives might also contribute to the audiences forming emotional bonds with the theatre.

The audiences engaging in customer referral will then receive a reward in the form of either a discounted or free ticket, making them more inclined to return for another visit and increasing the likelihood of them forming an emotional bond to the theatre. As such, a formalised reward programme in one shape or another could help the theatres to build customer engagement both through facilitating customer referral as well as contribute to the establishment of emotional bonds.

Fifthly, the majority of the audience members, who did not already hold a season ticket, expressed an interest in participating in special events at the theatre. However, they were not aware of when and if such special events took place. The theatre-managers also explained how their special events mostly cater to audience members who hold a season ticket or come to the theatre often. Such special events allow for audiences to visit the theatre outside of a performance situation and can contribute to the establishment of an emotional bond. As such, they are important tools in building customer engagement. However, as they are currently aiming these events at audiences that are already engaged and have emotional bond, the events are more so helping to reinforce rather than build customer engagement. Therefore, the theatres could benefit from broadening the target group of these events to include both ‘newer audiences’, as well as well-known season ticket holders. These events do not necessarily have to be related directly to a specific performance, nor do they have to be spectacular. The events might as well serve as an opportunity to visit and use the theatre for more regular purposes, such as getting a cup of coffee or studying. As previously mentioned, familiarity with the theatre is not the strongest driver for initial purchase. Therefore, these events are not particularly useful in terms of stimulating familiarity, instead they serve as an effective way of building a relation to the theatre, and thus an emotional bond. Still, it is not enough to simply host such events and then expect people to show up. The theatres should communicate with their audience and let them know that these opportunities are available to them. This will of course require that they are able to reach audience members, who have previously attended the theatre. However, it can be presumed that such contact information is

available to the theatres, given that at present day tickets for attending the theatre are oftentimes ordered online, which requires a submission of an email-address.

Lastly, the theatres contacting audiences more frequently is not just beneficial in relation to special events, but also on a more general level when building customer engagement. Most of the audience members expressed a willingness to engage more, if made aware of different opportunities to do so. A lack of customer engagement in the theatre context should not be ascribed to a disinterest in engaging, but rather to the audience not being aware of the possibilities to do so. An implication of this is that the theatres need to be more intentional in their efforts towards their audience members, if they want to build customer engagement. As customer engagement is still an emerging concept in the field of marketing, and even more so in the theatre context, it is important that the theatres guide their audience members through the different possibilities for engagement. Since emotions has been found to be an antecedent, communicating with the audience immediately following a performance attendance might be particularly effective, as these emotions are then still present. This could be done by contacting the audience members through email shortly after their visit to the theatre, offering them new opportunities for future visits, making them aware of platforms for customer influence, and offering them incentives for recommendations and repurchase.

## **6.2 Theoretical Implications**

Since this thesis is the first to explore customer engagement in the theatre context, this research contributes to the emerging field of customer engagement by broadening the scope of the field. As theatres and cultural industries in general have some distinct characteristics, existing literature within the field falls short in several aspects when applied to the theatre. As such, alterations are necessary in order to account for these characteristics. The following will give a brief overview of the theoretical implications.

Firstly, familiarity is found to be a substitute for awareness in the conceptual framework by Pansari and Kumar (2017). Familiarity is a term already used in the field of marketing, as a way to describe how memory of exposure to a product or brand makes the consumer more familiar with said product or brand, which then further increases liking (Montoya et al., 2017). In the context of theatres, familiarity is thus a driver for initial purchase and is found

to be established through either marketing and communication activities emphasising familiar elements or through recommendations and professional reviews.

Secondly, emotions was found to be an antecedent for initial customer engagement. These emotions should not be understood as emotions towards a brand or product, as in the case of Pansari and Kumar (2017), but rather as the emotions evoked by the aesthetic experience of the theatrical performance. This antecedent is thereby distinguished from emotional bonds as an antecedent, since emotions as an antecedent for initial customer engagement substitutes the emotional bonding as an antecedent in Pansari and Kumar's conceptual framework (2017). However, emotional bonding is still an antecedent of customer engagement in the theatre context, but it requires more than a single visit to the theatre. Therefore, this thesis also contributes by distinguishing between emotional bonds and emotions and by adding yet another layer to the process of building customer engagement, in which emotional bonding is established as an antecedent.

Lastly, in relation to the antecedents of customer engagement, this research contributes to the understanding of the relationships between antecedents and contributions of customer engagement. These relationships have been found to be different from those described by Pansari and Kumar (2017). As such, this has led to the dissolution of the categories of direct and indirect contributions, since certain antecedents have been found to only have relationships with some of the indirect contributions. This has implications for theatres, as their strategy for building customer engagement needs to be more detailed and take these different relations into consideration. Furthermore, it has implications for research in the field, as this suggests different relations between antecedents and contributions that may potentially reach beyond the theatre context to other cultural institutions.

### **6.3 Conclusion**

These different implications for building customer engagement in the context of theatres, have led to a revision of the conceptual framework presented by Pansari and Kumar (2017). This serves as a preliminary framework for building and reinforcing customer engagement within the context of theatre. Such revision is considered a sophistication of knowledge regarding the understanding of customer engagement.

## **Chapter 7 - Conclusion**

The aim of this thesis has been to explore customer engagement and how it can be built in the context of theatre, and thereby contribute to research that has already been conducted within the field of customer engagement. This chapter presents the main points of knowledge created throughout this thesis with the aim of shedding light upon how to build customer engagement in a theatre context. Furthermore, due to the paradigmatic stances, this conclusion should not be understood as generalisations on the studied phenomenon, as we do not consider there to be any specific truth regarding customer engagement in a theatre context. Rather this conclusion should be seen as a sophistication of knowledge regarding customer engagement, as it highlights the commonalities in how customer engagement is perceived by audience and the theatre-managers in this context.

The field of customer engagement has gained increasing attention and importance in the modern day business landscape, as it helps brands to build deeper relationships with their customers. The concept has been subject to extensive research, but has yet to be applied to the cultural industries, more specifically to the context of theatre. Based on this gap in academic literature, the following research question was developed:

*How can theatres build customer engagement?*

In order to explore this as holistically as possible, we firstly investigated the concept of customer engagement, why theatres should make use of it, and lastly how customer engagement can be applied to a theatre context.

The research has been conducted as a qualitative, exploratory case study, within the social constructivist paradigm. The paradigm implies a relativist ontology, subjectivist epistemology, and a dialectical methodology. This means that knowledge is created and accumulated through the individual's representations and constructions of the world, which can only be assessed in the interaction between us as researchers and the research object. The research has been carried out through two studies; a theatre-manager study including three semi-structured expert interviews with professionals from three Danish theatres and an audience member study including semi-structured interviews with nine audience members. The interviews from both studies have subsequently been thematically analysed and synthesised with knowledge created from the document analysis found in the literature

review. The interviews and the thematic analysis took point of departure in the conceptual framework of customer engagement by Pansari and Kumar (2017). This framework includes antecedents of customer engagement, contributions of customer engagement, and factors moderating the relationship between these (p. 300). Following the analysis of both studies, this conceptual framework was revised in accordance with the respective studies. Lastly, the knowledge from both studies, as well as from the literature review, were discussed and related to each other, which led to a further sophistication of the knowledge regarding customer engagement in the context of theatre, and thus one final revised framework (Figure 5.2).

The process of building customer engagement in a theatre context begins with familiarity stimulating activities, such as marketing activities emphasising familiar elements of the performance, as well as professional reviews and recommendations. This implies that when building customer engagement, the theatres should be attentive to and enhance elements that stimulate familiarity, as this is the main driver for initial purchase. The introduction of familiarity is new to the field of customer engagement, and as such it is distinct from other research on customer engagement. This research has further found there to be distinction between initial and follow-up customer engagement in the context of theatre. The antecedents of initial engagement are satisfaction and emotions evoked by the aesthetic experience of the theatrical performance. This emotional antecedent thus differs from that of Pansari and Kumar (2017), which is more concerned with the emotions towards the brand, and as such it substitutes emotional bonds as an antecedent in regard to initial engagement. An implication of this is that the theatres cannot establish an emotional bond through one visit, but need to encourage the audience to come back for more in order to establish long-term customer engagement. Emotional bond is still considered an antecedent for customer engagement, but only in a follow-up situation. This then implies that in the context of theatre, there is an additional layer of customer engagement where emotional bonding is an antecedent.

This thesis has also shown different relationships between antecedents and contributions. Here satisfaction can lead to all types of customer engagement contributions, and as such satisfaction can be considered the most important antecedent for building initial engagement. The theatres thus need to be attentive to the importance of satisfaction when seeking to engage their audience initially. Especially considering that satisfaction also has an impact on customer influence, which is found to be important in driving initial purchase. Due to distinct

characteristics of both theatres and the cultural industries to which they belong, the revised conceptual framework employs a more narrow scope than that of the original framework by Pansari and Kumar (2017). When building customer engagement in the context of theatre there are then only two factors moderating the relationship between antecedents and contributions of customer engagement; level of convenience and aesthetic vs. service focus.

As recommendations have been found to be of major importance in driving initial purchases, it denotes the significant value that customer influence and referral have in the context of theatre. This is then an example of why theatres should make strategic considerations in regards to building customer engagement. Furthermore, this research has found that all antecedents of engagement lead to customer (re)purchases, meaning that if the theatres are cultivating these antecedents and this engagement, they will be almost certain of increasing their sales. Another way in which the theatres can benefit from customer engagement is how audience members, who experience an emotional bond with the theatres, are more likely to engage. This means that they are more likely to come back, and to tell their friends and families to come as well. Since this research has found that emotional bonds are developed through numerous visits, the relationship between emotional bonds and customer purchases becomes reinforcing. Hence, suggesting that if theatres succeed in forming emotional bonds with their audiences, they are likely to keep them for a very long time.

## **Chapter 8 - Limitations**

This chapter will present the most pronounced limitations of the research, as these are considered to have affected the knowledge created throughout this thesis. These factors are furthermore considered outside of the researchers' control; however they are still important to keep in mind.

Firstly, since the research has been carried out within the social constructivist paradigm, the social constructions of us as researchers have had an influential role in the creation of knowledge. This is regarding both the design of the research, as well as the phenomenon studied. Both researchers are young people, who regularly attend different theatres, mostly in the capital area, which makes us audiences. As such, our perceptions of customer engagement in the context of theatre might be more similar to those of the audience members interviewed, compared to the perceptions of the theatre-managers. These differences in social constructions, during the theatre-manager study, might have resulted in varying perceptions and meanings in relation to how customer engagement can be built. Comparatively, if we had been working in the theatre construct, the knowledge created might have looked different. Thus, a distinct limitation of this research is that we as researchers are audience ourselves, and that this might have had an influence on the theories chosen for the thesis, how we have analysed and discussed the knowledge, as well as the conclusions we have made. In other paradigms this would be considered a bias, but in the social constructivist paradigm it is not possible to completely discount our own values and prior knowledge. Guba and Lincoln (2005) argue that this is acceptable, as long as we are acknowledging this (p. 183).

Secondly, due to both the social constructivist paradigm and the research being qualitative, we are not able to make any definite generalizations. This lack of generalisability also means that we are not able to establish any definite cause and effect relationships, as such our revised conceptual framework should be seen as an example of how customer engagement may be built in contexts similar to those included in this thesis. This means that the framework is a reflection of the commonalities found in the studies included in this research.

Thirdly, the knowledge from the interviews is created on the basis of dialectical interchange and a subjectivist epistemology, meaning that we as researchers have been involved in the production of knowledge. Thereby, our social constructions are affecting the knowledge, not

only during the interviews, but also during the processes of transcription, coding and analysis, as we are interpreting and reflecting upon the statements of the interviewees. Due to the relativist ontology, social constructions are not definite but rather open to reformulations as their context changes. This means that if we had conducted follow-up interviews, the knowledge created in these would not have been the same as in the initial interview. As such, it may have been beneficial to conduct follow-up interviews with both the theatre-managers and the audience members, as additional knowledge would then have been created due to reflections taking place in between the interviews. However, due to limited time resources, we have not been able to do so.

Fourthly, as we have employed a purposive non-probability method of sampling, our selection of respondents has been based on subjective judgement and not representations of an entire population (Saunders et al., 2009). As such, this sampling method makes it impossible to infer whether the respondents are representative of the population. However as we have included participants with different demographic characteristics, we do presume some representativeness. Furthermore, because the respondents are selected according to our subjective judgement, it again points to the distinct role that we as researchers have had in the creation of knowledge. The respondents in the theatre-manager study have been chosen as experts based on who we have considered to be experts within the field, in addition of geographical delimitations made due to time and resource constraints. Hence, had we chosen different experts to interview for the theatre-manager study, different knowledge would have been created. Also, in relation to the audience member study, a bias of snowball sampling is that the interview participants will be likely to recommend other participants that are similar to them. Hence, there is a risk of the social constructions of the participants being very similar, and thus we are not bringing varying constructions into juxtaposition (Guba & Lincoln, 1994, p. 114). As such, there is a risk of us comprising the authenticity of the research, but as we have included respondents of various ages and from different areas, we consider this to be a low risk.

Lastly, in the conceptualisation of customer engagement applied throughout this thesis, we have focused on the contributions of customer engagement, rather than the consequences, which other authors describe (van Doorn et al., 2010; Brodie et al., 2011; Vivek et al., 2012). The word contribution can be considered to have a more positive connotation than consequences, as the latter can also be associated with negative outcomes. By focusing on

contributions rather than consequences, this research can be interpreted as biased towards the positive associations of customer engagement. Although this was not the intent of this research, we acknowledge the implications and limitations associated with this word.

These implications thus have an impact on the accumulation and creation of knowledge throughout this research, where the ones mentioned in this chapter are considered to be most important. These implications do impose a risk of compromising the quality of the research, as mentioned in relation to the sampling method. However, we have sought to diminish the compromisation of the quality as much as possible. The authenticity of the research was ensured by still including some variations in social construction. The trustworthiness was ensured by including descriptions of social contexts of each research participant and by accounting for all the steps of the research process.

## **Chapter 9 - Future Research**

Due to the paradigmatic stances of this research, knowledge is capable of changing as reconstructions become more informed. This chapter thus serves the purpose of elaborating upon how the concept of customer engagement in the theatre context can be explored further.

Firstly, the concept of customer engagement in a theatre context could be further researched in a different paradigm than social constructivism. For example, by conducting the research within the positivist paradigm, it would be possible to verify cause-and-effect relationships shown in the revised conceptual frameworks. Furthermore, it would be possible to generalise the findings to all contexts, meaning that the conceptual framework would be applicable to all theatres. The positivist paradigm would also allow for the research to determine the relative importance of the different antecedents and contributions in building customer engagement in the context of theatre.

Secondly, although the aim of this research has been to explore how theatres can build customer engagement, and we made some suggestions as to how this can be done, we do not provide any strategic plan on how to practically do this. As such, it would be interesting to investigate which specific initiatives and tactics contribute most to the building of customer engagement in the theatre context. Examples could be to the investigate the impact of season tickets directly in relation to customer engagement, look further into digital engagement initiatives, or research how to concretely build an effective formalised referral programme.

Lastly, since this thesis mainly concerns how to build customer engagement, it would be valuable to investigate the actual consequences, both positive and negative, when building engagement in a theatre context. We have, during this thesis, argued that building customer engagement will add value to the theatres and as such, it would be interesting to investigate the actual implications. This could be to track the development of attendance, financial developments and costs, and tracking the audience base in relation to customer influence both online and offline. By investigating the effects of building customer engagement more directly, it would further qualify the value of customer engagement in a theatre context.

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# Appendix 1

## Appendix 1a - Theatre-Manager Interview Guide

<b>Briefing</b>	<p><b>Who are we?</b> We are two masters students from CBS, studying branding and communication. We are writing our master thesis on how Danish theatres can build stronger relationships with their audiences through customer engagement.</p> <p><b>What is the purpose with the interview?</b> The purpose with the interview is to get a better understanding of how you as theatres work with your audiences.</p> <p><b>Time frame</b> The interview will last for about an hour.</p> <p><b>Recording</b> We would like to tell you that the interview will be recorded. The recordings will help us ensure that we remember the entire content of the interview.</p> <p><b>Other</b> If you have any questions at any time, or need clarifications, just let us know. Also, as you are participating in this voluntarily, you can withdraw your consent at all times. If there are any questions, which you do not wish to answer, you can also just let us know.</p>
<b>General introduction of interviewee</b>	<p><b>Will you be so kind to present yourself?</b></p> <p>Name Occupation Tasks Previous experience</p>
<b>Introduction to Customer Engagement</b>	<p><b>What do you do to attract and retain audiences?</b></p> <p><b>Are you interacting with your audience?</b> If yes, how? If no, why do you think that you aren't interacting with your audience?</p> <p><b>Do you use social media?</b> What is the purpose of using social media?</p>
<b>Contributions of Customer Engagement</b>	<p><b>Customer Purchases:</b> What do you see as being the most important influence on a sold theatre ticket?</p> <p>Do you see that the people coming to the theatre are mostly the same people, or are they changing?</p> <p>Do you have any initiatives, which have the purpose of getting people to return?</p> <p>Is there a coherence between the audiences interacting with you and the people who attend the theatre?</p> <p><b>Customer Referral</b> Do you do anything to get people to recommend you to others? Is it something you could see have future potential?</p> <p><b>Customer Influence</b> Do you believe that professional reviews have an impact on attendance?</p> <p>Do you in any way make use of influencers (bloggers, politicians, actors)? Do you experience that it has any effect? and in that case, what? Is it something you could see have future potential?</p> <p><b>Customer Knowledge</b> Do audience provide direct feedback after a show? Which channels or methods do you consider as being better with regards to obtaining feedback?</p>

	<p>Do you use the feedback that you receive?</p> <p>Are your customers involved in developing the theatre (the service part)?</p> <p>Have you considered, whether you want to change the way you receive feedback in the future?</p>
<b>Antecedents of Customer Engagement</b>	<p>Does the type of play affect how customers interact with you subsequently?</p> <p>Are there anything that specifically enhances interaction between you and your audience?</p> <p>Have you considered, why these initiatives are especially effective in creating interaction?</p> <p>Are customers more likely to comment and like specific posts on your social media?</p> <p><b>Emotional Bonds</b> When you receive feedback, comments on social media, questions or other inquiries from customers, what do you then experience as the reason for these inquiries?</p> <p>Do you think that the audiences' relation to the theatre, affects whether they chose to interact with you?</p> <p>If so, which of these relations do you consider to be the primary reason for interaction?</p> <p>Why do think that these 'factors' have an impact on the way customers interact with you?</p> <p><b>Satisfaction</b> Do you think that the audiences' satisfaction is affecting how customers interact with you?</p> <p>Is there a difference in the interaction depending on whether the satisfaction is related to the theatre as a service provider or the performance?</p> <p>Do you know whether satisfaction has an impact on whether the audience chose to come back?</p> <p>If/when you receive feedback and comments from your audience, are these then predominantly positive or negative?</p> <p><b>Identification</b> Do you have a specific segment that you are targeting?</p> <p>Do you think that your audiences' social identity/type affects whether they interacts with you?</p> <p>Why do you think that your audience visit your theatre and do not (fx) go to the cinema instead?</p>
<b>Debriefing</b>	<p>How do you believe you can benefit from interacting with your audience?</p> <p>Do you think that you could do something extra in the future to interact with your audience?</p> <p>Do you have anything you want to add?</p>

## Appendix 1b - Audience Member Interview Guide

<b>Briefing</b>	<p><b>Who are we?</b> We are two masters students from CBS, studying branding and communication. We are writing our master thesis on how Danish theatres can build stronger relationships with their audiences through customer engagement.</p> <p><b>What is the purpose with the interview?</b> The purpose with the interview is to get a better understanding of how you an audience member interact with the theatre.</p> <p><b>Time frame</b> The interview will last for about an hour.</p> <p><b>Recording</b> We would like to tell you that the interview will be recorded. The recordings will help us ensure that we remember the entire content of the interview.</p> <p><b>Other</b> If you have any questions at any time, or need clarifications, just let us know. Also, as you are participating in this voluntarily, you can withdraw your consent at all times. If there are any questions, which you do not wish to answer, you can also just let us know.</p>
<b>General introduction of interviewee</b>	<p><b>Will you be so kind to present yourself?</b> (Name, age, profession, place of residence)</p> <p><b>How often do you attend the theatre?</b></p> <p><b>When was the last time you attended the theatre?</b> (When did you last visit the theatre in question?)</p> <p><b>Do you oftentimes attend the same theatre or do you attend several different ones?</b></p>
<b>Introduction to Customer Engagement</b>	<p><b>How would you describe your relation to the theatre?</b> If you do not feel that you have any relation to the theatre, could you imagine having one? What do you consider a relation between you and the theatre to involve? What would it take for you to get such a relation to a theatre? Do you think that you could anything from having such a relation?</p> <p><b>Do you in any way interact with the theatre?</b> What do you think you could gain from the interaction?</p>
<b>Contributions of Customer Engagement</b>	<p><b>Customer purchases</b> How many times have you visited the theatre in question? What would make you attend the theatre again? What can the theatre do to induce you to attend the theatre again?</p> <p><b>Customer Influence</b> Have you ever recommended a performance to others? Would you consider writing a recommendation or review of a performance online? If you had interacted with the theatre besides attending the performance, do you then think you would be more likely to recommend the performance to others? How much does the service part of the experience has an impact on your likelihood of recommending the performance?</p>

	<p>How much do you take others recommendations into account when choosing to attend the theatre?</p> <p>Would there be a difference as to whether the recommendations were found online or given to you in person?</p> <p>Would you consider getting other peoples' recommendations or reviews prior to purchasing a ticket?</p> <p><b>Customer Referral</b></p> <p>Would you be more likely to recommend a performance, if you got anything in return for your recommendation?</p> <p><b>Customer Knowledge</b></p> <p>After having attended the theatre, have you ever contacted the theatre?</p> <p>What do you believe that the theatre could gain from such contact?</p> <p>Do you believe that they actually make use of such contact?</p> <p>What would it take for you to contact the theatre with feedback?</p> <p>Have you ever received a message/e-mail from the theatre after a performance, where they inquired after your opinion?</p> <p>Would such a message make you give feedback?</p>
<b>Familiarity</b>	<p><b>When you have purchased a theatre ticket, what made you do so?</b></p> <p>Did you seek it out yourself?</p> <p>What other things could make you want to purchase a ticket?</p> <p><b>When attending a theatre, where you have never been before, what made you do so?</b></p> <p><b>When purchasing tickets for a play, which you have never seen before, what made you do so?</b></p>
<b>Antecedents of Customer Engagement</b>	<p>If you were to contact after a performance, what could possibly be the reasons for this contact?</p> <p>If you were to recommend a theatre or play after a performance, what could possibly be the reasons for this?</p> <p>If you were to purchase a new ticket for the same theatre after a performance, what could possibly be the reasons for this?</p> <p><b>Satisfaction</b></p> <p>How does satisfaction affect how you interact with a theatre?</p> <p>How does satisfaction have any effect on whether or not, you choose to buy a new ticket to the same theatre?</p> <p>How does satisfaction have any effect on whether or not you recommend the theatre to others?</p> <p>How does satisfaction have an effect on whether or not you choose to contact the theatre with feedback?</p> <p><b>Emotional Bonds</b></p> <p>Do you consider attending the theatre as a tradition?</p> <p>Are there any theatres that you prefer attending rather than others?</p> <p>Do you think that your preference towards a specific theatre would have an impact on your likelihood of:</p> <ul style="list-style-type: none"> <li>Purchasing a new ticket (or season ticket)?</li> <li>Recommending the theatres' performances to others?</li> <li>Contacting the theatre subsequent to the performance?</li> </ul>
<b>Moderators</b>	Do you believe that there is a difference in what your satisfaction is in relation to (i.e. the performance or the service)?

	<p>How do you think that your satisfaction is affected by the amount of time you have spent finding a particular play (or planning the activity)?</p> <p>How do you think that your satisfaction is affected by how easy or difficult it has been to find a particular play (or planning the activity)?</p> <p>How do you think that your satisfaction is affected by the how known or renowned a particular theatre is as a brand?</p> <p>How do you think that your connection with the theatre is affected by the amount of time you have spent finding a particular play (or planning the activity)?</p> <p>How do you think that your connection with the theatre is affected by how easy or difficult it has been to find a particular play (or planning the activity)?</p> <p>How do you think that your connection with the theatre is affected by the how known or renowned a particular theatre is as a brand?</p>
<b>Debriefing</b>	Is there anything that you would like to add?

## Appendix 2

### Interview - T1

#### **Fortæl kort om dig selv [0:00]**

Jeg hedder T1, og jeg er kommunikations og salgschef. Vi er fire i ledelsen og teateret er delt op sådan at vi har den kunstneriske teaterdirektør, X, han står for alt det på scenen og sørger for at kunsten er i orden, vores produktionschef står for produktionen og jeg tager mig af alt det foran scenen, altså publikum, salg, markedsføring, kommunikation, presse, sponsorer og events. Altså alt det der ikke foregår oppe på scenen men det der får folk til at komme. Økonomidirektøren sørger så for at det hele det spiller. Så vi er fire i ledelsen.

#### **Tidligere erfaring [0:50]**

Jeg har været i halvandet år, før det har jeg været fire år på Danmarks Radio, hvor jeg har lavet radio og været vært. Før det har jeg været fire år i en regional filmfond, som udviklingschef, hvor vi investerede i tv-serier og spillefilm. Så har jeg været selvstændig i otte år, mit eget firma arbejde med presse, kommunikation, journalistik, bøger og undervisning.

#### **Hvad er status quo i forhold til kunder - ser I trends, udviklinger osv? [2:03]**

Noget af det, der har været min opgave og er min opgave er at være med til at sikre en fortsat publikumsudvikling, fordi det går rigtig godt for Teater 1. Vi sælger mellem 90-100.000 billetter om året. Vi er en landsdelsscene, så vi dækker hele regionen. Der er tre landsdelsscener, Odense, Århus og Aalborg og vi er ligesom i samme kategori og tre. Vi er mini udgaven af det Kongelige Teater uden for København. Vi får tilskud fra kulturministeriet og er derfor forpligtet til nogle ting. Fx at skabe ny dansk dramatik, arbejde med talenter, lave klassikere. Jeg plejer at sige noget nyt, noget lånt, noget blåt og noget gammelt. Vi skal det hele. Egnsteatrene skal producere ny dansk dramatik, men vi er også forpligtet til at lave noget for børn og familier for eksempel, så det er en større palette og derfor også et større tilskud. Alt det kan I læse i vores rammeaftale.

#### **[3:11]**

Det går godt med publikum. Vores publikumstal har været støt stigende eller stabile. Det er meget afhængigt af hvad vi spiller og hvordan vi prioriterer sæsonen, denne her sæson har vi satset hele butikken, for vi ved godt at vi skal arbejde med publikumsudvikling og trække nogle nye mennesker til teateret, så i år har vi en sæson der er meget høj risiko. Det er gået godt. Vi har lavet en ny dansk musical med fuldt symfoniorkester. Vi mener at det er Danmarks største musical nogensinde. Der har siddet 70 mand i orkestergraven hver aften og 30 mand på scenen. Der har været en scenografi på 8 meter og en af Danmarks største sale. Altså vi har tre sale på teateret, vi har store scene, hvor der kan være 480, værkstedet hvor der kan være 80 og så har vi en scene ovre i (kulturcentret, red.), som er et nyt kulturhus, hvor vi kan have 250 og i det hus er der en sal med plads til 1750, hvis der ikke er orkestergrav og 1500, hvis der er orkestergrav. Så der har vi spillet den her nye musical. Den spillede vi i januar og det var et forsøg på at tiltrække nye publikummer og sige at Teater 1 skal markere sig også på andre ting end alt det vi plejer og det vi gør godt og som vi i de senere år har fået ros for, vi skal også turde noget mere. Det har vi gjort med den her musical og det var jo totalt risky business, fordi ingen kender den her musical, den er nyskrevet, ingen kender rigtigt denne her historie, måske hvis man er meget historieinteresseret. Den satte vi op i januar og samtidig satte vi herinde på store scene en ny dansk dramatik op, Død over eliten, hvor der kan være 480, og normalt så sætter man jo ny dansk dramatik op på lidt mindre scener, hvor der kan være 80, 100 eller 150. Altså 480 er ret usædvanligt. Det var en kæmpe ensemble forestilling med 14 skuespillere eller sådan noget. Det var en politisk forestilling og det med at sætte ny dansk dramatik op på en stor scene har også været lidt af et statement i forhold til Teater 1 tør godt og vi synes at vi i denne her sæson virkelig har vist at teatret er hverken støvet eller henslumrende, det er faktisk ret modigt og det er heldigvis blevet taget rigtig godt imod. Gæsterne vil gerne se det, publikum kommer og den her sæson har vi solgt flere billetter end nogensinde før. Det er både Danmarks historie og teaterhistorie for byen, vi har aldrig lavet noget der er så sindssygt som denne her sæson. Det gør vi jo ikke fordi vi synes det er sjovt, eller det gør vi også, men vi gør det primært for at tiltrække nye typer publikummer og give folk en anden indsigt i teateret. Vi er jo hele tiden bevidste om at vi har noget kernepublikum men vi også skal forsøge at få nye.

#### **[7:01]**

Så har vi gjort noget andet. Vi har indført et ungdomskort, der hedder Klub U, som er et årskort, så når studerende eller unge mellem 15 og 25 køber et årskort, så kan de gå i teateret alt det de vil for 380 kr. Det er jo bare tit en billet eller to, så har man sparet det. Det er jo selvfølgelig et forsøg på at lære unge at gå mere i teatret, det troede jeg ville blive meget mere populært. Det er super populært for dem der har det, de kommer 3-4 gange hvert år. De kommer flere gange ind og ser den samme forestilling, hvilket er super fedt, men det er

ikke nok bare at have sådan et tilbud, vi må ud og have fat i dem på en anden måde for at lære dem at komme her. Det er måske dem der allerede gik i teatret, der har det.

