



# Audience's Motivations to attend Classic Theatre: Challenge or Threat?

Mafalda Gonçalves

Dissertation written under the supervision of João Pedro Niza Braga

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## **Abstract**

**Title:** Audience's Motivations to attend Classic Theatre: Challenge or Threat?

**Author:** Mafalda Bento Franco Gonçalves

**Keywords:** Self-identity, self-manipulations, willingness to attend, hedonic experience, classical theatre, popular theatre, stand-up comedy and sacrosanct values.

**Summary:** Nowadays, it is getting harder to capture consumers' attention. There are thousands of brands trying to be the first choice in the decision process. This task is even harder concerning to leisure events. The culture is an area difficult to get a connection with people. The arts live experiences have been somehow devalued. The big challenge is to make the culture a desired product, to take the art to those who would never consume it and get their interest. It is vital to understand the audience's goals, their motivations to attend or not to, and then fulfill them. The present dissertation aims to identify the main perceptions in regards the experiences of different shows - Classic plays, Popular shows and Stand-Up Comedy, at intellectual, emotional, Values and immersion level (self-dimensions). It is an attempt to confirm that, when they have the self-threatened, people are less interested in Classical plays, their perceptions are worsened and influenced by the mood. An online survey was run gathering 222 valid answers. Three conditions were randomly applied – control condition, affirmation and threat manipulations. In all cases, synopses of three different shows were presented, and respondents were asked to evaluate how their experience would be. The results' analysis enabled a comparison between shows and within conditions towards identifying significant differences regarding the participants' perceptions across all dimensions of self.

## Resumo

**Título:** Motivações da Audiência para assistir ao Teatro Clássico: Desafio ou Ameaça?

**Autor:** Mafalda Bento Franco Gonçalves

**Palavras-chave:** Identidade Individual, Manipulação De Ego, Disposição Para Participar, Experiência Hedônica, Teatro Clássico, Teatro Popular, Comédia De Stand-Up E Valores Sacrossantos.

**Resumo:** Nos dias de hoje, é cada vez mais difícil captar a atenção dos consumidores. Há mil marcas que tentam ser a primeira escolha no processo de decisão. Esta tarefa torna-se ainda mais difícil no que diz respeito aos eventos de lazer. A cultura é uma área difícil de conseguir uma ligação com as pessoas. O grande desafio é tornar a cultura num produto desejado, levar a arte a quem nunca a consome e ganhar o seu interesse. É crucial perceber os objetivos da audiência, quais as motivações que os leva a assistir ou não, e concretizá-las. A presente dissertação visa identificar as principais perceções em relação às experiências em diferentes espetáculos - peças clássicas, espetáculos populares e comédia de Stand-Up, ao nível intelectual, emocional, de valores e de imersão (dimensões do ego). É uma tentativa de comprovar que, quando têm o ego ameaçado, as pessoas estão menos interessadas em peças clássicas, as suas perceções são agravadas e influenciadas pelo humor. Uma pesquisa online foi realizada reunindo 222 respostas válidas. Foram aplicadas aleatoriamente três condições – uma condição de controlo, manipulações de afirmação e de ameaça. Em todos os casos, foram apresentadas sinopses de três espetáculos diferentes, e foi pedido aos inquiridos para avaliar como seria sua experiência. A análise dos resultados permitiu uma comparação entre espetáculos e dentro de cada condição, para identificar quais as diferenças significativas em relação às perceções dos participantes por todas as dimensões.

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# Chapter 1: Introduction

## 1.1 Topic Presentation: Theatre

Nowadays everything is given to us almost ‘for free’ everywhere and very fast. We have practically everything with no effort to acquire it, we are used to that. We almost don’t need motivations for anything, even when we don’t realize we ‘need’ or want something, that thing is already being offered to us, with no ask for permission.

It has been harder to find motivations for something, we really do not know what drives us to do things, especially regarding arts. We are not arts consumers.

Frequency	Classic	%	Cumulative %	Popular	%	Cumulative %	Stand-Up	%	Cumulative %
Never	32	14,4	14,4	96	43,2	43,2	63	28,4	28,4
<1 time/year	80	36	50,5	84	37,8	81,1	61	27,5	55,9
1 time/y	46	20,7	71,2	26	11,7	92,8	47	21,2	77
2-3 times/y	42	18,9	90,1	14	6,3	99,1	46	20,7	97,7
5-6 times/y	14	6,3	96,4	2	0,9	100	2	0,9	98,6
7-9 times/y	5	2,3	98,6	0	0	-	0	0	-
10-11 times/y	0	1,4	100	0	0	-	1	0,5	99,1
Every Months	0	0		0	0	-	2	0,9	100

Table 1 - Frequency of Plays

Like everything we do in our lives, we need motivations for it. Motivations are behind our behavior, or, at least, the lack of it, leading to inertia, to a willingness to do different things from a daily basis.

Theatre marketers or managers are looking for understand why people attend to plays, or not attend, “their marketing may fail to connect with their audiences and their sales may suffer accordingly” (Walmsley, 2011).

The theatre, as a hedonic experience, is having trouble competing with other sources of entertainment, like cinema, for instance. Due to an aging population and a tendency of young people to attend even less to live theatre performances, it has been registered a decline in audiences, leading to a constant concern about the future sustainability of theatre productions (Stolen (2007), in Kruger, & Saayman, 2017).

The real effect of arts live performance experience is about what occurs in the very moment when the lights turned off and the artist appears. That is why the arts programs and all companies which work around arts, needs to assess what the audience feels and what they value while they are in their seats.

The whole magic that happens when the lights go down and the play starts...

But the big question is, what is the real motivation factors behind the audience decisions? Or, why aren't there more people attending?

Aiming to answer to these questions, this study settles to better understand what audience's pursuits or what is making them rule out the theatre as a form of entertainment, through an investigation of what their actual perceived feelings during the experience are. Since Classical Theatre might be perceived as a threatening experience due to the fact of, somehow, it calls the self-integrity into a question, would it be due to this that people avoid attending?

Their behavior attempts to positively enhance their own self-worth feelings. Individuals' attitudes tend to be different if the self-identity is under threat (or some kind of pressure) or affirmation. (Dunning, 2007).

In the article of Hirschman and Holbrook (1982), the consumption of hedonic product is linked to the pursuing for multisensory (stimulation of the 5 human sensors), fantasy (historic and fantasy imagery) and emotive (emotional arousal) aspects that they can experience from that, sometimes.

As it is further explained, individuals seek for challenging moments, where they are exposed to new ideas. However, by quoting Walter Bagehot "one of the greatest pains to human nature is the pain of a new idea"(1869). Moreover, when they are under a threat to self-worth, they tend to get distance themselves from what would bring more discomfort sensations. In this line, one question arises: once the classic plays are associated with a challenging event, would individuals prefer another kind of plays when they are in a low esteem? This study aims to disclose this doubt.

The current investigation refers to Classical Theatre as an approach to distinguish the other kinds of Theatre. It is crucial to define the concept that is applied in the research towards a better understanding of the further analysis. Classical Theatre pretend to be the closest and most truly representation of the reality, having classical plays and texts from classic authors as the basis. It is a form of fine arts where the actors perform a text to an audience through voice, dance, music, gestures or a combination of that. In the broadest sense of Classical Theatre, it covers to a set of works of a certain period that reached a significant impact, they went beyond generations, becoming an important part of the culture. It is because their boundless artistic value they still keep being represented.

By naming Popular Theatre, it implies the plays which aimed to emphasize and criticize the most remarkable moments of the year many times through comedy sketches with dancing and singing. Apart

from the whole visual spectacle, which it is much appreciated, the Popular theatrical entertainment often satirized the society, figures or even literature.

Stand-Up Comedy, in its turn, defines a kind of show where the humor is the center of the whole play. Hardly ever with scenario, accessories, or characters, it is a comic style in which the comedian, only one in most of the times, is in front of an audience directly speaking to them.

**1.2 Problem Statement:** The purpose of the present research is to explore how consumers' perceptions of Classical Theatre may depend on their self-esteem.

Research Question 1: Would individuals perceive Classic Theatre as a more threatening experience to the different dimensions of the self (intellectual, emotional, values) when compared with other types of Theatre?

Research Question 2: Would the self-esteem have an effect on individuals' perceptions regarding shows or, only about Classic Theatre?

Research Question 3: Would participants have more negative perceptions regarding the experiences under the threat condition?

Research Question 4: Are individuals less interested in Classical Theatre when they have the self-threatened when compared with other conditions of self?

## **Chapter 2: Literature Review**

This chapter is aimed to expose the theoretical knowledge about the theme that is going to be developed and the concepts related to it. It is important to describe the concepts applied in the study to better understand the link between them.

### **2.1 Arts Live Performance**

The most important aspect that has been missed by the arts organizations is to understand the audience's motivations and what they expect from the experience itself, including intrinsic impacts. (Radbourne, Glow & Johanson, 2010). The key is to focus the measures applied to assess the quality on the audience experience. In this way, it is possible to identify what individuals and society, in general, can intrinsically benefit from live performing arts events (Radbourne, Glow & Johanson, 2010).

However, accordingly, with INE (Statistical National Institute, in Portuguese Instituto Nacional de Estatística), with data from 2006 to 2016, it has been recorded a rise of 16,9% in the number of theatre sessions across the country, aligned with an increase of 60,5% in the number of theatre attendees, reaching the 2,6 millions of people two years ago. Nonetheless, there are still empty seats in the various theatre sessions (Lusa, 2018).

The researcher Vera Borges uncovered the fact that the studies regarding audiences and their expectations are scarce and those which have been run, at a small scale, provide only general conclusions: the level of engagement with the actors, the fact of being occupied and talk about the lived experiences. Moreover, she underlined the crucial audience's role as active producers of feelings and sensations, wherefore it is critical to know how to match with their expectations (Lusa, 2018).

There are theatre productions for everyone. One production can target several markets which are motivated by different reasons. This is possible by the fact that one production can expose different theatre genres, for instance, musicals may include drama, dance and music. (Kruger, & Saayman, 2017) That is why it is important to identify the main needs that audiences are seeking at the arts' live performance, and to understand the reasons to decide to not consume arts.

Apart from the hedonic consumption perspective used to better understand the intrinsic benefits that an art consumer seeks from it, there is another approach in which the art consumption depends on a social dimension within it. Social classes reveal "different patterns of cultural taste and consumption as part of their characteristic lifestyles" (Chan, & Goldthorpe, 2007). Moreover, the conflict and

competition between classes exists everywhere - not only in the economic area but also in culture. “The ‘dominant classes’ of modern societies use their superior ‘cultural capital’, no less than their superior economic capital” to preserve their high class and get a differentiated position. For instance, they seek to express their “superiority of their individual lifestyle over other classes by arrogating to it cultural forms while maintaining ‘aesthetic distance’ from other forms deemed to be inferior” (Chan, & Goldthorpe, 2007).

From the Kotler and Scheff’s perspective (1997), some sociologists revealed a tendency of polarizing the fine or high culture and popular or mass culture conflict by a cultural hierarchy. Controversies over fine arts versus popular culture have been an intrinsic challenge for organizations of arts (Scheff & Kotler, 1996). For fine arts’ consumers, popular arts’ product is sentimental, manipulative, predictable, vulgar, unsophisticated and superficial. The critics advocate that this type of art is undesirable which is a massive product aimed to gain profit producing a passive audience – market-centered. Whereas, for the art popular’ supporters, the erudite kind of art is too intellectual, snobbish and superficial, claiming that this represents an attempt to restore an outdated elitist order (Domingos, 2010).

Still in line with this, expressed by Domingos, (2010) other authors assumed the personal expression and differentiation from others are some of the social factors that motive arts attendance. They outlined the art as a social symbol - a way of expressing their social position and personality. By given the reason of socio-cultural experience, consumers might feel some threat to their self once the theatre may highlight their low-status and, therefore a mismatch with the audience.

Furthermore, several studies with the purpose of developing a profile of theatre attendees have discovered a “prevalence of middle-aged, well-educated and high-income earners” (Kruger, & Saayman, 2017). Besides that, Scollen (2007) also argues that it is reasoned that the theatre attendees are those who have high levels of education and a “disposable income”, once “they can afford the tickets and have the ‘intellectual/ aesthetic knowledge to engage’ ” (quoted in Kruger, & Saayman, 2017). The “appearance at these events reinforces social status and proclaims identity as a member of the elite group’ (Sayre and King ,2003, quoted in Kruger, & Saayman, 2017).

By given this fact, individuals might look at theatre as threat at different levels of self (intellectual, emotional, social, and regarding their own values).

Even with strong Theatre associations with high social level, there are plays for everyone that go beyond demographics differences. Do people fight against stereotypes? Or do individuals let themselves be let by them?

Different attendees have different needs, seek for different outcomes and react in different ways in arts performance. That is why it is crucial to identify the motivations and expectations of the audience, like the further section will express.

## **2.2 The Motivation of Theatergoers**

The starting point to approach the theme of this thesis is: why do people go to the theatre?

The first answer that comes up to mind is enjoyment. For the bulk of attendees, the theater is a form of entertainment. However, there are few theatergoers who attend for professional reasons (newspapers critics for instance), but the majority goes only for leisure.

### Hedonic Experiences

Above all, it is important to outline the concept of motivation. By quoting what Kruger, and Saayman, (2017) wrote, “motivation” has been described as “a state of need, a condition that exerts a push on the individual towards certain types of action that are seen as likely to bring satisfaction’ (Decrop 2006; Moutinho 1987), a kind of an intrinsic influence that drives to an person’s behavior (Iso-Ahola 1980, 1983), differing among people, market segments, varying from different events, and being part of singular decision-making processes (Kruger, & Saayman, 2017).

