Radboud University
Master of Business Administration, Specialization Marketing
Master Thesis

Co-creating theatre: Can interaction increase young people's attendance?

The impact of interactive theatre experiences on Millennials' attendance intentions.

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Abstract

This master thesis aims to answer the question whether interactive plays can stimulate young people to attend the theatre more often. In particular, it looks at interactive performances as a type of co-creation, applying marketing theories in the artistic context. It investigates what can motivate Gen Y to engage in interactive shows, what is for them the interactive theatre experience and how it impacts their future attendance intentions. After employing both qualitative and quantitative research methods, it is discovered that socializing is the main reason young people go to interactive plays. The interactive theatre experience is perceived as fun, authentic and sociable, and it significantly increases the attendance intentions for both interactive shows and theatre in general. These findings have valuable academic and practical implications, which are discussed in the last chapter of the thesis.

1. Introduction

Theatre is one of the oldest performing arts, originated in Ancient Greece around the 6th century BC. In the beginning it was considered merely as a form of entertainment, but in more recent times other implications were discovered, such as therapy and education. Although the social and intellectual benefits of theatre are undeniable, the prevailing audience which can be observed in salons is middle-aged and senior. Recent statistics show that 47,6 % of the people aged between 16 and 29 have not attended a live performance during the last 12 months, including theatre in this category (Eurostat, 2017). The main reason reported from the participants was lack of interest, followed by "other" and financial reasons. This is in line with the findings of Keaney (2008), who

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reports mainly psychological reasons in the form of prejudices to stand behind unwillingness to attend live performances. Another research on young people's attendance at Sheffield theatres outlines the ticket price as the main constraint for this customer group and also drives attention to some promotion problems (Taylor et al., 2001). These facts are worrying, because young people can benefit from theatre both on educational and social level. It has been shown that high school students not only perceive a larger amount of information during life performances compared to reading books and watching movies, but also manifest increased tolerance and empathy (Greene et al., 2015). This may hold also for other age groups such as young adults. Furthermore, theatre provides a base for social interaction, because one would rather go with friends or family than by themself. However, people now in their twenties, also called Generation Y or Millennials, tend to look at the theatre as old-fashioned, boring, and unable to reflect the problems they face in their everyday lives (Louhichi, 2016). Some theatres are already working on this issue by transforming classical plays into modern and dynamic productions, or by revitalizing the setting with more colours and contemporary themes. But to really connect with the young audience, it is necessary to make it feel special and "sucked into the show" (Louhichi, 2016). In order to be truly engaged, young spectators must feel heard and meaningful. To reach this goal, another approach, different from the traditional one where the actors play and the public observes, may be needed. The audience will be activated and will feel more important if it takes part in the play and contributes to the artistic experience. This type of productions are also known as interactive theatre, where the audience participates in the show by sitting among the actors, providing ideas for the development of the story or even acting. In this way the public takes part in the creation of the "artistic product". Thus, interactive theatre can be considered as a type of co-creational activity - an approach widely studied in marketing literature.

As a business concept co-creation has received an increasing attention in the last decades - Prahalad and Ramaswamy's (2004) and Vargo and Lusch (2004) are the pioneers in this field of research, and the positive effects of co-creation projects for companies and consumers are further evidenced by van Dijk, Antonides and Schillewaert (2014), Fuller, Hutter and Faullant (2011), Nishikawa, Schreier and Ogawa (2017) and many others. Co-creation claims on products increase customers' purchase intentions (van Dijk et al, 2014; Nishikawa et al, 2017) and stimulate them to contribute with more content and to engage in future co-creation behaviors (Fuller et al, 2011). This is expected to be the case for the performing arts sector as well. Thereby, the research question of this master thesis is: can interactive theatre as a co-creation experience increase young people's attendance intentions?

In the next section the relevant body of literature is discussed, and hypotheses and conceptual model are provided. The research question is addressed by conducting semi-structured, in-depth interviews with students and working people aged between 18 and 30, and theatre professionals. Additionally, a survey within the same age group has been released in order to make the results more generalizable. The outcomes are then discussed and managerial recommendations are provided. The thesis concludes by outlining its limitations and possible directions for future research.