#### **Interagerer I med jeres publikum? og har I har indtryk af, at jeres publikum interagerer med jer? [8:26]**

Mere og mere. Jeg har kun været her i halvandet år, men da jeg kom var vi ikke særligt aktive på sociale medier. Det er vi nu. Det er mig der passer kanalerne lige nu. Vi skal have en ny medarbejder, der blandt andet skal passe de sociale medier. Jeg tror det bliver mere og jeg synes det skal være mere. Man skal kunne spørge "hvad tid spiller I i aften" og så skal der være en der svarer. "Kan jeg købe en billet", det kunne jeg også godt tænke mig at vi kunne læse gennem Facebook eller Instagram. Man skal jo ind over vores website i dag og købe en billet gennem vores udbyder. Du kan ikke bare lige sende en sms og så få en billet, så hele den der billet rejse, synes jeg, at vi skal arbejde med at gøre nemmere.

#### **Så det er primært på sociale medier I interagerer med dem? Men foregår det også andre steder? [9:41]**

Vi får også mails. De nye publikumsgrupper kommunikerer med os på Facebook og Instagram, meget lidt på Twitter, det er primært mig og de andre journalister der sidder og kloger os. Det er lidt en blanding, for på Facebook er der også nogen der skriver til os, ej de kommenterer og tagger også, men dem der skriver, sådan direkte, det er de unge, de forventer at man kan skrive til os og så svarer vi. En dame på 55 forventer ikke at vi svarer på Facebook. Hun forventer til gengæld at vi svarer på den mail hun har sendt. De klassiske gamle publikummer, sender mails til os med feedback, vi synes sådan og sådan eller vi er sure over sådan og sådan, vi fik for dårlig service, eller der var for lidt vin i glasset. Det er mest den slags. Hvis de skal spørge os om noget, så ringer de til os. Så sådan som jeg ser det, så skriver de unge til os på de kanaler der er, og der forventer de svar. De klassiske gæster de sender en mail, hvis de er meget moderne. Ellers så ringer de.

#### **[11:33]**

Det har været sådan en overvejelse i starten for der sker jo hele tiden noget, bare den måde vi arbejder på sociale medier på nu i forhold til for halvandet år siden, den er anderledes. Dengang satte jeg mig ned og svarede på alle de kommentarer der var og likede alle de kommentarer der var. Jeg likede hele lortet. Det blev hurtigt meget mærkeligt, sådan I overvåger os virkelig. Det blev too much. Så kørte vi en periode, hvor vi kommenterede, når de skrev noget, som de gerne vil have svar på. I dag har vi lanceret at vi spiller Rocky Horror i 2020, vi har sat billetsalget i gang og så kan jeg jo se at der sker noget. Så tagger folk hinanden, skriver at det skal vi ind og se og det må vi ikke gå glip af og så svarer de. Så foregår der jo sådan en dialog inde på vores Facebook og der vil jeg i højere grad gerne have en moderator, som tør at sige, selvfølgelig skal I komme eller jeg glæder mig til at se jer eller prøv lige at hør Per det er da ikke noget problem med den motorcykel, den sætter du da bare lige nede i Nørregade. Der foregår en samtale, hvor jeg godt i højere grad kunne tænke mig at teateret blandede sig. Sådan så den interaktion bliver større og de føler at vi er mere i øjenhøjde. Det er ikke nemt. Hele det der tone of voice og måden vi snakker med publikum på er faktisk ikke så nemt at lave om, fordi dem der arbejder med kommunikation er ikke så vilde, jeg oplever faktisk at jeg er mere kæk end mine unge medarbejdere i kommentarer på Facebook. De tænker vi er jo et teater og vi er officielle, men ja ja kom nu, vi holder os inde for loven og lader være med at sige noget der er alt for stødende, udfordr folk, for det virker jo. Så for mig er det en helt klar strategi at vi kommer mere i øjenhøjde med mennesker der sidder derude. Det er selvfølgelig også vigtigt at vi får svaret i den tone der passer men at vi spænder meget bredere end teateret gjorde for 50 og 10 år siden.

#### **Hvad oplever I som værende den største indflydelse/driver på/for en solgt teaterbillet? [14:30]**

Det tror jeg at der er flere forskellige ting der gør. En personlig anbefaling fra en ven, tror jeg, at er noget af det bedste eller folk der hiver hinanden med. Hvis de tagger hinanden og spørger om de ikke skal se Rocky Horror sammen, hvornår skal vi se den, det er den primære grund. Reason nummer et er at dine venner anbefaler dig det eller spørger om du vil med. Det er noget man gør sammen. Derudover er der også alle mulige andre grunde til at folk køber en billet, afhængig af hvem man er, fordi nogen gør det også, fordi det er sådan lidt trendy at være en der ser den slags teater, eller være den der har den slags kort. Her i byen har vi et teater, der hedder X, som er et lille storbyteater og de spiller noget helt andet. Det er jo mere sådan hipt og moderne at være X gænger, selvom jeg tror at dem der går dernede også kommer her og omvendt, nogle af dem. Teater 1 er jo mere det officielle, store teater, og det har vi selvfølgelig et publikum, der synes at det er det rigtige teater. Der er ikke så meget undergrund over os. Folk køber også en billet, hvis de har haft en god oplevelse. Hvorfor de kommer her første gang, det er jo et godt spørgsmål, det kunne I jo stille jer ned i døren og spørge om.

#### **I en ide om, der er nogle tiltag, der virker bedre end andre til at få folk i teatret? [16:46]**

Hvis vi snakker om vores fokusområder, vi sælger halvdelen af vores billetter i forsalg, før sæsonen går i gang. Vi lancerer her i april og så er der en måned, hvor 'stjerne kunderne' altså vores loyale kunder, der køber mere end tre forestillinger og får rabat, de har en måned, hvor de kan købe deres forestilling og så bliver resten

frigivet til enkelt salg. Halvdelen af billetterne ryger altså inden sæsonen går i gang, det er mega meget i forhold til andre teatre. Det er vores kernekunder. Dem forsøger vi, at tilgodese på forskellige måder. Vi sender vores sæsonkatalog ud med distribution ud til deres postkasse, vi annoncerer i (avisen, red.) , som vi tror at mange læser eller i hvert fald kender nogen der læser. Vi er meget på de klassiske medier, for målgruppen der er dem der orienterer sig mod hvad der sker på teateret. De har været her i forvejen, de kan godt lide at komme, de har penge til det, de har været her med nogle venner eller deres mand. Det er en tradition. Det er en meget stor og vigtig målgruppe for os, det er dem der ligger fundamentet for vores billetsalg.

### [18:25]

Så er der vores nye målgruppe, som er en strategisk målgruppe rent fremtidsmæssigt, som er dem som jeg kalder de voksne med store børn der er ved at flytte hjemmefra. De sidder der og kigger på hinanden og tænker er vi stadig gift? Skal vi skilles eller gå mere i teatret? Dem skal vi finde ud af hvordan vi kan ramme. Dem skal vi ramme med meget kortere interval end et halvt år i forvejen, de sidder ikke i marts eller april og tænker hvad skal vi lave et halvt år i forvejen eller næste forår, de sidder og tænker om de skal gå ud på lørdag eller hvad der går i biffen i morgen. Så meget kortere frist, måske op til fire uger. Måske de godt kan planlægge, for måske tager de nogle venner med eller den der madklub de har. Men de sidder ikke i måneder i forvejen, ved mindre det er sådan noget virkelig need to have for eksempel Phil Collins koncert eller land(en tv-serie)p, der er meget eftertragtet. Et par uger før begynder det sådan lidt. Det er dem der skal blive de nye gamle, de ser jo slet ikke sig selv som gamle, de vil ikke tiltales som gamle - de er ung med de unge. Det er en stor ny målgruppe som vi forsøger at ramme blandt andet med en musical for de skal lære at gå i teatret. De har ikke været her, det er ikke en del af deres faste bevidsthed, de har måske gået i teatret lidt da de var yngre, men så fik de børn og den ene gang de har væretude om året har de måske været inde og se en musical, måske har de været i biografen, måske har de været på et weekendophold. Men det er kun sådan noget med et par gange om året.

### [21:06]

Så er der den målgruppe, der hedder de unge. Det er dem der ikke har fået børn endnu, de læser stadig og de har massere af tid. De har ikke nødvendigvis mange penge, men de har mange flere penge end de tror. De har deres SU og deres studiejob og det er det, men der er heller ikke en masse faste udgifter, der skal betales, der er ikke en hel masse forpligtelser, men de kommer aldrig til at sætte sig ned i marts og april og så kigge på, hvad de skal det næste år i teatret. De er endnu mere spontane end dem med de store børn. De er meget mere påvirket af hvad deres venner laver. De går i teatret, hvis deres venner går i teatret, de går på den bar deres venner går på. Jeg kan ikke markedsføre mig til dem, fordi de er immune over for det, hvis ikke deres venner gør det. Det er meget mere vigtigt for dem. Dem med de store børn, de er ikke så immune over for markedsføring, de kan godt se en annonce og blive lokket, men bare fordi at de unge har set noget er ikke ensbetydende med at de gør det. Jeg tror de skal tages meget mere i hånden af en der kender, fordi unge mennesker har i større grad brug for tryghed i forhold til hvad det er for noget. Hvis man ikke kender reglerne, hvordan gør man så. Det er ligesom at gå i kirke. Så derfor arbejder vi med det her Klub U kort og forsøger at interagere på den måde, at dem som allerede har et Klub U kort har vi inviteret til at tage en ven med, for ligesom at vise dem det, fordi vi tror på at det er den måde de unge skal tages i hånden på. Dem vi allerede har inde i folden kan tage en ven med. Vi arbejder også med et ambassadørkorps, der består af unge teaterinteresserede i byen, de læser alt muligt forskelligt, som vi tager med ud på gymnasier og uddannelsesinstitutioner og fortæller om vores Klub U kort, fordi vi tror på, at det er meget nemmere at forstå, hvad de siger, end at jeg kommer som halvgammel dame.

### [24:17]

Så især for unge er det rigtig vigtigt, at publikum anbefaler os til andre. Jeg tror det er vigtigt i alle målgrupper, men i særdeleshed i den unge. De er meget mere påvirket af, hvad deres venner siger end hvad deres mor siger. Det betyder at vi har mange unge ansat i forhuset, det er studiejob, dem kommer vi til at arbejde mere med som ambassadører, de må meget gerne tale på om os og tage deres venner med ind. Vi har en studentermedhjælper, som tager ud til studiestart og så står hun derude med roll-ups og flødeboller. Det virker, for de vil hellere snakke med hende end de vil snakke med mig. Det forstår jeg godt. Så har vi lavet et event, når vi starter sæsonen op i september og studierne er i gang, så har vi haft lavet et Facebook event, hvor unge kunne komme ind og se teatret og vi gav en øl. Jeg spurgte ambassadørerne, hvad de unge gerne vil have og de vil gerne have gratis øl, have noget andre ikke kan få og så vil vi gerne have rabat. Første år, skrev jeg at vi giver en øl på store scene og giver rabat på Klub U kort på 100 kr. hvis I kommer og så kan du komme tæt teatret. Mandag aften klokken 20 kom der alle mulige ind af døren, som bare havde set det på Facebook og havde taget venner med. Nogle havde været her massere af gange før og andre havde aldrig været her. Så lukkede vi dem op på Store Scene. Så lavede vi en quiz om teatret og de vandt så nogle rekvisitter. Det var bare på scenen med øl ud af kassen. Ikke noget fisefornemt teater agtigt over det. Der kom 100 den aften. Inden de gik delte vi dem op 10 og 10 i grupper og så skulle de i de grupper snakke om, hvad de godt kunne tænke sig at vi lavede for dem. Hvad vil de gerne bruge teatret til og hvordan kan vi aktivere jer. Det var så en lang liste med

præsentationsteknik, mød en skuespiller, mød hinanden og de andre Klub U'er, hvordan får man en kæreste, udklædningsbal, gemmeleg, mørke gemme, Oscar Night, gallafest, fredagsbar, salg af kostumer og sådan nogen ting. Så lovede jeg, at det skulle vi nok, men så fik jeg travlt med at lave noget for de andre store og vigtige publikummer. Så gik der et helt år og så gjorde jeg det igen på Facebook og skrev, at nu kunne de få øl under Store Scene. Der har vi sådan en drejescene og lavede vi et rum, hvor de bare kunne sidde på gulvet og så lavede vi det samme. Så havde vi lavet en kampagne, sådan at hvis man købte et Klub U kort den aften, så fik man 100 kr i rabat. Vi tjener jo ikke penge på det Klub U kort, men det handler heller ikke om at tjene penge, men at lære de unge at gå i teatret, sådan at når de begynder at tjene penge, så bliver de ved med at komme her eller når jeres børn flytter hjemmefra en dag, så kommer I igen. Så det er sådan en investering i fremtiden. Der lavede vi det samme og de kom også med nogle bud, der handlede om de samme ting. Så lavede vi så et arrangement med to skuespillere. Jeg har givet det fri til en studentermedhjælper, der kører hele det der Klub U. Hun får en pose penge og spørger om nogle de unge skuespillere vil være med, de køber bare øl ud af kassen og gør som de har lyst til. Så har de også lavet sådan noget før-forestilling snak og efter-forestilling snak, hvor de kan snakke om og møde skuespillerne. Vi har også sådan en afgangsforestilling en gang om året, hvor man så kan komme og møde de nye skuespillere, der bliver uddannet lige om lidt. Så kommer der cirka 20, så det er jo ikke sådan, at vi bliver væltet. Men jeg ønsker egentlig at bygge det her op, så der kommer nogen i byen, der siger det der med teater, det er bare, som jeg gerne vil være en del af. Så vi får sådan et ungdomsparti eller klynge, som arrangerede alt det her, så jeg ikke behøvede at gøre det for dem. For ligeså snart det bliver mig, så bliver det sådan noget formelt noget, det er sgu sjovere hvis de selv finder ind af bagdøren.

**Kan I mærke, om professionelle anmeldelser (i fx avisler eller online) har en indflydelse på besøgstallet?**  
[31:36]

Vi ved jo ikke, hvad der er hvad. For når vi får en god anmeldelse, så er det jo som regel også en super god forestilling, som folk anbefaler. Sådan er det nogle gange og så kommer der mange, men hvad der lige er hvad, det er svært at svare på. Men vi har også nogle gange haft forestillinger, der har fået sindssygt gode anmeldelser, hvor folk ikke kommer. Så jeg tror ikke, at anmeldelser har så stor betydning, men de har betydning for, hvor mange penge vi putter i markedsføring, for hvis vi får gode anmeldelser, så har vi også en tendens til at booste. Det er virkelig svært at skelne, hvad der virker og hvad der ikke virker.

**Kan I mærke en effekt hvis der har været omtale fra influencers såsom, (bloggere, politikere, skuespillere)?** [32:19]

Vi er begyndt på det, lige så stille. På den måde at vi er begyndt at invitere nogle af der bogbloggere og teateranmeldere også hvis vi ser, at der er en fed bogblogger, der skriver om litteratur, så kan vi godt finde på at invitere hende, især hvis det har noget med det at gøre, for eksempel Oliver Twist, dem inviterer vi selvfølgelig alle bogbloggere til også dem fra København, så de kan omtale forestillingen. Vi har ikke gjort det så meget med de der influencers, som bare er 'influencers'. Vi kan dog ikke mærke, om der har været en effekt af det, så stor volumen har det ikke været. Men jeg tror på, at det kommer til at få en stor effekt. For jeg tror at de her kommer til at få endnu mere magt end det, der står i avisens, det kan godt være at det ikke er lige så meget magt som ens veninde, men de har mere magt end de fleste. Det tror jeg ud fra egen erfaring og hvordan det påvirker mig selv. Det virker jo. Jeg har da også købt noget, fordi jeg har set noget. Det virker bedre, når det er nogle af mine veninder, der siger det. Det bliver ikke mindre tror jeg, fordi det bliver sværer og sværer at gennemskue. Der findes et bureau her i byen, der arbejder med de der mikroinfluencers, dem har vi snakket med om at lave en kampagne, selvom det stadig er for dyrt. Derfor tror jeg, at vi kommer til at opbygge det selv. Folk vil rigtig gerne Teater 1, de synes det er et rigtig fedt brand, lidt støvet på nogle områder måske, men når vi så får inviteret nogle af de der lidt mere moderne typer indenfor, som kan finde ud af at fortælle at Teater 1 virkelig kan noget, så tror jeg virkelig at det kan flytte noget. Men det er sådan lidt en supertanker. Det bliver jo ikke lige i morgen.

[37:03]

Et andet tiltag, vi har lavet for at få nye publikummer er, at vi har en festival her i byen, der hedder Harry Potter festival eller Magiske Dage nu, der kommer folk fra hele landet og mange af dem er klædt ud og nogle spiller rollespil. Sidste år, i uge 42, var vi med for første gang og det er sådan meget bevidst for mig, at når der er liv i byen, så kunne jeg godt tænke mig at holde åben selvom der ikke er nogen forestilling. Så lavede vi et samarbejde med festivalen og så havde de deres ansigtsmaling oppe i vores foyer og så havde teknikkerne lavet sådan en rute ned gennem teatret, hvor man sådan skulle møde teaterteknik, altså noget røg, noget lys, ned i krybekælderen, drejescenen og rekvisit kælderen, hvor man ikke normalt kommer. Så var der et sted, hvor der sad en dame, som man skulle give et kodeord, man havde samlet rundt på den rute og hvis man kunne det kodeord, så gik døren op og der var teatermagi. Jeg tror, at der var 2.000 mennesker igennem den weekend der. For folk synes det var pissem fedt. For mig handler det jo om at lære de her mennesker at komme ind over de her dørtrin, fordi hvis man aldrig har været i teatret, så er det bare ikke så nemt, men hvis man har været her til magiske dage og man kan se at der spiller Mio Min Mio, så er det måske lidt nemmere at købe en billet, fordi

man har været her før. Så det er min tankegang, jo flere vi kan få ind over dørtrinnet uden en billet, jo nemmere bliver det at få dem til at komme med en billet. Udfordringen er at vi ikke samler noget data på de gæster, så jeg kan ikke skrive til dem bagefter, hvilket er mit næste projekt. Hvordan får man det? Det gør man jo ved at narre folk og sige at de kan vinde en billet. Men alt det der, det er ligesom næste skridt.

#### **Får I på nogen måde direkte feedback fra publikum efter en forestilling? [39:24]**

Ja, hvis vi spørger på det. Noget af det vi har gjort for nylig og som mange andre teatre også gør, det er at vi sender en mail, når folk har været her. "Tak for dit besøg i aften, vi håber at du havde en god forestilling. Hvis du har lyst til at anmelder eller skrive noget til os om forestillingen, så kan du gøre det her." Og så har vi nogle gange, alt afhængig af hvad det er for en forestilling og hvad det er for nogle problemer, vi tror der er på forestillingen, så enten kan man gøre det direkte på vores Facebook side, eller også kan man sende os en mail. Det får man hurtigt en fornemmelse for. For man gider heller ikke vælte sin Facebook i lort, hvis der er en masse problemer. Så kan man jo sige, så skal man jo løse det. Men der er jo en tendens til at man enten vil - hvis man skal give feedback - så skal det enten være hamrende godt, eller hamrende dårligt. "Det var da en fin nok aften" - det er der aldrig nogen, der har skrevet. Altså "det var en fantastisk forestilling" eller "det var en frygtelig forestilling" ikke.

#### **Har du en fornemmelse af, hvem der typisk giver feedback? [40:34]**

Ja, det tror jeg faktisk mest er de ældre. Dem, der kommer tit. Jeg oplever ikke at de unge har behov for at sige noget om det bagefter. De har i det hele taget ikke behov for at ytre sig særlig meget, de unge. Det er mest sådan noget med, det er mest på vores interne kanaler, det er direkte "hvad tid er det", "hvornår kommer det", "spiller ham der med i den forestilling" eller de har ikke behov for at andre kan se det. Hvor man kan sige, min mors generation på +60 de er ligeglade med, altså de synes at alle skal kunne se deres anmeldelser. Det er der ikke nogle unge, der har lyst til. Det er i hvert fald min oplevelse. De unge er ikke så eksplisitte omkring deres feedback.

#### **Bruger I evt. feedback? [41:18]**

Man kan sige, altså vi bruger sådan meget akut på, hvis nogen er virkelig utilfredse, så kontakter vi dem. Snakker med dem om det, og tilbyder dem et eller andet i kompensation, eller pengene tilbage, eller nye billetter eller. Positiv feedback, altså nogle gange kommenterer vi på det. Hvis folk har sat sig ned og skrevet en lang mail og hvor fantastisk de synes det hele var så kontakter vi dem, som tak. Vi kan godt blive bedre til at omsætte mere. Og så er der jo også noget af det feedback, som vi får, som vi ikke kan gøre noget ved. Altså, parkeringsforhold, længden af en forestilling. "Jeg kan ikke lide ham der skuespilleren" eller, ja sådan noget kan jeg jo ikke rigtig gøre noget ved. Jeg kan bare anerkende det og sige det er jo også det teater kan - man kan snakke på vej hjem i bilen og diskutere - vi oplever det forskelligt. Nogle elsker det og nogle hader det

#### **Involverer i jeres kunder i udviklingen af teateret (service-delen) og forestillingerne? [42:41]**

Nej, ikke endnu. Men vi vil gerne. Jeg vil rigtig gerne i dialog med dem der med store børn. Men jeg er ikke rigtig kommet til det endnu. De unge har på en eller anden måde været sådan lidt ufarlige at kaste sig over fordi vi ikke skal tjene nogle penge på dem, måske hvis det går godt, men hvis det går skidt, så er det dejligt, at der ikke er gået noget galt. Det har ikke kostet mig en skid, det har kostet mig de der fire kasser øl. Men jeg kunne godt tænke mig at komme mere i kontakt med de der og høre hvad det egentlig er de - hvorfor vælger de teateret fra. Jeg tror egentlig ikke, at de vælger det fra, jeg tror bare ikke at det er en del af deres mindset. Hvor henter de deres inspiration henne? Hvor lang er deres indkøb horisont. Hvordan får man dem til at tænke, det er opagt gave til min kone, som jeg aldrig ved, hvad jeg skal give. Eller - I er ikke nået til den alder, men når man kommer i min alder, så er det, at man begynder at give hinanden oplevelser, for vi mangler ikke noget vel. Vi har jo et hus, en bil, en hund og nogle børn. Man kan jo ikke blive ved med at købe køkkenudstyr, så det er sådan noget med hvad kan man så give hinanden af oplevelser og jeg kunne godt tænke mig at teatret er en del af, og der mangler vi nok, tror jeg, mere sammenhængende pakker, en hel aften ude eller et hotelophold fra fredag til lørdag med en middag og en teateroplevelse. Eller, ja en teateroplevelse, en rejemed og et glas vin bagefter ligesom samler det sammen i en pakke. For ellers så skal jeg også finde et sted at spise og hvor skal vi spise henne, hvor vi også har rád til at spise og vil vi gerne have. På en eller anden måde, skal vi arbejde på at gøre det nemmere for folk.

#### **Når I modtager feedback, kommentarer på sociale medier, spørgsmål eller andre henvendelser fra jeres kunder, hvad oplever I så er baggrunden for disse henvendelser? [45:03]**

Altså enten er det vanvittig positivt, eller også er det kritisk. Altså enten er det kritik og det kan være af alt lige fra parkering, garderobe, temperatur, mængden af vin i glasset, udbuddet i baren, til selve forestillingen. Så er det virkelig sådan blandet landhandel, sådan hele oplevelsen. Det er aldrig sådan "det er da fint nok, vi ses

igen". Hvis de generelt godt kan lide os, så vil de rose os - vi elsker at komme hos jer. Så kan det godt være, at de siger "men vi synes nu nok lige, at det var noget mærkeligt noget" eller de synes at.

### **Har I nogle bestemte tiltag, hvor der er interaktion mellem jer og jeres publikum? [46:03]**

Jamen så har vi de der events, som er sådan nogle åbent-hus arrangementer, rundvisninger. I vinterferien og i efterårsferien, der havde vi sådan at man kunne booke en rundvisning. Normalt er det sådan noget for grupper - hvis man er 10 eller flere - inden forestillingen. Men jeg er begyndt med, at man som ægtepar eller familie bare kan købe fire billetter til en rundvisning, eller to eller en, i vinterferien med sine børn, og så får man rundvisning og så kan man komme herved i cafeen og få en kop kaffe og kage, eller kakao. Det går super godt, det bliver solgt lige med det samme. Fordi det er blevet mere consumer agtigt, og ikke så meget business, det er jo tit skoler eller virksomheder, som kommer på gruppe rundvisninger. Så vi prøver at være mere tilgængelige på den måde.

### **[47:00]**

Så har vi noget, der hedder stjerne arrangementer, som er før forestillingen - ikke alle forestillinger, men nogle forestillinger - hvor man møder instruktøren og et par af spillerne. Vi har fx lige nu Diktatoren om ikke så længe, så kommer X, som er instruktør og et par af skuespillerne og fortæller om, hvad kan Chaplin i 2019, hvorfor skal vi se det gamle lort. hvad er det fede ved Chaplin. Og det er jo primært vores stjernekunder - det er derfor det hedder stjerne arrangementer - men man kan også bare købe en billet for en halvtredser hvis man ikke er stjernekunde. Det er også stjerne kunderne, som vi laver det for, for at lave noget særligt for dem, som køber mange billetter.

### **[47:39]**

Så har vi haft i denne sæson haft 8500 skolebørn inde og se Mio min Mio. de kommer i dagtimerne, hvor vi spiller teater mellem kl. 10 og kl. 13 og til dem, laver vi et undervisningsmateriale til deres lærere. Vi holder et fyraftensarrangement for deres lærere, hvor skolelærere kan komme herind og få noget inspiration til hvordan skal vi arbejde med Mio min Mio, men vi har også en expert på noget med børn og fantasi - så har vi et oplæg som skolelærere gerne vil høre, som kommer og siger noget generelt, som ikke handler om forestillingen, men som handler om noget med børn. Og dem betragter vi jo også som kunder, skolelærerne kan jo også finde på at komme her uden børn om aftenen. Så har vi et arrangement, hver gang vi laver ny sæson, så har vi en sæson lancering, en gang om året, en søndag formiddag. Hvor vi har en fuld sal, der kommer jo 480 stjernekunder ind og som får et lille potpourri, af hvad der kommer i den kommende sæson. Og for mange er det en tradition at komme her - for os er det en måde at komme her - det er jo vores kernepublikum og det er noget særligt for dem. Vi har også nogle gange snakket om, skal vi holde op med at lave det der, for det kræver mange kræfter, men de efterspørger det, i rigtig lang tid i forvejen - "hvornår kommer sæson præsentationen - kan vi købe billetter til det" i gamle dage var det gratis, men nu er vi begyndt, at tage penge for det. Det gør ingen forskel, de kommer stadigvæk. Så vi prøver at lave nogle arrangementer, som er teater-relatede og som er med til at bygge relationen stærkere.

### **Er det folk, der generelt er interesseret i teater? [50:06]**

Det kommer lidt an på, hvad det er for et arrangement, kan man sige. Jo, man kan sige, folk er interesserede i teater, eller så kommer de ikke til de arrangementer, for de smager alle sammen lidt af teater. Da vi lavede musicalen, der lavede vi sådan et arrangement, der hedder "Kom tæt på kostumerne" som handler om, hvordan man producerer kostumer til en storlæbet musical. Kæmpe kostumer. Så kom kostumedesigneren og systuelederen og fortalte hvordan de arbejde med kostumer, hvordan de får inspiration, hvordan producerer de, hvordan finder vi materialer, og der kommer jo også nogen, der er mere interesseret i det, end de er i teater, men de er også interesseret i teater, eller ville de jo synes at det er lige meget, hvordan man laver et kostume. Lige nu har udstillet kostumerne på et museum lige herovre - det er første gang vi gør det - og det er også et forsøg på at få folk til at komme tættere på teateret og komme mere i øjenhøjde. Det ser imponerende ud, når man sidder på en eller anden række og kigger ned på det, men hvordan ser de egentlig ud tæt på. Og det kan man nu få lov til og det vil jeg rigtig gerne være med til, at gøre det tættere, folk skal have lov til at komme tættere på. Og det er gratis at se de der kostumer over i deres forhal og det er ikke noget, vi har brugt millioner af kroner på at sætte i værk. Men hvordan er det gået med det, det ved jeg ikke - de siger, at der kommer mange.

### **Tror du at følelser har indflydelse på hvorvidt publikum interagerer med jer? [52:07]**

Stjernekunderne, altså jeg kommer fra Danmarks Radio, der er meget hate mod DR, når man sidder derude, ift når man sidder på et teater. Der er ikke så mange der hader os på den måde - altså at de bruger deres liv på at skælde os ud. Når man er vært på DR så får man skældud af mennesker, der bare elsker at skælde en ud og fordi det er en del, af deres måde at være på. Der er ikke nogen, der skælder os ud - eller jo, der er nogen, hvis vi ikke kunne leve op til deres forventninger, men der er ikke nogen, der bare sådan hader teatre. Og hvis de gør det, så

lader de bare være med at komme. De kommer jo ikke herind for at se en forestilling bare for at skælde os ud bagefter. På den måde er der bare meget mere kærlighed til tingene.

#### **Oplever I at nogen, som har følelser for jer som teater? [53:15]**

Det er svært at svare på. Vi ved det ikke. Jeg tror at alle i regionen ved, at Teater 1 findes – agtigt. ”Findes der et Teater 1, ja det gør der, har du nogensinde været der, nej, det har jeg ikke”. Det er svært at svare på, jeg ville ønske, at jeg kunne sige JA, det er der.

#### **Fredericia teater [54:00]**

Ja, sådan er det ikke her. Noget af det de er lykkes med – man kan sige, det er jo også en mindre by og de har ikke så meget andet at være stolte af, hvis man skal være sådan lidt – men noget af det, jeg er allermest imponeret over at de er lykkes med det er jo at når de sætter en ny forestilling op, så kommer butikkerne selv ned på teateret og køber klistermærker til 300 kr. og sætter op i butiksvinduet. Jeg kan ikke engang få dem til at hænge en plakat op, som jeg kommer med gratis. Jeg kunne godt tænke mig, at folk gjorde det i byen. Men vi spiller tre forestillinger samtidigt nogle gange altså, det er bare noget andet. Og i Fredericia er de heller ikke forpligtet på samme måde som os.