In accordance with Walmsley (2011), Rojek (2000) and Stebbins (2007) are supporters of a view that individuals search for leisure activities with a more challenging and social engagement. Some theorists stated that these events have the ability to create a “formative effect on the character” (Riesman, Glazer and Denney, 1950) and in “personality” (Bogardus, 1934) (quoted in Hills, Argyle & Reeves, 2000). There are different criteria to evaluate a leisure experience such as the nature, the extent of the event and where it occurs (the anatomy criteria); “feelings, moods and emotions; involvement; ideas, beliefs and meanings (the cognitive engagement); and sense of freedom and control (Getz, 2007 quoted by Walmsley, 2011). Besides the motivation theory in which this is based, the Maslow’s hierarchy of needs is an iconic representation of this. The top of the pyramid has the desire of self-fulfillment or self-actualization.

This is one of the reasons why individuals seek for hedonic experiences – leisure, which is defined by activities in which people do due to their own initiative, just for fun, entertainment or self-improvement. (Argyle, 1992 quoted in Zhong & Mitchell, 2010), Hedonic consumption is mostly focused on how much pleasure the individuals will get not only from that product, but also from events. It is about what makes consumers happier than purchased things. However, it can also provide some undesirable outcomes, causing negative effects on an overall well-being. When the investment in the leisure event is greater than the overall satisfaction that outcome from it. Or, for instance, the expectations are unmet... Or, in contrast, like everything that it is excessive consumed, an increasing of leisure consumption may have negative impacts on health (illness due to excessive alcohol consumption), on psychological state, and so on. Moreover, repeated consumption may reduce the subjective intensity over time. The adaptation of an event makes that the drop in subjective intensity is higher in positive experiences and lower in negative events (creating “a downward trend in positive experiences and an upward trend in negative experiences, patterns that strongly influence overall subjective intensity”) (Nelson, & Meyvis, 2008).

Not as momentary as happiness, the subjective well-being remains quite stable, but is still adaptable and not unchangeable though, “which makes it more meaningful for people to pursue” (Lyubomirsky, Sheldon, et al., 2005, quoted by Zhong and Mitchell, 2010). People are always seeking to improve their well-being, enhancing their overall satisfaction onto to maximize the outcomes (Zhong & Mitchell, 2010).

Since it was already defined what led people to seek for leisure experiences, now it is vital to go specifically to what the motivations for arts’ consumption are.

### Arts’ Consumption

Simona Botti (2000), exposed a system to classify the motives for arts consumption - functional our cultural benefits (related to cultural knowledge), social, symbolic (social classes and personality), emotional (the seek for a way to escape from the daily basis and stimulating experiences which invoke emotions), and artistic needs.

Bergadaá and Nyeck (1995) also divulged the four motivational factors for theatre attendance: escapism/entertainment, ‘edutainment’, personal enrichment and social hedonism (Kruger, & Saayman, 2017). “Visitors at live performances of the arts are motivated by aesthetics, education, escape,

recreation, enhancement of self-esteem and social interaction” (Swanson et al., 2008, quoted in Kruger, & Saayman, 2017).

The second most important motivation factor is the edutainment – many leisure seekers expressed the desire to be challenged artistically, intellectually, emotionally and ethically – describing their favorite plays as being “uncomfortable”, “dangerous” and “risky” (Rojek, 2000 & Stebbins, 2007).

“Challenge” is considered by psychologists as a key component regarding both learning and “the extent to which activities are felt to be intrinsically rewarding” (Jones, & Pulford, 2005). The play can seem boring or little to learn if the play is “too easy”, on the other hand, if it is “too hard” people may find difficulties to reap any enjoyment (Jones, & Pulford, 2005).

In fact, challenges don’t have to be “unpleasant or uncomfortable, although they may be both” (Jones, & Pulford, 2005). A broader experience, providing to the audience a more beneficial and enriching moment, is that in which audience get new views or ways of thinking, making them think in what they value (Jones, & Pulford, 2005).

Moreover, a research highlighted the importance “of lifelong learning in maintaining a good mental health into later life” (Jones, & Pulford, 2005). Because of that, the theatre may play a special role in giving a chance to open individuals boundaries, exposing them to a challenging experiences, new feelings and reactions towards have an active mind.

It is important to explore how theatre plays its role and its effects on audiences. There are some studies that claim the transformative power of arts in which some arts organizations aimed to transform individuals and communities. “When you customize an experience, you change the individual” (Pine & Gilmore 1999, quoted in Walmsley, 2011).

Based on Hover and Mierlo (2006), basal, memorable and transformative are the three possible levels of performative experiences (Getz, 2007). More specifically, defining the transformative aspect as affecting an enduring modification of the way individuals behave (Walmsley, 2011).

Regarding this visible behavioral change, as the “very telos of Brecht’s epic theatre which not only imbued drama with the power to effect social change but used this as its benchmark” (Gobert (2006) quoted in Walmsley (2013). While it is clear that Theatre is able to impact on human well-being, it is not easy to define the nature of this relationship, apart from the difficulty of substantiating the transformative power of arts.

There are different opinions regarding this nature. Whereas aesthetic pleasure is considered as an option, a new way of escapism of human condition constraints is also seen as one of the motivation factors. For instance, the absurdist theatre is revealed to have a big effect on this “existential anguish”, which is assumed to have a transforming power on their audiences. Moreover, Becket was one of many absurdist writers who wanted to face them with the “pain of human condition”, on the other hand, others consider theatre as a way to comfort them about it (“a rare form of solace from it”) (Walmsley,2013).

Regarding some traditional insights used to evaluate theatre impact derives from complex constructs of catharsis and flow. Catharsis as a motivation due to its associated emotional effect. Many theatregoers revealed to seek for “an emotional release”, to get an emotional involvement or be moved by the play and actor’s performance. This deep emotional reaction to theatre validates the known theory about hedonic consumption (Hirschman & Holbrook, 1982; Radbourne et al., 2009, cited in Walmsley, 2013).

Flow can be explained by Csikszentmihalyi’s approach which is significantly related with the absorbing experiences’ context, as a form of escapism and immersion, in the way that it encloses the audience’s “desire to be ‘lost in the moment’ or ‘lose track of time’ ” (Walmsley, 2013). The opportunity of losing the conscience of what is surrounding them and get absorbed by the experience. The audience satisfaction has been dependent on the flow experience, playing a crucial role to motivate them to theatre plays (Brown & Novak, 2007; Walmsley, 2011).

Another study explores the motivations of arts attendance. Audiences seek to derive specific intrinsic benefits from art events, getting a higher level of engagement if they are most attuned to those benefits. Benefits as captivation, pleasure, capacity for empathy, growth, social bonds; and expression of communal meanings. Those benefits produce positive attitudes towards arts and better reasons to repeat the experience. When they are attuned with the public, higher the engagement level of the audience (Brown and Novak, 2007). Experiences which engage them in different ways (mentally, emotionally, and socially) are those that make participants return and are the most gratifying ones (McCarthy et al., 2004 quoted by Radbourne, Glow & Johanson, 2010).

When attendees have a personal experience that matches with their own self-actualization need, they are more likely to repeat it. A research that studied the effect of the arts on those who attend a live performance disclosed their intrinsic impacts: captivation, intellectual stimulation, emotional resonance, spiritual, aesthetic growth, and social bonding (Radbourne, Glow & Johanson, 2010).

Apart from the fact individuals have their own purposes in attending, they tend to consume in response to their self-image needs, their behavior is driven to affirm an image of what they want about themselves (Dunning, 2007). Concerning this theory, the next section will expose several studies in order to grasp how self-manipulations have influence on participants' perceptions, and the level of interest in the different plays. Since it was already stated the reasons behind the arts' attendance, it is known that audience seek for challenging experiences. However, they want that those experiences match with their self-image so, what is the effect of self-manipulations? What can influence their decisions, apart from their own motivations?

### **2.3. Self-Motivation**

Bearing in mind that the consumers' decisions depend on the feelings that they are experiencing influenced by the ambient at that right moment (emotional environment). Whatever people decide is led by the self-image motives in what all decisions must be congruent with the image of self, flattering and honoring it (Dunning, 2007).

What an individual experience in one task, it may influence the preference and the performance in the following task, and also prior virtuous decision can bolster the self-concept (Dhar, & Khan 2005).

Accordingly, Sherman, and Cohen (2006), individuals are cautious to events and information that "call their self-integrity into question". They aim to protect the integrity of the self, becoming more visible in psychology and behavior with the threaten integrity. People tend to follow three different ways of responses. One in which they may use the failure and the threat as a lead to change the attitude and behavior. However, this acceptance may be more difficult depending on the extent of the domain that is threatened that pertains to the individual's identity. In the second alternative, known as defensive biases, individuals responses tend to use direct psychological adaptations to relieve the threat. Once ones maintain the "fundamental informational value of the event while also changing one's construal of that event" – assuming the failure as a chance to learn from that - others try to dismiss, deny or avoid the threatening information – called defensive psychological adaptations due to its nature (Sherman, and Cohen, 2006). Though this way can restore self- integrity, the refuse of the threat can reduce the probability of learning from "potentially important information". Thirdly and lastly response refers to those which individuals apply "the indirect psychological adaptation of affirming alternative self-resources unrelated to the provoking threat" (Sherman, and Cohen, 2006). This self-affirmation attitude refers to express the important qualities of life distinct from the threat or getting involved in what outstand the separated values from the threatening event.

As McQueen and Klein (2006) stated in their article, theories about self-enhancement support the idea that people have a special desire for keeping a positive, global self-evaluation (Steele, 1988; Tesser, 1988). They get a psychology discomfort when they feel their self-threatened. Individuals attempt to defend their self-integrity and their feelings of self-worth (Sherman & Cohen, 2006).

In reference to what Angle, and Forehand (2015) explained, consumers tend to distance themselves from threatening situations involving social comparisons, from brands which may worsen the sense of threat with negative information.

Indeed, once individuals attempt to express themselves through products when the self is threatened, their consumer choices can be intensely changed, their decisions have to be consistent with, at least, one aspect of their self (Angle, & Forehand, 2015). Many studies proved that, no matter which kind of threat-identity or self-manipulation is applied, it creates negative implications for the self.

Few theories support the idea that if one individual believes that he is good at doing something or at least is able (have the skills) to perform it, this conscience is enough to be a source of motivation (Hills, Argyle & Reeves, 2000). In other words, and more concretely, the Bandura's theory defines self-efficacy as a competence of the one's judgment of their own capabilities and it is a result of past success, experiences of observing others doing it, the own conviction of the skills or an aroused psychological mood (Bandura, 1977 quoted in Hills, Argyle & Reeves, 2000). Basically, 'if you believe in it you are able to do it' - if there is enough confidence to do something, or at least the belief that one can do it, it is the sufficient to motivate.

Apart from being good at something or confident about the own abilities, individuals' beliefs are a powerful source of identity, whilst might also influence the evaluation of new information (Sherman, & Cohen, 2006). When confronted with a self-threat (challenged with the validity of the cherish beliefs), people tend to interpret the evidences in a defensive way (Sherman, & Cohen, 2006). According to Steele (1988), the self-affirmation theory assumes that the efficiency of a "psychological threat lies in its capacity to imperil a global sense of self-worth" (Cohen, Aronson, & Steele, 2000). Due to the fact that the overall self-esteem is easily influenced, individuals find different sources to neutralize their mood. By directly reaffirming the self-worth – through making defensive evaluations of the influential evidence – or by affirming themselves on other self-dimensions that are similarly valued. Moreover, some investigations propose that self-affirmation might lead to minimize the defensive behavior to the confronted challenges (e.g., Reed, and Aspinwall, 1998; Sherman, Nelson and Steele, 2000 quoted in Cohen, & Steel, 2000). Additionally, it also suggested that can improve people's

predisposition to new information or possible threatens to their self-worth (Bastardi, & Ross, 2000 quoted by Cohen, and Steel, 2000).

To conclude this subject, and towards support and justify the formulated hypothesis, individuals with higher self-esteem revealed to easily ignore the manipulations more than those with low self-esteem. Maybe reasoning by the fact that greater feelings of self-worth are associated with higher confidence in validity and credibility of their self-interests.

Even though the previous research is mainly related with self-worth, the present study intends to apply these findings to the individuals' mood. Moreover, the comprehension of this theme will be important as it concerns the individuals' desire for good feelings of self-worth and the congruency of this sense.

A good mood can improve the way individuals face a situation, which means, they are more likely to develop a more positive attitude regarding it. After a big literature research, it was proved that consumers' mood states and their evaluations and behavior are clearly related (Groenland, & Schoormans, 1994). When the individual's ego is threatened, the self-esteem suffers a drop and then, the person may react influenced by that, considering themselves less capable of doing somethings (Schmeichel, & Vohs, 2009 quoted in Williamson, 2011).

Bringing this altogether, what happens when the theatre become into account? What are the factors that discourage individuals of attending the Theatre? Considering the fact that Theatre reveals to be a source of entertainment, an example of hedonic experiences, it is also seemed as a threat to the self. So do individuals chose to go in a perspective of reaffirming themselves, or do they avoid being confronted with the threat? Does their behavior depend on the self-esteem in the moment of the decision making?

From the view of this dissertation, the real matter is the self-manipulations, instead of the self -moods, however, the manipulation check is made through a mood's question, as it is further explained.