2. Literature review

2.1. Who are the Millennials?

The age group of interest for this study falls within the Generation Y (Gen Y), also called Generation Me (Gen Me) or Millennials. This is the generation succeeding The Baby Boomers and

Generation X. Research has not yet agreed on a clear time span identifying the start and the end points of Gen Y (Bolton et al, 2013), but the prevailing logic seems to include in this category people born after 1981 (Bolton et al, 2013, Twenge and Campbell, 2008). What is sure, though, is that this generation differs significantly from its predecessors in terms of lifestyle, values, work attitudes, ways of learning and ways of entertainment. The main reason standing behind these differences is technology (Bolton et al, 2013). The emergence of internet, smart devices and social media shaped our way of communicating with the world. The ease of access to different kinds of information changed our learning and entertaining habits. This is also the reason it is becoming more difficult for artistic institutions to attract young audience to live performances - because streaming a movie at home, for example, is more convenient, cheaper and less time consuming.

Some psychological differences from previous generations are present as well - Millennials demonstrate higher levels of self-esteem, narcissism, anxiety and depression (Twenge and Campbell, 2008), probably due to the current economic uncertainty and violence (Eisner, 2005). All these distinctive characteristics of people now in their twenties suggest that artistic institutions should approach them differently from other customer groups, reflecting better their values and way of living. Although technology is commonly accepted as a barrier preventing young people to attend, it actually suggests an avenue for adapting the shows in order to make them more appealing. According to Addis (2005) the first and most important characteristic of new technologies is interactivity or "the ability to respond to a user's inputs" (p. 730). Thus, being the most technologically savvy generation, Millennials would look for the benefits they find in technology in all aspects of their life, including entertainment. And this is exactly what interactive theatre is offering - the possibility to communicate with "the other side of the wall" and to see the results right here and right now.

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Furthermore, according to Burton (2011), not having someone to go with is a main constraint for young people to go to the theatre. In this sense, interactive performances provide a base for socializing and creating different types of connections than usual surroundings, because the spectators can socialize not only among them, but also with the actors. In addition, Millennials do not seem to be particularly keen on traditional performances (Asen, 2017). At the same time, interactive theatre provides something new and different - there can never be two identical plays because each show is influenced by the public's decisions and reactions. Interactive plays are also more progressive on social issues than conventional ones - they are closer to young people's mindsets as they reflect the problems they face in their everyday lives. Gen Y is more sensitive on social issues such as gay marriage, immigration and diversity than their predecessors (Asen, 2017) and thus, they would favor any stage where these or other topics of their interest are discussed.

2.2. Co-creation in business

Co-creation and its positive effects on business performance have been extensively studied in marketing literature. The notion originates in the Vargo and Lusch's (2004) Service-Dominant Logic, characterized of value exchange and complex relationships between different stakeholders. This is also reflected in Prahalad and Ramaswamy's (2004) view that in the emergent economy the role of customers has evolved from passive and unaware to active and informed, and in order to deal with competition companies should include customers in the co-creation of value. Benefits of co-creation are evidenced by many researchers – for example van Dijk et al. (2014) investigate the effects of co-creation claims on consumer brand perceptions and behavioral intentions. They conduct an experiment within an online consumer panel where they compare the perceptions and behavioral intentions of consumers for two different products - one real product concept presented

by an existing brand and the same concept presented by a fictitious brand. Furthermore, they add three levels of co-creation: producer created, co-created with consumers and co-created with consumers by providing proof with visuals and additional information. The results show that brands which co-create with consumers are perceived to have more sincere personalities and brand personality is positively associated with behavioral intentions. Thus, co-creation has an indirect effect on behavioral intentions through perceived more sincere brand personality. This suggests that if customers look at the company, the institution or the event they are taking part of as more sincere and trustful, they are more likely to engage in future purchase or attendance behaviors. This is reflected in Walmsley's (2013) findings about generation of truth and authenticity being through the most valued outcomes of interactive theatre.