#### **Oplever I, at publikums forhold til teateret, et bestemt stykke eller en bestemt skuespiller påvirker, hvorvidt de køber billetter (igen), kommenterer eller henvender sig? [55:31]**

Jeg oplever at når folk så har set, fx en ny forestilling det er så skriver de inde på vores Facebook ”det er en mega fed forestilling, den skal I se”. Det gør de ikke på samme måde, hvis det er noget klassisk eller noget de kender. På musicalen var der meget delte meninger, og det betød også, at folk kom lidt op og toppes ”jeg synes at det var en fantastisk forestilling” – ”jeg synes at det var noget lort” og der er det vigtigt, at vi ikke blander os, og der tænker jeg ”I må lige slås af, derover”. Så kan vi nuancere det, vi synes et eller andet, ikke. Men altså vi læser alle klager og jo større forestillingen er, jo flere klager kommer der, fordi der kommer flere gæster igennem. Jeg ved ikke om man kan sige en procentvis, men vi har haft i januar og februar 25.000 gæster igennem til forskellige forestillinger, og så er det klart, der er lidt mere at håndtere fordi nogle har været trætte af og nogen har kommet for sent, eller har fået dårlige pladser, eller kørestol et eller andet. Men jeg oplever ikke at vi er lagt ned af klager og det er sjældent at det er det kunstneriske de klager over, det er det egentlig aldrig, det er jo ligesom et vilkår. Det er lidt som at se en film – kunne man nogensinde finde på at ringe til biografen og klage over den film, man har set? Men man kan godt finde på at klage over parkeringen, eller at popcornene var dyre – jeg egentlig ikke at det er så anderledes, men derfor er det også så vigtigt, at det rundt om spiller. De mener noget om den kunstneriske oplevelse, men de klager ikke over det. De vil ikke have pengene igen, men hvis servicen er dårlig, så vil de have pengene igen.

#### **Hvad mener du, at I kan få ud af at interagere med jeres publikum? [58:28]**

Opgaven er at åbne teatret ud mod byen. Vi samarbejder også mere med de andre kulturinstitutioner end vi har gjort før. Den der ”Leonora Christina” lavede vi sammen med Symfoniorkester og opera. Kostumer laver vi sammen med By Museer, vi er i gang med – vi har fået tilbud på noget analyse af Publikumssegmenter, kultursegmenter i regionen sammen med nogle andre kulturinstitutioner, store kulturinstitutioner, som ligner os, men som slet ikke laver teater, det er de samme mennesker, der forbruger kultur, derfor giver det god mening, at vi vender os mod hinanden og putter penge ned i den samme bøtte. Jeg tror også at vi kan blive endnu bedre til at sende vores kunder rundt, hvorfor ikke give noget til symfoniorkesteret når de er i teateret eller omvendt? ”Vi så, at du var inde at se Leonora Christina, måske kunne du tænke dig, at se den udstilling vi har af malerier fra den periode” at vi blev bedre til at holde op med at sige, det her er min tallerken og det er din og jeg siger i hvert fald ikke hvad der er på min – det må du selv regne ud. Også teatrene imellem, så hvis du kan lide den her forestilling, så kan du måske også tage til Aarhus for at se den her. Danmark er ikke særlig stort, men det kræver også at dem man sender hen til også leverer en god service, ellers falder den tilbage på mig. Opbygge relationer.

### **Interview - T2**

#### **Fortæl kort om dig selv [4:10]**

Jeg har været på teateret i tre år. Jeg kom herfra direkte efter min uddannelse, hvilket er ret unikt i denne her branche. Jeg skrev selv om brugerinddragelse i kulturinstitutioner. Jeg arbejder med alt fra markedsføring af forestillinger, plakater, hvordan facaden skal se ud, kontakt til presse og kontakten til vores årskortholdere. Og så fordi vi kun er fem fuldtidsansatte så sidder jeg med mange forskellige ting, så jeg arbejder også med salg af billetter og en masse andre ting, som der er brug for.

#### **Hvad er status quo i forhold til kunder - ser I trends, udviklinger osv? [6:13]**

Jeg kom hertil midt i ledelsesskifte, så jeg nåede at arbejde her et halvt år med den gamle ledelse, og så kom den nye kunstneriske ledelse til. Det skifte betød, at der var en masse, som forlod teatret og derfor skulle vi lige pludselig til at bygge vores publikum op igen og finde ud af, hvem vi havde lyst til skulle komme her. En trend vi ser meget her, er at der faktisk kommer en hel del mennesker, og vi har en god gruppe af årskortholdere. Så det er både unge og ældre mennesker, men det er meget folk, der er højt uddannede - vi har meget en profil som det litterære teater, og det kan man også se i de mange andre arrangementer vi har. Så det er meget folk, som kan identificere sig med det, eller nu hvor vi har fået Jens Albinus til teateret, så er det også mange, som kan lide ham og den er, som kommer her. Så det er primært højtuddannede, litterære mennesker, som også er politisk interesserede.

#### **Hvad gør I for at tiltrække og fastholde publikum til jeres forestillinger? [10:42]**

Vores årskort er klart det der fastholder publikum. Vi har det billigste årskort i København, det koster kun 400 kr. og en billet til en forestilling koster typisk 200 kr. Så ved hver forestilling fortæller vi om vores årskort og tilbyder, at publikum kan få fratrukket prisen på deres billet, hvis de køber et årskort. Derfor har vi også oplevet en eksplosiv vækst i antallet af årskortholdere. Vi er gået fra at have 200 årskortholdere til 600 på to år. Årskortholderne er de bedste ambassadører vi har og også dem vi fastholder bedst. Jeg tror også på, at god kunst er noget der tiltrækker publikum. Publikum her kommer for at få en kunstnerisk oplevelse. Vi har også mange arrangementer der ligger udover teaterforestillingen. Vi laver det, som vi kalder litterære smagsprøver, som er litteratur forestillinger sammen med Rosinante, hvor de kommer med deres nye bøger og så læser nogle af vores skuespillere uddrag op fra bøgerne. De her arrangementer hænger også sammen med den litterære profil, vi har. Vi har nogle gode samarbejdspartnere, jeg er også begyndt at snakke med Politikens forlag, om at lave arrangementer inde hos dem, og på den måde kan vi nå ud til en masse mennesker, som vi stadig tænker, vil kunne se sig selv komme hos os, så det er nogle gode kanaler til at komme ud til flere mennesker. Så bruger vi også unge skuespillere og har snart en afgangsforestilling, med skuespillere der snart er færdige med deres uddannelse, så det kommer også til at tiltrække en masse unge mennesker, som ellers ikke ville komme her.

#### **Interagerer I med jeres publikum? og har I har indtryk af, at jeres publikum interagerer med jer? [16:05]**

Ja, men der er helt sikkert mange andre teatre, der er bedre til det end vi er. Helt sikkert andre teatre, der gør det mere end os. Vi har ikke så meget tid til dialog, men det er helt klart et fokusområde. Interaktion med vores publikum finder primært sted ved særarrangementer og er som oftest med vores årskortholdere.

#### **[17:10]**

Vi har mange forskellige arrangementer, fx de litterære smagsprøver, vi har hvert år en sæson præsentation for vores årskortholdere, hvor de kan komme ind og høre om den næste sæson, vi har også rundvisninger, men mest når folk spørger efter det. Jeg svarer også alle personligt på mail og publikum ringer også ofte. Vi vil rigtig gerne have, at der sker mere her ud over forestillerne. Vi har en bar i kælderen, som er en vigtig del af teatrets identitet. Vi ligger her på Vesterbro, vi har narkomaner i gården lige ved siden af, hvor der bliver festet. Det vil vi gerne anerkende og derfor er vi også meget bevidste om, at det vi gør, skal hænge sammen med den lokation vi har. Vi har også for nylig afholdt en talk efter forestillingen, hvor vi fortalte lidt om tankerne bag forestillingen og som åbnede forestillingens tematik op.

#### **Gør I brug af digital platforme? og hvilke platforme? [19:27]**

Ja, altså vi bruger både Facebook og Instagram, vi har også Twitter, men det er aldrig rigtig blevet super populært inde for kulturinstitutionerne, men vi har profilen for at der ikke er andre der tager det. Det er meget forskellige ting, vi lægger op fordi det er meget forskellige segmenter på de platforme.

#### **Hvad oplever I som værende den største indflydelse på en solgt teaterbillet? [20:47]**

Den største indflydelse er helt klart hvad venner synes, så word of mouth er helt klart det mest afgørende. Man kan lave nok så meget markedsføring og få nok så mange anmeldelser, og stjerner i avisene, men fordi dagbladene har skåret rigtig meget ned, og scenekunst ikke rigtig fylder så meget og det er rigtig svært at få spalteplads og få folk til at skrive om det, så har det bare ikke en lige så stor indflydelse, og det betyder bare meget mere, hvad dine venner siger og hvis der er en af dine venner, der siger "skal du ikke lige med ind og se den her forestilling". Og det er jo her, hvor årskortet er helt vildt smart, fordi man kan hive sin kone, eller ven med ind. Vi kan også mærke for tiden, at det er blevet ret smart at være en, der kommer her, så for unge mennesker især betyder det også noget, at de kan vise til deres venner, at de har været inde hos os, og er en kulturel type.

#### **Og hvad tror I grunden er til det? [24:00]**

Det handler nok om, at det er nogen man stoler på, og der er rigtig mange bloggere, som giver rigtig mange stjerner, og det kan selvfølgelig godt være, at de bare er super begejstrede for alt, men det kan måske også være fordi de ved, at så er der større chance for, at de bliver inviteret igen, og derfor betyder det nok bare endnu mere at det er en man stoler på, som kommer med anbefalingen.

**Har I en ide om, der er nogle tiltag, der virker bedre end andre til at få folk i teatret? [25:32]**

Det er svært at sige helt præcist, hvad der er grunden til at folk kommer. Men jeg tror helt klart, at stigningen i årskortholdere er grunden til at der er kommet flere publikum til teateret i de sidste par år.

**Oplever I, at der er meget de samme mennesker, der kommer til jeres forestilling eller er der stor udskiftning? [26:09]**

Der er rimeligt stor udskiftning. Nu er vi ikke et af de theatre, der laver flest gæstespil, men når vi gør, så oplever vi helt klart, at det er et andet publikum, der kommer til forestillingen. Nogle af de bliver så hængende bagefter også. Aldersmæssigt svinger det også ret meget. Det kommer meget an på hvilken forestilling, det er svært at sige, om det har noget med alt det udenom at gøre.

**Er der en sammenhæng mellem dem i interagerer med eller har dialog og dem der besøger jer? [27:36]**

Det er der. Dem der interagerer med os er også dem der tager ejerskab og som føler det også er deres teater. Det er meget vores årskortholdere, som virkelig føler at det er deres og som også føler at de har en direkte relation til os.

**Oplever I, at publikum anbefaler jer til andre? [28:11]**

Ja det gør de tit, nu er det kun på sociale medier at jeg direkte kan se det. Fx var der en dame, som skrev på sin facebook, at nu havde opdagt alle sine abonnementer, men det eneste hun ville beholde var hos os, og det anbefalede hun også andre at gøre. Og det er jo rigtig dejligt, og fedt at hun lægger det ud på sin facebook. Men det er mest der, hvor vi kan se folks anbefalinger, og det er jo super fedt. Jeg kan jo også se, at nogle af vores årskortholdere kommer flere gange og har forskellige med, så kan vi jo se at de har anbefalet os til nogle af deres venner.

**Gør I noget, for at få publikum til at anbefale jer til andre? [30:16]**

Når man har års kort kan man få en masse rabatter, for eksempel får de 25 pct. rabat på ledsagerbilletter, 15 pct. i baren osv. Tidligere, lige da vi havde fået ny ledelse, der prøvede vi at give billetter væk gratis, men det gav faktisk en negativ effekt. På en eller anden måde kom det til at sige noget om kvaliteten af det kunstneriske, sådan bare at give kunsten gratis væk. Jeg tror også at det er virkelig vigtigt at vi er tro mod vores profil og hvem vi er, folk ved hvor de har os.

**Kan I mærke, om professionelle anmeldelser (i fx avisler eller online) har en indflydelse på besøgstallet? [32:31]**

Det er faktisk rigtig svært at se på de oplysninger vi har, men det tror jeg ikke altid at det har nej. Til gengæld kunne vi mærke da vi vandt en pris for Rocky sidste år - især når der kun er en teaterpris i Danmark - så det var jo en stor anerkendelse at få.

**Kan I mærke en effekt hvis der har været omtale fra influencers (bloggere, politikere, skuespillere)? [33:04]**

Ja, men jeg synes faktisk at det sker meget af sig selv. Jeg prøver altid at opfordre skuespillere til at dele lidt fordi de jo har en mere magtfuld stemme, fx havde vi en forestilling med Tammi Øst, og hun er rigtig god til at dele, og det gør jo at der er folk, som er fan af hende, men som ikke nødvendigvis kommer hos os, som måske får lyst til at komme herind. Vi har ikke ellers gjort så meget brug af bloggere og influencers, fordi jeg ikke rigtig synes at jeg har kunne finde nogen, som passede til os, og det er bare ikke noget, der er så brugt indenfor scenekunsten, som det fx er med mad eller mode. Så jeg har da tænkt, at det kunne være noget, vi kunne bruge, men jeg synes ikke rigtig at jeg har fundet nogen med den rigtige profil endnu. Men hvis der var en kunne det da helt sikker være spændende at invitere dem til en forpremiere eller prøve, så de også havde noget at rapportere og fortælle deres læsere om og give et indblik af noget af alt det, der sker bagom, som folk tit er rigtig interesserede i.

**Får I på nogen måde direkte feedback fra publikum efter en forestilling? [37:03]**

Vi får ikke super meget feedback, men jeg kunne godt tænke mig på et tidspunkt at lave en publikumsundersøgelse, altså sådan et spørgeskema som vi kunne sende ud, så vi kunne lære lidt mere om vores publikum. Men det bliver først, når vi har lidt mere tid og ressourcer.

**Er der nogle kanaler eller metoder, som du mener er bedre til formålet end andre? [38:12]**

Vi får faktisk meget mundtlig feedback efter forestillingen, hvor der tit er nogen, der gerne lige vil dele deres oplevelse af. Ellers er vi faktisk meget i kontakt med dem via mail eller også ringer de også herind.

**Har du en fornemmelse af, hvem der typisk giver feedback? [38:48]**

Ja, det er meget årskortholderne, som er loyale og kommer her ofte. Det er dem der føler, at de er berettiget til at sige noget, fordi de føler en eller anden form for ejerskab også.

**Bruger I evt. feedback? [39:13]**

Når vi får ros, så sørger jeg altid for at sende det videre til den der er møntet på. Ved undren eller hvis vi for eksempel har lavet en fejl på nogle plakater, så sørger jeg altid for at rette ind efter det. Det er jo dem, der er allerbedst til at opdage sådan noget.

**Involverer i jeres kunder i udviklingen af teateret (service-delen) og forestillingerne? [39:50]**

Jeg tror på, at vi i fremtiden skal blive endnu dygtigere til at involvere vores publikum, fordi det gør vores teater meget mere vedkommende og tilgængeligt. For mange er det stadig en meget stor barriere at gå i teateret, derfor tror jeg, at det er vigtigt at man i rammerne omkring forestillingen får gjort teateret mere tilgængeligt for alle. Det er også derfor at vi skal lave arrangementer udover teaterforestillinger, fordi det bringer institutionen i øjenhøjde med publikum og gør det mere tilgængeligt. Jeg tror ikke at man nødvendigvis skal gøre det i kunsten, fordi det bestemmer kunstneren ultimativt rammerne for, men man kan sagtens gøre det i de elementer, der ligger udenom. Jeg tror også, at det er vigtigt, at arrangementer har substans og en direkte relation til den profil, som vi har. Det er også derfor vi har de litterære arrangementer for eksempel.

**Har I gjort jer nogle tanker om, hvorvidt I kan/vil ændre den måde, I får feedback på i fremtiden? [41:03]**

Ja, X har faktisk sagt, at han gerne vil have en mere tydelig kanal til at vise 'bag-om-scenen' - fx gennem en blog vores hjemmeside - hvor tanker kunne flyde og der kunne være dialog mellem Jens og interesserede, så folk kan kommenterer mere på det. Vi vil gerne have det væk fra Facebook, så det mere bliver "hos os" og folk ved at nu skal de snakke ordentligt og ikke så meget det der helvede, som facebook også kan være nogle gange.

**Når I modtager feedback, kommentarer på sociale medier, spørgsmål eller andre henvendelser fra jeres kunder, hvad oplever I så er baggrunden for disse henvendelser? [42:50]**

Det er mest fordi folk gerne vil sige tak for en god oplevelse. Jeg synes ikke rigtig, at de brokker sig så meget - eller så er det mest sådan noget med, at de ikke kunne høre noget, eller hvorfor kunne vi ikke være i en sal, hvor der ikke er så varmt. Og så kan vi selvfølgelig tænke over det næste gang og sørge for, at der er en ekstra mikrofon, eller at vi skruer ned for varmen. Folk henvender sig mest, hvis de er rigtig glade eller rigtig sure, der er ingen, der giver feedback, hvis det bare har været en okay oplevelse.

**Oplever I, at dem I interagerer med har tiltro til jer? [45:02]**

Ja, det synes jeg helt sikkert, og vi prøver også at markedsføre os som et sted, hvor man kommer tæt - tæt på os, og tæt på kunsten, og den tankegang skal jo også kunne mærkes i den dialog vi har med publikum.

**Er de i forvejen er meget involveret i det I laver? [46:10]**

Ja, som sagt så er der mange, der føler at de har et stort ejerskab i teateret og det lige som også er deres teater. Det er jo især vores årskortholdere, som vi jo også kender ret godt - vi kender navnene på mange af dem, og ved hvor de gerne vil sidde og hvem de gerne vil sidde med.

**Har de en tilknytning til jer? [47:15]**

Helt sikkert. Der er mange lokale på Vesterbro, der føler at vi er deres teater. Vores årskortholdere er dem der mest interagerer med os og de har jo en helt klar tilknytning til os og føler også ejerskab.

**Tror du at følelser har indflydelse på hvorvidt publikum interagerer med jer? [47:48]**

Ja det tror jeg helt sikkert, at det her. Scenekunst kan jo virkelig få folk til at føle noget. Folk kan jo virkelig blive påvirket af indholdet i forestillingen, så ofte er der rigtig mange følelser på spil. Jeg tror også, at det hænger sammen med ejerskabsfølelsen, vores årskortholdere føler virkelig, at det er her de hører til.

**Hvordan tænker du, at I kan bruge følelser til at få folk til at interagere mere? [48:54]**

Altså det er ikke noget, vi har tænkt så meget over, men det er der da helt sikkert et potentiale i.

**Oplever I at nogen, som har følelser for jer som teater? [49:23]**

Ja, det tror jeg. Mange ved godt hvem vi er, også selvom de måske ikke kommer her helt vildt meget, så ved de godt hvad vi er for et sted, og hvad vi står for. Jeg tror også at efter at Jens er kommet til, er der også mange følelser er bundet op på ham.

#### **Tror du, at publikums tilfredshed med forestillingen og teatret har en indflydelse, hvorvidt de interagerer med jer? [50:18]**

Ja, det tror jeg at den primære grund. Dem der er tilfreds med vores forestillinger vil også være dem der kommer til de andre arrangementer, så kan det jo være at de tænker, at der også ville være nogle af vores andre arrangementer, som også vil passe til dem. Fordi teatret har en så specifik profil, så vil dem der kan lide vores forestillinger også være dem der kommer til de andre arrangementer. Ved de festarrangementer, som vi holder i baren i kælderen, er det et helt andet publikum, der kommer og så er mit håb jo, at når de er dernede og er til fest, at de så får øje på en plakat, der måske taler til dem og giver dem lyst til at komme herind til en forestilling.

#### **Har I et bestemt segment, som I prøver at nå? [52:31]**

Altså i den perfekte verden, skal det jo være alle der kommer her. Jens har faktisk et motto, der hedder kom som du er, gå som du er. Det handler om at man ikke skal være en bestemt type, eller have en bestemt uddannelse, eller have skrevet en afhandling om Richard II, for at kunne komme her ind, men alle kan komme og selvfølgelig må forestilling og kunsten gerne gøre noget ved dig, men du skal ikke blive til et helt nyt menneske når du går herfra. Når det så er sagt, så er det jo bare meget litterære typer og folk med længere uddannelser, som kommer herind. Det er typisk kvinder, som også er engagerede i samfundet og som har lyst til at diskutere nogle af de ting, som sker i samfundet og de store fælles fortællinger, som teatret har, men i et andet formsprog. Derfor er det også super vigtigt at have en masse arrangementer rundt om forestillingen, for at gøre det hele mere jordnært. Vi prøver jo også at skubbe til nogle af de holdninger, som vores typiske publikum har. Vi havde fx en forestilling, der foregik i en bunker, hvor 'Hitler' gik rundt omkring dem i salen, det var der en masse, der synes var virkelig ubehageligt og der var også nogle der forlod salen. En anden forestillingen sluttede også med, at en DF'er stod på scenen og fremførte sine holdninger, dem der kommer på Husets Teater er nok ikke ligefrem DF'ere, tror jeg. Så en masse blev meget provokerende og gad ikke høre på det, hvilket jo er meget interessant fordi, vi alle udgør os for at være så tolerante over for alle.

#### **Har I en opfattelse af, om publikums "sociale identitet" påvirker hvorvidt de interagerer med jer? [57:22]**

Ja, men jeg tror mest, at det er noget der fylder hos unge mennesker. Især fordi det er blevet lidt hipt at komme her.

#### **Hvorfor tror du, at jeres publikum kommer hos jer, og ikke går fx i biografen? [57:53]**

Der sker jo bare noget helt andet, når det kommer op på scenen. Så tror jeg også at teatret tilbyder noget, som mange andre ting ikke gør - vi gemmer os jo meget bare skærme og folk er ret ensomme, men her forpligter folk sig på en helt anden måde. De kan ikke bare sidde og kigge på deres telefon, men de er ligesom nødt til at være tilstede. Så her kan de få en følelse af fællesskab og samhörighed. Det er et sted, hvor de store fælles fortællinger bliver fortalt.

#### **Har I gjort jer nogle tanker om, hvorvidt I vil gøre noget ekstra i fremtiden? [59:45]**

Det skal vi helt sikkert. Fordi at der lige nu er overskud og publikum, så er der også overskud til at lave de her ekstra tiltag. Altså, jeg kunne rigtig godt tænke mig, at vi gjorde noget mere for at åbne teateret op for alle.

#### **Hvad kunne det være? [60:53]**

Det kan både være digitalt, gennem en blog, hvor den her direkte forbindelse og dialog mellem teatret og publikum kunne udfoldes sig og fysisk her på stedet. Vi skal for eksempel lave endnu flere særarrangementer, hvor vi forbinder det vi kan med noget andre kan. Det kan være gennem endnu flere samarbejdspartnere, men jeg kunne også godt drømme om at teatrene kan sende publikummer ud til hinanden, og at vi kan bruge hinanden mere. Det vil dog kræve tid og ressourcer og de skal lige være der.

### **Interview - T3**

#### **Fortæl kort om dig selv [0.20]**

Jeg er billetchef på teatret, så jeg har overblik over hvor mange publikummer der er til de enkelte forestillinger og hvad det er for nogle aldersgrupper, vi arbejder med og sælger billetter til grupper. Vi er meget interesserede i de her skoleklasser og har nogle tilbud til dem. Så jeg sidder også og finder ud af, hvor meget de kan betale og hvad vi er villige til at gå ned i pris og så kan vi trykke på nogle knapper og så er den klaret. Så det er primært min rolle. Så har jeg også styr på forhuset og programmer og dem der sidder og sælger billetter derude.

[1.15]

Jeg har arbejdet rigtig meget som projektleder på mindre teaterprojekter og film og som produktionsleder og har også været instruktør, for ligesom se hvad de forskellige roller på teatret er og hvad jeg synes er fedt at lave. Jeg har så bevæget mig mere og mere i retning af noget ledet.

#### **Hvad er status quo i forhold til kunder - ser I trends, udviklinger osv?**

[2.00] Teater 3 satte sig jo for for halvandet år siden, at de skulle være Københavns nye ungdomsteater i aldersgruppen fra 15 til 30. Det har jo været projektet her at lave nogle forestillinger der er aktuelle for lige præcis den her aldersgruppe. Så har vi jo fået rettighederne til (en tv-serie) og startede med (en tv-serie) 1 lige efter de havde sendt (en tv-serie) 4. Så der var meget stor hype omkring det og det var også en stor succes. Så har vi jo så spillet (en tv-serie) 2 her i efteråret 18 og skal spille (en tv-serie) 3 her til efteråret 19. Så det er ligesom den store forestilling hvert år og så kører vi sådan lidt mindre egenproduktioner med mindre hold og mindre plads til publikum, fordi vi ligesom har erfaring med, at når det er nogle nye skud i teaterverdenen, så er det lidt begrænset, hvad det er for nogle publikummer man kan hive ind. Der er noget ved de der kendte navne, der gør at publikum bliver tiltrukket lidt hurtigere. Så forestillinger med nye navne og nyskrevet dramatik kræver ligesom at de skal have nogle gode anmeldelser og de kommer jo først efter premieren. Så man skal altid lige finde ud af, hvor mange publikummer der skal være plads til her, så vi ikke ender med at der sidder nogen på forreste række og så er det ligesom det. Vi har arbejdet meget med størrelsen af salen i forhold til hvor mange publikummer, der skal kunne være.

#### **Kommer der så også rigtig mange unge mennesker i teatret? [4.13]**

Ja, vi har ret stor succes med gymansieklasser, der køber billetter. Vi har en grupperabat, der hedder 40 kr per billet, hvis man er en gruppe under 25 og minimum 6 personer. Så får vi jo tilskud for det resterende, som billetten jo egentlig er værd, for at det går op for os i sidste ende. Vi kan jo ikke bare sådan dele meget billige billetter ud, så kommer der jo ikke noget i den anden ende. Så får vi så et tilskud af noget der hedder formidlingsordningen. Det er en rigtig fin ordning, som er meget aktuel for os, for et ungt publikum kræver også lidt billigere priser. Der kan man ikke lige tage 300 kr. For en billet, så kommer de ikke. Vi har rigtig fin succes med de unge, det er rigtig fedt at se, for eksempel når vi har spillet (en tv-serie), hvordan forældrene kommer og sætter deres børn af og så er de sådan en gruppe af unge, der skal ind i teatret og så bliver de hentet igen bagefter. Ligesom at tage i biografen, bare teatret i stedet for.

#### **Interagerer I med jeres publikum? og har I har indtryk af, at jeres publikum interagerer med jer? [5.47]**

Det har ikke været det der har været fokus siden vi er startet med den nye profil, men planen er og det er et projekt vi går i gang med her den 18. Marts, det er at vi river bygningen ned her ved siden af, hvor der er cafe, så laver vi et væksthus for unge scenekunstnere, hvor de både kan sidde og arbejde og hvor de også kan vise deres projekter. Så det er ligesom en måde hvor vi vil skabe en bro til vores publikum, at de både kan bruge teatret selv men de kan også være publikum til de forestillinger der så sker på den gamle del af teatret. For at få en blanding af det nye og det gamle og bruge hinanden, så nogle af de projekter der spiller derovre også kan komme ind og spille på den store scene. Så det er ligesom projektet nu, men fordi der også går så meget arbejde og tid med det nu, så har vi ikke overskud til at have de helt store publikum interaktioner, som vi egentlig gerne ville. Så det er egentlig ikke det der er fokus, men på en anden måde er der fokus.

#### **Gør I brug af digital platforme? og hvilke platforme? [7:02]**

Primært Facebook, lige nu står vi faktisk i en situation, hvor vi ikke har nogen SoMe medarbejder, men vi er på udkig efter en form for praktikant, hvis vi kan finde det, for det er noget vi også mangler i forhold til den her unge profil er det jo også vigtigt at være synlig på de sociale medier, og det er også noget hvor vi har hørt lidt bagefter og som også skyldes en masse aflysninger, som vi har haft på teatret.

#### **Er der nogen der skriver til jer på Facebook? [8.09]**

Ja der er noget snak på Facebook og folk der stiller spørgsmål, sådan hvornår starter i den her forestilling, hvornår kan man booke billetter til (en tv-serie) 3, sådan noget er der stadig. Men vi kunne meget godt tænke os, at blive meget synlig på sociale medier, så det er status.

#### **Hvad oplever I som værende den største indflydelse/driver på/for en solgt teaterbillet? [8.51]**

Der er en tendens til at hvis folk de kender et eller andet ved forestillingen, det kan være skuespilleren, det kan være instruktøren de er vilde med, det kan være titlen, det kan være dramatikeren eller det kan være noget de kender fra fjernsynet. Man ser jo også ret mange theatre der begynder at iscenesætte ting fra fjernsynet eller film, og det er jo så også den der genkendelighed de spiller på. At folk har en idé om, hvad de skal ind og se. Det kan godt være lidt farligt at købe billetter til noget man ikke kender, så er man bange for at få en dårlig oplevelse. Hvis det så skal være noget nyt teater, så har de ligesom brug for den der bekræftelse fra en god anmeldelse eller

nogle venner, der siger at den var fed, tag ind og se den. Så der skal være enten noget genkendelighed eller noget anbefaling fra nogen de stoler på.

**Har I en ide om, der er nogle tiltag, der virker bedre end andre til at få folk i teatret? [10.36]**

Vi har ikke årskort, desværre. Jeg har, helt personligt, en idé om at årskort er lidt mere for det ældre publikum, som godt kan lide det der med at have et fast teater, som de tager hen og ser, som også typisk er et teater i nærheden. Hvor de lige kan gå ned, hvis de ikke skal noget tirsdag aften. Hvor det unge publikum nok skal bruge lidt mere planlægning. De har så mange ting de lige skal, så det der med spontant at tage i teateret fordi de har et årskort, den tror jeg ikke rigtig på. Men det kunne være fedt, hvis man kunne få det opbygget i deres mentalitet, at det er en idé. Men vi har ikke årskort lige nu. Men vi har de her grupperabatter og ungdomspriser for studerende, som ligesom giver ret god mening i forhold til det unge publikum. Vi er også meget i kontakt med skolerne her i kommunen, så inviterer vi dem ind og se en forpremiere og vi laver også aftaler med kommunen, hvor de køber x antal billetter, som de kan dele ud til nogle skoler, som så kommer ind og ser forestillingen gratis. Det er en del af kommunens arbejde for at få unge i teatret. Kommunen er også ret vilde med den her ungdoms profil som vi kører og tror rigtig meget på os. Hvilket er meget dejligt. Så dem samarbejde vi også meget med for at lave diverse tilbud til skoler.