## **2.4 Mindset of Participants**

Several studies cover some theories about people's mindset that influence the way they face difficulties and challenges. There are two different theories, one in which people believe that their intelligence (intellectual abilities) are changeable and can be developed - the growth theory, on the other hand, the fixed theory is about the immutability of the intellectual abilities. The first one theorizes that people face difficulties and frustrations as a way of learning – providing abilities growth and enriching

their intelligence, and to do so, they actually look for challenging experiences (Claro, Paunesku & Dweck, 2016).

By contrast, those who have fixed mindset tend to rule out the events (areas of interest) when difficulties arise, they are closer to face the unknown and pursue the easy interests. The study revealed that respondents shows less interest in the presented article, unrelated with their interest identity, whether they are more committed to a fixed mindset (O’Keefe, Dweck & Walton, 2018).

Other research intended to prove these implicit theories of intelligence may influence, even predict, the students’ academic performance (Blackwell et al.,2007, cited in Yeager & Dweck, 2012), how they face the difficulties and set their goals. Named differently, the ‘incremental theory’ (as growth mindset) believes in a ‘world’ of improvement chances. In turn, the ‘entity theory’ (fixed mindset) defends limiting the abilities, a world of risks and threats.

Overall, these studies aimed to verify that the participants’ mindset almost predict their openness to hold new challenges (face risky tasks), their achievement in school. At every socioeconomic level, students with the same characteristics, a growth mindset suggest a higher likelihood to achieve a better academic performance.

Meaning by this, the mindset is associated to the propensity of facing challenges – due to some vulnerability or discouragement to take risks, or in contrast, a propensity to embrace them. This mentality also influences the psychological perceptions, individuals’ interpretations of possible adversities, and the judgments of their own abilities.

## **2.5 Scope of Analysis**

Mindful of these insights, it become possible to formulate the hypothesis that this dissertation aims to validate.

As a matter of fact, ‘Arts Live Performance’ topic uncovered that classic plays are also perceived as a high-status experience, calling the self-identity into question. Likewise, individuals are afraid of this confrontation, they tend to avoid situations in which their self-integrity is involved or threatened. Considering that self-protection, what do people think or feel concerning classical plays whether they have their self-manipulations?

Bearing in mind what is explained in the sub-topic ‘Hedonic Experiences’, individuals have their own motivations for hedonic consumption, and they aim to maximize their overall satisfaction. The Classical Theatre, as a hedonic experience, is a source of entertainment in which audience seeks for a challenging moment, emotional arousal, values reflection and immersive sensations, as it is mentioned in the sub-topic ‘Arts’ Consumption’.

Moreover, the topic ‘Self-Motivation’ referred to the individuals’ pursuit of keeping a positive self-worth. So, does their willingness to attend depend on their self-esteem? And, if their self-esteem is boosted, they are more interested in going? Or, by contrast, if they are under threat, they are not so willing to attend because of the challenges they will experience?

It may be anticipated that people tend to get distance from events which make them feel discomfort but, essentially, the current study pretend to understand if Classical Theatre is particularly seen as a threatening experience for the self. The present dissertation hypothesizes that one reason consumers might avoid this kind of show is because they believe classical theatre provides experiences that might threaten consumer’s self. Specifically, classical theatre should provide a threat to consumer’s self-esteem regarding their intellectual ability; a threat to consumer’s self-identity and values; and a threat to consumer’s current emotional experience. If classical theatre does indeed provide a threat to consumer’s self then reactions towards this type of show should be particularly sensitive to conditions that might previously threaten or affirm the self.

So, due to these doubts, it was induced a self-manipulation towards analyze the differences between manipulations and whether those differences are also observed in other shows.

### **Hypotheses**

H1: Classic Theatre is perceived as a more threatening show to the different self-dimensions (intellectual, emotional, and values) when compared with other types of shows, such as stand-up and popular theatre.

H2: The self-conditions have effect on individuals’ perceptions regarding the dimensions of self in general for all shows: classic and popular theatres and stand-up comedy.

H3: When individuals are under self threat condition, their intellectual perceptions particularly about the Classic Theatre are intensified, when compared with other conditions of self.

H4: The Classic Theatre is the show with lowest level of participants' interest, when compared with other shows such as stand-up and popular theatre.

H5: the self conditions influence the level of interest of participants in classic theatre, when they are under threat of self, they have less interest in the play.

The main proposition with this research is to verify that when the self-esteem is threatened, apart from they perceive as a more threatening experience, they have less interest in attending to Classic plays because of a fear to be confronted with difficulties or 'lack of capabilities' (for instance, at intellectual, emotional and values levels) during the experience.

## **Chapter 3: Methodology and Data Collection**

This chapter aims to answer the questions mentioned above. It concerns to expose the instruments and methods used, such as the reasons behind it, and explain how the main hypotheses were addressed.

Secondary data is a relevant part of the research reasoned by the fact that contains enough insights and knowledge that will support the problem statement and the constructs for the study. Through the literature review, using mainly academic articles as a source of knowledge, the hypotheses are justified and the whole study becomes more reliable.

### **3.1 Research Instruments**

An online survey questionnaire was developed with the purpose of collecting data which can drive to conclusions in order to validate the formulated hypothesis. The experimental study is an efficient method of gathering a high number of answers, fast, with no cost associated and few efforts needed. Being convenient for the respondents, easy to access, with anonymity guarantee, this method provides results more honest and accurate, since participants are doing it voluntarily, eliminating any influence that might exist in interviews or surveys through telephone. Apart from saving time it has no geographic dependence. Moreover, designed in Qualtrics, the survey enabled to use advanced statistical techniques (SPSS).

Nevertheless, it also confers some disadvantages. By not being mandatory, participants might quit of responding before the end of the questionnaire. Once they were doing it with no previous information or support of the researcher, the questions might be misunderstood leading to wrong interpretations, and thus false evaluations.

### **3.2 Research Method**

Shared via a diversified social media channels, the survey was active from 6<sup>th</sup> November to 12<sup>th</sup> November. It comprised three different conditions (Affirmation and Threat Manipulation and Control Condition) which were randomly assigned to the participants. In total, 301 responses had been collected, in which only 222 were validated and registered. 74 respondents were exposed to each condition (threat, affirmation and control)

The present dissertation aims to focus on the effect of self-esteem manipulation on individuals' perceptions, not only, regarding Classical Plays but also comparing with Stand-up Comedy and Popular

Theatre; and on the individuals' willingness to attend with self-manipulations. So, the study does not have a focus on a specific target because everyone can go to these shows.

Since the target sample should be a broader range of people, with no restriction by age, living city, or education, via online was the best way found to meet the objectives of the study. It targeted men and women from any age, with any level of familiarity with the products in study.

### Materials

Towards validate the formulated hypothesis, it has been randomized three different conditions enabling the analysis of the participants' perceptions. It was run a randomization of three conditions, two related with self-manipulation (Threat and Affirmation of self) other that is control group with no manipulation.

Then, those who were manipulated are confronted with a text about individual values and asked to mention the three most important values for them. The literature review provided to identify several studies in which the values were used as a source of self-manipulation (McQueen, and Klein (2006). The identity of a person covers different aspects of self, in which includes their own values. Furthermore, when an individual experience a threat to their image or about a self-concept, it triggers the self-system (Sherman, and Cohen, 2006) influencing their behavior. "In self-affirmation the standard is our values" (Tesser, 2000)

Affirmation and Threat conditions lead people to evaluate perceived experiences in quite different ways. Comparing with the affirmation of self, the threat manipulation reduces participants' interest in attending different shows.

The manipulation concerning to the self-threat was induced through asking to respondents to think about a moment in which they act against their values. Whereas, in the condition expected to boost the self-esteem and consequently enhance the mood, they were asked to recall a moment when they were loyal to their sacrosanct values and behaved according to them. On the other hand, in order to compare the results with the manipulations, there was a control group, with no manipulations. This group was just asked to mention the three last main meals they had and to try to remember, at least, three ingredients that these meals were made of.

To access to the manipulation efficacy, it was about the mood check. Participants had to rank on a 10-point scale how they were feeling at that moment, through a presented set of adjectives: relaxed,

energetic, proactive, cheerful, pleased, and inspirational. Basically, if they didn't feel relaxed at all, they would select the zero, or, in contrast, if they feel completely relaxed, the 10 should be used.

Afterwards, the block related to the hedonic experiences, whose aims to assess participants' perceptions across several constructs (intellectual, emotional, values and immersive experience). The constructs were developed based on a Handbook for the Theatre (Jones, and Pulford, 2005) complemented with the study of Walmsley, (2011).

Participants were asked to anticipate their experience and think about what they are going to feel, in order to understand the effect of the interception of self-manipulations with different shows.

Intellectual Dimension as an attempt to assess some aspects of mental engagement. With the purpose of comprehend the degree of intellectual challenge to the audience, to what extent is positive to understand the play, if it provides a positive challenge or, on the contrary, whether it is too difficult to understand and follow the performance that is not worth going. As an example of quote used to express the threat perception is 'I would make an intellectual effort that would prevent me from enjoying the moment', and to express the growth aspect 'It would be an experience of intellectual growth'.

Emotional Dimension developed to measure the intensity of the emotional response, whether it evoke positive and stimulates an emotional growth or, on the other hand, whether it induce negative and undesirable emotions. An example of quotes associated to the threat measure is 'I would feel negative and invasive emotions', and to the growth factor is 'It would be a very stimulating experience'.

Values Dimension pretend to measure the extent to which the individuals perceive the experience as transcendent, inspiring or empowering one, in both positive and negative ways. 'It would expose me to new and challenging ideas and values' is an example of threat aspect, and 'I would feel development and stimulation of my beliefs and values' represents some examples used to evaluate the perceptions about this dimension.

Immersive Dimension aimed to characterize the level of captivation and engagement in the performance (get absorbed and identified with the characters) which leads audience to lose track of time and forget about everything else ('I would feel quite involved in history'). It is actually the only dimension that is not about the self.

The Appendix 1 includes the tables presenting those dimensions and the corresponding set of quotes, divided into threat and growth aspects, representing the threat and growth perceptions.

Following that, respondents had to answer if they would attend to the show (yes or no kind of answer). In case of affirmatives answers, they had to rate, on a 10-point scale - from 1- not at all to 10- completely interested, the level of interest in the show. Then, they were asked to choose an answer, above those were presented - already this week, in two weeks, this month, next month, in the next 6 months – describing when they were willing to attend. When their answer was “no” to the question “Would you attend the show?”, these last two questions won’t be presented.

The set of questions regarding each show were completely the same across all conditions. The goal was to identify what varies from one show to another (between subjects) and within manipulations.

Finally, respondents were asked how often they go to those specific kinds of shows – chose among given alternatives: I've never been; <1 time per year; 1 time per year; 2-3 times / year; 5-6 times / year; 7-9 times / year; 10-11 times / year; Every month. Followed by the question to know from whom the decision came from, if their own initiative or from anyone else (as an invite). Then, right before the demographic questions, participants had to rank, on a 10-point scale, to what extent they felt that their answers regarding the values, for the self-manipulations, or concerning the meals, for the control group, were related to with the hedonic questionnaire.

### Procedure

The main purpose of this dissertation is to analyze the perceptions of participants regarding Classical Theatre compared to alternatives of this kind of hedonic experiences. So, three different spectacles were chosen to exemplify the three type of hedonic experiences that are available to audience.

Before the survey begins, an introduction message appeared presenting the reason for the study that has been conducted. They were informed about the anonymity of their answers, requested for the most honesty while participating and, lastly, they were thanked for their important contribution.

Following the presentation text, the Qualtrics randomly assigned to participants to either three conditions. For the manipulations, both threat and affirmation, it appeared a paragraph to report the existence of two apparent different and not connect studies, one about individuals’ values, giving them some examples, and other about the hedonic experiences. In contrast, the control group were just asked to take a few seconds to think about their last meals.

After the block developed to induce the manipulations, the questionnaire is all the same for every participant.

The manipulation check was made through a presentation of some adjectives that would describe their current mood – the mood check - since it is a variable that is commonly affected for both manipulations – affirmation and threat.

A research about mood induction outlined that people evaluate situations differently depending on their moods (Groenland, and Schoormans, 1994)

Furthermore, concerning the desire of the mood maintenance, happier moods tend to prevent themselves from tasks that require cognitive effort, except whether it might keep the positive mood states (Isen, 1987; Wegener, Petty, and Smith, 1995 quoted by Bless, Schwarz, Clore, Golisano, and Rabe, 1996).

As a matter of fact that testing the mood induction is an effective mechanism in manipulating evaluations and decisions of participants, there was necessary to check how they feel at that moment. The state of mood might affect consumers behavior and judgments (Gardner, 1985, cited by Groenland and Schoormans, 1994), hence their perceptions about the presented experiences.

After the mood-check, the actual purpose of the study emerged, the hedonic experiences' block appeared. All participants were presented to three synopses of three different shows (Classical theatre, Popular Theatre, and Stand-Up Comedy), with pictures associated to them. This was an attempt to have illustrative examples of those shows to respondents have a better idea of what they may experience. It was also intended to describe to type of plays even to those who have never attended to something like those. Then, they were asked whether they would attend or not, their level of interest (if the previous answer was affirmative) and when they would go, respondents were inquired to ranked, on a 10-point scale, their level of interest in their desire of knowing more about (history, dramaturgy, the characters, the author ...) and also the level of entertainment they would experience during that present show.