Another body of research (Nambisan and Baron, 2009) explores the impact of three customer interaction characteristics - product content, member identity and human interactivity on perceived customer benefits from participation in virtual environments, and the effects of these benefits on customer participation on value co-creation. In particular, the benefits identified by the authors are: learning, social integrative, personal integrative and hedonic. They find that a greater human interactivity afforded by the virtual customer environment leads to stronger customer beliefs that participation will yield learning, social integrative and hedonic benefits. This is also in line with Walmsley's (2011 and 2013) conclusions on edutainment and socializing being key motivational factors for attending theatrical productions. Furthermore, Nambisan and Baron (2009) prove that customer beliefs regarding all four types of benefits will enhance their future participation in product support. More importantly, they find a direct positive effect of interactivity on customer participation, which suggests that interactive experience drives customer interest and willingness to participate in future co-creation activities.

Another research in the online context (Fuller et al., 2011) builds to the importance of co-creation experience by evidencing its impact on quality and quantity of creative contributions. They study an online jewellery competition where customers had to send their own ideas for new product designs. The outcomes show that co-creation experience is determined by participants' sense of autonomy, competence and task enjoyment, and it is positively influenced by the sense of community, underlying again the socializing motif. In turn, co-creation experience leads to increased number of website visits, quantity and quality of contribution and interest in future participation.

2.3. The concept of value

According to previous research in marketing, value can be conceptualized in two different ways - value to the customer and value to the company (Rust et al., 2001; Zeithaml, 1988). Value to the company does not belong to the spectrum of the present study, since the latter aims to explore the young visitor's perspective of co-creation in theatre. Thereby, only value to the customer will be taken in consideration.

According to Zeithaml (1988), value is "the consumers' overall assessments of the utility of a product based on perceptions of what is given and what is received". Translated in a theatrical context, it looks at the audience's perception of what benefits are gained from attending the play after paying the ticket price. The importance of value in the performing arts context is evidenced by Hume and Mort (2008). They build a model describing the relationship between show experience quality, peripheral service quality and satisfaction, and find out that this relationship is fully mediated by value. In other words, quality of the plays, including skills of the artists and the

director, the salon, the atmosphere and the event itself, do not lead to satisfaction if value is absent. In addition, Boorsma (2006) argues that artistic value cannot be generated without some element of consumers' participation. Hence, value in the present research is defined as the perceived benefits of the theatrical experience, generated by the cooperation between actors and spectators, and leading to positive outcomes for both sides.

2.4. Motivations for engaging in co-creation behaviors

But why the customers, and in particular, the young audience, will be willing to participate in co-creation activities in the first place? Neghina et al (2017) investigate the different motives driving customers to intended co-creation behaviors in generic and professional services. Here it is important to differentiate between these two types of services. Generic services are characterized by low levels of professionalism and knowledge intensity (Neghina et al, 2017) and derive value mostly from capital such as products and machinery (von Nordenflycht, 2010). Therefore, they do not require specific skills and are characterized by a high employee turnover (Neumark et al, 1996). Typical examples of generic services are apparel retailers and grocery shops. On the contrary, professional services are knowledge intensive (Neghina et al., 2017) and to be performed successfully require specific skills and training of the employees. In this case value is generated simultaneously by the employees and the customers by enabling learning and knowledge development for both parties (Hibbert et al., 2012). In this sense, theatre can be considered as a professional service context as actors are not only required to possess a professional acting education, but also develop their capabilities and talent through years, and this development cannot take place without the presence of the public. Neghina et al. (2017) find that for professional

services developmental motives have significant positive effect on customer willingness to co-create, and in turn, willingness to co-create leads to intended co-creation behaviors. Developmental motives, as described by the authors, relate to the development of the customer's operand and operant resources (Neghina et al., 2017) which links their model to the S-D Logic described by Vargo and Lusch (2004). It also reflects the edutainment motif, outlined by Walmsley (2011), in a sense that theatre attendance is mainly determined by the audience's perceived possibility to learn something new and to enjoy a pleasant experience at the same time.

2.5. Motivations for going to the theatre

Values which are gained from the live performance are reflected in the public's motivations to attend. Walmsley (2011) discovers emotional experience and impact to be the main factors that attract the public. Emotion is defined as "any mental experience with high intensity and high hedonic content - pleasure or displeasure (Cabanac, 2002). Thus, the emotional impact of theatre may be a double-edged sword - it may provoke positive emotions like happiness and excitement, but also negative emotions like sadness and even anger. Leisure experiences are closely related to motivation theory and Maslow's (1954) hierarchy of needs (Walmsley, 2011). This hierarchy consists of five main layers of human needs - psychological, safety and security, love and belonging, self-esteem and self-actualization. The latter, called also self-fulfilment, is further characterized by morality, creativity, spontaneity, acceptance, experience purpose, meaning and inner potential (Maslow, 1954) and live performance attendance motivations are often classified within this highest level of the pyramid (Walmsley, 2011).