**Oplever I, at der er meget de samme mennesker, der kommer til jeres forestilling eller er der stor udskiftning? [12.03]**

Hmm. Jeg synes til (en tv-serie) var det meget det samme publikum der kom, og så til Damphjerte, som vi spillede her i starten af året, var det et lige lidt ældre publikum. Den handlede også meget om sex og parforhold og sådan noget. Så det tiltalte lidt mere aldersgruppen fra slut 20'erne, 25 og opefter. Så det var den primære aldersgruppe vi havde der. Men det er jo i forhold til typer, så er det jo meget ikke teater mennesker. Altså mennesker, der har deres første gang i teatret her, så vi skal jo også virkelig fange dem, så de får en god oplevelse og har lyst til at komme igen. Så det er jo også en rimelig stor opgave, man stiller sig selv lidt mere sikker ved at gå efter de mennesker, der kender til teatret og ved hvad det går ud på og er med på, at det ikke altid er en fed oplevelse. Hvor skal vi virkelig overbevise lidt mere og det kræver rigtig mange forestillinger, som tiltaler mange og fanger folk første gang. Fordi det typisk er folk der er i teatret første gange.

**Så du tror at afhængigt at forestillingens indhold, så vil der være et udskift? [15.12]**

Ja. Vi har ikke indtryk af at der er nogen der kommer til hver forestilling. Vi har ikke fået opbygget en kernegruppe endnu i og med vi også er så nye i denne her profil, det er stadig noget vi arbejder med. Jeg tror da, at der er nogen der kommer igen, men jeg har ikke indtryk af, at der er nogen, der har set alle vores forestillinger siden vi startede med (en tv-serie) 1 for halvandet år siden.

**Oplever I, at publikum anbefaler jer til andre? [16.01]**

Det har jeg meget indtryk af, det går meget sådan fra mund til mund. Dem der er inde og se forestillingen i starten af perioden, siger til andre, at det skal de også lige se. Også fordi, når vi tiltaler sådan en ung gruppe, så tager de ofte ind og ser den med deres forældre, så siger forældrene det videre til deres venner, der har børn i samme aldersgruppe. Jeg synes tit, at jeg snakker med publikummer, der har fået det anbefalet af deres venner.

**Gør I noget, for at få publikum til at anbefale jer til andre? [16.43]**

Vi har gjort det, at vi har delt gratis plakater ud og det har i hvert fald været en måde at stimulere folk til at tage den her med hjem og hæng den på væggen og vis den frem til dine venner. Det synes jeg egentlig har været den største faktor.

**Er det noget, der kunne have potentielle i fremtiden? [17.38]**

Jeg ved ikke om det er noget, som jeg kan komme med et konkret bud på, hvad det skulle være. Men jeg tror da sagtens at man kunne gøre noget mere for at stimulere folk i en bestemt retning.

**Kan I mærke, om professionelle anmeldelser (i fx avisler eller online) har en indflydelse på besøgstallet? [18.17]**

Ja, når vi får en god anmeldelse, så kommer der flere. Det mærker vi rigtig meget. Især fordi vi ikke har det her kernepublikum, de er jo typisk lidt ligeglade med anmeldelser, for de tager jo gerne ind, når de har årskort, så kan de jo ligeså godt bruge det. Så tager de ind og ser forestillingen, selvom den måske ikke har fået de bedste anmeldelser. Det er jo nok også sådan, at man sikrer et publikum, når man så får de her dårlige anmeldelser, man er sikker på, at man har dem der kommer lige meget hvad. Så jeg tror, at det er en rigtig god idé at få et årskort, det er da i hvert fald noget jeg lige skal snakke med dem deroppe omkring om det giver mening og hvad det vil kræve. Men vi mærker rigtig meget at det er de gode anmeldelser, der trækker. Så vi gør også rigtig

meget ud af anmeldelser, så vi laver plakater efter anmeldelserne er kommet ud med stjerner og hjerter og små citater, så folk også ser det når de går forbi.

**Kan I mærke en effekt hvis der har været omtale fra influencers såsom, (bloggere, politikere, skuespillere)? [19:55]**

Ja det synes jeg. Lige nu er det teaterchefen, der står rigtig meget for omtale og kommunikation fordi han er uddannet journalist, så han ved også hvordan man skriver en god overskrift og hvad der lige tiltrækker. Han arbejder meget med hvem det er der kommer ind til premieren og ser forestillingen, altså er det de rigtige mennesker, som unge også ser op til eller går ind og læser om. Det gør han sig meget i, det med at få de rigtige ind. Han fik også inviteret nogle af spillerne fra Norge fra den originale (en tv-serie) til premieren på (en tv-serie) 1. Det lokkede ret meget. Så var der jo Sofie Diemer her, som også skriver meget og er lidt influencer agtig, men nok ikke i ligeså høj grad som dem fra (en tv-serie). Men der er ligesom det der med, hvem er det vi har med i forestillingen, som både kender vores publikum og som publikum også kender.

**Får I på nogen måde direkte feedback fra publikum efter en forestilling? [22:06]**

Der er Facebook faktisk ret god, der har vi tit publikummer, der skriver tak for en fantastisk forestilling hilsen Hanne fra Kolding et eller andet, jeg har jo også kontakten med gymnasielærerne og de skriver også nogle gange tusinde tak for en virkelig fed oplevelse, vores elever synes at det var fantastisk. Så sender jeg det videre til Jon og så laver han sådan en væg.

**Har I oplevet at få kritik eller forslag til ting I kunne gøre bedre og så brugt det? [22:53]**

Det har mest været i forhold til aflysninger. Af kritik, så synes jeg mest at det kommer med anmeldelserne, hvis der er et eller andet anmelderen synes at vi skal gøre bedre, så er det helt klart noget vi tager til overvejelse. Vi ændrer ikke noget i forhold til forestillingen, det er mere for at sikre at publikum har en god oplevelse. At vi for eksempel lige skal huske at sige hej en ekstra gang eller blive bedre til at vise hvor toilettet er. Vi er meget på sådan om publikum har en god helhedsoplevelse og kræver det så at baren er åben efter forestillingen eller skal vi bare lukke den ned, sådan nogen ting vi godt kan ændre uden om forestillingen, det tager vi op til overvejelse.

**Hvad tror du potentialet er i at involvere publikum? [24:40]**

Det har har vi ikke umiddelbart gjort os nogen tanker om.

**Når I modtager feedback, kommentarer på sociale medier, spørgsmål eller andre henvendelser fra jeres kunder, hvad oplever I så er baggrunden for disse henvendelser? [26:28]**

Det er både positive oplevelser, men der er også nogen, der skriver ind og klager over et eller andet de har haft en dårlig oplevelse med, eller hvis ikke de har kunne se ordentligt, eller ikke har kunne høre så godt, så er folk gode til at skrive ind og sige "Hov, lyden er dårlig heroppe, kan det passe at I tager så meget for en billet, hvor man ikke kan høre og se".

**Oplever I, at dem I interagerer (meget) med har tiltro eller en tilknytning til jer? [27:45]**

Jeg synes oftere, at det er dem, der har kommet på teateret i rigtig mange år, som har noget at skulle have sagt i forhold til deres oplevelse. Hvordan var det dengang? Hvordan har det ændret sig, kan det virkelig være rigtigt? Når man er kommet her i 15 år – de er bedre til at skrive ind. Både med det positive, men også med det negative. Dem, der har en første gangs oplevelse, de kommer mere med positivt, for hvis det er negativt, så går de jo bare et andet sted hen.

**Oplever I, at publikums forhold til teateret, et bestemt stykke eller en bestemt skuespiller påvirker, hvorvidt de køber billetter (igen), kommenterer eller henvender sig? [29:18]**

Jeg synes ikke at det har sådan indflydelse på folks oplevelse bagefter. Det er sådan mere det der med at tiltrække folk, at man. Der er lige meget interaktion hvis det er ny dramatik, som hvis det er noget de kender, for så er folk bare sådan mere overraskede eller sådan positivt overraskede, for så er de mere gået ind til det uden nogle forventninger, hvorimod, hvis det er noget de kender så har de mere en eller anden ide om, hvad det er de skal se eller hvad det er for et niveau af skuespil.

**Oplever I at nogen, som har følelser for jer som teater? [30:16]**

Ja, altså der er jo, altså det er jo meget forskelligt, publikum. Jo det synes jeg. Der er jo nogen, som kender til historien om teateret, dengang ABC lå der og Dirch Passer og alt det der og som har en mere nostalgisk tilknytning til teateret. Så tror jeg, at der er mange, der slet ikke kender det, men ved at det er et gammelt teater eller kender det pga placeringen – man kommer tit forbi og det ser meget pænt udude foran. Der er en eller anden form for historisk "noget", der summer, synes jeg tit.

**Kan I se det komme til udtryk? [31:35]**

Så kommer folk og sådan ”jamen, jeg er jo kommet her, siden jeg var barn”. Det er jo tit de voksne, eller forældrene der kommer med det og børnene der ikke ved så meget eller kender det så godt.

**Påvirker det så, (at forældre eller de ældre har en historie med teateret) at de har mere lyst til at sende deres børn afsted? [32:33]**

Ja, det kan sagtens være – det er ikke noget, jeg har tænkt over før du siger det, eller det ville da give meget god mening. Men jeg har ikke nogen fornemmelse af, om det har noget at sige. Men historien om teateret er jo primært en historie, som folk har interesse i kultur sådan generelt kender.

**Tror du, at publikums tilfredshed med forestillingen og teatret har en indflydelse, hvorvidt de interagerer med jer? [33:22]**

Det er primært noget med tilfredshed – vi har ikke fået det, vi har betalt for, og det forbinder jeg med tilfredshed. Man kan også mærke forskel på, om deres tilfredshed handler om selve service-delen af teatret eller sådan forestillingen i sig selv.

**Har I en fornemmelse af, hvorvidt publikums tilfredshed påvirker om de kommer igen? [34:20]**

Jeg synes at der skal ret meget til, for at folk sådan bandlyser et teater. Men så er det da så noget som en aflysing, hvor man skal have sine penge tilbage, eller der går for lang tid. Men folk har sådan forskellige smertetaerskler, og jeg håber sådan og tror på, at hvis der er noget der lokker tilpas meget, at så kan de have haft nok så dårlig en oplevelse, men så skal de nok komme ind og se det, fordi det lyder for fedt. Og det er jo folk, der er interesserede i kultur i en eller anden grad, så hvis de har haft en dårlig oplevelse med service niveauer, så er det måske lige meget ift at have haft en god oplevelse kunstnerisk, og fordi man laver forskellige forestillinger hele tiden, så er det jo også forskellige kunstneriske niveauer – vi laver jo ikke det samme dårlige teater hele tiden, eller det samme fantastiske – det er meget op og ned og meget en smags sag. Og forhåbentligt laver vi forskelligt nok teater til at vi lokker forskellige folk ind. Men jeg ved ikke, jeg har selv sådan nogle teatre hvor jeg kommer sjældent, fordi jeg ved at de altid laver sådan noget teater – men det har jo mere med den kunstneriske genre at gøre. Men det er også teatre, der sætter sig meget ned et bestemt sted sådan kunstnerisk. Hvor vi har måske mere sat os ned et bestemt sted sådan aldersmæssigt og kunstnerisk favner vi lidt mere bredt.

**Har I et bestemt segment, som I prøver at nå? [37:10]**

Jeg synes det er meget sådan alderen vi går efter og så dem, der er interesseret i noget nyt og dem, der er interesseret i at se andet end en gammel klassiker. Dem der, jeg tror også nye up-coming scenekunstnere, folk der kommer ind og skal se deres venner, eller er interesseret i denne her nye tekst. Det er meget nyt. Vi kører den ind med nyt og så den unge aldersgruppe. Både folk der allerede har en kulturinteresse, men også folk der bare har ja den der skal have en første gangs oplevelse og gerne vil se noget relevant. I hvert fald det vi prøver og fange dem og give dem en god oplevelse, så de har lyst til at komme igen.

**Har I en opfattelse af, om publikums “sociale identitet påvirker hvorvidt de interagerer med jer? [39:04]**

Det er primært gymnasielærerne og dem, der er kommet her i flere år. Men med det nye væksthus, der vil det så være denne her unge gruppe, der vil komme til at interagere mere. Men jeg ser også lærerne som talerør for de her unge, det er dem, der sidder med dem i bussen og har de har samtaler.

**Har I gjort jer nogle tanker om, hvorvidt I vil gøre noget ekstra i fremtiden? [40:58]**

Jeg håber meget på, at vi kan gøre noget mere ud af at få de unge i snak. Så vi netop kan lave det, som de gerne vil se og måske bliver mere sikre i vores valg af forestillinger, så det ikke er så meget gætværk i valget af forestillinger – måske er det her et hit. Man kan jo aldrig vide, hvad der bliver et hit, men hvis man kan tage den feedback man får fra de unge of sige okay, så laver vi det her. Det kunne jeg godt tænke mig. Få etableret en eller snak eller form for feedback.

**Hvad kunne det være? [41:57]**

Forhåbentlig få gang i noget workshop virksomhed i det der væksthus, så de ligesom også kan få de unge til at lave noget selv, og så kan vi se, at det er det her de interesserer sig for, det er det, de sidder og skriver om til den her workshop i dramatisk skrivekunst eller når de skal improvisere et eller andet, så er det det her tema, de fokuserer på, så er det det vi skal. Sådan noget tror jeg giver ret god mening, for det er svært at sætte sig ned med unge mennesker og sige hvad vil I gerne have, for de ved det ikke før de får lov til at udtrykke sig fx igennem noget kunstnerisk eller får stillet en hjemmeopgave eller tænker lidt over hvad synes jeg er fedt at læse om. Hvad for en bog, vil jeg gerne læse. Lige nu bruger vi jo meget det der med, hvor mange publikummer har

vi haft til de forskellige forestillinger og hvad for et tema har forestillingerne haft, men det ved vi jo ikke før de er sat op, så det er jo et sats. Man er heldig, hvis der er fulde sale – så ramte vi rigtigt. Men det kunne være fedt at vende den om og på den måde spore sig ind på nogle temae og så satse lidt større.

## Appendix 3

### Interview - A1

#### Vil du starte med at fortælle lidt om dig selv (alder, beskæftigelse osv.) [0:40]

Jeg er 28 år og jeg bor i Sorgenfri lige nord for Lyngby, jeg arbejder i akademikernes a-kasse. Jeg har mest gået i teatret i X fordi jeg har studeret i X, så jeg er tilflytter hertil.

#### Hvor ofte går du i teatret? [1:31]

1 til 2 gange om året.

#### Hvornår var du sidst i teatret? [1:36]

Ikke lige på stående fod, det er ved at være lidt lang tid siden. Det er nok ved at være næsten et år siden eller sådan noget. Jeg tror nok at det har været forår eller sommer.

#### Hvornår besøgte du sidst det pågældende teater? [1:45]

Det har været der. Jeg kommer kun på T1.

#### Kan du fortælle lidt om, hvad du synes der er af forskel på at gå i teateret (eller købe en teaterbillet) og købe et andet produkt, eller service. [2:00]

Jeg synes, at det er væsentlig hyggeligere at gå på teatret, der er lidt mere personlighed og lidt mere stemning. I biografen synes jeg at det er lidt mere ensformigt og det er ofte meget højt og hvad skal jeg sige, det er ikke så specielt, hvor der er noget mere ved at gå i teatret. Det er mere personligt.

#### Hvordan vil du beskrive dit forhold til teatret? [2:38]

Der er nok ikke så meget forhold til teatret, for det er kun en til to gange om året, jeg synes det er hyggeligt når jeg er afsted. Jeg er afsted med min mor, moster og min tante, så den lidt ældre generation og det synes jeg ofte publikummet er når vi er afsted, så det er noget lidt mere familiært, hvormod hvis vi tog i biografen, så ville det være lidt mere noget jeg gjorde med venner. Det er lidt mere hyggeligt.

#### Interagerer du på nogen med teateret? (dvs. følger dem på sociale medier, nyhedsbreve, får sæsonkatalog, set et billede på sociale medier, læst en artikel, kommer til arrangementer, skriver til dem, liker, følger osv.) [3:17]

Jeg får deres sæsonkatalog, det er ikke fordi jeg svarer noget tilbage til dem, men jeg får deres sæsonkatalog og det er når jeg får det, at vi bestiller nogle billetter. Så kigger vi i det, det går på runde mellem os alle sammen og så krydser man af hvem der vil hvad og den forestilling, som vi alle sammen gerne vil se, den tager vi ind og ser. Jeg kommer ikke til deres andre arrangementer og jeg ved faktisk ikke hvad de ellers laver uddover forestillinger. Hvis de gjorde mig opmærksomme på dem, så tror jeg godt at jeg kunne finde på at deltage på nogle af dem, for det eneste jeg hører fra dem, det er det her sæsonkatalog og hver gang det dumper ind i postkassen, så bestiller vi en forestilling. Og vi bestiller bare en per brev, så jeg tror faktisk, at vi fik et katalog noget oftere, så ville vi nok gå oftere i teatret. Hvis de sender et eller andet om hvad der sker, så tror jeg sagtens at jeg kunne finde på at deltage.

#### Hvad har fået dig til at komme igen? (hvorfor har du købet billet til det samme teater?) [4:37]

Det bunder i at det er deres brev jeg får, så det er deres forestillinger jeg bliver præsenteret for om jeg kunne tænke mig at deltage i og det kunne jeg godt. Så det tror jeg hovedsagligt er derfor, det er også et hyggeligt sted at komme, det er sådan lidt det der gamle teater så når man kommer ind og skal sidde i den sal. Der er både en stor sal og nogle mindre sale, hvor man sidder på sådan nogle klapsædebilletter og jeg synes at det tager lidt af hyggen, at man sidder på de der klapsædebilletter, det er ikke fordi det gør noget at salen er mindre, men der er bare ikke sådan det der hyggelige teater over det. Det bliver bare sådan lidt, at nu bliver vi lige sat ind i det her rum for der kunne vi tilfældigvis lige være. Så jeg synes klart at det er hyggeligt når vi er i den store sal.

#### Efter at have set en forestilling, har du så prøvet, at anbefale stykket eller teatret til andre? [5:31]

Ikke andet end til lige familie og venner, det er ikke sådan at jeg gør noget aktivt for det, men hvis jeg snakker med nogen så anbefaler jeg det da, hvis jeg synes det har været en god forestilling.

#### Kunne du finde på at skrive en anbefaling/anmeldelse online? [5:33]

Jeg tror hvis de sendte mig et link om at skrive, så gør jeg det ofte faktisk. Men det er ikke noget jeg aktivt ville opsøge selv.

**Tror du, at du vil være mere tilbøjelig til at anbefale en forestilling, hvis du også har interageret med teatret på andre måder, der ligger udeover selve forestillingen? [6:12]**

Det ved jeg faktisk ikke om ville gøre en forskel, det tror jeg ikke.

**Hvor meget tror du, at det der ligger rundt om selve forestillingen (service-delen; bestilling af billetter, bar, parkering, garderobe osv.) har indflydelse på, om du kunne finde på at anbefale stykket/teatret til andre? [6:31]**

Jeg tror ikke at det ville gøre en forskel om jeg ville anbefale til andre, men det ville gøre en forskel om jeg kommer der for jeg ville bestemt ikke komme der, hvis der ikke er mulighed for at parkere, men omstændighederne rundt om gør ingen forskel på om jeg ville anbefale det til andre.

**Ville du være mere tilbøjelig til at anbefale, hvis du på en eller anden måde fik noget for det eller ud af det? (gratis billet, gratis at tage en ekstra med, billigere bar osv.) [6:56]**

Ja det kunne jeg nok godt. Så kommer det nok også an på i hvilken form jeg skulle anbefale, på nuværende tidspunkt er det jo bare mundtligt, når vi lige snakker om det. Jeg går ud fra at der ligesom skal være en eller anden form for registrering for at man kan få det og det plejer jeg ikke at være særlig tilbøjelig til ved andre firmaer. Så det kommer nok meget an på udformningen af det.

**Hvor meget lytter du selv til andres anbefalinger? [7:41]**

Absolut ingenting. Det er mig og så de tre andre, der bestemmer hvad vi godt kunne se og så tager vi afsted. Vi baserer valgene på hvad der står i det sæsonkatalog, der står jo sådan et lille skriv om hver forestilling, så det er udelukkende det vi baserer det på. Det behøves ikke at være noget vi kender. Jeg kan bedst lide de lidt gammeldags forestillinger, så det er det jeg går efter, men det er på nogen som helst afgørende at det er en bestemt skuespiller. Jeg kan godt lide de gode gammeldags forestillinger.

**Efter du har været i teatret, har du prøvet at rette henvendelse til teatret? [8:49]**

Ja det har jeg faktisk, fordi en af dem der tager med hun er desværre med høreapparat og hører ikke særlig godt og lyder derinde var faktisk rigtig dårlig på det tidspunkt, så hun fik ingen ting ud af det, så jeg skrev og spurgte om der var nogle alternative ting man kunne gøre, enten i forhold til lydniveauet ellers har jeg hørt noget om at man kan få headset og så høre lyden derigennem, så det har jeg gjort en enkelt gang.

**Fik du så noget ud af det? [9:21]**

Øh det kan jeg faktisk ikke huske, de har i hvert fald ikke ændret på noget, så det tænker jeg ikke at vi gjorde.

**Kan du huske om du fik et svar? [9:34]**

Det mener jeg at jeg gjorde. Jeg mener at jeg fik et sludder svar, sådan vi kan ikke rigtig gøre noget for jer. Det er det jeg antager at jeg fik, for vi har i hvert fald ikke oplevet at de ændrede noget.

**Hvad kunne ellers få dig til at skrive til teatret med feedback? [10:00]**

Det er jo nok desværre som de fleste mennesker, at hvis der er noget der er negativt, så er det der man ofte vender tilbage. Så hvis der var et eller andet jeg synes der var dårligt, ikke med forestillingen som sådan, om man kan lide forestillingen eller ej det er jo individuelt, men med faciliteterne, så kunne jeg godt finde på at vende tilbage og sige at det ikke var okay.

**Har du før prøvet at få en mail/besked fra teatret efterfølgende, hvor de spurgte ind til din mening? [10:30]**

Helt bestemt ja.

**Når du besøger et teater, hvor du aldrig har været før, hvad har så fået dig til at gøre det? [10:52]**

Jeg går faktisk kun på X. Jeg har faktisk ikke mødt nogle andre der gider at gå i teatret med mig. Så nej det har jeg ikke, men hvis jeg finder nogen så kunne jeg sagtens finde på at tage andre steder hen, det er ikke fordi jeg har noget tilhørsforhold til byen. De andre bor der, så derfor er det naturligt at vi tager derhen.

**Når du bestiller billetter til et stykke, som du aldrig har set før, hvad får dig så til at gøre det? [11:16]**

Det er baseret på den lille notits de skriver i nyhedsbrevet om forestillingen, så hvis det lyder spændende, hvad forestillingen handler om, så er det egentligt det. Så det er jo egentlig 10 linjer vi baserer det på, det er egentlig bare det.

**Så har I vel også en ret stor tiltro til at X nok skal komme med noget godt? [11:37]**

Ja det har vi. Det er rimeligt meget en overraskelse når vi kommer, vi sætter os ikke så meget ind i det.

**Hvor tilfreds du er med oplevelsen, har det noget at gøre med, hvordan du interagerer med teatret bagefter? [12:14]**

Det tror jeg det har. Jeg tror desværre nok at man interagerer, jo mere utilfreds man er. Vi er ikke så gode til at sige, hvor skide godt det her er. Hvis oplevelsen ikke har været så god, så kunne jeg godt være tilbøjelig til at interagere og enten sige noget hvis de tager fat i mig.

**Har det indflydelse på om du køber en ny billet til det teater? [12:51]**

Så tror jeg at de skal gøre noget ret galt. Fordi det er ved at være en tradition at det gør vi, så hvis der er en forestilling der ikke har været så god, så er det ikke fordi vi ikke tager afsted igen, så tror jeg at vi skal være ude i at de sidste tre forestillinger har været rigtig dårlige. Vi er rimeligt sat på at skulle afsted hvert år.

**Har det indflydelse på om du anbefaler teatret til andre? [13:19]**

Ja det ville det da, for hvis jeg ikke har været tilfreds med stykket, så ville jeg på ingen måde anbefale andre at gøre det.

**Tror du, at der er forskel på hvad det er du tilfreds eller utilfreds med (altså service eller forestilling)? [13:44]**

Ja, der tror jeg helt klart, at det er service delen, jeg vil henvende mig mest med. For med stykket, så er det et sats vi tager, så hvis vi ikke synes at det har været et godt stykke, så hænger den rimeligt meget på os, så kunne vi bare have undersøgt noget mere inden vi bestilte det. Så den tager vi rimeligt meget på egen skulder, hvis det er så. Så det er mere hvis selve faciliteterne og servicen ikke har været i orden.

**Kan det påvirke din tilfredshed, hvis du har brugt meget energi på at planlægge turen i teatret? (involvement) [14:10]**

Ja det tror jeg da helt bestemt, for så har man en ret stor idé om hvordan og hvorledes det skal være, det synes jeg da i hvert med film, hvis man ved en masse om filmen og man tager ind og ser den og den ender anderledes end man troede, så bliver man jo utilfreds.

**Kan det påvirke hvis det har været besværligt? (at finde ud af hvilken forestilling du skal se, eller planlægge turen i teatret) (convenience) [15:30]**

Det tror jeg faktisk ikke nej, jeg synes at det er rimeligt nemt, men hvis vi antager at det var svært, så tror jeg faktisk ikke at det ville gøre noget, for så er jeg ligesom ovre det svære og så er det egentlig det.

**Hvordan tror du, at hvor kendt eller anerkendt teatret er som brand, påvirker din tilfredshed? [16:30]**  
Nej det tror jeg faktisk ikke at det gør.

**Det at du foretrækker X, handler det bare om at det er det tættest på? [17:09]**

Ja det handler om logistik. Det er tre gamle damer der bor i X, så derfor bliver det der. Hvis de havde boet i en anden by for eksempel i København, så havde det været et teater i København.

**Tror du I ville miste noget af den her tilknytning til teatret, hvis det var vildt besværligt? [18:09]**  
Nej, det tror jeg ikke, for det er mig der står for både at bestille og køre, så alt logistikken i det og uden sådan selv at sige, at man er for god til alting, men jeg er et lidt yngre menneske, så det kan jeg altså godt finde ud af.

**Er der noget du vil tilføje? [18:49]**

Mange af tingene, der tror jeg at de ville få mere ud af at tage kontakt til mig noget oftere, hvis jeg skulle give noget feedback eller vi skulle se nogle flere forestillinger, så krevet det bare et nyhedsbrev mere. Igen så skal det jo aldrig blive for meget, så hvis man får et en gang om måneden, så bliver man træt af det og gider ikke mere. Men de kunne nok godt sende et hvert halve år i stedet for hvert år. Så de kunne godt holde mig lidt mere ved ilden. Jeg kunne nok godt lokkes til en forestilling mere hvert år, så det blev to i stedet for et.

**Hvis de lavede et samarbejde med andet teater, ville du så prøve at gå derind? [19:29]**

Ja det kunne jeg nok godt, det bunder nok meget i om jeg har nogen at tage med, for jeg gider ikke at tage af sted alene.

## Interview - A2

**Vil du starte med at fortælle lidt om dig selv (alder, beskæftigelse osv.) [0:17]**

Jeg er 26 år og jeg bor i Roskilde og til daglig læser jeg på universitet.

**Hvor ofte går du i teatret? [0:38]**

Det er meget forskelligt, nok tre gange om året.

**Hvornår var du sidst i teatret? [0:42]**

To uger siden.

**Hvornår besøgte du sidst det pågældende teater? [0:50]**

Det er snart halvandet år siden.

**Er det meget det samme teater du går i eller er det meget forskelligt? [1:04]**

Det er generelt meget forskelligt, men det er nogle der går mere igen end andre.

**Kan du fortælle lidt om, hvad du synes der er af forskel på at gå i teateret (eller købe en teaterbillet) og købe et andet produkt, eller service. [1:21]**

Jeg synes på en eller anden måde at det er en anden investering at gå i teatret, end det er at købe et almindeligt produkt eller en service. Det kommer selvfølgelig også an på, hvad det er, der er jo mange kategorier, men jeg tror at, det bare er en anden oplevelse at gå i teatret. Jeg tror at det at gå i teatret er noget der fylder mere inde i sjælen. Især det med at gå ud at spise hvor oplevelsen er lidt mere kortvarig, hvor det med teatret, det er bare noget andet, selvom det er lidt svært at forklare. Der er bare mange flere følelser og der er meget mere mentalt og tankemylder bagefter og i lang tid. Hvor hvis man bare går ud og spiser, så siger man efter, at det var god mad og så går man hjem og snakker om at det var god mad eller fortæller til sine venner at det var god mad, men det er så også det. Det er ikke fordi det sådan sidder i kroppen.

**Hvordan vil du beskrive dit forhold til teatret? [3:36]**

Der har jeg ikke sådan noget rigtigt forhold. Jeg har været der nogle gange fordi jeg skulle se en forestilling som min veninde var med i og det var derfor jeg var der og jeg har ikke været der siden. Jeg har heller ikke planer om lige at komme igen. Så det er meget overfladisk og baseret på hvad jeg hører fra andre, så andres oplevelser af det, farver også meget min relation til det og det kan gøre at jeg er lidt tilbageholdende. Det er ikke fordi jeg lige farer afsted for at være der hele tiden, fordi jeg hører at andre har haft nogle oplevelser.