Based on the studies of Jones, and Pulford, (2005), and of Brown, and Ratzkin (2012) complemented with the findings of Walmsley (2011), the constructs explored in the present investigation were developed towards cover the main motivations of arts' audience. Besides that, the articles also contributed to the design of proper sentences that, altogether, are an attempt to describe what the audience would experience and feel during the event, representing the developed constructs -

intellectual, emotional, Values, and immersive aspects. Participants was requested to evaluate (on a 10-point scale) how they perceived/ anticipate their experience in that specific show across these four different dimensions. Respondents had to evaluate their level of agreement with each statement on a scale from 0 (strongly disagree) to 10 (strongly agree). (see Appendix 4: Survey)

Subsequently, individuals had to indicate how often they attend each type of shows, and whether they did so on own initiative or by invitation.

Afterwards, participants had to use a 10-point scale to describe how much they thought that was the level of influence /involvement between the first block, regarding the values, in case of the self-conditions, or the meals, in control group, and the hedonic block.

To conclude, as a need of characterize the sample, the last section was destined to demographic questions, regarding participants' age, gender, nationality, level of education, occupation and liquid income.

At the real end, they were thanked for the participation with a text expressing the high value of their contribution for the study. If desire it, they also could to add a comment in the blank presented space.

## **Chapter 4: Analysis of Results**

The developed analysis, all obtained results, and each taken conclusion are exposed in the present chapter. Firstly, the characterization of the sample, followed by its analysis and the test of the hypothesis. At the end, the validation or not of the proposed hypothesis and research question.

### **4.1 Data Collection**

The experimental study was actively online during eight days with a participation of 301 participants. Only 222 were validated and fully completed. In each condition of self, there was 74 valid responses.

### **4.2 Sample Characterization**

From the total sample, 68% are women and 32% men, 97,3% are Portuguese and just 6 people is foreign. Regarding their current occupation and the last taken degree of studies: the majority is employed (55,4), 29,3% are students, 9,9% are retired and 5,4 are unemployed, 5% have the PhD, 18,9% the master and 55% have the bachelor's degree, 4,1% have the Professional level of education and 13,5% did the High School.

From a maximum of 74 years old, a minimum of 18 years old, the majority (40,1%) are individuals with ages from 19 to 24 years old, followed by those who are 51-64 years old (25,3%), 11,7% have ages from 51-64. With a mean of 38,62 years old and a standard deviation of 17,252.

Lastly, the liquid monthly income of family aggregate is in the majority between 1.001€ to 2.000€ (33%), 19,4% have between 2.001€ to 3.000€ per month, 17,6% belong to the category of 3.001€ - 4.000€, 12,6% have more than 4.000€ every month, 7,2% pick the range 801€ - 1.000€ and the minority (9,9 %) has less of 800€ (4,5% of those has less than 600€)

Of the total 222 participants, only 1,4% go to classic plays at least 10 times per year, followed by 2,3% 7-9 times/ year, 14 (6,3%) people go 5 or 6 times per year, 18,9% go twice or three times a year, 20,7% only go once, the majority (36%) admitted to go less than one time per year, and, finally, those whom have never gone are 14,4% of the total.

Summarizing, the sample includes mainly, women, with ages from 19 to 24 years old, more than half are employed and have, at least, the bachelor's degree. Essentially, they are little arts consumers – the majority go just once a year or even have never gone.

### **4.3 Data Reliability**

In order to give support to the assumptions and formulated hypothesis, a whole literature review was a source of knowledge to justify the decisions made in the survey. The mood was measured accordingly with Bless et al (1996) by using a 10-point scale from 0 (meaning none feeling at all) to 10 (feeling completely).

Using the Cronbach's alpha to study the scales reliability of the applied measures in the survey, the results showed an acceptable level of internal consistency (Cronbach's Alpha > .7). The total measure of the mood check showed an alpha equal to 0.901. Concerning specifically the intellectual dimension of self, it also can be considered reliable as a matter of fact that the alpha was always higher than .7. In terms of Classical theatre, the intellectual growth measure achieved an alpha of .912, and the intellectual threat reached an alpha of .817. As an exception, the overall emotional dimension for the classic play return an alpha of .690 (whereas alpha of negative part is 0.879 and the alpha of positive part is 0.712).

### **4.4 In depth Analysis**

In the following analysis, it is important to mention that for the intellectual, emotional and values constructs, it was used composite measures for each of these variables. Each variable had one composite measure defined by the mean of the all sentences allusive to the growth, other composed by the mean regarding the threat aspects. In what respects the immersion factor, the analysis was made with the mean of the evaluations for the three quotes.

Self-Dimensions’ Hypothesis

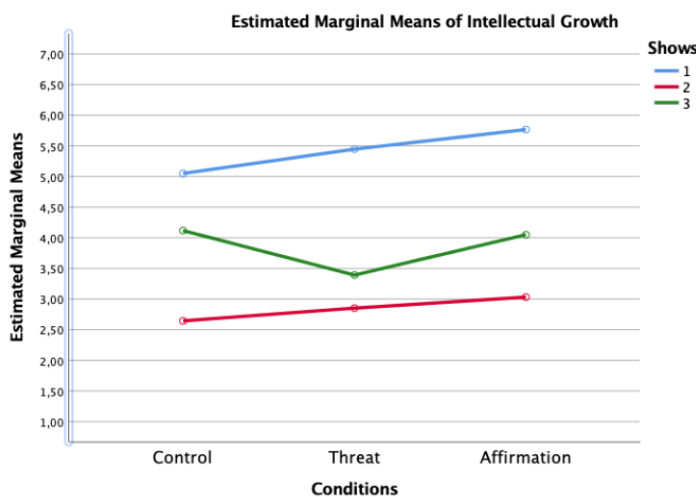
**H1:** Classic Theatre is perceived as a more threatening show to the different self-dimensions (intellectual, emotional, and values) when compared with other types of shows, such as Stand-Up and Popular Theatre.

**H2:** The conditions of self have effect on individuals’ perceptions regarding the dimensions of self in general for all shows: classic and popular theatres and stand-up comedy.

**H3:** When individuals are under threat of self condition, their intellectual perceptions particularly about the Classic Theatre are intensified, when compared with other conditions of self.

In order to test these hypotheses, the further analysis was conducted to identify which independent variables (shows – Classical Theatre, Popular Theatre and Stand-Up Comedy, and conditions of self – threat, affirmation and control group) have main effects on the dependent variables, and what those results are.

Dependent Variable: Intellectual Dimension



Graphic 1 - Intellectual Growth

Intellectual Growth	Condições	Mean	Std. deviation
Classic	Control	5,0495	2,68582
	Threat	5,4459	2,52553
	Affirmation	5,7658	2,79853
	<b>Total</b>	<b>5,4204</b>	<b>2,67634</b>
Popular	Control	2,6441	2,62022
	Threat	2,8514	2,49086
	Affirmation	3,0315	2,78732
	<b>Total</b>	<b>2,8423</b>	<b>2,62843</b>
Stand-Up	Control	4,1171	2,92911
	Threat	3,3919	2,81838
	Affirmation	4,0495	2,74579
	<b>Total</b>	<b>3,8529</b>	<b>2,83825</b>

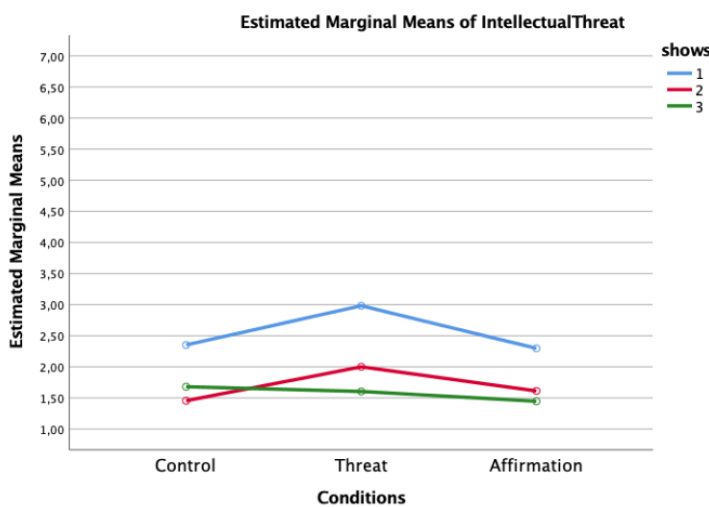
Table 2 - Intellectual Growth

For participants expected intellectual growth, the repeated measures ANOVA disclosed significant differences in the variable's results across different shows. This means a presence of a main effect of the different shows on the variable, ( $F(1, 219) = 51.580, p = .000. \eta^2 = .191$ ) - participants evaluate differently the various shows, regardless the induced condition.

However, though it did not find any other significant effect (Conditions'  $F(2, 219) = 0.848, p = .430, \eta^2 = .008$ ), the interaction between the self-manipulations with the three different shows reported a marginal effect ( $F(2, 219) = 2.317, p = .101, \eta^2 = .021$ ). Moreover, the T-tests analysis confirmed the lack of significant differences (all ps are  $> .1$ ) when comparing manipulations in pairs.

To conclude, and as the Graphic 2 suggests, Classical Theatre is the show which provides the best intellectual experience (intellectual growth, in which intellectual stimulus drives to a better engagement, and the comprehension feeling enhance the overall experience), regardless the manipulation of the self.

With respect to the difficulty about understanding a play and the intellectual threat that makes hard the engagement, the ANOVA revealed a main effect of the variable shows in the measure used to evaluate these negative factors ( $F(1, 219) = 65.959, p = .000. \eta^2 = .231$ ). The dependent variable that measures the negative perceptions at an intellectual level, scores different values depending on the shows. More specifically, the Classical Play was rated as being the most difficult to understand and to enjoy because of the associated intellectual threat.



Graphic 2 - Intellectual Threat

Intellectual Threat	Condições	Mean	Std. Deviation
Classic	Control	2,3514	1,83646
	Threat	2,9829	2,28814
	Affirmation	2,2973	1,81702
	<b>Total</b>	2,5435	2,00774
Popular	Control	1,455	1,95659
	Threat	2,00	2,26347
	Affirmation	1,6126	2,01971
	<b>Total</b>	1,6892	2,08733
Stand-Up	Control	1,6802	1,90044
	Threat	1,6036	2,18733
	Affirmation	1,4459	1,76148
	<b>Total</b>	1,5766	1,95137

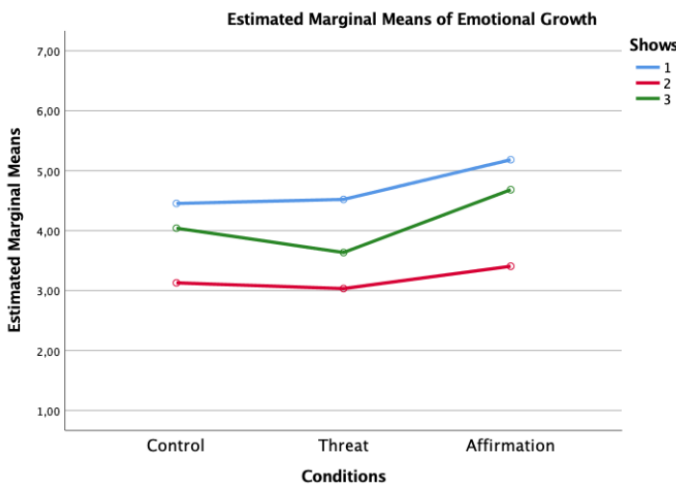
Table 3 - Intellectual Threat

In what concerns the manipulation effect on the overall perceptions, regardless the shows, the test results showed a lack of impact on participants' evaluations ( $F(2, 219) = 1.290, p = .277, \eta^2 = .012$ ). Nonetheless, in relation to the interception of shows with different self-manipulations yield a significant interaction ( $F(2, 219) = 3.092, p = .047, \eta^2 = .027$ ). Moreover for the Classical Theatre, it was verified a significant effect on participants' responds, between Control VS Threat groups and Threat VS Affirmation, as it is possible to observe in the following graphic. Planned contrasts suggest that for the Classical Theatre participants under self-threat judged this kind of play as generating a more intellectually threatening experience than participants in the self-affirmation ( $t(146) = 2.016, p = .046$ ). Additionally, between threat and control, there are also marginally differences regarding this variable ( $t(146) = 1.849, p = .066$ ). However, no differences were found between self-conditions when judging popular or stand-up shows. This result seems to support the idea that different from other shows, classic theatre may represent an intellectual threat to consumers' intelligence.

In sum, Classical Theatre seems to be the type of show that is perceived as generating more intellectual growth experiences, but also the one generating more intellectual threat.

Such perception of Classical Theatre as a difficult intellectual experience is aggravated under self-threat conditions, which further supports the motivational nature of these judgments regarding classical theatre. That is, consumers may expect their self-esteem regarding their intellectual ability to be challenged by classical theatre. If that is the case, judgments about how negative the intellectual experience of this show is should be exaggerated under self-threat conditions, which was precisely what it was found. In fact, self-threat did not affect such perceptions regarding other shows. Even though, the Classical play had the highest values in the threat condition, expressing a significant difference between this condition and the remaining ones. In its turn, Stand-Up Comedy scored the overall lowest mean of the difficulty level. It is also notable that the means of the threat's measures report higher values than the growth. While the Classic play were ranked, on average, with 5.4 of growth at the intellectual level, the same show was rated with 2.5 for being a threatening intellectual experience.