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The second main reason for going to the theatre outlined by Walmsley (2011) is edutainment, which is a combination of education and entertainment. This is not only in line with the findings of Greene et al (2015), stating that theatre enhances the amount of perceived information by the young audience, but also reveals that people choose plays that challenge their way of thinking, emotional state and ethical perceptions. It also reflects the view of Addis (2005) that art consumption can be described as a form of edutainment, because the "consumer" is learning and enjoying themself at the same time.

Narrowing down from theatre in general to co-creational theatre, Walmsley (2013) performs a qualitative research on interactive theatre experiences, interviewing participants from all sides of the dice - audience, art directors and actors. The analysis of the qualitative research yields several important insights about the benefits attracting the public to participate in this kind of productions. First, this form of engagement "can actually be more 'refreshing' and valuable than the act of spectatorship itself" (Walmsley, 2013). Therefore, it is expected to activate the audience and to offer a new and different kind of experience compared to the conventional one. Second, by contributing to the creative outcome, the audience feels somewhat more important - the self-esteem and the sense of worth of the spectators are caressed by the act of participation.

A perception of dynamic and balanced, two-way relationship between the public and the actors also emerges from participants' responses (Walmsley, 2013). Thus, interactive theatrical productions may be viewed as a ground stimulating the development of a new type of social connections that shifts from the personal surroundings of friends and acquaintances.

Another positive outcome of interaction, which appears to be common for both the spectators and the actors, is the potential to generate truth and authenticity. Both parties perceive the process as more open, honest and loyalty- and relationship-building (Walmsley, 2013).

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2.6. Interactive theatre

Interactive theatre is a relatively new theatrical form - it was created in the late fifties in Brazil by Augusto Boal (Coudray, 2017). Back then it was also called "Theatre of the oppressed" and its original purpose was to enable people to freely express themselves in years of political oppression. Later it was diffused also in Europe and other parts of the world, and different forms of interaction emerged, such as immersive theatre, where audience and actors occupy the same stage space, and improvisational theatre, where the public gives suggestions for the development of the story line. These types of interactive theatre are closely related to each other, can be performed separately or simultaneously, but all of them share one common characteristic - the participation of the public, consisting in co-creation of the artistic experience.

From a managerial point of view, the reasons for including co-creation performances in the institutions' programs vary between social inclusion, audience development, organization development, lack of diversity and financial funding (Govier, 2009). Some of these reasons are also reflected in visitors' motives for participating, as previously discussed. An important distinction that needs to be made here is between offline and online interaction. Going to the physical theatre salon where a play is performed live by actors, and taking part in it in some way, is a direct or offline interaction (like in "Sleep no more" or "66 minutes in Damascus"). An example of online interaction is the so called "Shakespeare Interactive Research Group" introduced by the Massachusetts Institute of Technology, which is a computer based teaching method, consisting of an online platform, where students can access and select both verbal and visual sources of information and discuss them in class (Cummings, 1998). The focus of this

research will be the offline interaction, as it opposes the traditional theatrical experience to a new form of audience engagement.

Moreover, co-creation in performing arts should be distinguished from co-production, which involves the spectator in the final stage of the artistic process - the consumption, when the main ideas have already been developed (Boorsma, 2006). The co-production implies less openness for the outcomes of the participant's journey, since the process is relatively more programmed. This conceptualization appears too narrow for the purpose of the present study, which looks at co-creation as an open space for audience participation in all parts of the artistic product - from idea generation to the mere consumption. Thus, the outcomes are unpredictable because they will vary every time according to the audience, which in turn leads to the creation of a new and different experience every time the show is performed. This idea of novelty is reflected in Govier's (2009) definition of co-creation, which stands for "working with the audiences - existing and new, to create something together: meaning or interpretation, space or exhibition, an online resource or collective response". Overall, definitions of co-creation in existing literature circle around several key concepts: collaboration, interaction, invention, participation, experience, value and exchange (Walmsley, 2013) and in most of the cases the co-creation process is reflected in all of them together. Take the Freestyle Mondays organized from the Contact Theatre in Manchester for example - they represent free sessions where rappers, beat-boxers, poets and other types of artists perform together (Walmsley, 2013). So with mutual efforts and energy, by listening to each other, they create new pieces of art which simultaneously develop their skills and create positive emotions. In this case all the aspects of co-creation described above are touched at the same time, which is an evidence of the complexity and ambiguity of the term.