**Hvad skulle der til for at de kunne etablere et forhold? [4:47]**

Det er et godt spørgsmål. Jeg tror bare at der skulle være noget mere interaktion og vi skulle passe bedre til hinanden. Jeg skulle nok også have været inde og se nogle flere forestillinger måske, men jeg skulle nok også føle at der på en eller anden måde også blev bragt ud til mig. Et forhold er jo en tovejs ting. Det er jo ikke nok at jeg bare går i teatret, jeg er også nødt til at få et eller andet udover. For eksempel har jeg lige fået en mail i dag fra teaterbilletter om at jeg har været i teatret der for et par uger siden og set en anden forestilling, i den stod der sådan noget med, at det der med at man skal have pænt toj på og sådan noget, at det bare er en myte, men at der er mange der tror, at det er rigtigt, og at der er plads til alle og at de gerne vil hjælpe med at finde noget som du godt kan lide. Det der med at få et tilbud om, at her er der noget andet som du måske ville synes er spændende og det synes jeg ikke at jeg har oplevet, selvom jeg har været derinde tre gange. Der var aldrig noget follow up.

**Tror du at det kunne give dig noget, hvis du havde et forhold til teatret? [6:13]**

Jeg tror at jeg måske ville synes at det var nemmere bare at tage derind, at barrieren nok ikke ville være så stor.

**Interagerer du på nogen med teateret? (dvs. følger dem på sociale medier, nyhedsbreve, får sæsonkatalog, set et billede på sociale medier, læst en artikel, kommer til arrangementer, skriver til dem, liker, følger osv.) - menes som kontakt med teatret uden nødvendigvis en direkte forbindelse eller samtale. [6:40]**

Nej på ingen måde. Jeg er bare ikke interesseret. Jeg tror at hvis jeg synes, at der var noget interessant at komme efter, jeg har været inde og kigge på Facebook og Instagram og sådan noget, men jeg synes bare ikke, at der lige er noget, og der kommer heller ikke noget regelmæssigt.

**Hvor mange gange har du været i det pågældende teater? [8:21]**

Tre gange. Fordi min veninde var med i en forestilling og så tænkte jeg at det skal jeg ind og se. Først var jeg inde og se det med hendes familie, så med min familie og så med mine venner. Så det har været den samme forestilling.

**Hvorfor er du så ikke kommet tilbage igen? [9:02]**

Det har bare ikke været noget på plakaten, der lige fangede mig, hvor jeg tænkte lad mig komme afsted. Altså man kan sige, nu er mit forhold til lige det teater bundet op på at jeg kun har været der til den ene forestilling, så der er ikke så meget der går uover det, men jeg tror, at hvis jeg skal være helt ærlig, at hvis jeg havde været der til nogle andre ting, så havde jeg nok været mere obs på hvad der var derinde, men jeg aner det ikke. For jeg går ikke selv ind og søger.

**Efter at have set en forestilling, har du så prøvet, at anbefale stykket eller teatret til andre? [9:58]**

Ja det gjorde jeg til andre venner, som jeg vidste også havde en interesse i det stykke. Jeg sagde det bare til dem ansigt til ansigt.

**Kunne du finde på at skrive en anbefaling/anmeldelse online? [10:22]**

Nej. Det gør jeg aldrig med andre ting, det er ikke fordi jeg nogensinde deler noget på sociale medier.

**Tror du, at du vil være mere tilbøjelig til at anbefale en forestilling, hvis du også har interageret med teatret på andre måder, der ligger uover selve forestillingen? [10:42]**

Ja det tror jeg faktisk, men jeg tror også, at der skulle være et meget nært forhold før jeg ville gøre det, fordi jeg generelt ikke rigtig deler ting, men mund til mund jo.

**Hvor meget tror du, at det der ligger rundt om selve forestillingen (service-delen; bestilling af billetter, bar, parkering, garderobe osv.) har indflydelse på, om du kunne finde på at anbefale stykket/teatret til andre? [11:18]**

Jeg tror i sidste ende, så er det jo ikke det jeg anbefaler, så er det jo stykket jeg anbefaler, så derfor vil jeg tænke at det er stykket og hvordan det har været, der vejer højere. Men servicen er jo en del af helhedsoplevelsen og hvis jeg har været utilfreds med et eller andet, hvis det jeg købte i baren ikke var godt nok eller toiletterne var ulækre, så er det også bare super nederen og så gider jeg ikke komme der igen, men det skal være meget dårligt.

**Ville du være mere tilbøjelig til at anbefale, hvis du på en eller anden måde fik noget for det eller ud af det? (gratis billet, gratis at tage en ekstra med, billigere bar osv.) [12:21]**

Helt sikkert, men jeg vil så også være sådan, at hvor oprigtigt er det så, men jeg tager da gerne i mod gratis ting.

**Hvor meget lytter du selv til andres anbefalinger? [12:54]**

Det gør jeg meget, tror jeg. Mest hvis det er venner eller familie, så folk jeg rent faktisk kender. Jeg kunne godt finde på at opsigte anbefalinger fra andre, hvis jeg er lidt usikker, hvis der er et eller andet, hvor jeg ikke lige ved hvordan det er og hvor god forestillingen er eller at jeg ikke lige har været på det teater før, så er det da altid rart at snakke med nogen.

**Efter du har været i teatret, har du prøvet at rette henvendelse til teatret? [13:40]**

Nej.

**Har du nogensinde oplevet at have lyst til at tage kontakt til teatret efter en oplevelse? [14:25]**

Nej, aldrig, men generelt brokker jeg mig ikke så meget. Hvis jeg har haft en dårlig oplevelse alle mulige andre steder, så ville jeg heller ikke gå ind og brokke mig.

**Hvad kunne få dig til at skrive til teatret med feedback? [14:48]**

Så skulle det være meget mere personligt. Så skulle det være fordi det var noget specifikt til mig, så var det ikke fordi at det var en super god forestilling og jeg så ville skrive tusinde tak til jer.

**Har du før prøvet at få en mail/besked fra teatret efterfølgende, hvor de spurgte ind til din mening? [15:05]**

Hvis jeg fik en mail fra dem, så ville jeg gøre det. Helt klart. Jeg kan godt lide spørgeskemaer. Så det ville jeg have det meget fint med. Så ville jeg da gerne fortælle dem det. Men jeg har ikke prøvet at få det.

**Når du har købt en teaterbillett, hvad har så fået dig til det? [15:29]**

Det er ofte fordi, at jeg kender nogen, der enten er med eller fordi jeg kender et eller andet. Det er stykke jeg synes er spændende. Det er ikke så tit, at jeg går ind og ser et stykke, som jeg ikke har nogen fornemmelse af overhovedet. Jeg tror at selve teatret er lidt underordnet, så det er meget bundet op på stykket om jeg kender det eller kender nogen der spiller med. Og fordi jeg har en veninde der er skuespiller, så er det tit derfor. Jeg får også nyhedsmails fra teaterbilletter, og så får man jo tit sådan et overblik.

**Hvad tænker du ellers kan få dig til at købe en teaterbillet? [16:42]**

Hvis jeg har hørt nok mennesker snakke om det. Lad os sige at det er stykke jeg slet ikke kender, så er det kun hvis der er en masse der siger at det er helt vildt fedt. Jeg tror at jeg skal have sådan en eller anden halv lønning på at det nok skal nok gå.

**Når du besøger et teater, hvor du aldrig har været før, hvad har så fået dig til at gøre det? [17:04]**

Det har været fordi, at der så er noget af det andet der har været kendt. Nogen jeg kender, der har taget mig med, eller at der har været en med jeg kender eller sådan noget.

**Når du bestiller billetter til et stykke, som du aldrig har set før, hvad får dig så til at gøre det? [17:20]**

Fordi jeg har fået det anbefalet af en ven eller sådan noget.

**Hvis du skulle henvende dig eller når du har henvendt til teatret efter en forestilling, hvad kunne du forestille dig eller har været grunden til det? [17:47]**

Det ville højest sandsynligt være fordi at der så var noget jeg ville klage over, fordi sådan er jeg bare. Det ville ikke være med ros. Så det skulle være fordi at der gik et eller andet galt eller jeg ikke kunne komme ind alligevel. Det skulle virkelig være træls.

**Hvis du skulle anbefale eller når du har anbefalet en forestilling, hvad kunne du forestille dig eller har været grunden til det? [18:13]**

Jeg tror, hvis jeg har følt at stykket har gjort et eller andet ved mig, hvis jeg har følt, at det var meget rørende eller andet. Hvis jeg har synes, at den oplevelse jeg har haft har været så rørende eller fed, så vil jeg da gerne tilbyde andre mennesker at de også kan få den oplevelse. Så det er det.

**Hvis du skulle købe en ny teaterbillet (eller årskort) efter en forestilling, hvad ville være grunden til det? [19:01]**

Det er vel fordi jeg har været tilfreds, at jeg har synes at det var godt og at jeg synes at oplevelsen har været god og det er hele oplevelsen, det er ikke kun stykket, at jeg synes hele oplevelsen har været hyggelig og selvfølgelig er det også noget med om jeg synes det var rørende eller fedt, eller hvad ved jeg. Så det er meget om jeg synes, at det har været en god oplevelse.

**Hvor tilfreds du er med oplevelsen, har det noget at gøre med, hvordan du interagerer med teatret bagefter? [21:13]**

Ja det har det helt klart. Det kan jo også godt være en anbefaling i at lade være, hvis det har været en så dårlig oplevelse, så kan det jo også godt være at jeg siger, lad være med at se det der stykke, det er dårligt. Så det er jo begge dele.

**Har det indflydelse på om du køber en ny billet til det teater? [21:58]**

Ja, det tror jeg. For at være helt ærlig så har jeg ikke gjort det, men jeg har tit, når jeg er gået derfra haft det sådan, at det var så fedt og så er jeg gået ind på hjemmesiden bagefter og så tjekket hvad der går snart igen. Problemet er jo, at på mange teatre der er det det samme stykke der kører gennem en længere periode og så går der lang tid og så glemmer jeg det igen. Så jeg tror, at hvis der var nogen der var sådan lidt mere efter mig, så tror jeg helt klart at jeg havde gjort det. Jeg tænker at jeg vil gøre det, men jeg gør det ikke. Jeg tror, at hvis der var nogle der holdt mig lidt mere i hånden og jeg blev lidt mere mindet om det, så tror jeg at de ville se mig igen.

**Har det indflydelse på om du anbefaler teatret til andre? [23:07]**

Ja.

**Tror du, at der er forskel på hvad det er du tilfreds eller utilfreds med (altså service eller forestilling)? [23:42]**

Jeg tror i sidste ende, så vægter stykket højest. Men hvis det virkelig har været lorte service, så tror jeg, at det vægter højest. Så vægter det over det andet, men hvis det har været en god oplevelse, så tror jeg faktisk bare at jeg synes det har været en god oplevelse. Så kommer det bare til at forstærke hvordan jeg har det med stykket.

**Kan det påvirke din tilfredshed, hvis du har brugt meget energi på at planlægge turen i teatret? (involvement) [24:40]**

Jeg tror, at jeg er sværere at gøre tilfreds, for når jeg har brugt meget krudt på det, så har jeg også en anden forventning om at så skal det også være godt.

**Kan det påvirke hvis det har været besværligt? (at finde ud af hvilken forestilling du skal se, eller planlægge turen i teatret) (convenience) [25:11]**

Ja, for hvis det har været besværligt, så tror jeg måske, at jeg vil være lidt muggen fra starten og så skal jeg nok lige have lidt hjælp til at gøre det godt igen.

**Hvordan tror du, at hvor kendt eller anerkendt teatret er som brand, påvirker din tilfredshed? [25:43]**

For at være helt ærlig, så tror jeg ikke at det påvirker min tilfredshed.

**Er det at gå i teatret en tradition for dig? [25:57]**

Nej, det er det faktisk ikke.

**Er der nogle teatre, hvor du foretrækker at komme, frem for andre? [26:00]**

Det ved jeg ikke rigtigt. I sidste ende tror jeg ikke. Der er nok nogle steder jeg godt kan lide tanken om at komme mere end andre, men det er ikke fordi det på den måde jeg styrer om jeg kommer der mere end andre. Jeg er ikke kommet nogle af stederne nok gange til at have en preference.

**Det, at du foretrækker X, har det indflydelse på, om du har lyst til at**

**Købe en ny billet (eller årskort) [26:43]**

Det tror jeg helt sikkert.

**Anbefale teatrets forestillinger til andre? [26:56]**

Det tror jeg også.

**Henvende dig til teatret efterfølgende? [26:59]**

Det ved jeg ikke, det kommer an på hvis jeg føler at jeg også har en relation til det, så tror jeg også at jeg ville føle mig mere tryg i at komme med min mening.

**Kan det påvirke din tilknytning til teatret, hvis du har brugt meget energi på at planlægge turen i teatret? (involvement) [27:31]**

Det tror jeg ikke at det gør.

**Kan det påvirke din tilknytning til teatret, hvis det har været besværligt? [27:53]**

Nej, det tror jeg ikke, for jeg tror at tilknytning er noget andet end om ting er lette eller svære. Det er jo om man sådan connecter på en anden måde. Jeg tror at hvis det var muligt for mig at være en del af det på en anden måde end kun at komme til forestillinger, hvis jeg kunne komme ind og bare være, hvis jeg kunne føle at jeg kunne gå i dialog med folk der var derinde uden at det var sådan noget mærkeligt noget, at man skal tænke, uhhh nu bliver det vildt, fordi man skal snakke med en fra teatret.

**Hvordan tror du, at hvor kendt eller anerkendt teatret som brand, påvirker din tilknytning til teatret? [29:22]**

Jeg tror da, at hvis det er vildt anerkendt, så er der da en del af mig, der gerne vil være tilknyttet, men om jeg nødvendigvis gør det er en anden ting. Men jeg tror gerne jeg vil.

## Interview - A3

**Vil du starte med at fortælle lidt om dig selv (alder, beskæftigelse osv.) [1:35]**

Jeg er 60 år gammel og jeg sidder i en salgsorganisation i Brøndby, hvor vi sælger til plastindustrien. Jeg har altid været i salg.

**Hvor ofte går du i teatret? [2:06]**

I disse år ca. 1 gang om måneden.

**Hvornår var du sidst i teatret? [2:17]**

Det var jeg for en måned siden i teatret, ved mindre man tager de der special arrangementer som X laver, det er halvanden uge siden jeg var til sådan et. Men det var ikke et teaterstykke.

**Er det meget det samme teater du går i eller er det meget forskelligt? [2:39]**

Jeg kommer også på andre teatre, men det er mest T2. Jeg er kortholder til T2.

**Kan du fortælle lidt om, hvad du synes der er af forskel på at gå i teateret (eller købe en teaterbillet) og købe et andet produkt, eller service. [2:50]**

Jeg synes ikke at der er nogen forskel i måden man gør det på. De fleste teatre er jo online i dag og det er andre produkter jo også. Så det fungerer i hvert fald.

**Hvordan vil du beskrive dit forhold til teatret? [3:13]**

Jeg holder meget af T2 fordi de viser sådan noget samfundskritisk med lidt kant. Også hvor det er den teatermæssige oplevelse og skuespillerpræstationerne der er i fokus og ikke så meget omgivelserne som scene opsætningen. Det er primært skuespillet der er fokus på i T2.

**Interagerer du på nogen med teateret? (dvs. følger dem på sociale medier, nyhedsbreve, får sæsonkatalog, set et billede på sociale medier, læst en artikel, kommer til arrangementer, skriver til dem, liker, følger osv.) -[3:58]**

Ja, jeg er hooket op på deres nyhedstjeneste, så får information, det gør jeg også på (another theatre, red.). Det har jeg fordi så bliver jeg orienteret om hvad der sker på skuespillermarkedet, hvis jeg ikke lige får set det, så er jeg i hvert fald orienteret om det den vej rundt.

**Hvor ofte deltager du i specialarrangementer? [4:47]**

Cirka 1 gang om måneden. Det er alt lige fra den kunstneriske leders orientering om hvad der sker den kommende sæson og special opsætninger som oplæsninger af det der muligvis bliver til noget, også foredrag, hvor de havde panel inde hvor man kunne interagere med dem. Også et bog event, hvor skuespillerne læste op af forfatteres bøger og så havde de en debat med de pågældende forfattere.

**Udover det kunstneriske, er der så andet, der gør at du kommer igen? [6:29]**

Øhhhh. Jamen det er også et nærhedsprincip, fordi jeg bor lige ved siden af. Så havde jeg boet ved siden af (another theatre), så var det nok der jeg var kommet. Eller hvis jeg boede ved siden af (another theatre), så var det der jeg var kommet. Jeg kan godt lide de der lidt alternative scener, hvor det ikke er de der store mainstream opsætninger og musicals og de store teaterstykker. Så det er nærhedsprincippet også, der gør at jeg eksempelvis bruger T2.

**Hvorfor valgte du i sin tid at få årskort? [7:19]**

Fordi jeg kan komme til en masse forestillinger til næsten ingen penge i forhold til hvis jeg købte en billet hver gang. Når jeg har købt to forestillinger så prisen på årskortet hevet hjem. Det at jeg kan gå ind at se forestillinger hver dag, hvis jeg vil, for der er aldrig et stykke der er ens selvom det er det samme stykke og det er den samme skuespiller der er på. Det er jo forskellige følelser og så videre for alle parter. Både som tilskuer og som udøvende kunstner. Det har jeg så ikke prøvet endnu, men jeg kunne godt tænke mig at prøve det. For at se hvordan forestillingen er anderledes fra den ene dag til den anden.

**Efter at have set en forestilling, har du så prøvet, at anbefale stykket eller teatret til andre? [8:32]**

Ja, det gør jeg primært via Facebook. Jeg laver en statusopdatering eller skriver på deres egen side, altså at jeg var inde og se det stykke og det var se-værdigt. Det er ikke sådan at jeg kommer med en dyb teaterkritisk anmeldelse, det er mere sådan det var fedt, gå ind og se det, det er det værd. Det gør jeg fordi, jeg gerne vil dele den glæde og oplevelse jeg fik, da jeg var inde og se stykket.

**Tror du, at du vil være mere tilbøjelig til at anbefale en forestilling, hvis du også har interageret med teatret på andre måder, der ligger udover selve forestillingen? [9:23]**

Ja. Jeg kan jo ikke dele en kritik eller ros, som jeg ikke har den fjerneste anelse om, det kræver jo min fysiske tilstedeværelse og ikke hvad jeg tror der sker på scenen. Jeg anmelder primært fra T3 hvor jeg kommer mest. Men jeg kan også finde på det fra andre teatre.

**Hvor meget tror du, at det der ligger rundt om selve forestillingen (service-delen; bestilling af billetter, bar, parkering, garderobe osv.) har indflydelse på, om du kunne finde på at anbefale stykket/teatret til andre? [10:12]**

Nej, det er det kunstneriske og ikke alle de fysiske forhold rundt omkring, det er ligegyldigt i min verden. Eller det er i hvert fald ikke så vigtigt.

**Ville du være mere tilbøjelig til at anbefale, hvis du på en eller anden måde fik noget for det eller ud af det? (gratis billet, gratis at tage en ekstra med, billigere bar osv.) [11:29]**

Helt sikkert. Det ville være et voldsomt incitament til at gøre det. Lige på T2 får jeg jo 20 pct. på baren med årskort og man kan købe billigere billetter til andre, der ikke har årskort.

**Hvor meget lytter du selv til andres anbefalinger? [12:01]**

Det gør jeg faktisk ret meget. Jeg læser også hver weekend i Politiken, hvad der bliver anmeldt der og holder mig også orienteret på nettet. Jeg opøger det selv men også tilfældigt

**Efter du har været i teatret, har du prøvet at rette henvendelse til teatret? [12:40]**

Nej. Det kunne jeg kun forestille mig at gøre, hvis der virkelig var et incitament, der enten skulle være meget positivt eller negativt. Jeg kan da godt rose skuespillerne for deres præstationer og så videre. Men jeg tror mere, at hvis der var noget jeg skulle skrive så ville det nok primært være af negativ art. Bare det at man møder folk efter forestillingen og at man klapper, det er ligesom nok. Når jeg har mulighed snakker jeg med dem på teatret efter forestillingen. Jeg snakker med dem om teatret og hvad de selv synes. Ikke at vi er venner, men af interesse bare. Jeg er nysgerrig. Min hustru siger så også at jeg er en starfucker, jeg kender ikke menneskene, men jeg snakker med dem alligevel. Jeg føler at dem på T2 er nede på jorden og til at snakke med.

**Har du før prøvet at få en mail/besked fra teatret efterfølgende, hvor de spurgte ind til din mening? [14:47]**

Ja det ville jeg, for hvis man på nogen måde kan ændre og gøre noget bedre, så vil jeg gerne hjælpe.

**Når du har købt en teaterbillet, hvad har så fået dig til det? [15:10]**

Igen, det kan være en anbefaling, et indre ønske om at prøve netop det. Jeg er for eksempel ikke den store musical mand, men jeg var inde og se The Book of Mormon på Det Nyt Teater, fordi den var tilpas politisk ukorrekt til at jeg gad at se den. Den var sjov.

**Når du besøger et teater, hvor du aldrig har været før, hvad har så fået dig til at gøre det? [16:30]**

Det er stykket selvfølgelig. For eksempel var jeg inde og se Anna Karenina på Betty Nansen med Stine Stengade. Det var sådan fordi, det ville jeg se og det er jo et af de store stykker. Det er stor scenekunst om man vil sige. Det var simpelthen fordi at det var det stykke og det var hende der spillede rollen. Jeg kommer for eksempel også på Nørrebro Teater fordi at der kendte jeg engang gratis billetter og de har også nogle sjove og skæve forestillinger en gang imellem.

**Når du bestiller billetter til et stykke, som du aldrig har set før, hvad får dig så til at gøre det? [17:26]**

Det kan være en anmeldelse eller nysgerrighed for om det er noget der kunne være interessant. Det er svært at svare på fordi, nogle af de stykker der bliver spillet på T2, hvis det havde ligget et andet sted, så var jeg nok ikke gået ind og se dem fordi det ligger for langt væk. Så nærhedsprincippet, det er hovedårsagen til at jeg kommer der. Jeg kommer sjældent på Mungo Park for eksempel, fordi det ligger så langt væk.

**Da du købte en ny teaterbillet (eller årskort) til teatret efter en forestilling, hvad var grunden til det? [23:09]**

Det gjorde det hele billigere, et årskort gør at jeg kan komme meget billigere afsted og så det simple nærhedsprincip. Så hvis jeg boede tættere på Betty Nansen, så ville jeg komme mere der.

**Hvor tilfreds du er med oplevelsen, har det noget at gøre med, hvordan du interagerer med teatret bagefter? [18:41]**

Ja og nej. Den er sgu svær at svare på. Ja helt klart.

**Har det indflydelse på om du køber en ny billet til det teater? [19:30]**

Ja.

**Har det indflydelse på om du anbefaler teatret til andre? [19:55]**

Ja, det har det. Hvis det er et stykke jeg ikke bryder mig om, så ville jeg ikke umiddelbart anbefale det. Med mindre det var nogen jeg vidste godt ville kunne lide det.

**Tror du, at der er forskel på hvad det er du tilfreds eller utilfreds med (altså service eller forestilling)? [20:42]**

Det er selve stykket. Om de har ikke noget at servere før eller efter, det er egentlig ligegyldigt. Så længe der er et godt toilet.

**Kan det påvirke din tilfredshed, hvis du har brugt meget energi på at planlægge turen i teatret? (involvement) [21:10]**

Nej. Jeg var ude i Republique i forrige uge. Og det passede lidt dårligt og der var lidt langt derhen, men det havde ingen indflydelse.

**Kan det påvirke hvis det har været besværligt? (at finde ud af hvilken forestilling du skal se, eller planlægge turen i teatret) (convenience) [21:55]**

Helt sikkert. Det er mere totaloplevelsen end selve teaterstykket. Hvis der er meget besværligt at komme til, men stykket er uforligneligt så vil jeg selvfølgelig være tilfreds

**Hvordan tror du, at hvor kendt eller anerkendt teatret er som brand, påvirker din tilfredshed? [22:32]**

Intet. Jeg er ligeglads om jeg går på et lille baggårdsteater eller om jeg kommer på det Kongelige, det er samme. Det er to forskellige oplevelser, men i bund og grund er det det samme.

**Er det at gå i teatret en tradition for dig? [24:38]**

Ja absolut. Da jeg var yngre, kom jeg i teatret de der to til tre gange om året. Nu kommer jeg sådan stort set hver måned undtagen lige i sommerperioden, hvor der ikke er så mange forestillinger.

**Er der nogle teatre, hvor du foretrækker at komme, frem for andre? [25:25]**

Ja, altså jeg vil sige, jeg elsker alt teater. Men det kommer jo an på, Folketeatret kommer jeg ikke særlig meget på, fordi det er mere folkekært. Og Tivoli kommer jeg heller ikke for det er mere revyagtigt og det gider jeg heller ikke. Det Ny Teater er også kun hvis der er en eller andet meget mærkelig og spøjs musical, der ikke er så mainstream. Det Kongelige Teater kommer jeg kun hvis jeg virkelig har incitament til at komme. Jeg tror jeg var inde og se Frankenstein genskabt på Skuespilhuset med Johan Olsen i en af de bærende roller, selvom han ikke er skuespiller og så var sangene lavet af Kenneth Thordal og det er sådan noget jeg godt kan lide. Det er meget genren og dramatikken, der er styrende.

**Føler du et form for ejerskab over de her teatre? [26:58]**

Nej, jeg betaler for en oplevelse. Det er det.

**Det, at du foretrækker T2, har det indflydelse på, om du har lyst til at:**

**Købe en ny billet (eller årskort) [27:22]**

Ja. Hvis jeg flyttede på landet, så ville jeg nok ikke være årskortholder på T2 længere. Men jeg ville købe billet, hvis der virkelig var noget, der fangede min interesse.

**Anbefale teatrets forestillinger til andre? [27:55]**

Ja

**Henvende dig til teatret efterfølgende? [28:10]**

Nej egentlig ikke. Det ville være det samme hvis det var et andet teater.

**Hvordan tror du, at hvor kendt eller anerkendt teatret som brand, påvirker din tilknytning til teatret? [29:12]**

Nej. Det eneste jeg kunne tænke at jeg ville føle en eller anden tilknytning, hvis der var en der kom med en billet til noget rigtig stort. Jeg vil vende den om og sige at jeg ikke har nogen tilknytning til de gængse store teatre, men mere til det alternative teater. Alt på den alternative scene gør at jeg har en tilknytning til det pågældende teater, der spiller det. Det er fordi, at det er genren, der styrer det lidt mere.

## Interview - A4

**Vil du starte med at fortælle lidt om dig selv (alder, beskæftigelse osv.) [0:05]**

Jeg er 51 år og jeg er uddannet farmaceut og jeg bor i Nordsjælland

**Hvor ofte går du i teatret? [0:20]**

Ikke så tit, jeg tror måske en gang om året

**Hvornår var du sidst i teatret? [0:30]**

I november måned

**Hvornår besøgte du sidst det pågældende teater? [0:50]**

Jeg tror, at det er sådan 2 år siden.

**Er det meget det samme teater du går i eller er det meget forskelligt? [0:52]**

Det er meget forskelligt

**Kan du fortælle lidt om, hvad du synes der er af forskel på at gå i teateret (eller købe en teaterbillet) og købe et andet produkt, eller service. [0:59]**

Det er lidt mere noget, du planlægger på en anden måde og for mig er det ikke så impulsivt. Jeg glæder mig også lidt til det på en anden måde, fordi det er planlagt på en anden måde. Så jeg klæder mig også lidt pænt på. Så hvis jeg tænker at en forestilling lyder god, så planlægger jeg den.

**Hvordan vil du beskrive dit forhold til teatret? [1:54]**

Jeg synes det er dejligt at gå i teatret og jeg synes altid at man får noget ud af det. Det er sjældent at man kommer hjem og tænker hold da kæft noget lort.

**Interagerer du på nogen med teateret? (dvs. følger dem på sociale medier, nyhedsbreve, får sæsonkatalog, set et billede på sociale medier, læst en artikel, kommer til arrangementer, skriver til dem, liker, følger osv.) - menes som kontakt med teatret uden nødvendigvis en direkte forbindelse eller samtale. [2:47]**

Det er jeg faktisk ikke sikker på. Jeg deltager i hvert fald ikke i andre arrangementer, men jeg får sæsonkatalog fra (another theatre, red.) og alle sektioner i Politiken om teatre, det læser jeg. Men jeg får ikke nyhedsbreve. Jeg lægger også altid mærke til annoncer i Politiken og tænker at nu er der et eller andet, som kunne være spændende. Jeg læser også anmeldelser.

**Kunne du godt tænke dig at lave nogle flere ting med teatret? [3:38]**

Ja det kunne jeg da. Det med nyhedsbreve kan jeg dog godt blive ret irriteret over, selvom jeg tror at hvis jeg fik dem, så ville det nok betyde, at jeg gik lidt mere i teatret.

**Hvor mange gange har du været i det pågældende teater? [4:03]**

En enkelt gang.

**Hvorfor har du ikke været der siden? [4:10]**

Det tror jeg er et tilfælde og det er jo også lidt den måde jeg går i teatret på. Det er sådan lidt baseret på hvad jeg hører, så hvis jeg hører der er noget, så bestiller jeg billetter.

**Hvad kan teatret gøre, for at få dig til at komme igen? [4:25]**

Jeg ville jo faktisk gerne have været inde og se (a performance at T3), men så blev den udsolgt og så fik jeg aldrig bestilt til de nye forestillinger. For mig virker anmeldelser i Politiken helt sikkert, det er det rigtige for mig.

**Efter at have set en forestilling, har du så prøvet, at anbefale stykket eller teatret til andre? [5:06]**

Ja bare mundtligt til venner og familie. Det kan også være på arbejde til kollegaer fordi man sidder over frokosten og snakker. Jeg anbefaler hvis jeg synes noget har været godt eller hvis en skuespiller for eksempel har været rigtig dygtig.

**Kunne du finde på at skrive en anbefaling/anmeldelse online? [5:33]**

Nej, det gør jeg bare ikke. Jeg er ikke aktiv på de sociale medier.

**Hvad hvis de skrev og spurgte dig om det? [5:52]**

Så tror jeg at jeg ville sige nej tak.