Dependent Variable: Emotional Dimension



Graphic3 - Emotional Growth

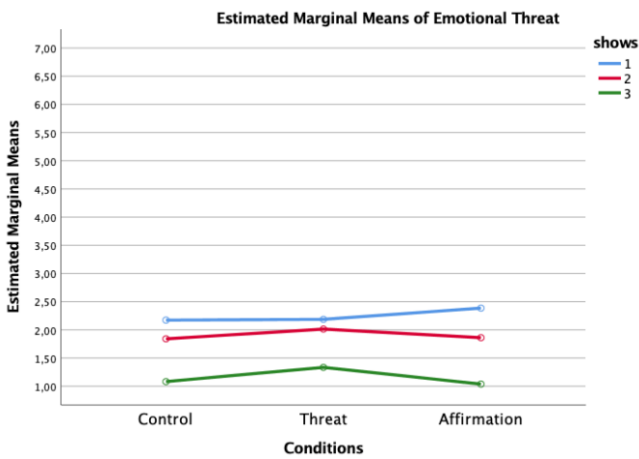
Emotional Growth	Condições	Mean	Std. Deviation
Classic	Control	4,4527	2,77114
	Threat	4,5203	2,70519
	Affirmation	5,1824	2,59158
	<b>Total</b>	<b>4,7185</b>	<b>2,69838</b>
Popular	Control	3,1284	2,56432
	Threat	3,0338	2,51615
	Affirmation	3,4054	2,8986
	<b>Total</b>	<b>3,1892</b>	<b>2,65774</b>
Stand Up	Control	4,0405	2,65835
	Threat	3,6351	2,57264
	Affirmation	4,6824	2,66712
	<b>Total</b>	<b>4,1194</b>	<b>2,65649</b>

Table 4 - Emotional Growth

About the emotional aspect of audience experience, there is a significant effect of the variable shows, expressed by Anova analysis ( $F(1,219) = 9.209, p = .003, \eta^2 = .040$ ). Participants, for instance, described Classical Theatre as the type of play which provides the greatest emotional growth and positive emotions, followed by Stand-Up Comedy. Again, participants gave the highest values to the emotional dimension for Classical Theatre, across all conditions.

Additionally, it was also found a marginal main effect of self-manipulations, suggesting that participants under affirmation judged shows in a more strongly in its potential to generate emotional growth's experiences ( $F(2,219) = 2.525, p = .082, \eta^2 = .023$ ). There is no effect of the interaction between the variable shows and the conditions of self ( $F < 1$ ).

On the other hand, the threat's measure respecting this dimension, that tried to capture how much the show would trigger negative emotions preventing participants from enjoying it, it was also affected by the variable shows ( $F(1, 219) = 56.024, p = .000, \eta^2 = .204$ ). And no more effects were found ( $F < 1$ ).



Graphic 4 - Emotional Threat

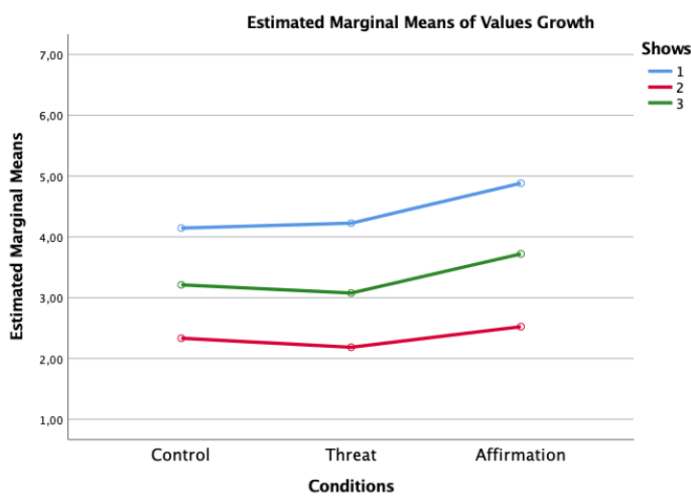
Emotional Threat	Condições	Mean	Std. Deviation
Classic	Control	2,1723	1,93115
	Threat	2,1858	1,8736
	Affirmation	2,3851	2,29098
	<b>Total</b>	<b>2,2477</b>	2,03337
Popular	Control	1,8401	1,40136
	Threat	2,0135	1,90564
	Affirmation	1,8604	1,5335
	<b>Total</b>	<b>1,9047</b>	1,62204
Stand Up	Control	1,0811	1,21429
	Threat	1,3345	1,93086
	Affirmation	1,0372	1,4043
	<b>Total</b>	<b>1,1509</b>	1,54505

Table 5 - Emotional Threat

Participants expect that Classical Theatre triggers the most negative and invasive emotions that they don't want to feel.

Dependent Variable: Values Dimension

Going through the next dimension, that pretend to cover to what extent the arts live performance leads to a positive change in the way the audience look and think about certain subjects, about their values and beliefs, and the way it stimulates new and challenging ideas.



Graphic 5 - Values Growth

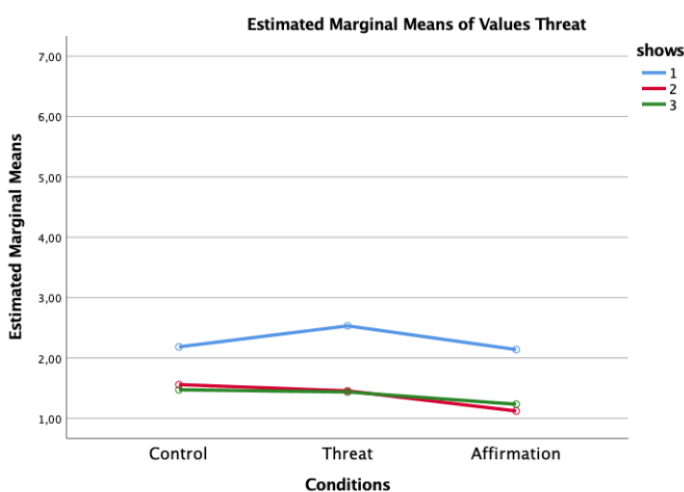
Values Growth	Condições	Mean	Std. Deviation
Classic	Control	4,1441	2,47673
	Threat	4,2252	2,30155
	Affirmation	4,8829	2,62376
	<b>Total</b>	<b>4,4174</b>	2,4819
Popular	Control	2,3333	2,45073
	Threat	2,1847	2,09598
	Affirmation	2,5225	2,40628
	<b>Total</b>	<b>2,3468</b>	2,31664
Stand-Up	Control	3,2117	2,48746
	Threat	3,0766	2,61453
	Affirmation	3,7207	2,56604
	<b>Total</b>	<b>3,3363</b>	2,56009

Table 6 - Values Growth

There is only a main effect of the different shows on the dependent variable which concerns the positive perceptions of this dimension ( $F(1, 219) = 37.673, p = .000, \eta^2 = .147$ ). Respondents expected the highest level of growth experience during a Classical show, followed by Stand-Up Comedy and, the last one, Popular Theatre (Table 6).

Although, with non-significant effect of the conditions ( $F(2, 219) = 1.762, p = .174, \eta^2 = .016$ ), the threat condition expressed the lowest levels, as it can be observed in the graphic 5. The interaction between variables also has no effect ( $F < 1$ ).

In what concern the expectations of threat, as putting audience on non-desirable situations, and threatening their beliefs and values, it was found a significant effect of the variable shows ( $F(1, 219) = 49.940, p = .000, \eta^2 = .186$ ), and no other effects were found ( $F < 1$ ). Furthermore, regardless the self-manipulations, participants confessed that the Classic Shows are those who triggers the most undesirable and negative sensations comparing to other plays.



6 - Values Threat

Values Threat	Condições	Mean	Std. Deviation
Classical	Control	2,1847	2,03556
	Threat	2,5315	2,06804
	Affirmation	2,1396	2,09297
	<b>Total</b>	<b>2,2853</b>	2,06376
Popular	Control	1,5586	1,98863
	Threat	1,4550	1,8788
	Affirmation	1,1216	1,55133
	<b>Total</b>	<b>1,3784</b>	1,81718
Stand-Up	Control	1,473	1,75085
	Threat	1,4369	1,85709
	Affirmation	1,2342	1,59692
	<b>Total</b>	<b>1,3814</b>	1,73356

Table 7 - Values Threat

### Self-Dimensions' Hypothesis: Conclusion

Before going further, to summarize the overall perceptions about Classic Theatre accordingly the different dimensions of self, when exposed to that synopses, participants expected that experience as being more enjoyable. Nevertheless, it is also the most threatening one, at all levels.

More specifically, Classical plays provide an intellectual experience more difficult to understand and in which the intellectual effort prevents them to enjoy the experience. At the same time, it scored the highest values regarding the intellectual growth - participants appreciate that intellectual stimulation, to think about some subjects differently.

On the other way, the play highest evaluated from being the one which triggers more undesirable emotions and sensations, and also from making people questioning themselves about what they really believe and hurt their susceptibilities is again the Classical theatre.

Furthermore, it is also this play which provides a better emotional and social atmosphere, and a sense of personal resonance. Moreover, it enhances the way of looking and thinking about certain subjects and stimulates challenging ideas and new values to participants.

Through a paired sample T-test comparing Classic and Popular plays, it was possible to conclude that participants, under threat condition, perceived the classic experiences as being more threatening although provide a greater growth at all self-dimensions (intellectual, emotional and values) – the level of significance for all constructs is .00 (See appendix 3). So, although the difficulty level of attending this kind of events, people acquire more pleasure than in popular plays.

On the other side, running the same analysis as before, when comparing Classic Theatre with Stand-Up Comedy, under the threat condition, there are also significant differences across the constructs excluding the immersive one ( $t(74)=-.417$   $p=.678$ ). So, it is notable a clear difference in the expected experience through the different shows, as well as the perception of participants that Classic Theatre is the show which provides the most threatening experience across the dimensions of self (intellectual, emotional and values). Concluding by this, the H1 can be validated because the data support the idea that individuals expect that Classic Theatre provide the most threatening experience to the self-dimensions when compared with other shows.

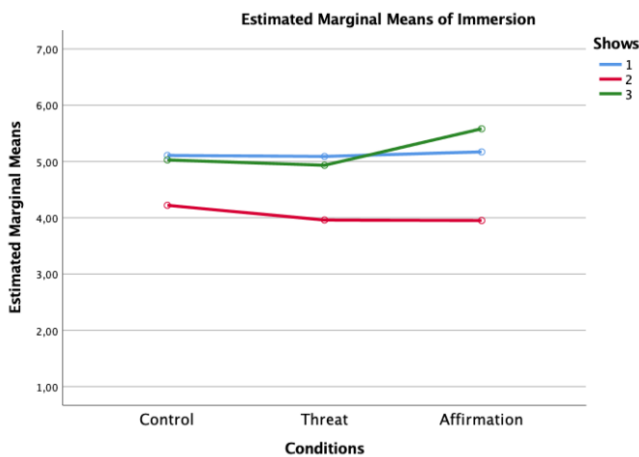
H2 proposes that the individuals' judgements about the dimensions of self accordingly with the different shows are influenced by the conditions of self. The data do not support this affirmation reasoning by the fact that only the intellectual dimension reported an effect, or at least, a marginal effect of the interaction between variables of shows and conditions of self, so the H2 can be rejected.

As it was explored before, actually Classical Theatre is perceived as providing the more threatening intellectual experience comparing with other shows, and, those perceptions are particularly intensified

when individuals are under threat condition. Which means, as the H3 proposes, under the threat condition, they perceive as even a more threatening experience than under the other conditions.

Dependent Variable: Immersive Dimension

Lastly, the immersive dimension, measuring the level of identification with the characters and to what extent the play would make people get engaged and abstracted from the personal problems. The test's results indicate a non-significant effect of the shows' variable ( $F(1,219)=.096, p=.757 \eta^2=.000$ ), as well as of the conditions ( $F<1$ ). Even though, Popular plays are those in which participants do not feel much engaged, in contrast to other plays. Stand-Up Comedy, in its turn, is the one with the highest values, only under affirmation condition.



Graphic 7 – Immersion

Immersion	Condições	Mean	Std. Deviation
Classic	Control	5,1081	2,09377
	Threat	5,0901	2,37523
	Affirmation	5,1712	2,24337
	<b>Total</b>	<b>5,1231</b>	<b>2,23052</b>
Popular	Control	4,2207	2,76325
	Threat	3,9595	2,5547
	Affirmation	3,9505	2,64586
	<b>Total</b>	<b>4,0435</b>	<b>2,64691</b>
Stand-Up	Control	5,027	2,47346
	Threat	4,9324	2,94701
	Affirmation	5,5811	2,57435
	<b>Total</b>	<b>5,1802</b>	<b>2,676</b>

Table 8 - Immersion

Level of Interest's Hypothesis

In respect to this last dimension, Classic Plays do not stand out from the others, there is no significant differences between shows.

**H4:** The Classic Theatre is the show with lowest level of participants' interest, when compared with other shows such as stand-up and popular theatre.

**H5:** The conditions of self influence the interest level of participants in Classic Theatre, when they are under threat of self, they have less interest in the play.

Dependent Variable: Level of Interest

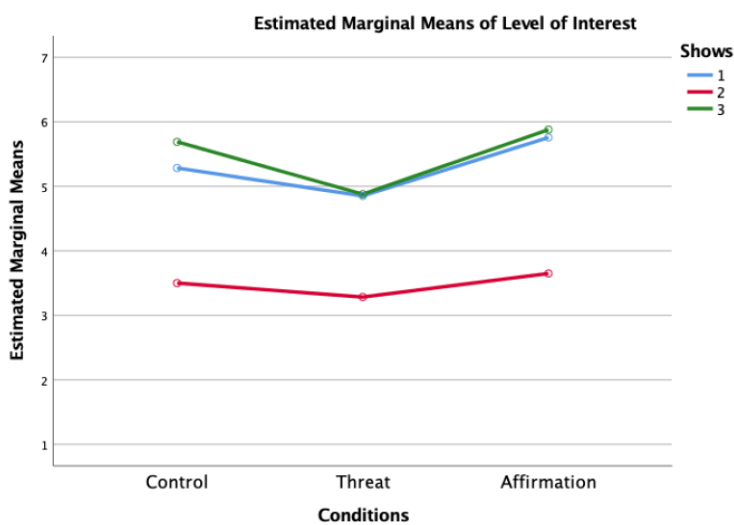
Regarding participants level of interest in the show, participants were only asked to the question if they have answered positively to the question (Would you attend? See appendix 2). In order to better

analyze this variable, it was included those who would not attend to the show, by converting them into 0 and including them in the ‘level of interest’.