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2.7. Hypotheses and conceptual model

In order to generate a complete answer to the research question, a broader view of the co-creation process should be adopted, starting from the reasons that would motivate young people to engage in interactive theatre experiences in the first place. A first pattern emerged both form performing arts and marketing literature, combined with the characteristics of Gen Y, is personal development and learning. Neghina et al. (2017) identify developmental motives as a main driver for customers willingness to co-create in professional service contexts, Nambisan and Baron (2009) evidence the benefit of learning as another booster for customer engagement, and Walmsley (2011) outlines edutainment to be the second reason people go to the theatre in general. And since it has been shown that Millennials learn more from visual information than from text (Black, 2010), it is hypothesized that the ease of acquiring new information in a fun and not traditional way would intrigue them to participate in co-creation performances:

H1: Personal development and learning motivate young people to engage in interactive theatre experiences.

A second factor that could motivate Millennials to engage in interactive theatre is socializing. The research of Burton (2011), focused on barriers preventing young people in Australia from going to performing arts events, suggests that mainly socio-psychological reasons stand behind their unwillingness to attend. A main constraint for youth's attendance at the theatre appears to be the lack of social connections to other young theatre-goers. On the other hand, Walmsley (2013) argues that co-creation in theatre contributes to the expansion of the existing social network.

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Furthermore, Nambisan and Baron (2009) show that consumers' participation in co-creation projects is determined by perceived social-integrative benefits, and Fuller et al. (2011) state that sense of community positively influences co-creation experience. Thereby, the following is hypothesized:

H2: Socializing motivates young people to engage in interactive theatre experiences.

Values that young people can obtain from interactive theatre experiences are likely to increase their future attendance intentions. In the research of van Dijk et al. (2014) previously described, sincere brand personality plays an important mediating role between the product's co-creation message and customer behavior intentions. This corresponds to the conclusion of Walmsley (2013) that co-creation generates truth and authenticity for the public. Indeed, according to one of the respondents, "it is a much braver, more open, more honest way of engaging." Authenticity appears to be of a high importance for Gen Y (Twenge, 2010). This is true also for their entertainment preferences - Millennials do not favor traditional performances - they look for something unconventional and different than the usual (Asen, 2017). This diversity is reflected in interactive theatre - each play is unique as it is co-created with a different audience and with a different emotional charge. This, in turn, would trigger young people to come again, because they would expect something new every time:

H3: Interactive theatre experiences generate authenticity.

H4: Authenticity increases young people's future attendance intentions.

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Enhancing one's self-esteem is another way interactive theatre could benefit young people. Millennials tend to perceive themselves more favorably and to be more confident and self-oriented than their predecessors (Twenge, 2010). Thus, self-esteem is an important value characterizing this age group. At the same time, according to Walmsley (2013), interactive plays can confer sense of worth and self-esteem in participants. Therefore, contributing to the creation of the artistic "product" is expected to enhance young people's self-esteem. This, in turn, is likely to increase their future attendance intentions, because they would want to experience more often the feeling of being important and heard. Self-esteem is one of the strongest psychological needs (Maslow, 1954) which people strive daily to fulfil and interactive theatre may be a useful tool for that. Hence, the following relationships are hypothesized:

H5: Interactive theatre experiences increase young people's self-esteem.

H6: A higher self-esteem increases young people's future attendance intentions.