**Tror du, at du vil være mere tilbøjelig til at anbefale en forestilling, hvis du også har interageret med teatret på andre måder, der ligger udover selve forestillingen? [6:04]**

Sikkert. For eksempel har de på Grand søndag morgen, hvor man kan få kaffe og croissant med i biografen, det synes jeg er rigtig hyggeligt. Så sådan noget der lå udover selve oplevelsen, det ville helt klart virke. Sådan en søndag morgen tidlig, hvor det er lidt billigere og jeg alligevel er oppe, så nogle lidt andre ting, kunne sagtens være noget.

**Hvor meget tror du, at det der ligger rundt om selve forestillingen (service-delen; bestilling af billetter, bar, parkering, garderobe osv.) har indflydelse på, om du kunne finde på at anbefale stykket/teatret til andre? [6:52]**

Umiddelbart ville jeg sige ikke særligt meget, men jeg tror alligevel at det fylder mere end jeg vil indrømme, for det er mere ubevist, for det betyder noget om folk er flinke og søde. I det øjeblik, det ikke kører nemt, så er det jeg bliver meget mere irriteret.

**Ville du være mere tilbøjelig til at anbefale, hvis du på en eller anden måde fik noget for det eller ud af det? (gratis billet, gratis at tage en ekstra med, billigere bar osv.) [7:16]**

Ja helt bestemt

**Hvor meget lytter du selv til andres anbefalinger? [8:03]**

Ja det gør jeg helt bestemt. Når jeg får noget anbefalet, så er jeg meget mere tilbøjelig til også at ville det. Helt bestemt. Jeg kunne også godt finde på at kigge efter anbefalinger online inden jeg køber billetter til en forestilling.

**Efter du har været i teatret, har du prøvet at rette henvendelse til teatret? [8:32]**

Hmm, det tror jeg ikke.

**Kunne du forestille dig at gøre det? [8:43]**

Det kunne jeg godt. Både med ris og ros, hvis noget var helt fantastisk eller hvis noget var helt forfærdeligt, så kunne jeg godt finde på det.

**Har du før prøvet at få en mail/besked fra teatret efterfølgende, hvor de spurgte ind til din mening? [9:02]**

Måske har jeg eller også har jeg ikke. Men sådan en besked kunne godt få mig til at skrive noget til dem, hvis de fangede mig i den rigtige situation. Det kunne også være, at jeg blev irriteret, men så ville jeg jo bare lade være med at skrive.

**Når du har købt en teaterbillet, hvad har så fået dig til det? [9:49]**

Altså en vanvittig god anmeldelse i en avis eller en anbefaling fra nogle venner eller familie. Det er ikke noget jeg sådan selv opsøger, det kommer mere til mig.

**Når du besøger et teater, hvor du aldrig har været før, hvad har så fået dig til at gøre det? [10:16]**

Så er det meget hvis jeg er blevet lokket med til det, hvis nogle har anbefalet det eller jeg har læst godt om et stykke der spiller der.

**Når du bestiller billetter til et stykke, som du aldrig har set før, hvad får dig så til at gøre det? [10:35]**

Det er meget det samme.

**Hvis du skulle henvende dig eller når du har henvendt til teatret efter en forestilling, hvad kunne du forestille dig eller har været grunden til det? [10:55]**

Enten at jeg var rigtig tilfreds med et eller andet eller rigtig utilfreds med et eller andet.

**Hvis du skulle købe en ny teaterbillet (eller årskort) efter en forestilling, hvad ville være grunden til det? [11:25]**

Det ville være primært, hvis jeg synes stykket havde været virkelig godt og skuespillerne var dygtige. Det kan også være, at jeg har synes, at der var rart at være eller det var nemt at komme til. Men primært at forestillingen havde været god.

**Hvor tilfreds du er med oplevelsen, har det noget at gøre med, hvordan du interagerer med teatretbagefter? [12:26]**

Ja, så ville jeg nok skrive til dem på mail med enten ris eller ros.

**Har det indflydelse på om du køber en ny billet til det teater? [12:45]**

Ja helt bestemt.

**Har det indflydelse på om du anbefaler teatret til andre? [12:55]**

Ja helt sikkert. Det har jeg gjort mange gange, hvis jeg synes, at et stykke har været godt.

**Har det indflydelse på om du henvender dig til teatret efter med feedback? [13:13]**

Ja.

**Tror du, at der er forskel på hvad det er du tilfreds eller utilfreds med (altså service eller forestilling)? [13:26]**

Det tror jeg, ja. Jeg kan godt synes at forestillingen har været mega god og så har jeg siddet mega dårligt og det har påvirket min oplevelse eller at der var en masse der kom for sent eller at folk snakkede, det ville også have indflydelse. Men det ville stadig være forestillingen der vægtede højest, jeg håber at jeg ville kunne se igennem alle de der andre ting og fokusere på forestillingen.

**Kan det påvirke din tilfredshed, hvis du har brugt meget energi på at planlægge turen i teatret? (involvement) [14:12]**

Det tror jeg helt bestemt

**Kan det påvirke hvis det har været besværligt? (at finde ud af hvilken forestilling du skal se, eller planlægge turen i teatret) [14:24]**

Ja, meget

**Hvordan tror du, at hvor kendt eller anerkendt teatret er som brand, påvirker din tilfredshed? [14:33]**

Det tror jeg faktisk ikke, måske endda tværtimod.

**Er det at gå i teatret en tradition for dig? [14:48]**

Nej. Jeg kunne godt tænke mig at det var det. Det var det, da jeg var barn. Så for min forældre var det også med os børn og det er det stadigvæk. Jeg ved ikke, hvorfor det ikke er holdt ved. Det er jo en prioritering også.

**Er der nogle teatre, hvor du foretrækker at komme, frem for andre? [15:18]**

Nej, det tror jeg ikke. Jeg kommer i de fleste sådan i Københavns området. Faktisk nok mest i København, jeg har jo ikke været på Mungo Park for eksempel.

**Tror du, at der er noget teatrene kunne gøre for at du kunne føle en tilknytning? [16:23]** Hmm... Det ved jeg faktisk ikke. Hvis jeg deltog i nogle andre ting derinde, så ville jeg nok også synes, at det var det hyggeligste sted at komme. Et eller andet sted, tror jeg sådan at jeg vælger ud fra genre, så jeg går på det Kongelige for at se de klassiske stykker og på Nørrebro for at se satire og en lidt mere moderne måde at sætte stykker op på, hvor T3 er lidt mere unge forestillinger. Så jeg tror ikke, at jeg sådan helt specifikt kan sige at de kunne gøre noget. Hmm... sådan nogle foredrag om forestillingen inden, ville jeg nok synes var ret spændende, lidt ligesom de gør på Louisiana hvor de med deres udstillinger har noget introduktion til det. Men jeg skulle jo vide at det var der. Så at komme på teatret uddover forestillingen, det tror jeg helt sikkert kunne gøre noget.

## Interview - A5

**Vil du starte med at fortælle lidt om dig selv (alder, beskæftigelse osv.) [0:56]**

Jeg er 25 og læser Dansk på SDU i X på andet semester.

**Hvor ofte går du i teatret? [1:54]**

Det først startede her i X. De har noget for studerende, hvor man kan komme ind for 280 på et år, så det var egentlig der det startede, sammen med nogle fra den kirke jeg kommer i, hvor vi gik sammen, så det var også det selskabelige blandt dem og så også bare fordi det er hyggeligt at gå i teatret. Og det er noget andet end når man går i biografen. Jeg tror at den her sæson har jeg været ret meget afssted, jeg tror 10 gange. Det er måske også lige rigeligt, det bliver selvfølgelig også mange gange. Men det er også bare fordi der er så mange tilbud og det er fedt. Jeg har primært været til teaterforestillingerne, men jeg har også hørt om andre arrangementer, men det har ikke lige været noget, jeg har været til.

**Hvornår var du sidst i teatret? [3:14]**

Det er fjorten dage siden, jeg tror at det var den 20. Jeg går kun i T1, eller jeg har familie i Aalborg, så jeg har også været i Aalborg Teater, men det er ikke så tit.

**Kan du fortælle lidt om, hvad du synes der er af forskel på at gå i teateret (eller købe en teaterbillet) og købe et andet produkt, eller service. [3:58]**

Jeg har tænkt over, at man er rigtig tæt på, både skuespillet og på scenen, så man bliver taget ind på en anden måde og jeg føler ligesom, at jeg lidt mere er der selv. Jeg er en anden del af end når man ser en film, så er man jo ikke en del af det. Så er der nok også noget i atmosfæren, i hvert fald i T1, måden den er lavet på og det nostalgiske i hele den måde den er lavet på, som også er meget særlig, altså sæderne og udsmykningen, som også bliver sådan lidt højtideligt, smukt på en eller anden måde.

**Hvordan vil du beskrive dit forhold til teatret? [5:01]**

Jeg tror at det er fint, altså der er forskel, fordi T1 har en scene både i et kultur center og i selve teatret og der synes jeg at der er lidt forskel. Hvor teaterscenen i kulturcentret, er ikke så særlig, der er ikke gjort så meget ud af den. Og det synes jeg også gør noget for stemningen for mig i hvert fald, der synes jeg at der er en bedre stemning i selve teatret. Det er jo ikke så mange år, at jeg har været i teatret, det er jo kun de her 1,5 år og før det havde jeg ikke så meget et forhold til teatret uddover da jeg gik i skole og var til teater for børn. Men jeg er glad for det, jeg synes at det er fedt, at den mulighed også ligger der. Det gør i hvertfald meget for mig, at der er det her særlige tilbud, ellers var jeg nok ikke kommet så meget.

**Interagerer du på nogen med teateret? (dvs. følger dem på sociale medier, får sæsonkatalog, set et billede på sociale medier, læst en artikel, kommer til arrangementer, skriver til dem, liker, følger osv.) [6:33]**

Nej, det gør jeg faktisk ikke. Det har jeg ikke lige overvejet. Altså jeg får de der sæsonkataloger, ellers har jeg ikke opsøgt noget af det. Så det er primært det.

**Hvad har fået dig til at komme igen? (hvorfor har du købet billet til det samme teater?) [7:42]**

Det er altså bare det der med, at jeg synes det kan noget andet, og det er noget, som jeg ikke synes at man kan finde andre steder. Den der oplevelse af live teater, hvor det bliver så tæt på som overhovedet muligt, hvor man kan se at det altså også er mennesker og det gør det mere virkeligt.

**Efter at have set en forestilling, har du så prøvet, at anbefale stykket eller teatret til andre? [8:36]**

Nej, det har jeg ikke eller jo, det har jeg faktisk med et stykke jeg så i efteråret. Det var til min mor, fordi jeg tænkte at det ville være noget for hende, og det var fordi det var et stykke, som kom rundt i hele landet og så vidste jeg at det også kom til Aalborg. Ellers tror jeg mere, at der har været et enkelt stykke, hvor jeg har sagt til folk, at det behøver de ikke at se, så de ikke bruger penge på det.

**Kunne du finde på at skrive en anbefaling/anmeldelse online? [9:25]**

Nej, slet ikke. På ingen måde, det ligger slet ikke meget. Der er jeg egentlig ikke så meget til sociale medier. Jeg har Fb, men det er sådan noget jeg bruger meget aktivt.

**Hvor meget tror du, at det der ligger rundt om selve forestillingen (service-delen; bestilling af billetter, bar, parkering, garderobe osv.) har indflydelse på, om du kunne finde på at anbefale stykket/teatret til andre? [10:14]**

Jeg synes i hvert fald at de tager hånd om gæsterne, hele vejen igennem. Så det synes jeg helt sikkert, at jeg ved, at der bliver taget hånd om folk.

**Ville du være mere tilbøjelig til at anbefale, hvis du på en eller anden måde fik noget for det eller ud af det? (gratis billet, gratis at tage en ekstra med, billigere bar osv.) [11:08]**

Det ved jeg ikke. Jeg tror godt, at jeg kunne finde på det uanset, men jeg ved ikke, jeg ville være bange for om det ville blive for kunstigt, hvis jeg fik noget for det. Om der ville lægge det i det, at jeg ville være bange for at sige hvad jeg egentligt mener måske. Det er jeg ikke helt sikker på om det ville være bedre for mig.

**Hvor meget lytter du selv til andres anbefalinger? [11:44]**

Ja, det tror jeg, at jeg gør ret meget, altså det er klart, at hvis der er nogen der siger at det er det fedeste, de nogensinde har set, eller også i den anden grøft, det er det værste og så er det da klart, at det ikke nødvendigvis er det første, jeg går ind og ser, hvis nogen siger, at det ikke lige er det bedste. Men det betyder ikke, at jeg aldrig ville vælge det.

**Kunne du finde på at opsøge andres anbefalinger eller anmeldelser inden du køber en billet? [12:25]**

Det ved jeg ikke lige. Det ville jeg nok ikke lige gøre.

**Efter du har været i teatret, har du prøvet at rette henvendelse til teatret?**

[12:48] Nej, det tror jeg ikke.

**Hvis nej, kunne du forestille dig at gøre det? [13:12]**

Altså jeg tror, at der skal meget til. Det skal enten være virkelig godt eller virkelig skidt, før jeg ville overveje at gøre noget. Jeg tror ikke, at jeg er så frembrusende. Det tror jeg godt, at jeg kunne. Det er ikke noget jeg har overvejet på nuværende tidspunkt.

**Har du før prøvet at få en mail/besked fra teatret efterfølgende, hvor de spurgte ind til din mening? [14:02]**

Det kunne jeg nok bedre forestille mig, hvis det bliver opsløgt, så er der måske også noget opsløgt. Så ville jeg tænke, at de kunne bruge det til et eller andet, og så ville jeg nok mere gøre det.

**Når du har købt en teaterbillet, hvad har så fået dig til det? [14:35]**

Ved nogle gange af forestillingerne, er det måske også hvis jeg fornemmer, at det er noget, jeg kan få et eller andet ud af. Om det er i fth mit eget liv, eller om det er noget, der kan sætte nogle tanker i gang. Det er tit beskrivelserne, der får jeg en fornemmelse af om det er noget for mig. Men det er selvfølgelig også privilegiet med årskortet, for der kan jeg jo altid bare vælge dem og så kan jeg så efterfølgende tænke, nå okay, det var ikke noget for mig. Så der er alligevel en del jeg ser, hvor jeg ikke er sikker på om det er noget for mig. Jeg kan vælge lige så mange forestillinger, som jeg vil. Men det har klart også noget med teatret at gøre, ellers havde jeg ikke valgt det.

**Når du besøger et teater, hvor du aldrig har været før, hvad har så fået dig til at gøre det? [16:20]**

I første omgang tror jeg, at det var fordi der var nogen der spurgte om der var nogen, der ville havde sæsonkort, og jeg var jo ny i byen, så det var det, der startede det. Men jeg har jo også synes, at det var fedt med teatret og jeg er lidt nostalгisk, altså jeg har været i det Kongelige Teater tidligere, og syntes at det er der ikke noget der slår, så det er lige så meget faciliteterne, som er en oplevelse for mig. Så det er nok en blanding af flere ting, at jeg valgte det først.

**Hvis du skulle anbefale eller når du har anbefalet en forestilling, hvad kunne du forestille dig eller har været grunden til det? [17:33]**

Jeg tror, at det var undtagelse, der med min mor, måske fordi jeg kender hende så godt, og fordi jeg tænkte, at det var noget, der kunne være for hende. Der skulle meget til før jeg ville gøre det med nogen, jeg ikke kender så godt. Jeg vil nok gerne være sikker på, at jeg kun anbefaler noget, som rammer plet. Fordi, det er meget at sende nogen et sted hen og så kommer tilbage også er sådan ”udh”, det ville jeg have det dårligt med. Så kan de være, at de tænker, at hvis hun anbefaler det, så skal jeg lige tage det med et gran salt næste gang hun anbefaler noget.

**Da du købte en ny teaterbillet (eller årskort) til teatret efter en forestilling, hvad var grunden til det? [19:08]**

Man kan selvfølgelig ikke komme så langt for 280 kr. i teaterverdenen. I denne her sæson har jeg været inde og se en forestilling, hvor en billet ville have kostet de der 460 kroner, så det økonomiske er en stor del af det. Jeg havde helt sikkert ikke valgt mere en enkelt eller to forestillinger i løbet af en sæson, hvis ikke jeg havde haft den her mulighed.

**Hvor tilfreds du er med oplevelsen, har det noget at gøre med, hvordan du interagerer med teatret bagefter? [20:02]**

Jo, jeg synes at det gør meget, at personalet er jo vigtige i den forstand. Fx var til en introduktionsaften i starten af sæsonen, hvor vi også kunne købe de der årskort, hvor der var en ansat, der fortalte en masse om det, vi var nede under teatret og så kom en af skuespillerne og fortalte og man kunne stille spørgsmål, så det der med at kunne komme helt tæt på og føle sig velkommen, det synes jeg har gjort stort indtryk. Nu ligger det ikke lige til højrebenet for mig at skulle henvende mig sådan eller, men hvis det kom dertil, så ville jeg nok være mere tilbøjelig til det, når det har været en god oplevelse.

**Har det indflydelse på om du køber en ny billet til det teater? [21:19]**

Ja, hvis jeg havde adskillige dårlige oplevelser, så ville jeg nok overveje det ekstra gang næste gang, men lige nu tænker jeg bare, at det er det jeg skal, men så meget, som jeg får ud af det.

**Har det indflydelse på om du anbefaler teatret til andre? [22:01]**

Ja, jeg tror måske også grunden til at jeg ikke har anbefalet, er også været, at det der er med teater er at det kan være ret eksperimenterende og så hvis jeg ikke altid ved hvad synes om det, så er det lidt svært at give en anbefaling videre, hvis jeg ikke selv ved, hvor jeg skal placere det.

**Tror du, at der er forskel på hvad det er du tilfreds eller utilfreds med (altså service eller forestilling)? [22:50]**

Altså jeg tror, det er helt sikkert noget andet, hvis det er forestillingen, jeg måske synes er lidt underligt. For hvis det er servicen, der havde været ærgerlig, så havde det helt sikkert kunne gøre så meget, at jeg ikke kom igen, hvor derimod, hvis der har været en lidt speciel forestilling, ikke nødvendigvis holder mig væk, for så er det trods alt kun den forestilling, der er noget særligt. Hvis det var omvendt, så kunne det godt have større betydning for om jeg ville vælge det igen.

**Kan det påvirke din tilfredshed, hvis du har brugt meget energi på at planlægge turen i teatret? (involvement) [23:51]**

Det ved jeg ikke lige. Det kan i hvert fald sætte nogle andre forventninger, og det kan både være godt og skidt. For hvis forventningerne så ikke helt bliver indfriet, så jeg tror at det kan gå begge vej. Men det er lidt en anden måde vi gør det på, os der går sammen.

**Kan det påvirke hvis det har været besværligt? (at finde ud af hvilken forestilling du skal se, eller planlægge turen i teatret) (convenience) [25:20]**

Ja, det tror jeg måske godt det kunne. Det kommer måske også an på ens forventninger. Jeg har ikke på den måde haft forventninger til forestillingerne, ikke så meget, nogle enkelte i hvert fald. Men jeg ved ikke, om det kan være fordi jeg ikke tidligere har været vant til at gå i teatret, så jeg tager det lidt mere som en oplevelse, men det er klart, hvis jeg havde fået sådan og talt ned, så tror jeg, at det ville have en større betydning.

**Hvordan tror du, at hvor kendt eller anerkendt teatret er som brand, påvirker din tilfredshed? [26:49]**

Jo, mon ikke det kan det. Det har jeg ikke lige overvejet. Det er klart, men så skulle være den helt modsatte grøft, hvis der er mange der har haft en dårlig oplevelse, men der skal alligevel en del til.

**Er der nogle teatre, hvor du foretrækker at komme, frem for andre? [27:25]**

Selvom, jeg kun har været i det Kongelige en enkelt gang, så har det klart virkelig været en vanvittig oplevelse og det er bare så storslægt, og der er bare ikke noget, der er så storslægt, hvad jeg ved af.

**Hvis ja, føler du et form for ejerskab over det teater? [28:16]**

Nej, det tror jeg faktisk ikke, at jeg gør. Måske fordi jeg ikke på den måde har det inde under huden eller måske fordi jeg ikke er opvokset med det. Det føles helt sikkert som om, at jeg er gæst, når jeg er det. Hvis jeg var kommet der over en længere årrække, så ville jeg måske føle større ejerskab, for så ville det være mere hjemligt. Det tror jeg, at det kunne have gjort en forskel.

**Det, at du foretrækker X Teater, har det indflydelse på, om du har lyst til at:**

**Købe en ny billet (eller årskort) [29:30]**

Nej, ikke nødvendigvis. Fordi jeg føler heller ikke, at jeg taber så meget, hverken personligt eller økonomisk, så at en tilknytning til et andet teater kunne holde mig væk.

**Anbefale teatrets forestillinger til andre? [30:20]**

Måske, men det bliver meget hypotetisk, for der skal meget til for at jeg siger noget. Jeg skulle virkelig være sikker på at dem jeg siger det til, skulle være de rigtige at sige det til.

**Henvende dig til teatret efterfølgende? [31:02]**

Ja det tror jeg godt, at jeg kunne. For hvis man har en stærk personlig tilknytning, så ville jeg da også forestille mig, at man føler sig hjemme og føler at man har mere indflydelse og der føler jeg ikke, at jeg har så meget at skulle have sagt.

**Kan det påvirke din tilknytning til teatret, hvis du har brugt meget energi på at planlægge turen i teatret? (involvement) [31:47]**

Det ved jeg ikke lige. Den eneste gang, hvor vi har brugt mere tid på at planlægge, der var det ikke engang inde i selve teatret, så der tænkte jeg det ikke nødvendigvis som teateret. Så for mig handler tilknytningen også om selve stedet, det gør meget for mig. Det er ikke det samme for mig, at være i kulturcentret, som det er i teatret.

**Kan det påvirke din tilknytning til teatret, hvis det har været besværligt? [33:19]**

Jeg tror i hvert fald, at hvis det er vildt besværligt, så skal man virkelig også ville det. Jeg tror det ville gøre, at jeg ville vælge de forestillinger, hvor jeg er i tvivl fra. Og så mere vælge dem, jeg var ret sikker på var noget for mig.

**Hvordan tror du, at hvor kendt eller anerkendt teatret som brand er, påvirker din tilknytning til teatret? [33:59]**

Det ved jeg faktisk virkelig ikke. Jeg tror ikke, at jeg har overvejet, at det kunne have en indflydelse.

## Interview - A6

**Vil du starte med at fortælle lidt om dig selv (alder, beskæftigelse osv.) [0:09]**

Jeg hedder XXX og er 22 år gammel og læser medicin på 3. semester og så bor jeg i København.

**Hvor ofte går du i teatret? [0:34]**

Det har jeg nok en gang om året eller to

**Hvornår var du sidst i teatret? [0:40]**

Det har været maj sidste år. Og jeg var sidst på T3 for halvandet år siden.

**Er det meget det samme teater du går i eller er det meget forskelligt? [1:20]**

Det har været meget forskelligt, faktisk har jeg ikke været i det samme teater to gange. Så det har været meget forskelligt.

**Kan du fortælle lidt om, hvad du synes der er af forskel på at gå i teateret (eller købe en teaterbillet) og købe et andet produkt, eller service. [1:44]**

Altså, jeg tror at jeg synes at det er lidt mere levende at gå i teatret og tit kan jeg blive lidt mere overvældet at det er godt, eller fantastisk. Det kan komme til at virke mere storslægt, fordi det er så imponerende, at mennesker kan gøre det så godt – altså hvis de er gode selvfølgelig – men når de gør det så godt, når de ikke har mulighed for at tage det om for eksempel. Så jeg tror, at det kan røre mig lidt mere, sådan generelt, og så tror jeg måske at jeg synes, at det virker mere almindeligt at gå i biografen, end det fx gør at gå i teatret.

**Hvordan vil du beskrive dit forhold til teatret? [2:36]**

Mit forhold til teater generelt er ikke så veludviklet, men jeg kan rigtig godt lide det, når jeg er der. Og min fordom er at det er dyrt at gå i teatret, og sidste gang jeg var i teatret var (et andet teater, red.) og det var også 300-400 kr. pr. billet og det synes jeg også er dyrt, sammenlignet med alle mulige andre ting, som man kan lave. Men jeg synes at jeg har set at man godt kan gøre det billigere end det, andre steder.

**Hvis ikke du føler, at du har et forhold, kunne du forestille dig at have et forhold til et teater? [3:37]**

Altså hvis det var nemmere tilgængeligt, at opdage det på en eller anden måde og nemmere at falde over, at hov, der er noget. Og hvis det var 150 kr for billigere, det ville passe okay ind i budget for at lave noget hyggeligt en aften, det ville også gøre det mere tilgængeligt. Men ja, det der med at opdage det, en eller anden platform hvor man kan se det og vide, at det er en ting man sagtens bare kan gøre. Derudover også bare mere tid til at gøre sådan noget. Men det er jo ikke noget teatret kan gøre, det er jo mig selv.

**Interagerer du på nogen med teateret? (dvs. følger dem på sociale medier, nyhedsbreve, får sæsonkatalog, set et billede på sociale medier, læst en artikel, kommer til arrangementer, skriver til dem, liker, følger osv.) - menes som kontakt med teatret uden nødvendigvis en direkte forbindelse eller samtale. [4:46]**

Jeg følger ikke T3, men jeg tror at jeg følger (et andet teater), men med T3 har jeg nogle gange lagt mærke til, at der er poppet op på min Facebook. Ikke fordi jeg selv følger det, men i forbindelse med at der er nogle andre der har liket, eller i forbindelse med en kampagne. Så ikke særlig meget. Jeg valgte at følge (et andet teater, red.) fordi det var virkelig godt, da vi var ovre og se det, sindssygt godt, meget overvældende.

Med T3 har jeg nok bare ikke lige tænkt over det, fordi den forbindelse vi var inde og se det, det var mere for at se en veninde, og det var det, vi var taget afsted for og det var det, der var noget særligt. Det var ikke så meget teatret. Det var stykket der var noget særligt, og så var det tilfældigvis lige der vi så det. Men med (et andet teater), der var det også rigtig meget teatret, der var helt særligt.

**Hvis nej - hvad kunne få dig til, at interagere med teatret? [6:09]**

Det ville nok bare være, at der var nogen der sagde ”hey, har du liket dem? Nå men de poster nogle fede ting”, så ville jeg nok følge dem, for jeg hvis der er nogle der anbefaler det, så gør jeg det og så er det sjældent at jeg

un-follower. Jeg er mere påpasselig med at skrive mig op til nyhedsbreve eller kataloger, men at følge på FB, det ville jeg gøre, hvis der var nogen, der opfordrede mig til dig. Jeg føler mig mindre forpligtet på FB og så fylde det ikke i min mail. FB er lidt mere bare noget rod, hvor alt muligt popper op og min mail, den vil jeg hellere have lidt styr på.

**Hvor mange gange har du været i det pågældende teater? [7:20]**

Jeg har kun været der, den ene gang.

**Hvad skulle der til for at du kom igen? [7:27]**

Et godt stykke til en rimelig pris. Og så det, at jeg skal opdage det, for jeg tror fx ikke, at jeg ville opdage det, hvis ikke jeg følger dem på FB eller et eller andet, og så skulle det være en historie, som jeg kunne relatere til, som talte ind i mit liv.

**Hvad kan teatret gøre, for at få dig til at komme igen? [7:47]**

Jeg tror at det er noget med at se dem på FB, fordi lige nu er det den platform, hvor jeg ville opdage sådan noget. Eller sådan noget med Fb begivenheder, eller event agtig, det kan være noget med åbent hus eller hvor man alligevel bare kommer derud og så får noget interesse for det, hvis man opdager det på den måde, i en anden sammenhæng. Jeg kunne forestille mig, at hvis jeg lærte dem mere at kende udenom forestillingen, så ville jeg komme mere til forestillinger, for så ville jeg opdage at det var et dejligt sted at være. Jeg har haft en oplevelse med Natkirkens på Strøget, det var ikke den typiske gudstjeneste, der fik mig interesseret, men et eller andet arrangement, der lå udenfor de normale rammer, og så er det mere i min bevidsthed. Eller hvis jeg derude til tre gode forestillinger, så ville det også være mere i min bevidsthed, men det er bare ikke sket endnu.

**Efter at have set en forestilling, har du så prøvet, at anbefale stykket eller teatret til andre? [9:45]**

Ja, det har jeg faktisk med T3, altså jeg synes at det var sjovt fordi jeg kendte til stykket og det var lavet rigtig godt. Jeg synes at det kunstneriske indhold var godt. Så jeg anbefalede til nogle studieveninder.

**Kunne du finde på at skrive en anbefaling/anmeldelse online? [10:45]**

Det har jeg aldrig gjort før, så det tror jeg ikke. Det har jeg ikke gjort med nogle ting.

**Tror du, at du vil være mere tilbøjelig til at anbefale en forestilling, hvis du også har interageret med teatret på andre måder, der ligger udover selve forestillingen? [11:11]**

Ja, for så ville de være mere i min bevidsthed på en eller anden måde, og så ville jeg være mere klar over, at det er noget, jeg kan anbefale.

**Hvor meget tror du, at det der ligger rundt om selve forestillingen (service-delen; bestilling af billetter, bar, parkering, garderobe osv.) har indflydelse på, om du kunne finde på at anbefale stykket/teatret til andre? [11:42]**

Sådan forholdsvis meget, i forhold til at det gerne må føles som, at det er let tilgængeligt. Både økonomisk, men også at komme derhen, at der er nogen der smiler når man kommer og der er et sted til overtøj, sådan nogle ting gør det hele lidt mere tilgængeligt og det har betydning for om hele oplevelsen er god, og på den måde har det indflydelse. Men det er stykket, der er det afgørende.

**Ville du være mere tilbøjelig til at anbefale, hvis du på en eller anden måde fik noget for det eller ud af det? (gratis billet, gratis at tage en ekstra med, billigere bar osv.) [12:23]**

Ja, det tror jeg helt sikkert. Så ville jeg tænke over at jeg skulle huske at gøre det.