For participants’ level of interest in each show, the Anova disclosed that there are no significant differences between shows ( $F(1,219)=0.413$ ,  $p=.521$   $\eta^2=.002$ ), this suggests that participants have almost the same level of interested in the shows.

Moreover, the participants’ interest is still not affected by the induced conditions ( $F(2,219) = 2.213$ ,  $p = .112$ ,  $\eta^2 = .020$ ). Nevertheless, there is a significant marginal difference between Threat and Affirmation conditions regarding level of interest in Classical Plays ( $t(146)=1.614$ ,  $p=.109$ ).

On the other hand, in case of Threat vs Affirmation, the level of interest in Stand-Up comedy have significant differences between the two conditions of self ( $t(146) = 1.769$ ,  $p=.079$ ). Besides that, the interaction between the shows’ variable and conditions of self has also no effect on their responses ( $F(2,219) = 1.157$ ,  $p = .885$ ,  $\eta^2 = .001$ ). Across the other self-conditions, when compared 2 by 2, no more effects were found ( $t < 1$ )



Graphic 8 - Level of Interest

Interest	Condições	Mean	Std. deviation
Classic	Control	5,28	3,354
	Threat	4,85	3,678
	Affirmation	5,76	3,127
	<b>Total</b>	<b>5,3</b>	<b>3,398</b>
Popular	Control	3,5	3,9
	Threat	3,28	3,418
	Affirmation	3,65	3,575
	<b>Total</b>	<b>3,48</b>	<b>3,623</b>
Stand-Up	Control	5,69	3,26
	Threat	4,88	3,607
	Affirmation	5,88	3,26
	<b>Total</b>	<b>5,48</b>	<b>3,392</b>

Table 9 - Level of Interest

Furthermore, it was run an exploratory linear regression to this variable in order identify which dimensions predict the level of interest in the different shows.

Concerning the Classic Play, the regression analysis enabled to confirm that higher the perception of an intellectual growth, higher the level of participants’ interest ( $\beta = .365$   $p < .001$ ). In other hand, it came as a surprise the non-significance of the intellectual threat as a predictor of the interest’s level in Classic Theatre ( $\beta = -.050$ ,  $p = .422$ ). In its turn, the more they expect an emotional growth ( $\beta = .222$ ,  $p = .014$ ),

and the less an emotional threat ( $\beta = -.203, p = .004$ ), higher their interest in that classic theatre. The participants' interest level cannot be predicted through the values dimension either using the growth measure ( $\beta = .076, p = .375$ ), or using the threat ( $\beta = .100, p = .179$ ).

Regarding the popular play, in what concerns the intellectual growth, it can be used as a predictor ( $\beta = .194, p = .040$ ), in contrast with intellectual threat ( $\beta = .062, p = .364$ ). Considering the emotional dimension, only the growth ( $\beta = .585, p = .000$ ) measure enable to make predictions about the variable (threat measure:  $\beta = -.117, p = .128$ ). Once again, the value construct is not a predictor – nor the growth dimension ( $\beta = .057, p = .494$ ), neither the threat expectations ( $\beta = -.093, p = .237$ ).

About the Stand-Up comedy, on the contrary, only the intellectual ( $\beta = .254, p = .001$ ) and the emotional ( $\beta = .518, p = .000$ ) growth measures can contribute statistically significantly to the model. The regression does not show the same information for the intellectual threat' measure ( $B = .031, p = .639$ ). The same thing happened in regards the emotional threat  $B = -.078, p = .291$ ). On the subject of values' construct, nor growth ( $\beta = .001, p = .985$ ) neither the threat ( $B = -.057, p = .486$ ) dimensions can contribute to the constant 'level of interest'.

Nonetheless, conducting the regression analysis including only the intellectual dimensions as predictors of the level of interest (intellectual threat and intellectual growth), the results show the intellectual growth as a significant predictor ( $\beta = .608, p = .000$ ) of the level the interest, whilst the intellectual threat is a marginal predictor ( $\beta = -.106, p = .053$ ) of the dependent variable. Concerning the other types of shows, the intellectual growth is also a predictor either for the Popular theatre ( $\beta = .675, p = .000$ ), and for Stand-Up Comedy ( $\beta = .625, p = .000$ ). Otherwise, the intellectual threat is a marginal predictor for Popular theatre ( $\beta = -.096, p = .079$ ) but not for the Stand-Up Comedy ( $\beta = -.083, p = .142$ ).

In sum, although participants seem to see Classical Theatre shows as potential threats to the intellectual self-esteem, this potential threat does not seem to be a very relevant predictor of participants' interest to attend this kind of show, even though its relative importance seems to higher for Classical Theater plays than for other types of show.

#### Dependent Variable: Level of Interest: Conclusion

As H4 proposes that Classic Theatre is the show with the lower level of participants' interest, and apart from the non-significance of the shows' variable, the reported data do not support the hypothesis - the Popular Theatre presents the lowest values of interest level., so it can be rejected.

Moreover, H5 suggests that the threat condition make individuals lose their interest in the Classic Theatre. As it was found a marginally significant difference between Threat and Affirmation, and the means, in the threat condition, registered the lower levels of interest in this show, wherefore the H5 cannot be rejected.

It is also important to highlight that emotional threat seems to be a particularly important variable to predict interest in Classical Theatre, as this variable is an exclusive predictor for this type of show. It seems that participants tend to avoid this type of show due to the emotions that they might experience, but, in the case of the other shows, this emotional threat is not important for them.

Even with non-significant effect of the self conditions on the level of interest in the shows, the T-Tests suggested a marginal difference between the Threat and Affirmation conditions regarding the Classic play. Participants expressed, on average, lower levels of interest in this show under threat, wherefore the H5 cannot be rejected.

Finally, only the intellectual growth and the emotional dimension - both growth and threat measures - provide a significant prediction of the variable interest in Classical Plays. Meaning that, the expected intellectual growth and the whole emotional dimension are really important variables for the level of interest of the participants.

## **Chapter 5 - Main Conclusions and Future Research**

The purpose of the following chapter is to expose the main academic conclusions of the present research, as well as the academic implications that have been identified, followed by a summary of limitations and proposals for future research.

### **5.1. Main Findings and Conclusion**

This dissertation pretended to disclose some doubts regarding audience's motivations to attend, or not attend, to Classical Theatre. It examined participants' perceptions concerning the expected experience during three different shows. At four different dimensions of experience, the respondents were asked to describe, by using a 10-point scale, the level of given feelings and sensations that those events would trigger on them.

The principal reason was to disclose if people in general perceive classical plays as an intellectual threat and whether that perception discourage them and make them less interested in classical plays rather than in other. In fact, Classic Theatre represents a potential negative experience as an intellectual threat, what may influence the self-esteem of individuals. Additionally, it is not only seen as more threatening experience rather than other plays, but, more importantly, that negative expectation is higher when the self-esteem is threatened. Moreover, this worsened perception is not verified across the other plays, meaning that the manipulations' effect is not general but specifically for Classical Plays. Meaning by this, the results supported the idea that this specific theatre was already perceived as a threat to the self-esteem concerning the intellectual dimension.

Actually, the self-manipulation had some effects across the dependent variables, making participants respond accordingly to each condition.

Beyond the intellectual dimension, it also aimed to analyze the emotional, social and immersive aspects since they have been found as audience's motivations in prior research.

Concerning the variable shows, the study got to prove that participants actually perceive differently what they would experience in the various shows, at the four dimensions. Experiences provided by Classic plays actually are perceived as bringing the greatest growth at intellectual, emotional and social sensations, however, classical theatre are, also, the one which more challenge

audience at the same dimensions. In regards the immersive aspect, Stand-Up Comedy is the one which provides the most enjoyable experience.

In the context of the level of interest, there are only significant differences between Threat and Affirmation conditions considering Classic plays and Stand-Up Comedy. So, when individuals feel good with their self and, when they are in a positive mood, they express more interest in attending these shows, rather than in situations of self-threatened. Additionally, the intellectual growth, and both emotional growth and threat measures can be used as predictors of the level of interest regarding the Classical play. Whereas, for the other shows, only the intellectual and emotional growth measures provide a prediction of level of interest of participants.

## **5.2. Managerial/Academic Implications**

It is never enough to understand better the audience and the individuals who the product target. Sometimes, the responsible for the management of arts have forgot how to communicate with the audience, and specially what to communicate. It is necessary to create a desire or, at least, a curiosity for arts' events, because arts do not produce a material good, but an experience. This hedonic experience goes beyond the quality of it, it is about the feelings and sensations that trigger in the audience. More than the artistic value, it provides an intellectual, and emotional experience. That is why the approach to the audience should not be centered in the art's work itself but in the way of it is promoted to the consumers (Kotler, and Scheff, 1997), expressing the audience benefits. It is vital to gather the maximum motives which drives to arts consumption, since individuals often seek to satisfy various desires simultaneously (Slater, 2007 quoted by Walmsley, 2011).

Above all, although they do not go that much, participants expressed their interest in attending to Classical Plays. In spite of the challenges they report to feel, they also take pleasure on that experience and arts managers should take that in consideration.

Besides that, if the arts managers have never thought about the classical pays as an opportunity for self-affirmation, or in contrast, as an experience to keep away from when the in moments when the self-esteem is threatened, the present investigation have gathered literature that can fit to support the theme.

Additionally, by creating a comparison of two samples (selecting cases of those who is less than 30 years old – 109 people and the remaining – 113 people) and analyzing the means of the

level of interest in each show, it allows to highlight a higher preference (level of interest > 6) for Stand-Up Comedy next to the youth sample (66%), whereas those who show that level of preference are 55,7 % of the total of the older sample. Popular Plays are also most preferred (level of interest > 6) by youngers (47,7%) – 26,5% of the oldest sample. People with age > 30 years old have higher preference (level of interest > 6) for Classical Plays (69%), and 59,6% of the youngers also have a higher preference for these plays.

Moreover, concerning the frequency of attending to these plays, the younger participants usually attend to the shows by invitation (56%). While those who are higher than 31 years old decide by their own initiative to attend the plays (64,2%). From those who have never attended to any these plays, the results show that is the youth generation who go less, exceptionally to Stand-Up Comedy.

Furthermore, as it was disclosed by the regression, besides the intellectual threat is a marginal predictor of the level of interest of Classical Theatre, the emotional threat is an exclusive predictor of the interest in this show. It suggests that, or the themes explored on the plays should make decrease the emotional discomfort experienced, or if these themes actually make part of the concept, it is putting audiences away. Meaning by this, the communication should lies on the education of the audience to start to enjoy these experiences, even at an emotional threat.

With this kind of information, arts managers are aware of who have more interest in which plays and whom have to be more aware or motivated for going to theatre.

### **5.3. Limitations and Future Research**

The present investigation exhibits some limitations that can compromised the success of the hypothesis validation which, at same time, it may be fit as suggestions for further research.

Beyond of the timeframe and money restrictions that a dissertation thesis is associated with, there are some limitations in respect with the study's method. Firstly, in regard to manipulations of self. This variable did not reveal significance in impacting on the overall perceptions. Although a significance between the threat and affirmation conditions in mood check, the chosen approach was not really effective. Maybe it would have a higher success by making participants get more involved in the manipulation, rather than just ask for recalling a moment of their experience. The level of involvement might influence the commitment to the survey. Many manipulations of self-affirmation are associated with writing tasks (MCQueen, and Klein, 2006).

Moreover, there also could be another question of mood at the end of the survey to guarantee that the last answered show has the same level of influence than the first one. For instance, other way to prevent that it is always the same show which suffers with the manipulation, the shows' order could be randomized.

An additional factor that may have compromised the results are the synopsis presented to exemplify each show. This approach might have limited the participants' expectations once they were based on what it was given. For instance, participants may actually enjoy attending to Classic Theatre, but, for any reason, that specific theme do not attract them, therefore their perceptions might be influenced.

On the other hand, due to the length of the survey, apart from many participants gave up before the end, others may had lost the attention during the fulfilment, or been less committed to respond influencing the reliability of the results.

Concerning the sample limitations, besides of its size – that cannot be representative of the population in general, the demographics characteristics showed a little diversification of individuals. The majority is female (68%), being in the age's range of 19-24 years old (40,1%).

Further investigations might also be carried out to disclose whether the sense of belongingness for sharing an experience is also an important factor for audience, and to what extent it encourages individuals to attend to the Theatre.

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## Appendices

### Appendix 1- Constructs and associated quotes.

#### Intellectual

Threat Perceptions	I would have trouble understanding this kind of play. Such texts are difficult to keep up with.
Growth Perceptions	I would make an intellectual effort that would prevent me from enjoying the moment Realizing the piece would be a very positive experience from the intellectual point of view. I would feel an intellectual stimulation that would make me enjoy more the play It would be an experience of intellectual growth

#### Emotional :

Threat Perceptions	It would stimulate emotions in me that I would rather not feel in a cultural event It would hurt my susceptibilities. I would feel negative and invasive emotions The unleashed emotions would prevent me from enjoying the play.
Growth Perceptions	It would be an experience of emotional growth It would be a very stimulating experience.