The conceptual model derived from these hypotheses and which was further tested in the research is presented in Fig. 1.
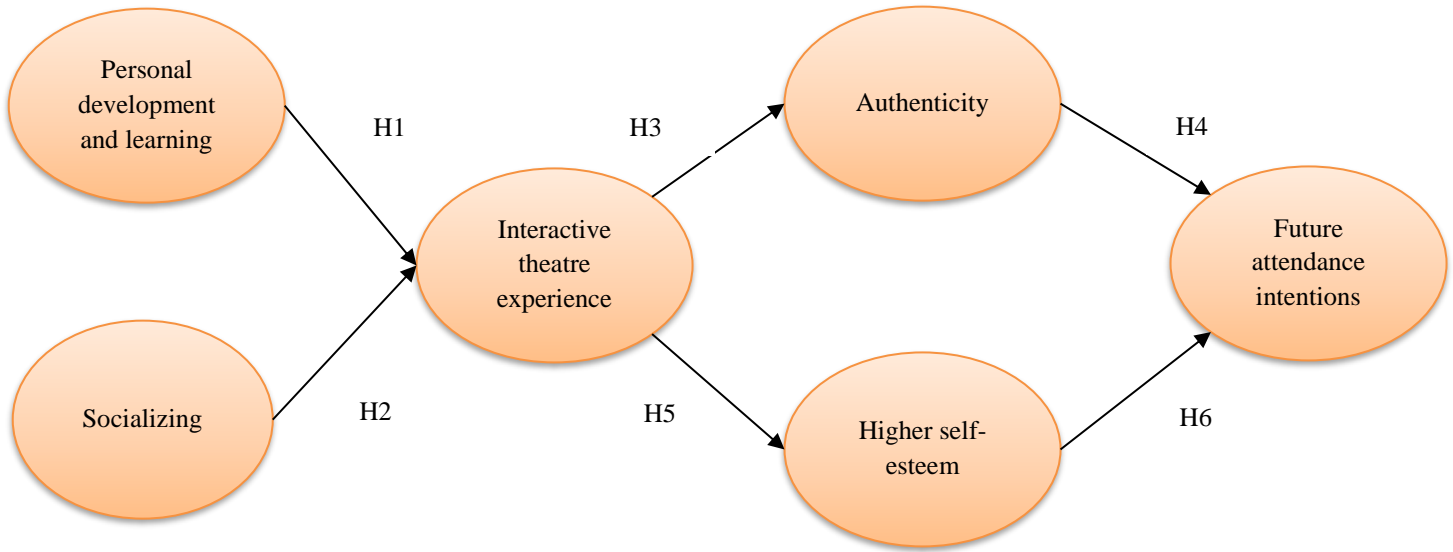
Fig. 1: Conceptual model

3. Methodology

3.1. Research strategy

The research method of the present study consisted in two consecutive parts - qualitative and quantitative. Qualitative methods for collecting data are generally conducted to explore the field of interest when previous theories are missing or not sufficient to study the research question, whereas quantitative methods are used to test already existing theories in appropriate samples in order to generate statistically significant, representative and generalizable results for the population (Carson, Gilmore, Perry and Gronhaug, 2001). Even though the hypotheses and the conceptual framework were based on previous research and theories from both marketing and arts literature, the specificities of the context and the age group in consideration required a more detailed understanding of the phenomena surrounding co-creation in theatre. For this reason several in-

depth, semi-structured interviews were conducted in order to gain deeper insights about the problem and eventually adapt the hypotheses and the model to the differences and missing parts, if found any. Afterwards, a quantitative approach was employed to test the conceptual framework and produce generalizable results.

3.2. Participants

The interviews were conducted with both professionals who make or manage interactive theatres, and young people. This approach was used to reveal some important insights from practice which have not been described in literature. Furthermore, it enriched the current understanding of Millennials' perceptions about co-creation in theatre. Afterwards, a survey was released within the age group of 18-30 years old people. Besides the age condition, the respondents must had attended at least once an interactive show, because some of the questions referred to the interactive experience itself and someone who has not been to such a performance would not be able to answer all of them. The participants were mainly from Bulgaria, but also from other European countries, such as The Netherlands, Greece and Italy. They had different cultural backgrounds and occupational status, which broadened the results beyond the boundaries of only one country and only one income group.