**Hvor meget lytter du selv til andres anbefalinger? [12:34]**

Sådan forholdsvis meget. Jeg læser det ikke på nettet, men hvis der er nogen, der kommer og siger at det fedt, hvis det så er tilgængeligt, så ville jeg lytte til det. Jeg ville ikke gå ud og opsøge noget, hvis ikke jeg har hørt om det et eller andet sted. Eller hvis jeg havde set på Fb, at der var kommet et nyt stykke, så kunne jeg måske godt finde på, at læse nogle anmeldelser, men jeg ville ikke sidde og tænke, at jeg ville lede efter anmeldelser fordi jeg vil i teatret.

**Efter du har været i teatret, har du prøvet at rette henvendelse til teatret? [13:24]**

Nej,

**Hvis nej, kunne du forestille dig at gøre det? [13:36]**

Det ville nok mest bare være, hvis der var noget jeg ville høre om inden. Men jeg ville ikke give feedback, hvis jeg ikke blev spurgt om det. Hvis der var nogen der stod i døren og sagde ”hey, vil I ikke lige gå ind og skrive en anbefaling”, så kunne jeg godt finde på at gøre det. Hvis jeg lige huskede det.

**Har du før prøvet at få en mail/besked fra teatret efterfølgende, hvor de spurgte ind til din mening? [14:18]**

Det ved jeg ikke. Det kommer nok lige an på hvor og hvornår jeg får mailen.

**Når du har købt en teaterbillet, hvad har så fået dig til det? [14:45]**

Det er enten har det været andres anbefaling, eller skal vi tage ind og se det sammen, lad os gøre det. Så køber jeg den, eller fordi at min kæreste gerne ville se et stykke og så købte jeg det til ham i gave. Så det er meget andre, faktisk.

**Hvad tænker du ellers kan få dig til at købe en teaterbillet? [15:12]**

Ja, så skulle det være det der med, så følger jeg dem på FB og ser, at der er noget nyt spændende, et eller andet. Det der med, at jeg er opmærksom på, at det findes, og så synes jeg at det er spændende. Det kunne få mig til at gøre det af mig selv.

**Når du besøger et teater, hvor du aldrig har været før, hvad har så fået dig til at gøre det? [15:37]**

Det har været, igen, andres anbefalinger af et stykke. Det er sjældent teatret jeg vælger, det er stykket der bliver spillet, og så følger teatret lidt med. Med mindre at man fx får opbygget en relation til et teater, så kunne jeg godt bare tænke, at det kan jeg godt lide, de laver noget fedt der, og så følge dem og tage ind og se deres nye stykke. Men som det er lige nu, så er det primært fordi der er et stykke, der lyder spændende og så er det lidt tilfældigvis det teater, der laver det.

**Når du bestiller billetter til et stykke, som du aldrig har set før, hvad får dig så til at gøre det? [16:20]**

Så skulle netop være fordi jeg havde en relation til teatret, og jeg tænkte, at de lavede nogle gode ting. Fordi, der skulle være et eller andet, der bandt mig til det, og hvis ikke det er stykket, så skulle det være fordi jeg tænkte, at teatret var mega fedt.

**Hvis du skulle henvende dig eller når du har henvendt til teatret efter en forestilling, hvad kunne du forestille dig eller har været grunden til det? [16:43]**

Virkeligt god oplevelse, eller virkelig dårlig oplevelse, primært. Altså, eller at de så netop at de havde opfordret til det, og at jeg så huskede det. Men ellers ville det nok være en virkelig god eller virkelig dårlig oplevelse.

**Hvis du skulle købe en ny teaterbillet (eller årskort) efter en forestilling, hvad ville være grunden til det? [17:31]**

Tilgængelighed, både økonomisk og let at komme derhen og så at jeg har oplevet, at de er rigtig dygtige og at der er en god stemning med det udenom, altså baren og sådan nogle ting. At der ligesom er en god stemning og så hvis jeg har en oplevelse af, at næsten lige meget hvad de laver, så synes at det er godt. Så der er en tiltro til teatret.

**Hvor tilfreds du er med oplevelsen, har det noget at gøre med, hvordan du interagerer med teatretbagefter? [18:32]**

Det kunne det godt, jeg tror at en mere positiv interaktion vil gøre oplevelsen bedre samlet set. Det tror jeg, så ville jeg have et endnu bedre indtryk overordnet.

**Har det indflydelse på om du køber en ny billet til det teater? [19:12]**

Ja, det har det. Hvis jeg er meget tilfreds, så er der helt sikkert større sandsynlighed for at jeg køber en ny billet. Hvis jeg synes, at det har været rigtig dårligt, så er det ikke udelukket, at jeg ville købe noget igen, men så er der bare ikke lige så stor sandsynlighed for det.

**Har det indflydelse på om du anbefaler teatret til andre? [19:32]**

Ja, altså det har det nok. Uanset hvad tror jeg nok, at jeg ville snakke om det, altså fortælle at jeg har været i teatret, hvis man taler med nogen og det var sådan her og sådan her. Fortælle om oplevelsen, så det ville nok ikke have indflydelse om, jeg snakkede om det, men det ville nok have indflydelse på hvordan jeg snakkede om det. Og det ville selvfølgelig betyde noget for, om de tænkte, det lyder fedt, eller det lyder ikke så fedt.

**Har det indflydelse på om du henvender dig til teatret efter med feedback? [20:13]**

Hvis jeg helt af mig selv, skulle henvende mig, så skulle det nok være fordi det havde været ovenud fantastisk og altså, jeg tror godt, at man lidt kan sammenligne det med, at det går i biografen, du kommer ind og så er der en ramme for det du kommer ind til, men det er ikke nødvendigvis ikke rammen du tænker mest på i oplevelsen. Jo bedre en oplevelse, jo større sandsynlighed er der nok for at jeg ville henvende mig. Men det er heller ikke sikkert, at jeg ville gøre det, bare fordi det havde været rigtig godt. Så skulle det være fordi, det havde været dårligt, altså hvis der havde været nogen der var ubehovlede, hvis skuespillerne ikke var dygtige, det tror jeg ikke at jeg ville henvende mig om, det skulle mere være det omkringliggende.

**Kan det påvirke din tilfredshed, hvis du har brugt meget energi på at planlægge turen i teatret? (involvement) [21:31]**

Ja, det tror jeg faktisk godt. Hvis jeg har brugt rigtig meget energi på det og haft rigtige høje forventninger og det hele har været sat i spil, hvis det så ikke har levet op til de forventninger, eller det ikke er lige så fedt, så kunne jeg godt føle, at det havde været spild af energi. Så hvor lettere tilgængeligt det er, jo større sandsynlighed er der nok også for at jeg synes, at det er en god oplevelse.

**Kan det påvirke hvis det har været besværligt? (at finde ud af hvilken forestilling du skal se, eller planlægge turen i teatret) (convenience) [22:10]**

Ja, det tror jeg også. Og hvis det var rigtig besværligt, så er det heller ikke sikkert, at der overhovedet ville ske. Hvis det var så svært at få fat i billetterne og finde ud af hvordan og hvorledes, så kan det godt være, at jeg ville ende med at lave noget andet.

**Hvordan tror du, at hvor kendt eller anerkendt teatret er som brand, påvirker din tilfredshed? [22:37]**

Jeg tror ikke nødvendigvis, at oplevelsen lige nu og her vil blive påvirket af det. Men jeg tror at sandsynligheden for at jeg ville vende tilbage og at jeg ville opdage teatret ville være større, hvis de har et brand eller det er noget man kender, eller man ved at de har en fed bar måske, at det er hyggeligt at hænge ud der.

**Er det at gå i teatret en tradition for dig? [23:17]**

Nej, det er det ikke. Jeg ved ikke om det var en tradition for mig da jeg var lille, eller der var jeg i hvert fald i teatret et par gange om året med mine bedsteforældre. Det har været en ting, men det har nødvendigvis ikke været en tradition.

**Er der nogle teatre, hvor du foretrækker at komme, frem for andre? [23:42]**

Ikke som det ser ud lige nu. Jeg tror ikke at jeg har været nok i teatret til at kunne lave den vurdering.

**Det, at du foretrækker X Teater, har det indflydelse på, om du har lyst til at:**

**Købe en ny billet (eller årskort) [24:01]**

Ja, hvis jeg havde et eller andet sted jeg foretrak at komme, så ville der også være meget stor sandsynlighed for at jeg købte en ny billet.

**Anbefale teatrets forestillinger til andre? [24:12]**

Ja, det ville det også gøre. Så ville jeg også se noget mere på den måde.

**Henvende dig til teatret efterfølgende? [24:25]**

Det.. måske, det kommer nok an på hvordan man skulle henvende sig i virkeligheden, for hvis man har en eller anden app, hvor man bare lige nemt kan købe billetter og så lige kan anbefale derinde, så ville være nemt. Men det kommer an på, hvordan henvendelsen skal foregå, for hvis jeg selv skal ind aktivt og skrive en mail, tror jeg ikke nødvendigvis at jeg ville gøre det. Men hvis jeg fulgte dem på Fb ville jeg nok like alle opslag jeg så.

**Kan det påvirke din tilknytning til teatret, hvis du har brugt meget energi på at planlægge turen i teatret? (involvement) [25:10]**

Det kommer nok an på, hvordan energien er blevet brugt. Hvis det er blevet brugt på en træls måde og det har været besværligt, så kan det godt være at jeg ville være mindre tilbøjelig til at komme igen og på den måde være mindre tilbøjelig til at få en tilknytning. Men hvis det har været positivt nok, og det har været fint og det har været dejligt, så vil det nok øge sandsynligheden for at jeg kommer igen og dermed tilknytningen.

**Hvordan tror du, at hvor kendt eller anerkendt teatret som brand, påvirker din tilknytning til teatret? [25:50]**

Ja, for så ville jeg høre mere om dem og på den måde blive tilknyttet. Og hvis det nu er et kendt brand, så kan det være at jeg kendte flere, der også kommer der. For jeg kender ikke så mange der går i teatret, så derfor er det

heller ikke nødvendigvis en ting vi gør sammen, men hvis det nu var en ting man gjorde sammen, så ville øge tilknytningen.

## Interview - A7

### Vil du starte med at fortælle lidt om dig selv (alder, beskæftigelse osv.) [0:29]

Jeg er 26 og jeg er snart færdiguddannet skuespiller. Lige nu studerer jeg på skuespillerskolen i Kbh, Den Danske Scenekunstskole. Jeg kommer ikke fra Kbh, flyttet hertil fra Nordjylland.

### Hvor ofte går du i teatret? [1:04]

Det varierer meget, afhængigt af, det er meget i perioder. Den sidste uge har jeg været fire gange i teatret. Men før det havde jeg ikke været i teatret i tre måneder. Så det afhænger af, om jeg selv laver teater i løbet af dagen. Og den sidste uge har jeg haft fri, så der er man lidt mere motiveret for det.

### Hvornår var du sidst i teatret? [1:46]

Det var jeg torsdag aften i sidste uge.

### Hvornår besøgte du sidst det pågældende teater? [2:15]

Det var sidst for, det er nok 16 dage siden. Men jeg var ikke inde og se noget, for jeg blev ikke lukket ind. Sidst jeg så noget på T2, det var for to år siden. Jeg var på venteliste og så var der en teaterdirektør, der kom ind før mig og en skuespiller, som arbejder på teatret som kom ind før mig.

### Er det meget det samme teater du går i eller er det meget forskelligt? [3:30]

Ej, det er nok forholdsvis meget de samme. Jeg er jo aldrig på Sydhavns Teater eller Teaterøen. Jeg tror at det er meget de samme i forhold til at det er mit fag, men jeg er sikkert i mange forskellige i forhold til resten af verden.

### Kan du fortælle lidt om, hvad du synes der er af forskel på at gå i teateret (eller købe en teaterbillet) og købe et andet produkt, eller service. [4:14]

Jeg synes nogle gange at når jeg går i teatret skal jeg være mere oplagt til det, i biografen kan jeg være mere skjult, der sker der ikke noget, hvis jeg falder i søvn. Det ville være enormt pinligt, hvis jeg falder i søvn i teatret. Det ville måske også være lidt underligt til en koncert, men jeg tror også at i teatret ved man aldrig hvor meget lys der er på publikum og man kan blive sådan. Jeg havde en billet til noget teater i forrige uge, som jeg endte med ikke at tage af sted til, på trods af at det er en forestilling, der kun spiller en gang, for jeg orkede det bare. Men det er også fordi jeg ved, at det var sådan publikumsinvolverende. Jeg synes også at det ret skønne ved det er, at når det er godt, så føles det som om, at det er noget man påvirker og der er en særlig synergি mellem spillere og publikum og det er ret fedt. Så man helt sikkert ikke får i biografen, nogle gange kan godt tænke, hvorfor ser jeg overhovedet film i biografen, når jeg lige så godt kan se dem, derhjemme. Hvad er det jeg betaler så mange penge for, når jeg går i biografen? Og det forstår jeg bedre, når jeg går i teatret. Fordi det er mennesker, der står der og jeg kan i principippet rejse mig op og råbe noget til dem.

### Hvordan vil du beskrive dit forhold til teatret? [7:54]

Altså, jeg synes altid at det er lidt spændende at gå i teatret. Og jeg ved ikke, at jeg føler også, at jeg i højere grad kan møde nogen jeg kender. Jeg føler mig meget mere kulturel, når jeg går i teatret end når jeg går i biografen, men det kan også komme an på hvilken film og hvilken biograf.

### Interagerer du på nogen med teateret? (dvs. følger dem på sociale medier, nyhedsbreve, får sæsonkatalog, set et billede på sociale medier, læst en artikel, kommer til arrangementer, skriver til dem, liker, følger osv.) - menes som kontakt med teatret uden nødvendigvis en direkte forbindelse eller samtale. [9:15]

Ja, altså jeg følger dem (T2) på sociale medier og jeg kommer også i deres bar, men jeg kender også flere, der er bartendere dernede. Men selvom jeg ikke gør, så føler jeg også, at der er en vibe dernede, som er ret hyggelig, personalet i mellem, specifikt der. Man har lyst til at blive at hænge ud i meget højere grad end alle andre foyerer, fordi det ikke er foyer, men det er en bar.

### Hvor mange gange har du været i det pågældende teater? [10:47]

Tre-fire gange tror jeg.

**Hvis flere, hvad har fået dig til at komme igen? (hvorfor har du købet billet til det samme teater?) [11:10]**  
En virkelig fed forestilling. Så synes jeg hurtigt, at der bliver udsolgt, at jeg gerne ville se en forestilling derinde, men så var det hurtigt udsolgt.

**Hvad kan teatret gøre, for at få dig til at komme igen? [11:45]**

Det ved jeg ikke. Jeg tror, hvis jeg ikke, eller hvis jeg fx har et årskort, ville det få mig til at komme igen. Så har man ligesom forpligtet sig selv, på at komme der noget mere, ellers er det jo bare spildte penge. Men på den anden side, så er det jo bare ligesom et fitness abonnement.

**Efter at have set en forestilling, har du så prøvet, at anbefale stykket eller teatret til andre? [13:10]**

Ja, jeg anbefaler til dem, jeg tænker, at det vil være relevant for. Nogle af deres forestillinger er også ret specielle.

**Hvordan? [13:46]**

Det er nok bare mund-til-mund.

**Kunne du finde på at skrive en anbefaling/anmeldelse online? [14:05]**

Nej, det tror jeg faktisk ikke. Det tror jeg bare ikke generelt, at jeg ikke gør med noget, og nogle gange får jeg lyst til det, hvis det er et lille sted, som måske ikke kan klare sig uden. Men så tænker jeg også, at det er underligt, og hvorfor skal det stå på min profil? Man gider heller ikke være den der yelp-type, der sådan har lavet 257 anmeldelser, så man tænker hvad laver du i din fritid? Så hvis der var en måde at gøre det lidt mere anonymt på måske. Så selvom det var på deres hjemmeside og ikke bundet op på min FB profil, så er det alligevel bare sjældent at jeg kommer hen på deres hjemmeside, jeg er mest på Teaterbilletter.dk, så jeg kommer aldrig derind, medmindre jeg skal læse om forestillingen.

**Tror du, at du vil være mere tilbøjelig til at anbefale en forestilling, hvis du også har interageret med teatret på andre måder, der ligger udover selve forestillingen? [15:44]**

Det ved jeg ikke, nej altså. Jeg læser ikke nogle nyhedsbreve. Det tror jeg ikke at jeg ville, for det bliver lidt lige som dem der altid deltager i en konkurrence, hvis eneste aktivitet er det.

**Hvor meget tror du, at det der ligger rundt om selve forestillingen (service-delen; bestilling af billetter, bar, parkering, garderobe osv.) har indflydelse på, om du kunne finde på at anbefale stykket/teatret til andre? [17:22]**

Det kommer meget an på hvem jeg anbefaler til. Hvis jeg skulle anbefale til nogen, der ikke ellers gik i teatret, så tror jeg at det ville betyde meget, og hvis jeg skulle anbefale til nogen, der gør det meget, så ville det være ligegyldigt.

**Ville du være mere tilbøjelig til at anbefale, hvis du på en eller anden måde fik noget for det eller ud af det? (gratis billet, gratis at tage en ekstra med, billigere bar osv.) [16:47]**

Måske... Måske for billetter. Det kan godt være.

**Hvor meget lytter du selv til andres anbefalinger? [17:49]**

Rimelig meget. Når folk anbefaler offline betyder det mere.

**Kunne du finde på at opsøge andres anbefalinger eller anmeldelser inden du kører en billet? [18:28]**

Jeg kan godt komme til at læse anmeldelser, og det har jeg det som om det skal man stoppe med. Jeg kommer til at tage det for gode varer, og så bliver jeg vildt skuffet eller er uenig. Og jeg synes at jeg er blevet mere bevidst om, at anmeldere skal tit bare lave en historie. Det skal også bare være en nyhed, der skal skærtes på den rigtige måde, og det er bare som om at det er ligegyldigt og smag er så forskelligt. Men det er sådan en ting jeg øver mig på at lade være med.

**Efter du har været i teatret, har du prøvet at rette henvendelse til teatret? [19:30]**

Næ

**Hvis nej, kunne du forestille dig at gøre det? [19:36]**

Kun hvis jeg havde fået virkelig dårlig behandling.

**Har du nogensinde oplevet at have lyst til at tage kontakt til teatret efter en oplevelse? [20:00]**

Måske hvis det var et teater jeg ikke kendte, eller. Nej, jeg tror mere, at hvis det endelig skulle være, hvis der var en præstation, jeg synes var fantastisk, så tror jeg mere, at jeg ville tage kontakt til personen.

**Har du før prøvet at få en mail/besked fra teatret efterfølgende, hvor de spurte ind til din mening? [21:05]**

Ja, hvis jeg i forvejen havde tænkt over noget, jeg havde lyst til at ytre. Fx den der behandling med os, der stod på ventelisten var rigtig dårlig, eller what ever. Eller hvis der et eller andet, jeg havde tænkt over, men jeg tror ikke at jeg bare ville sige, det var en fin aften i teatret. På den rigtige dag, kunne jeg måske godt finde på at udfylde et spørgeskema, hvis jeg lige faldt over den mail.

**Når du har købt en teaterbillet, hvad har så fået dig til det? [22:18]**

Det synes jeg meget, er der teatres PR, om forestillingen ser god ud. Det er vel omtale, også hvis de citerer anmeldelser, hvilket er meget ironisk, når jeg prøver ikke at lytte til det. Men der er nogen, der er gode til at frame deres forestillinger som store succeser, og så tænker jeg, at det må jeg ikke gå glip af. Eller hvis de siger, der er ikke så mange billetter tilbage, skynd jer. Så tror jeg på det. Jeg synes også, at deres PR fotos er ret vigtige.

**Hvad tænker du ellers kan få dig til at købe en teaterbillet? [23:45]**

Ja, altså hvis folk har anbefalet det, altså folk jeg kender.

**Når du besøger et teater, hvor du aldrig har været før, hvad har så fået dig til at gøre det? [24:04]**

Det skal enten være fordi, at forestillingen lyder interessant, og nok også hvis jeg kender den gruppe, der sætter stykket op, eller en skuespiller jeg synes er fed, eller en instruktør. Hvis det er nogen, jeg kender, der er med til at lave det. I høj grad, det tror jeg ville være den største grund, i virkeligheden.

**Når du bestiller billetter til et stykke, som du aldrig har set før, hvad får dig så til at gøre det? [24:39]**

Det samme tror jeg. De fleste stykker har jeg aldrig set før. Men det kan også være, at det er et bestemt stykke, som trækker.

**Hvis du skulle henvende dig eller når du har henvendt til teatret efter en forestilling, hvad kunne du forestille dig eller har været grunden til det? [25:17]**

Udover at det er negativt, så skulle det være en virkelig outstanding oplevelse, tror jeg. Jeg tror aldrig, at jeg har henvendt mig til et teater.

**Hvis du skulle anbefale eller når du har anbefalet en forestilling, hvad kunne du forestille dig eller har været grunden til det? [25:40]**

Så tror jeg, at det har med det kunstneriske indhold at gøre.

**Da du købte en ny teaterbillet (eller årskort) til teatret efter en forestilling, hvad var grunden til det? [26:12]**

At jeg synes at de har mange fede forestillinger i den sæson. At jeg ville synes at der er så mange forestillinger, at det giver mening, økonomisk, at dem kunne jeg ikke undvære. For ellers er der bare virkelig meget at se, det er bare fucking dyrt. Og jeg tror sjældent at jeg ville sige, at så er det bare kun det her teater jeg vil se i denne sæson. Men hvis det var meget alsidigt, så måske.

**Hvor tilfreds du er med oplevelsen, har det noget at gøre med, hvordan du interagerer med teatret bagefter? [28:00]**

Nej, det har det ikke. Og dog, det ved jeg ikke. Fx var det ret utilfredsstillende, at stå på venteliste og ikke komme ind, men de var ret søde bagefter. Jeg ville stadig komme tilbage til baren og til teatret alligevel, fordi der var god godtgørelse.

**Har det indflydelse på om du kører en ny billet til det teater? [29:04]**

Ja, det tror jeg da, at det har.

**Har det indflydelse på om du anbefaler teatret til andre? [29:20]**

Ja,

**Kan det påvirke din tilfredshed, hvis du har brugt meget energi på at planlægge turen i teatret? (involvement) [30:00]**

Det kommer an på, om det har været.. Fx har jeg sidste uge været i Vendsyssel Teater, i Hjørring, hvilket jo indebærer at tage en fem timers togtur, det var en del af, så besøger jeg min mor, og så tager vi derop og spiser i Hjørring, det var lige som. Jeg havde ikke større forventninger af den grund.

**Kan det påvirke hvis det har været besværligt? (at finde ud af hvilken forestilling du skal se, eller planlægge turen i teatret) (convenience) [31:31]**

Det tror jeg, men jeg synes også at det er meget hypotetisk. Det tror jeg, hvis noget har været vildt stressende op til, så går det jo lidt tid, man er jo ikke bare ude af det, fordi der bliver sort i salen.

**Hvordan tror du, at hvor kendt eller anerkendt teatret er som brand, påvirker din tilfredshed? [32:47]**

Ja, måske hvis det fungerer, men jeg synes da egentlig at hvis personalet på det Kongelige er vildt nederen og ikke vil lukke en ind, så er det da lige meget om det er det Kongelige.

**Er det at gå i teatret en tradition for dig? [33:25]**

Ja. Nok fordi til dels er det mit fag, og via der er det blevet en tradition også med min familie, også på en måde, som det ikke var før. Så jeg føler, at det kunne have været hvilken som helst grund, der gjorde at vi fik et tilhørerforhold til teatret egentlig. Fordi man bare har brug for de der traditioner, så hvorfor skulle det ikke være med teatret?

**Er der nogle teatre, hvor du foretrækker at komme, frem for andre? [35:20]**

Ja, det er der da. Det tror jeg er det kunstneriske indhold, der afgør det, eller stemningen, om det er hyggeligt eller personligt, eller intim, eller om man har lyst til at gå derfra. Helt ærligt, så foretrækker jeg ikke Østerbro Teater, fordi det er så fucking langt væk.

**Hvis ja, føler du et form for ejerskab over det teater? [36:27]**

Ja, fordi det tror jeg er et spørgsmål om at være kommet der i en længere periode.

**Det, at du foretrækker X Teater, har det indflydelse på, om du har lyst til at:**

**Købe en ny billet (eller årskort) [36:57]**

Ja, det tror jeg.

**Anbefale teatrets forestillinger til andre? [37:09]**

Ja, det ville jeg nok. Det er også noget med, at man kan anbefale sted, man har været flere gange, for så kender man det bedre.

**Henvende dig til teatret efterfølgende? [38:05]**

Det kunne godt være.

**Kan det påvirke din tilknytning til teatret, hvis du har brugt meget energi på at planlægge turen i teatret? (involvement) [38:33]**

Ja, mon ikke at det har det. Om det er besværligt har helt klart noget at sige.

**Hvordan tror du, at hvor kendt eller anerkendt teatret som brand er, påvirker din tilknytning til teatret? [40:08]**

Ja, det tror jeg. Eller jeg tror da at deres image, uanset hvad det er, om det er et smalt sted, eller om det er sådan et undergrund sted, eller om det er højtprofileret, så ja, så tror jeg da at det har. Jeg tror især, hvis det er noget man har en tilknytning til, så bliver anerkendt, så er det da lige som at have holdt med et hold i lang tid, som så pludselig rykker op i Superligaen.

## Interview - A8

**Vil du starte med at fortælle lidt om dig selv (alder, beskæftigelse osv.) [0:14]**

Jeg er 43 år jeg arbejder som IT konsulent i et IT firma oppe nord på. Jeg bor i Hvidovre.

**Hvor ofte går du i teatret? [0:33]**

Et par gange om måneden, vil jeg gerne gøre det.

**Hvornår var du sidst i teatret? [0:57]**

Det var jeg i en gang i sidste uge, eller undskyld, det var mandag. Det er så to dage siden. Det var i (et andet teater) og det var grundet T2's havde nogle gratis billetter, de havde sådan et samarbejde

**Hvornår besøgte du sidst det pågældende teater? [1:30]**

23. februar

**Er det meget det samme teater du går i eller er det meget forskelligt? [1:37]**

Ja, jeg har valgt at gå den model at jeg har årskort til T2 og (et andet teater). Det er en måde at få prisen ned og så blive sat i en situation, hvor man behøver ikke at vælge, man tager bare ind og ser noget. Så jeg vil hellere blive udfordret på det der er og det er måske også derfor jeg kommer så tit. Jeg ser det der er, om jeg principielt kan lide at se det eller ej. Der er ikke noget jeg ikke gider at se. Hvis jeg kan finde tiden til det, så går jeg ind og ser det og så kan jeg spilde to timer værste fald og i bedste fald kan jeg få en oplevelse for livet.

**Kan du fortælle lidt om, hvad du synes der er af forskel på at gå i teateret (eller købe en teaterbillet) og købe et andet produkt, eller service. [2:26]**

Det er to forskellige medier, om du vil, der er en anden nerve, det er mere direkte. Der er mere føeling med det der sker. Det er mere kunstnerisk, hvor film-delen, med mindre man ser art noir, så er det mere mainstream og skåret til. Det er det ikke på teatret, der får man mere nogle andre oplevelser, så mere nerve.

**Hvordan vil du beskrive dit forhold til teatret? [3:09]**

Vi har et fint forhold, tror jeg. Nej, forestillerne er der og så drikker jeg en øl inden. Men ellers ikke. Jeg bruger ikke huset mere end det. Jeg har en relation til dem via årskortet og når jeg kommer der, så er det genkendeligt, det er de samme, der står i baren, så ikke at jeg sådan sludrer, men det er andet år, at jeg nu har haft, så har jeg alligevel set nogle forskellige ting.

**Interagerer du på nogen med teateret? (dvs. følger dem på sociale medier, nyhedsbreve, får sæsonkatalog, set et billede på sociale medier, læst en artikel, kommer til arrangementer, skriver til dem, liker, følger osv.) - menes som kontakt med teatret uden nødvendigvis en direkte forbindelse eller samtale. [3:59]**

Jeg får nyhedsbreve og jeg følger dem på sociale medier og primært når jeg vil se et eller andet, så bruger jeg hjemmesiden. Eller jeg skimmer lige nyhedsbrevene, for så kommer der nogle gange et tilbud. Men jeg interagerer ikke med de sociale medier, jeg sidder ikke og kommenterer og liker. Så skal det være når jeg er der, og logger in så at sige. En enkelt gang har jeg måske også svaret at det var en god forestilling, tror jeg, fordi den var rigtig god. Jeg tror at jeg skrev en kommentar.

**Hvor mange gange har du været i det pågældende teater? [5:14]**

Inde for det sidste år, syv gange indenfor det sidste år i hvert fald, eller det er dem, jeg har i kalenderen. Om der så er en ekstra eller to, det ved jeg ikke.

**Hvis flere, hvad har fået dig til at komme igen? (hvorfors har du købet billet til det samme teater?) [5:30]**

Årskortet. Det er jo gratis. Jeg valgte T2's årskort, fordi, der var en forestilling og så har de det tilbud, som alle de andre, at man kan få billetten refundert, hvis man køber årskortet, så det valgte jeg at gøre fordi jeg synes at det var en glimrende forestilling og fordi jeg gerne ville noget mere kultur, noget mere teater og så var det en måde at tvinge mig selv ind i det. Eller i hvert fald give mig selv lejligheden til det, uden at barrieren skulle være penge.

**Hvad kan teatret gøre, for at få dig til at komme igen? [6:19]**

Jeg er ikke sikker på, at jeg ikke ville have kommet tilbage hvis ikke jeg havde haft årskortet, men der havde været længere i mellem. Så kunne de have gjort andet, næ, de laver jo et godt stykke, hvis det havde været et dårligt stykke, så var jeg ikke kommet, for så havde jeg ikke lide det, eller ambienzen.

**Efter at have set en forestilling, har du så prøvet, at anbefale stykket eller teatret til andre? [6:50]**

Ja, det gør jeg. Hvis jeg synes at det er godt, så anbefaler jeg det også så meget, at min bedste ven har fået et årskort, for det skulle hun da have.

**Kunne du finde på at skrive en anbefaling/anmeldelse online? [7:08]**

Det har jeg vist gjort én gang, men det er mest venner og bekendte, familie.