#### Values

Threat Perceptions	It will change in an invasive and negative way my way of thinking / looking at certain subjects. I would expose myself to situations and ideas that I would rather not experience. It could call into question what I believe in, my values.
Growth Perceptions	It will constructively and positively change my way of thinking / looking at certain subjects. It would expose me to new and challenging ideas and values. I would feel development and stimulation of my beliefs and values.

#### Immersion

Perceptions	At times I would forget about the problems and situations of everyday life. I would feel quite involved in history. I would identify myself with the characters / facts portrayed.
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## Appendix 2 – Would you attend?

Dependent Variable: Would you attend?

Conditions	Would you attend?	Classic	Popular	Stand-Up	Total
Total N=22	✓	165	116	171	452
	✗	57	106	51	214
Threat	✓	50	40	52	142
	✗	24	34	22	80
Affirmation	✗	60	41	60	161
	✓	14	33	14	61
Control	✗	55	35	59	149
	✓	19	39	15	73

Table 10 -Would you Attend?

Besides that, taking in consideration the values presented in the table, it is possible to conclude that, though with a non-significant difference, participants revealed a general preference for Stand-up Comedy. Moreover, under affirmation condition, the results suggest that people are more willing to assist the shows when compared with the other conditions.

## Appendix 3 – Paired Sample T Test Under Threat Condition

Paired Samples Test	Paired Differences				t	df	Sig. (2-tailed)	
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower				Upper
Classical Vs Popular Plays								
Intellectual Threat	0,98198	2,12393	0,2469	0,4899	1,47406	3,977	73	0
Emotional Threat	0,1723	1,58968	0,1848	-0,196	0,5406	0,932	73	0,354
Values Threat	1,07658	1,76861	0,2056	0,6668	1,48633	5,236	73	0
Intellectual Growth	2,59459	3,48568	0,4052	1,787	3,40216	6,403	73	0
Emotional Growth	1,48649	3,38102	0,39304	0,7032	2,26981	3,782	73	0
Values Growth	2,04054	2,20898	0,25679	1,5288	2,55232	7,946	73	0

## Appendix 4 - Survey

### Section 1: Introduction

Welcome!

The present survey was developed within the scope of a **Masters** in Management with Specialization in Marketing Strategy. I am conducting this research for my thesis in Marketing and Hedonic Experiences. I would like to ask for your **honest** participation, keep in mind that there are **no right or wrong answers**, they will be completely anonymous and used for study purposes only.

You can not imagine the importance of your **contribution** to my work. Thank you in advance for your **time and collaboration!**

The study is related with hedonic experiences and aims to evaluate the levels of emotion, anticipation and involvement of individuals in diverse cultural and leisure experiences.

But, before starting the survey, try to remember the last meals you had ...

### Section 2: Control Condition

**Q1** Please list, in the space below, the last **three main** courses you have eaten in the last **2 days**:

---

**Q2** Now, stop to think of the **ingredients** that made up these **three dishes** .

Please, only advance in the questionnaire when you can remember at least **3** of these **ingredients**.

### Section 3: Self-Affirmation Condition

This survey is about to **two independent** studies.

One of the studies is about individual **values** and how they may be important to consumers and their decision.

The second study is related to **hedonic experiences** and aims to evaluate the levels of emotion, anticipation, and involvement of individuals in diverse cultural experiences.

**Q3** Values are a set of characteristics of a particular person that determine how they behave and interact with other individuals and with the context around them.

Each person has their hierarchy of values, making some difference in their behavior in each situation.

Some examples of values: Justice, Equality, Loyalty, Solidarity, Humility, Gratitude, Fraternity, Honesty, Integrity, Tolerance, Respect ...

**Q4** Write down, please, in the space below, three values that are most important in your life:  
(You do not need to include any of the examples above)

---

**Q5** Now, please, think of a time when you were true to your values and behave according to what you advocate.

When you have identified one moment when you were faithful to your values , please continue the survey.

Please don't continue it until you have recall one of those moments.

#### **Section 4: Self-Threat Condition**

This survey is about to **two independent** studies.

One of the studies is about individual **values** and how they may be important to consumers and their decision.

The second study is related to **hedonic experiences** and aims to evaluate the levels of emotion, anticipation, and involvement of individuals in diverse cultural experiences.

**Q6** Values are a set of characteristics of a particular person that determine how they behave and interact with other individuals and with the context around them.

Each person has their **hierarchy** of values, making some difference in their behavior in each situation.

Some **examples of values:** Justice, Equality, Loyalty, Solidarity, Humility, Gratitude, Fraternity, Honesty, Integrity, Tolerance, Respect ...

**Q7** Write down, please, in the space below, three values that are most important in your life:  
(You do not need to include any of the examples above)

---

**Q8** Now, please, think of a time when you were not true to your values and behave against to what you advocate.

When you have identified one moment when you were faithful to your values, please continue the survey.







Please don't continue it until you have recall one of those moments.

**Section 5: Manipulation Check**

**Q9** At this moment, how do you feel?

Please use the scale from 0-10 where 0 means Nothing and 10, Totally

0 1 2 3 4 5 6 7 8 9 10

Relaxed ()	
Energetic ()	
Proactive ()	
Cheerful ()	
Pleased ()	
Inspirational ()	

**Section 6: Hedonic Experiences about Classical Theatre**

In this **second** part, the study is about the individuals' **behavior and beliefs** about different theatre' plays.

For this, **three synopses** of shows will be presented and you will be asked to **imagine** that a great friend of yours **invites** you to attend **each of these** shows, without having to worry about any hourly cost and availability.

**Q10** A piece of **Classical Theater, *The Truth*** : Patrícia and Paulo have a relationship in secret. Joana, Paul's wife, suspects anything and asks more and more embarrassing questions. Miguel, Patrícia's husband, is Paul's best friend, but the frankness between the two is not what it was. As the deceptions get entangled, the two couples get lost in a labyrinth of who said what to whom.

In a game of brilliantly cruel masks, ***The Truth*** , original by Frenchman Florian Zeller, focuses on the microcosm of conjugal life to expose the hypocrisies of society and humorously problematize the advantages of concealing the truth and the drawbacks of revealing it.

In a project that presents ***The Truth*** together with *The Lie* , two pieces by the same author, in two different shows, represented by the same cast, put the variables of what will be true and what will be a lie to the discussion and is demonstrated as the art of representing can unfold in multiple senses.

**Q11** Would you attend this play?

- Yes
- Not

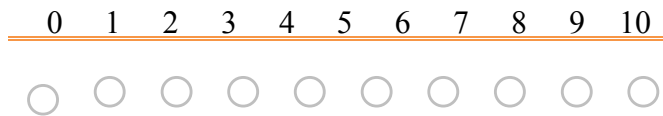
**Q12** Using a scale of 0-10 describe your level of interest in this part:

0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

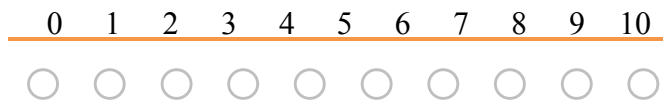
**Q13** When would you be available to go see the play?

- Already this week
- In two weeks
- This month
- Next month
- In the next 6 months

**Q14** How likely would you search to get to know more about the history / dramaturgy ...?



**Q15** What would be your entertainment level during the show?



**Section 7: Experience Perceptions about Classical Theatre**

**Q16**

Think now, in more detail, of the kind of experience you think you would feel at seeing this play. Please consider the statements below by imagining how you would feel when viewing this play and evaluate your level of agreement with each statement on a scale of 0 (strongly disagree) to 10 (strongly agree):







0 1 2 3 4 5 6 7 8 9 10

She would have trouble understanding this kind of play.	
Such texts are difficult to keep up with.	
I would make an intellectual effort that would prevent me from enjoying the moment	
Realizing the piece would be a very positive experience from the intellectual point of view.	
I would feel an intellectual stimulation that would make me enjoy the piece more	

It would be an experience of intellectual growth	
--	--

**Q17** How do you imagine that would be your experience?







Please evaluate your level of agreement with each statement on a scale of 0 ( strongly disagree ) to 10 ( strongly agree ):

	<p style="text-align: center;">Strongly disagree                      Totally agree</p> <p style="text-align: center;">0   1   2   3   4   5   6   7   8   9   10</p>
It would stimulate emotions in me that I would rather not feel in a cultural event. ()	
It would hurt my sensibilities. ()	
I would feel negative and invasive emotions ()	
The unleashed emotions would prevent me from enjoying the play. ()	
It would be an experience of emotional growth ()	
It would be a very stimulating experience. ()	

**Q18** How do you imagine that would be your experience?

Please evaluate your level of agreement with each statement on a scale of 0 ( strongly disagree ) to 10 ( strongly agree ):




0 1 2 3 4 5 6 7 8 9 10

It will constructively and positively change my way of thinking / looking at certain subjects. ()	
It would expose me to new and challenging ideas and values. ()	
I would feel development and stimulation of my beliefs and values. ()	
It will change in an invasive and negative way my way of thinking / looking at certain subjects. ()	
I would expose myself to situations and ideas that I would rather not experience. ()	
It could call into question what I believe in, my values. ()	

**Q19** How do you imagine that would be your experience?

Please evaluate your level of agreement with each statement on a scale of 0 ( strongly disagree ) to 10 ( strongly agree ):

0 1 2 3 4 5 6 7 8 9 10

It will constructively and positively change my way of thinking / looking at certain subjects. ()	
I would feel quite involved in the story. ()	
I would feel my beliefs and values more developed. ()	

**Section 8: Hedonic Experiences about Popular Theatre**

**Q45** A piece of **Magazine Theater, ParqueMania** :

A **Portuguese Magazine** that will give you lots of laughs and that counts on the presence of several known figures of all of us, interpreted by our fabulous cast! "José Socas", Pedro Passos Coelho, TV presenter Fernando Mendes, Bruno de Carvalho, Donald Trump, Madonna and even a

ventriloquist named "Antonini Costini" will be present at this great show!

With excellent reasons to see "**ParqueMania**" and be one more to stay with this great craze to come to **Parque Mayer** ! A show with the guarantee of quality that the **Theater Maria Vitória and Hélder Freire Costa** have already accustomed us and with an assembly and wardrobe that will not leave anyone indifferent!

**Q20** Would you attend this play?

- Yes
- Not

**Q21** Using a scale of 0-10 describe your level of interest in this part:

0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Q22** When would you be available to go see the play?

- Already this week
- In two weeks
- This month
- Next month
- In the next 6 months

**Q23** How likely would you search to get to know more about the history / dramaturgy ...?

0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Q24** What would be your entertainment level during the show?

0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>







## Section 9: Experience Perceptions about Popular Theatre

**Q25**

Think now, in more detail, of the kind of experience you think you would feel at seeing this

play. Please consider the statements below by imagining how you would feel when viewing this play and evaluate your level of agreement with each statement on a scale of 0 ( strongly disagree ) to 10 ( strongly agree ):

0 1 2 3 4 5 6 7 8 9 10

It would expose me to new and challenging ideas and values. ()	
It would trigger positive emotions in me. ()	
It would be an experience of emotional growth ()	
It would be a very stimulating experience. ()	
I would feel an intellectual stimulation that would make me enjoy the play more ()	
It would be an experience of intellectual growth ()	







**Q26** How do you imagine that would be your experience ?

Please evaluate your level of agreement with each statement on a scale of 0 ( strongly disagree ) to 10 ( strongly agree ):

Strongly disagree

Totally agree

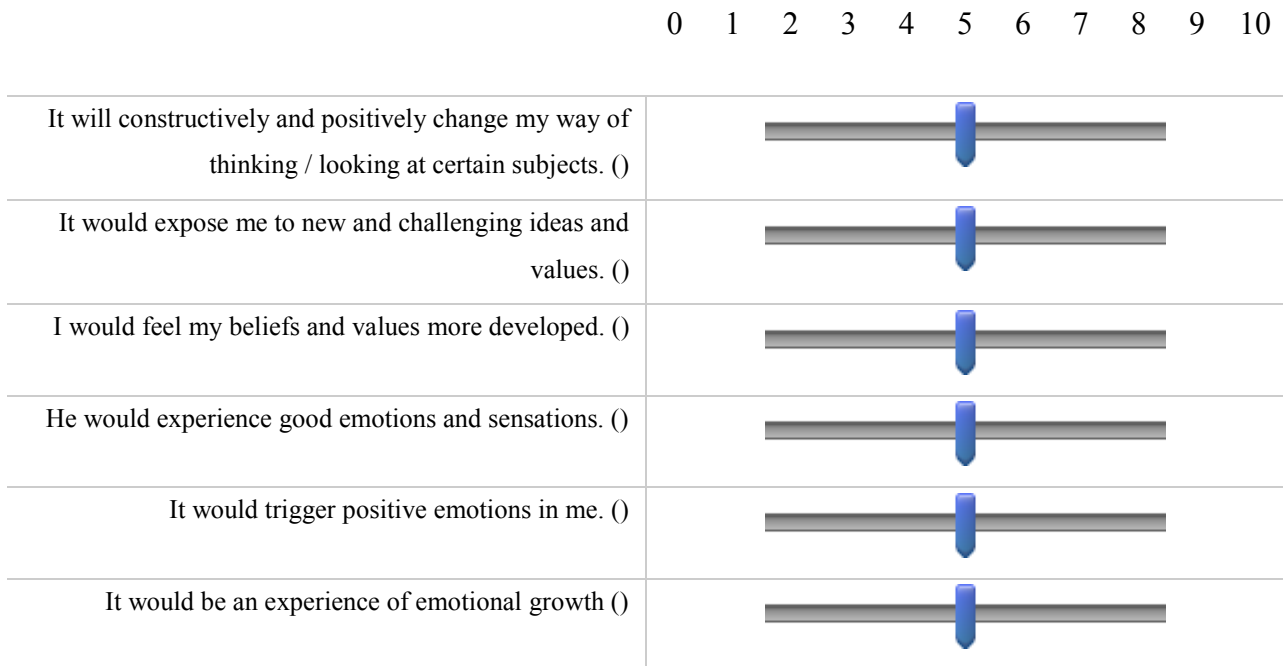
0 1 2 3 4 5 6 7 8 9 10

It would stimulate emotions in me that I would rather not feel in a cultural event. ()	
It would hurt my sensibilities. ()	
I would feel negative and invasive emotions ()	
The unleashed emotions would prevent me from enjoying the play. ()	
It would be an experience of emotional growth ()	
It would be a very stimulating experience. ()	