**Tror du, at du vil være mere tilbøjelig til at anbefale en forestilling, hvis du også har interageret med teatret på andre måder, der ligger udover selve forestillingen? [7:58]**

Nej, jeg tror, at det hænger sammen, for mediet til anbefaling har ikke noget at gøre... for enten vil jeg anbefale eller også vil jeg ikke, og så er der forskellige kanaler jeg kan gøre det på, hvor jeg nok vil være mere tilbøjelig

til at gøre det online også, fordi det er nu og her og det kræver ikke nogen tovejs bare envejs, men det ville ikke afholde mig fra eller gøre det stærkere, i min personlige anbefaling.

**Hvor meget tror du, at det der ligger rundt om selve forestillingen (service-delen; bestilling af billetter, bar, parkering, garderobe osv.) har indflydelse på, om du kunne finde på at anbefale stykket/teatret til andre? [8:40]**

Teaterstykket, nej. Teatret, ja. Hvis der er dårlig service, så skal teater stykkerne være virkelig gode, men ellers ville det nok påvirke min anbefaling, ja. Men selvølgelig har de det, det er jo en helhedsoplevelse, som det er med kulturoplevelser, hvor der godt kan være negativt på en side, og positivt på en anden side, som så gør, at det trækker den ene eller den anden vej. Men jeg ville nok ikke anbefale T2, hvis teaterstykkerne var dårlige og servicen var god, men den anden vej kunne principielt godt ske.

**Ville du være mere tilbøjelig til at anbefale, hvis du på en eller anden måde fik noget for det eller ud af det? (gratis billet, gratis at tage en ekstra med, billigere bar osv.) [9:41]**

Ja, det ville jeg givet vis. Vi er jo alle sammen til salg, så i en eller anden udstrækning ville incitamenter nok gøre noget. Det gør man bare med et eller noget, eller del, så det vil jeg da sikkert være. Jeg har ikke oplevet, at der har været nogle teatre, som har gjort det. Så ville det nok mere være konkurrence præget ”skriv her, og så kan det være at du bliver trukket ud”, hvis jeg skulle komme på noget.

**Hvor meget lytter du selv til andres anbefalinger? [10:20]**

Det ville jeg gøre, måske ikke så meget her, men ellers jo, hvis jeg skal vælge musik eller film, så er det da den personlige relation, der gør at anbefalingen har en værdi. Men med en eller anden tilfældig anmeldelse på sociale medier, der er det nok sjældent, at jeg ville komme til at læse den i dybden. Der er det lidt anderledes med kritikere i avisens, men personlige anbefalinger ville man altid i en eller anden udstrækning lytte til.

**Kunne du finde på at opsøge andres anbefalinger eller anmeldelser inden du køber en billet? [11:03]**

Ja, det kunne sagtens ske. Selvom, jeg nok ville kigge den modsatte vej, hvis de synes det er dårligt, så er det sikkert godt. Men det er mere på film, tror jeg. Ikke fordi jeg sidder og skimmer kultur-sektionen og kigger når jeg skal se teater stykker.

**Efter du har været i teatret, har du prøvet at rette henvendelse til teatret? [11:53]**

Det mindes jeg ikke, men der vil jeg sikkert bare surmule. Jeg kunne godt forestille mig at gøre det.

**Hvis ja, i hvilke situationer? Hvad kunne du få ud af det? [12:08]**

Det ville nok være mest utilfreds. Eller hvis vi går ned i en like-model, et eller andet relativt simpelt, ellers er jeg nok lige som de fleste andre, at vi er glade for at ytre vores utilfredshed, men vores glæde, den holder vi for os selv.

**Har du før prøvet at få en mail/besked fra teatret efterfølgende, hvor de spurgte ind til din mening? [12:32]**

Det kunne jeg sagtens, det gør jeg også, det kommer an på tiden. Det er jeg ganske disponenter overfor. Hvis det ikke er en længere roman. Jeg vil oftere gøre det, hvis de selv spurgte efter det.

**Når du har købt en teaterbillet, hvad har så fået dig til det? [13:20]**

Altså her, er det jo pga. årskortet, men andre steder, så er det jo pga. anbefalinger eller nogle teaterstykker er bare store, dem skal man se. Men ellers vil det være en anbefaling eller noget helt exceptionelt. Men der skal være en ramme, for at jeg kommer der til.

**Når du besøger et teater, hvor du aldrig har været før, hvad har så fået dig til at gøre det? [13:59]**

Det vil være stykket, anbefalinger eller ja. Jeg er ikke afskrækket, jeg er jo lige glad, principielt, det er ikke teateret som institution, det er stykket. Så skulle det være det historiske vingesus, som trækker til lige dét sted.

**Når du bestiller billetter til et stykke, som du aldrig har set før, hvad får dig så til at gøre det? [14:49]**

Det ville være fordi lejligheden er der nu, mht årskortet. Det er jo bare, at tage et katalog og så sige, jeg kan den dag. Relationen gennem årskortet gør at jeg for set nogle andre, jeg sidder ikke kigger på, hvad der er på den danske scene. Så skal jeg have en eller anden, der siger et eller andet, eller så kunne det også godt være et emne, der berørte en, ellers skal der være en eller anden kontaktflade, eller en trigger på det.

**Hvis du skulle anbefale eller når du har anbefalet en forestilling, hvad kunne du forestille dig eller har været grunden til det? [16:01]**

Det vil være min personlige oplevelse med det teater og det er noget der rørte mig, om det er noget, der gav mig en oplevelse. Det kan både være fordi det er flot, eller fordi det er et interessant emne.

**Hvis du skulle købe en ny teaterbillet (eller årskort) eller når du har købt en ny teaterbillet (eller årskort) til teatret efter en forestilling, hvad kunne du forestille dig eller har været grunden til det? [16:37]**

Det var fordi, jeg var inde og se et stykke, der var godt.

**Har tilfredshed noget at gøre med, hvordan du efterfølgende interagerer med teatret? [16:51]**

Nej, ikke hvordan jeg vælger at interagere.

**Har tilfredshed indflydelse på, hvorvidt du køber en ny billet til det teater? [17:05]**

Det kunne det sagtens være, hvis jeg havde en dårlig oplevelse med et teater, så ville jeg ikke vælge det til. Igen, det er adskilt af, om det er ensamplet, eller hvem er det, der spiller – er det en gæsteforestilling, men nej, det er svært, hvis man ikke sætter sig meget ind i det, ellers tænker man jo bare, at det er det stykke, der spiller på dette teater, og derfor må det være teatret der er repræsentant for den kvalitet. Men jeg synes godt at jeg kan adskille et dårligt stykke fra et andet stykke. Det behøver jo heller ikke være stykket, det kan også være at det bare ikke taler til mig. Det er lige som med musik, det taler heller ikke til alle, og det betyder jo ikke, at det er dårlig musik, det betyder bare, at jeg kan ikke lide det.

**Tror du, at der er forskel på hvad det er du tilfreds eller utilfreds med (altså service eller forestilling)? [18:21]**

Ja, forestillingen vil vægte højere.

**Hvordan tror du, at dét at du har brugt lang tid på at finde frem til forestillingen (eller planlægge turen i teatret) påvirker din tilfredshed? (involvement) [18:46]**

Nej, den indsats har jo været der. Det er jo ikke indsatsen, der gør om jeg bliver tilfreds eller ej. Kan det give noget i anbefalinger, jo eller nej, eller jo hvis jeg skal til Færøerne, så ville jeg nok lige gøre opmærksom på, at det tager altså et par dage. Men ellers nej, så tror jeg ikke, at det har en påvirkning.

**Hvordan tror du, at hvor kendt eller anerkendt teatret er som brand, påvirker din tilfredshed? [19:39]**

Det kunne det nok godt. Jeg ville nok have større forventninger, til større brands, så skal det jo være cremen, men jeg tror mere at det er et ”ku det godt”, men ikke at det er sådan. Så er det lige så meget skuespillerne, at jeg vil have den der forventning om, at en skuespiller af en hvis kvalitet eller hvis navn er af en hvis kvalitet, så ville der nok være et højere bundniveau, hvormod en forestilling med helt nye, ville nok mere være sådan, ”nå ja, det er jo nye, de laver fejl”. Hvis jeg ser Ghita Nørby, så har jeg nok en tendens til at have en forventning om, at hun nok har øvet sig lidt mere end de andre, så det er lidt bedre.

**Er det at gå i teatret en tradition for dig? [20:13]**

Ja, det er det ved at blive. Det er det jo nu, jeg prøver at se alle deres stykker, så det er jo en tradition, bare fordi. Og endda også nogle stykker mere en én gang, fordi jeg ikke forstod det første gang.

**Er der nogle teatre, hvor du foretrækker at komme, frem for andre? [22:03]**

Det ville være oplagt at sige T2. Det er ikke kun pga. årskortet, jeg kan faktisk godt lide stedet. De laver nogle gode forestillinger, der er en uformel stemning og det er ikke så højtideligt og hele det her med at komme derind og at de så lige skal råbe op og sige det sædvanlige. Det er bare sådan en genkendeligheds glæde.

**Købe en ny billet (eller årskort) [22:42]**

Ja

**Anbefale teatrets forestillinger til andre? [22:48]**

Ja, det har også en indvirkning. Men hvis jeg så det samme stykke, samme kvalitet, ville det ikke have en indvirkning på, om jeg anbefaler. Jeg ser jo de stykker, derfor anbefaler jeg de stykker. Jeg kan jo ikke anbefale stykker jeg ikke ser.

**Henvende til teatret efterfølgende? [23:31]**

Ja, det ville være nemmere, for der har jeg også en ide om, at jeg kan forbedre noget, der gavner mig selv. For hvis jeg har været én gang et eller andet sted i Nørre Snebel, så går det jo nok – der kommer jeg jo nok ikke igen. Men jeg har ikke gjort det, så nu må vi se, hvad der sker.

**Hvordan tror du, at have brugt lang tid på at finde frem til hvilken forestilling du skal se (eller planlægge turen i teatret) påvirker din tilknytning til teatret? [24:11]**

Ja, det ville det have fordi det er nemt tilgængeligt, jeg vil nok ville ikke være så, på et ikke nemt tilgængeligt sted. Men at det er nemt for mig at komme til det sted, har selvfølgelig en påvirkning på, om jeg vælger det stykke. Hvis det kræver meget planlægning, så skal det være helt vildt godt, og noget, jeg helt vildt gerne vil se, men med teatre i Kbh. kræver det jo ikke helt vildt meget planlægning. Det værste er parkeringspladser, hvis det endelig er, men det er trods alt, kun det. Området omkring teateret, er nok også medvirkende til hvorfor jeg har valgt T2.

**Hvordan tror du, at hvor kendt eller anerkendt teatret som brand er, påvirker din tilknytning til teatret? [25:17]**

Nej, det tror jeg, men det kræver jo at jeg kender det, for at jeg kan komme til det. Nu har det fået den anerkendelse jeg har brug for. Jeg har ikke brug for at mine venner ved at T2 er et godt teater, det påvirker ikke mig.

## Interview - A9

**Vil du starte med at fortælle lidt om dig selv (alder, beskæftigelse osv.) [1:05]**

Jeg hedder XX og jeg er 19 år gammel og i år har jeg sabbatår fordi jeg blev færdig som student i sommer. Så i år har jeg egentlig bare lavet noget frivilligt arbejde og ellers søgt nogle andre jobs og ellers være lidt rundt omkring.

**Hvor ofte går du i teatret? [1:30]**

Lige her, det sidste halve år i 2018 og det første halve år af 2019 har jeg faktisk ikke været i teatret. Men ellers da jeg gik på min tidligere uddannelse som er noget der hedder Flow, som er en mulighed for at man kan tage en gymansiel uddannelse samtidig med at man enten specialiserer sig inden for teater, musik eller kunst. Hvor jeg så har gået på teater linjen og derigennem er der jo nogle muligheder og nogle forbindelser til de teatre, der er i X. Så de lægger meget vægt på, at man som en del af ens undervisning selvfølgelig skal ind og se en masse teater. Så fra den periode fra 2016 til 2018 hvor jeg gik der har jeg været inde og se en masse forestillinger både på T1 og (et andet teater).

**Hvornår var du sidst i teatret? [2:40]**

Den sidste forestilling jeg har set, var inden sommeren sidste år.

**Kan du fortælle lidt om, hvad du synes der er af forskel på at gå i teateret (eller købe en teaterbillet) og købe et andet produkt, eller service. [2:58]**

Helt hovedsageligt har man jo en masse effekter man har mulighed for at lave og en masse klipning, der er mulighed for at lave ved film, som selvfølgelig gør det interessant. Hvor teatret er meget nøgent i forhold til det, fordi man ikke har mulighed for at springe noget over, det hele skal ske nu og her og det synes jeg giver det mere, jeg har nemmere ved at leve mig ind i selve fortællingen, fordi at man ser menneskene direkte udtrykke noget og der ikke har været mulighed for at tage det om flere gange.

**Hvordan vil du beskrive dit forhold til teatret? [3:40]**

Jeg vil beskrive det som godt, eftersom jeg er kommet der ret meget i forbindelse med min uddannelse. Så har vi også gennem den uddannelse fået nogle kontakter dertil og jeg har en god kammerat, hvis far er ansat på T1, så derigennem føler jeg også at jeg har et ret nært forhold til teatret.

**Interagerer du på nogen med teateret? (dvs. følger dem på sociale medier, nyhedsbreve, får sæsonkatalog, set et billede på sociale medier, læst en artikel, kommer til arrangementer, skriver til dem, liker, følger osv.) - menes som kontakt med teatret uden nødvendigvis en direkte forbindelse eller samtale. [4:25]**

Jeg følger dem på deres sociale medier i hvert fald og så i de her to år, hvor jeg er kommet der ret meget, så er der en mulighed, der hedder Klub U, hvor at, hvis man er mellem 15 og 25 eller er studerende, så kan man få et års kort til billigere penge. Der plejer at være sådan et årligt arrangement, hvor man kan komme og høre lidt mere om det og mødes med en masse andre unge, der også gerne vil ind og se teater. Det har jeg deltaget i to gange. Men ellers har jeg ikke været med til nogle arrangementer, udover deres forestillinger. Jeg kan godt finde

på at like noget på deres sociale medier, hvis der er noget, der ser spændende ud, men som regel, hvis jeg endelig kommenterer det, så gør jeg det for at tagge en veninde, hvis jeg for eksempel gerne vil ind og se den forestilling, men ikke sådan yderligere nej.

**Er det noget bestemt du liker eller kommenterer på? [5:41]**

Ikke umiddelbart nej, så skulle det for eksempel være, hvis de slår noget op om en ny forestilling, som jeg synes er spændende.

**Hvad har fået dig til at komme igen? (hvorfor har du købet billet til det samme teater?) [6:05]**

Jeg synes at det er mega interessant, hvilket jo også er hele grunden til at jeg valgte den uddannelse, kan man sige. Jeg synes det er mega interessant at deltage i og jeg synes bare, at det var en mega god mulighed, det der med, at man har kunne få nogle tilbud gennem uddannelsen, fordi det har gjort at jeg kunne komme der mere. Men ja, så synes jeg bare generelt at teater er interessant og det er da helt sikker derfor jeg er kommet der.

**Hvad kan teatret gøre, for at få dig til at komme igen? [6:45]**

Det ved jeg ikke, det er et svært spørgsmål. Jeg ved ikke hvilke arrangementer, de skulle lave. Jeg er jo ret glad for de ting, som jeg har deltaget i, som jo blandt andet er den mulighed som unge har, fordi det godt kan være dyrt at gå i teatret. Jeg ved ikke lige hvad det ellers skulle være.

**Er der forestillinger, du hellere vil deltage i end andre? [7:31]**

Både og, der er jo de her helt tunge Shakespeare forestillinger, som også kan være super interessant, men det er tungt og det er riktig langt at se, så det er sjældent, at det er dem jeg vælger til. Jeg går mere efter nogle lidt mere ungdommelige forestillinger eller noget musical eller noget musikteater eller hvad der ellers er derinde.

**Efter at have set en forestilling, har du så prøvet, at anbefale stykket eller teatret til andre? [8:00]**

Ja, det har jeg. Mange gange. Jeg anbefaler som oftes til mine andre teater interessererde venner fordi jeg ved, at de også interesserer sig for det, det er ligesom en god måde at snakke om det i det fællesskab og de anbefaler jo også nogle ting til mig, som jeg kan tage ind og se.

**Kunne du finde på at skrive en anbefaling/anmeldelse online? [8:22]**

Jeg ved ikke om jeg nogensinde kunne finde på det. Jeg har i hvert fald aldrig gjort det, så umiddelbart ville jeg nok sige nej, fordi det ikke er noget, som jeg har gjort mig i, men det kunne jo være, at jeg en eller anden gang, så et eller andet, der var mere spændende end normalt og som jeg gerne ville anbefale på den måde.

**Tror du, at du vil være mere tilbøjelig til at anbefale en forestilling, hvis du også har interageret med teatret på andre måder, der ligger uddover selve forestillingen? [9:00]**

Ja, det tror jeg. Det tror jeg helt sikkert.

**Hvor meget tror du, at det der ligger rundt om selve forestillingen (service-delen; bestilling af billetter, bar, parkering, garderobe osv.) har indflydelse på, om du kunne finde på at anbefale stykket/teatret til andre? [9:27]**

Det ved jeg ikke, jeg tror ikke, at det har den store indflydelse fordi at jeg føler at det er det samme som at komme alle mulige andre steder, hvor man skal i garderoben og selve billet bestillingen foregår jo også på samme måde som hvis jeg skulle ind og se en koncert. Så jeg synes ikke, at det har noget at gøre med om jeg synes, at en forestilling har været god og om jeg ville anbefale den til andre.

**Ville du være mere tilbøjelig til at anbefale, hvis du på en eller anden måde fik noget for det eller ud af det? (gratis billet, gratis at tage en ekstra med, billigere bar osv.) [10:09]**

Øhm, ja. Det ville jeg da selvfølgelig, for så ville jeg have mulighed for at komme ind og se nogle flere ting. Jeg tror, at jeg ville sige ja til at gøre det, hvis jeg blev tilbuddt det, hvis jeg ikke følte, at jeg skulle gøre noget uddover det jeg allerede gør. For jeg anbefaler jo i forvejen til dem jeg tror, ville interessere sig for det, så ville det jo kun være en bonus for mig og ikke en ekstra ting, som jeg skulle gøre.

**Er der forskel på, om det er online eller offline? [10:55]**

Ja det tror jeg helt sikkert. Fordi, at hvis man har en samtale med en person, så får man mere ud af det og spørge noget mere ind til, hvor at når det foregår ved en anbefaling via internettet, så kan der opstå nogle misforståelser og det er ikke det samme som at høre det også når jeg nogen gange har fået anbefalet nogle forestillinger, så kan jeg jo også se, hvor engagerede de har været i at fortælle om lige den forestilling, det tror jeg helt sikkert gør mere for at man har lyst til at tage ind og se den.

**Kunne du finde på at opsøge andres anbefalinger eller anmeldelser inden du køber en billet? [11:32]**

Det er sket en sjælden gang imellem, det er ikke som sådan fordi at jeg går ind og leder efter en anbefaling, men hvis det dukker op, hvilket T1 er gode til at gøre på deres Facebook side, hvis det har fået nogle gode anmeldelser, så deler de det jo, så har jeg læst det derigennem og tænkt at det lyder spændende, det vil jeg gerne ind og se. Men det er ikke noget, som jeg selv, direkte, har opsøgt.

**Efter du har været i teatret, har du prøvet at rette henvendelse til teatret? [12:05]**

Ikke direkte umiddelbart, så kan det være nogle gange i forbindelse med nogle projekter og nogle skoleforestillinger, så er der jo sådan noget artist talk bagefter, hvor man så direkte har kunnet snakke med skuespillere og instruktører, hvor man jo så har henvendt sig med forskellige ting, men ikke direkte til teatret som sådan.

**Hvad kunne få dig til at skrive til teatret med feedback? [12:37]**

Det ved jeg ikke faktisk. Jeg tror ikke, at det som sådan er noget, jeg har tænkt på, så er det hvis jeg har set en vildt god forestilling, så kunne jeg godt være gået ind og skrive, at det synes jeg var godt lavet eller hvad det nu kunne være, men så har jeg mere snakket med folk jeg kender og anbefalet det videre, jeg tror mere det er den vej, jeg har udtrykt, hvor glad jeg har været for det og direkte til teatret.

**Har du før prøvet at få en mail/besked fra teatret efterfølgende, hvor de spurte ind til din mening? [13:38]**

Både og tror jeg, for jeg tror at det er ligesom alle mulige andre ting, hvor de jo gerne vil have noget feedback tilbage på hvordan oplevelsen har været, nogle gange kommer der også for meget af det og så er det hurtigt det der bliver lagt til siden, tror jeg. Men jeg tror at jeg ville være mere tilbøjelig til, at hvis jeg fik en mail efter en forestilling, at så gå ind og give noget feedback, det tror jeg, at jeg ville ja.

**Når du har købt en teaterbillett, hvad har så fået dig til det? [14:14]**

Det kan blandt andet være på grund af anbefalinger eller fordi jeg har været inde og læse om forestillingen og synes, at den er spændende, det er tit den vej, at det går. Fordi jeg har set det og læst om det og synes, at det har været interessant eller der har været en spændende skuespiller med.

**Når du besøger et teater, hvor du aldrig har været før, hvad har så fået dig til at gøre det? [14:40]**

Hvis jeg har været et andet sted og det har været en forestilling, som jeg synes har været interessant, så er jeg taget ind og set den. Så det er ikke det at komme ind og se et nyt teater men det er mere hvis der er noget, som jeg gerne vil ind og se der, så må jeg gøre muligheden.

**Når du bestiller billetter til et stykke, som du aldrig har set før, hvad får dig så til at gøre det? [15:17]**

Primært det der med at prøve noget nyt og noget anderledes, tit kan man også blive overrasket over det. Jeg ved at der er mange, når de er inde og se teater og de ser en forestilling, som de synes er dårlig, så går de i pausen, så har de ikke lyst til at se det færdigt, hvor jeg er meget anderledes, jeg vil hellere se hele stykket og så bagefter komme med noget kritik til hvorfor jeg ikke synes om det. Man har godt af at se noget man ikke nødvendigvis ville se eller som man nødvendigvis ikke tænker vil være så interessant for at kunne lære noget af det også.

**Hvis du skulle henvende dig eller når du har henvendt til teatret efter en forestilling, hvad kunne du forestille dig eller har været grunden til det? [15:54]**

Hvis jeg måske havde haft en dårlig oplevelse, eller hvis jeg havde haft en virkelig god oplevelse, eller jeg havde set en forestilling, der havde sat gang i noget stort, så kunne jeg da også finde på at give dem besked om det.

**Har du Klub-U kort nu? [16:44]**

Nej, det har ikke, men jeg har haft det i to år.

**Da du købte en ny teaterbillett (eller årskort) til teatret efter en forestilling, hvad var grunden til det? [16:58]**

Jeg havde det ikke kun gennem mit studie, der var det primært til det andet lille teater, hvor de betalte årskort til. Så T1 har været en ekstra ting, og jeg tror at det nogle lærere eller veninder, der har introduceret mig for det. Og sagt, at det var billigere, at købe et årskort derigennem og så at man efter 1-2 forestillinger har tjent årskortet ind, og så tænkte jeg, at dem kommer jeg alligevel til at se. Så selvfølgelig ville jeg gerne have fat i sådan et, og så tror jeg, at jeg har set væsentligt mere teater, end jeg ellers ville have gjort, fordi man jo netop sparar en masse penge på det.

**Hvor tilfreds du er med oplevelsen, har det noget at gøre med, hvordan du interagerer med teatret bagefter? [18:10]**

Nej, det synes jeg ikke det har. Det at jeg går ind og ser en forestilling ikke nødvendigvis hænger sammen med hvordan jeg agerer med teateret bagefter, det er jo ikke derfor jeg lige netop ikke kommenterer på det, eller giver dem en anmeldelse på det.

**Har det indflydelse på om du køber en ny billet til det teater? [18:54]**

Ja, det har det da helt sikkert. Hvis jeg havde haft nogle dårlige oplevelser i træk, eksempelvis, eller bare havde haft en dårlig oplevelse så tror jeg helt sikkert, at jeg ville være mindre tilbøjelig til at tage ind og se en forestilling igen.

**Har det indflydelse på om du anbefaler teatret til andre? [19:18]**

Ja, det tror jeg også, lidt det samme igen, altså hvis jeg havde haft en dårlig oplevelse, så tror jeg ikke, at jeg havde set nogen grund til at anbefale det videre, fordi det nemlig ikke har været fedt, så netop det her med, at forestillingen har været god, og at rammerne har været gode, at det har været nemt at gå til, det tror jeg helt sikkert har en indflydelse på, om jeg anbefaler det videre.

**Har det indflydelse på om du henvender dig til teatret efter med feedback? [20:19]**

Jamen altså igen, ville jeg sige umiddelbart nej, netop fordi jeg ikke har kommet med feedback. Og selvom, det ikke er usandsynligt, at det er noget jeg kunne gøre i fremtiden, så er det jo stadig ikke noget jeg har gjort og derfor vil det være et nej.

**Tror du, at der er forskel på hvad det er du tilfreds eller utilfreds med (altså service eller forestilling)? [20:48]**

Jeg tror, at oftest så er det selve forestillingen. Jeg synes ikke, at der er særlig stor forskel på service, jeg synes altid, at det er det samme, og det har jeg kun haft gode oplevelser med, så det er primært selve forestillingen.

**Kan det påvirke din tilfredshed, hvis du har brugt meget energi på at planlægge turen i teatret? (involvement) [22:16]**

Ja, det tror jeg helt sikkert, at der skal. Jeg har fx været inde og se en forestilling, jeg havde set før bare med en anden opsætning. Og der var jeg helt sikkert mere kritisk, fordi jeg havde set den før med nogle andre. Hvis det er noget man har et større kendskab til, så bliver man nok også mere kritisk overfor hvordan det bliver udført.

**Kan det påvirke hvis det har været besværligt? (at finde ud af hvilken forestilling du skal se, eller planlægge turen i teatret) (convenience) [21:20]**

Ja det tror jeg godt, at det kan. Hvis det har været svært at koordinere hvem vi skulle ind og se det med, og hvornår og skulle finde pladser og hvis jeg i forvejen er stresset over at skulle alt det, så har jeg kunne mærket før, så er det ikke en lige så fed oplevelse, fordi der har været alt muligt i hovedet.

**Hvordan tror du, at hvor kendt eller anerkendt teatret er som brand, påvirker din tilfredshed? [21:58]**  
Nej det tror jeg egentlig ikke. Ikke umiddelbart i hvert fald.

**Er det at gå i teatret en tradition for dig? [22:49]**

Ja, det sige at det er. Nu har jeg selvfølgelig ikke været der inden for det sidste lange stykke tid, men da jeg kom der rigtig meget så var det jo en tradition, det var noget vi gjorde en gang om måneden i hvert fald. Så det har det været.

**Er der nogle teatre, hvor du foretrækker at komme, frem for andre? [23:15]**

Ja, i virkeligheden så er det et mindre teater, der bare fordi, at det er det mindre og det bliver lidt mere intimt fordi scenerne heller ikke er så store, der er ikke plads til ligeså mange mennesker, jeg synes, at det giver en anden oplevelse fordi man kommer tættere på. Det er jo ikke fordi, at jeg synes andre teaterforestillinger er dårlige, det er bare mere intimt at være på et lille teater

**Føler du nogen form for ejerskab? [24:00]**

Jeg føler ikke noget ejerskab for T1, det tror jeg igen har noget at gøre med at det er stort. Hvor jeg føler mig mere hjemme nede på (et andet teater) og det har jo nok også noget at gøre med de samarbejder som der har været skolemæssigt. Vi har selv optrådt nede på det teater, så man kender jo en masse bag scenen også. Så derfor har jeg helt sikkert en større tilknytning til (det teater).

**Det, at du foretrækker et teater, har det indflydelse på, om du har lyst til at**

**Købe en billet igen? [24:38]**

Både og. Selvfølgelig er det helt sikkert at jeg vil købe en billet igen til et teater jeg foretrækker, men det er ikke fordi, at jeg ikke foretrækker andre teatre, kan man sige, så jeg vil lige så vel købe en billet dertil igen. Jeg har ikke været ved et teater, som jeg ikke har foretrukket, så det teater jeg har været på, der ville jeg helt sikkert købe en billet igen.

**Anbefale teatrets forestillinger til andre? [25:25]**

Det er svært, fordi jeg ikke har et teater som jeg direkte ikke foretrækker, så jeg synes at det er svært at stille op, og af de teatre jeg foretrækker fordi jeg kender dem, der ville jeg helt sikkert anbefale dem. Jeg tror måske det ligger i underbevidstheden, fordi jeg godt kan lide at komme der, så får jeg, når jeg anbefaler det videre, nok sagt lidt flere positive ting end jeg ellers ville have gjort.

**Henvende dig til teatret efterfølgende? [26:25]**

Ja det tror jeg.

**Kan det påvirke din tilknytning til teatret, hvis det har været besværligt? [26:45]**

Ja, hvis det hele har været lidt kaotisk omkring det, så er det bare ikke lige så fedt at komme ind og se, meningen er jo at fokus skal være på det der foregår i forestillingen og ikke alt det der har været omkring det, så ja, det tror jeg helt sikkert.

**Kan det påvirke din tilknytning til teatret, hvis du har brugt meget energi på at planlægge turen i teatret? (involvement) [27:24]**

Øhm. Det ved jeg ikke, det føler jeg ikke nødvendigvis, fordi det er forskelligt fra forestilling til forestilling. Jeg føler ikke at min tilknytning har været større de gange hvor jeg har kendt til forestillingen inden. Så det tror jeg ikke.

**Hvordan tror du, at hvor kendt eller anerkendt teatret som brand er, påvirker din tilknytning til teatret? [27:50]**

Nej, det tror jeg ikke umiddelbart. Jeg har været i Paris, hvor vi var på et teater og se en forestilling og jeg havde ingen tilknytning til det teater eller vidste noget om det, og det påvirkede overhovedet ikke min glæde ved at se forestillingen.