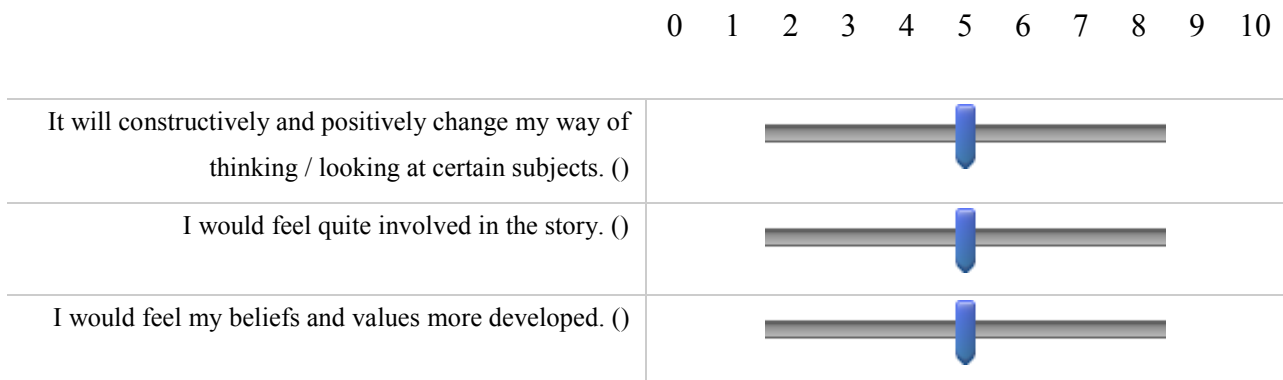
**Q27** How do you imagine that would be your experience?

Please evaluate your level of agreement with each statement on a scale of 0 ( strongly disagree ) to 10 ( strongly agree ):



**Q28** How do you imagine that would be your experience?

Please evaluate your level of agreement with each statement on a scale of 0 ( strongly disagree ) to 10 ( strongly agree ):



**Section10: Hedonic Experiences about Stand-Up Comedy**

A **Stand Up Comedy Show, *After the Fear***: *After the fear* marks the return of Bruno Nogueira to the *stand up* and, along with this, the return to writing of synopses in the third person singular. In this new show, Bruno Nogueira addresses issues that only bother people who have too much free time. Among the most interesting topics are the intriguing problem of people who chew when they are looking at someone to eat. A lovely mental process.

As you can see, the world, as you know it, will look exactly the same. But Bruno, as you know him, will be much more relieved to have sown his problems in your head.

**Q29** Would you attend this play?

- Yes
- Not

**Q30** Using a scale of 0-10 describe your level of interest in this part:

0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Q31** When would you be available to go see the play?

- Already this week
- In two weeks
- This month
- Next month
- In the next 6 months

**Q32** How likely would you search to get to know more about the history / dramaturgy ...?

0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Q33** What would be your entertainment level during the show?

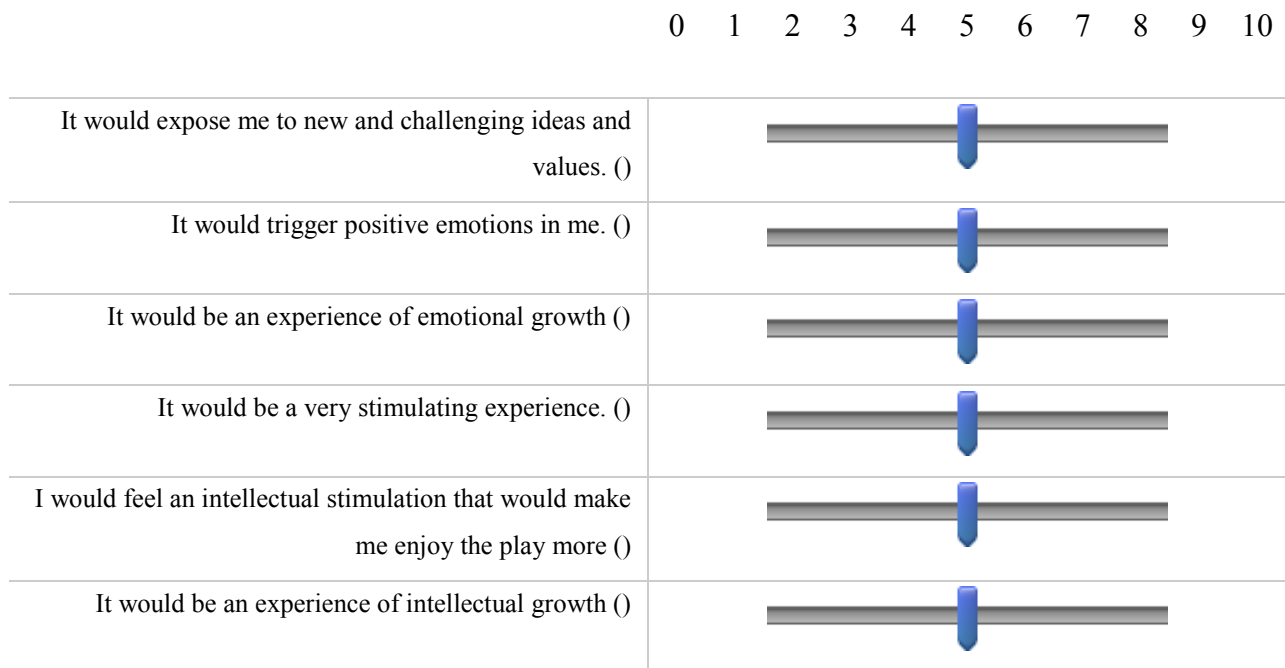
0	1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### Section 11: Experience Perceptions about Stand-Up Comedy

**Q34**

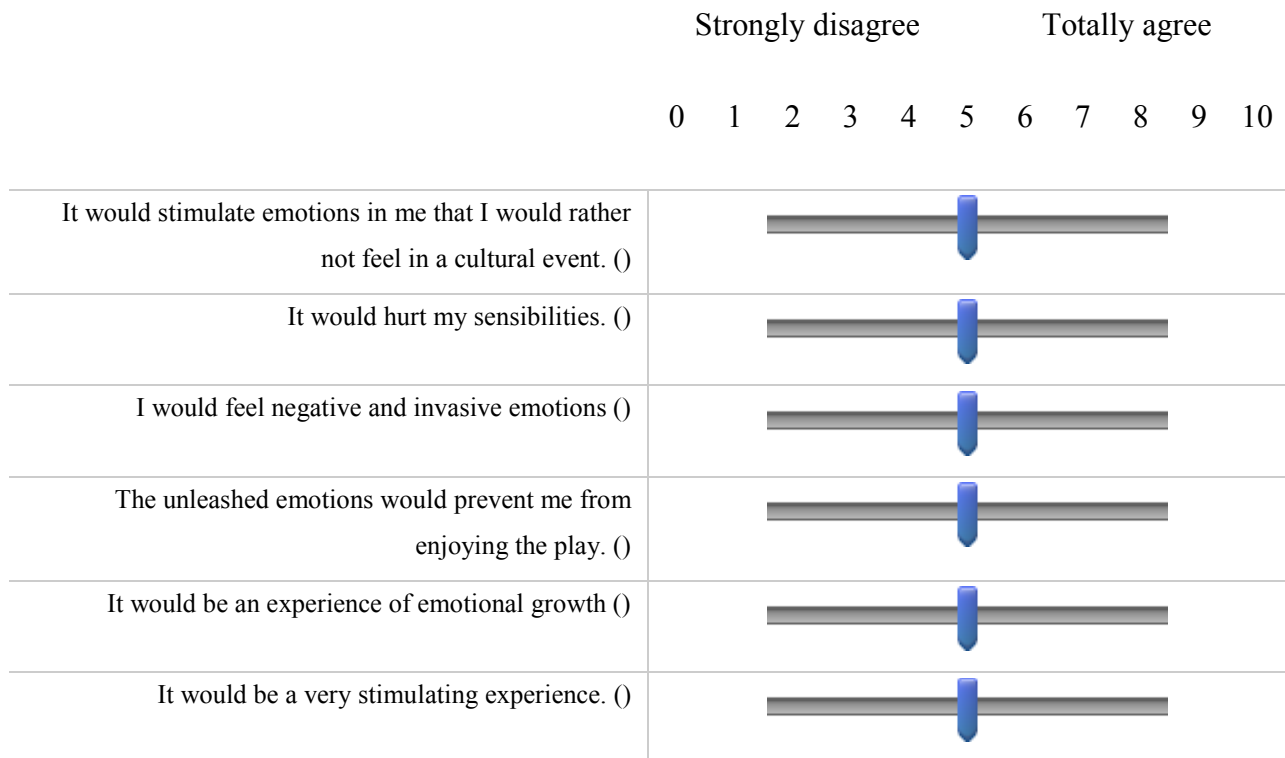
Think now, in more detail, of the kind of experience you think you would feel at seeing this play. Please consider the statements below by imagining how you would feel when viewing this play and evaluate your level of agreement with each statement on a scale of 0 (strongly disagree)

to 10 ( strongly agree ):



**Q35** How do you imagine that would be your experience?







Please evaluate your level of agreement with each statement on a scale of 0 ( strongly disagree ) to 10 ( strongly agree ):



**Q36** Como imagina que seria a sua **experiência**?

Por favor avalie de 0 (**Discordo Totalmente**) a 10 (**Concordo Totalmente**) quanto é que é o nível de concordância com a afirmação:







0 1 2 3 4 5 6 7 8 9 10

Irà mudar de forma construtiva e positiva a minha maneira de pensar/ de olhar para certos assuntos. ()	
Irà expôr-me a novas e desafiantes ideias e valores. ()	
Irà sentir desenvolvimento e estimulação das minhas crenças e valores. ()	
Irà mudar de forma invasiva e negativa a minha maneira de pensar/ de olhar para certos assuntos. ()	
Irà expor-me a situações e ideias que preferia não experienciar. ()	
Poderia pôr em causa aquilo em que acredito, os meus valores. ()	

**Q37** How do you imagine that would be your experience?

Please evaluate your level of agreement with each statement on a scale of 0 (strongly disagree) to 10 (strongly agree):




0 1 2 3 4 5 6 7 8 9 10

It will constructively and positively change my way of thinking / looking at certain subjects. ()	
It would expose me to new and challenging ideas and values. ()	
I would feel my beliefs and values more developed. ()	
He would experience good emotions and sensations. ()	
It would trigger positive emotions in me. ()	
It would be an experience of emotional growth ()	

**Q38** How do you imagine that would be your experience?

Please evaluate your level of agreement with each statement on a scale of 0 ( strongly disagree ) to 10 ( strongly agree ):

0 1 2 3 4 5 6 7 8 9 10

It will constructively and positively change my way of thinking / looking at certain subjects. ()	
I would feel quite involved in the story. ()	
I would feel my beliefs and values more developed. ()	

## Section 12: Frequency

**Q39** How often do you go to this type of show?

	I've never been (1)	<1 time per year (2)	1 time per year (3)	2-3 times / year (4)	5-6 times / year (5)	7-9 times / year (6)	10-11 times / year (7)	Every month (8)
Classic Theater (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Magazine Theater (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stand Up Comedy (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Q40** Do you usually decide to go to the theater on your own initiative?

- Yes
- No, it's usually when someone invites me.

**Q41** How much do you think your answers in the first study about values are related to the second study about hedonic experiences?(Where 0 is Unrelated and 10 means Fully Related)

0   1   2   3   4   5   6   7   8   9   10  


---

## Section 13: Demographics

**Q42** Gender

- Female
- Male

**Q43** Age

---

**Q44 Nationality:**

- Portuguese
- Other: \_\_\_\_\_

**Q45 Level of complete schooling:**

- Mandatory School
- High School
- Professional School
- Bachelor's Degree
- Master's Degree
- Phd
- Other \_\_\_\_\_

**Q46 Current Employment Status:**

- Student
- Unemployed
- Employed
- Retired
- 

**Q47 Monthly household net income:**

- < 600€
- 600€ - 800€
- 801€ - 1.000€
- 1.001€ - 2.000€
- 2.001€ - 3.000€
- 3.001€ - 4.000€
- >4.000€

## Section 14: End

Congratulations! Hold on till the end!

Thank you very much for your input.

Enjoy the space below if you have any comments to make or send me an email:  
mbfg96@gmail.com

Please **click** on the **arrow** on the **right** to submit the questionnaire.

Have a nice day!

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