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3.3. Research design and analysis

3.3.1. Qualitative research

As stated above, the first part of the data collection consisted in conducting in-depth interviews with both professionals and young people. The interviewees were approached through telephone, e-mail and social media (Facebook). The interviews were conducted in a time and place suitable for the participant. Since the primary goal of qualitative research is to obtain in-depth understanding of a certain phenomenon (Carson et al., 2001), the interviews were semi-structured in order to provide the freedom of the interviewees to elaborate on the problems they considered important. The participants were given the general topic of discussion (interactive theatre) and were asked to reflect on it. Interview protocols were prepared in advance, but were used only in case the conversation was losing its direction or to help the interviewee to further develop their thoughts. Two different interview protocols were made based on whether the interviewee takes part of the management or acting team, or is a young customer (see Appendix 1). All the interviews were recorded, subscribed and analyzed through coding technique or also called content analysis (Carson et al., 2001). This technique consists of grouping words or phrases into categories so that the ideas emerged from the interview can be easily interpreted in the light of the research question. The process is divided in two phases - assigning codes to words or segments of words, and making comparisons and contrasts between the coded material (Carson et al., 2001). Accordingly, in the interview transcripts were evidenced words and sentences which referred to a specific construct from the conceptual model. They were then organized in a table in order to facilitate the comparative analysis between the responses. In this way any new patterns in understanding co-

creation theatre which emerged could be evaluated and used further in the study depending on their importance for the research question.

3.3.2. Quantitative research

The next step consisted of conducting an online survey within the age group of interest. The questionnaire was developed in Qualtrics and the participants were contacted via social media channels, namely Facebook and Whatsapp. Since a large part of the sample was from Bulgaria, there were two versions of the survey – English and Bulgarian, so that all respondents could completely understand the questions and feel comfortable answering in their own language. The items were measured with 7-point Likert scales, where 1 = Strongly disagree and 7 = Strongly agree. Motivations for engaging in co-creation theatre experiences were operationalized through scales adapted from Neghina et al. (2017), whereas some of the questions were particularly developed for the theatre context. For the interactive experience were used scales from Bruner (2009) and Verleye (2015). Finally, future attendance intentions were measured with a scale proposed by Bruner (2009) and the questions were divided in two groups - two of them referred to interactive theatre and the other two referred to theatre in general. Pre-testing with several participants was performed in order to estimate the average completion time and whether the questions are clear and easy to understand. Accordingly, some of them were slightly modified. The definitive questionnaire can be found in Appendix 2.

Once the data was collected, it was analyzed with two statistical programs, namely SPSS 22.00 and ADANCO 2.0.1. First, the descriptive statistics were evaluated in SPSS, providing general information about the sample. Next, factor analysis was performed in order to check if the questions asked in the survey could explain the underlying dimensions (Hair, Black, Babin &

Anderson, 2014:92). Even though the questions were adopted from existing scales for measuring the various constructs in the conceptual model, the specificity of the context required an additional verification.

Afterwards, the relationships between the constructs were analyzed in ADANCO via Structural Equation Modelling (SEM), and in particular by using the Partial Least Squares (PLS) technique. PLS is a variance based method which is more explorative than the co-variance based ones. SEM with PLS was appropriate for the purpose of the research because is able to analyze simultaneously the relationships between several constructs and can operate with limited data samples (Hair et al., 2014:574). Validity and reliability were assessed in each step of the analysis and are discussed in the next chapter.

3.4. Research ethics

This research was conducted according to APA's principles of research ethics (Smith, 2003). All participants in the interviews and the survey were informed about the purpose of the research, participated voluntarily and were given the right to withdraw at any point of time. Furthermore, their confidentiality was guaranteed by not sharing or publishing any personal information if consent was not explicitly provided. The same stands for recording the interviews - a permission of the interviewee to do so was requested in advance.

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4. Results

4.1. Interviews

Five interviews were made in total for the qualitative research - two with professional actors and theatre managers, and three with working people or students belonging to Gen Y. One of the professionals works in an improvisational theatre in Bulgaria and the other one performs and organizes stand-up comedy events in The Netherlands. Regarding the other respondents - two of them are Bulgarian and work and live in Bulgaria, and the third one is Greek and studying in The Netherlands. All the interviewees agreed to reveal their names except one, and all of them without exceptions agreed to be recorded. The interviews were conducted in person and afterwards they were transcribed manually. Those taken in Bulgarian were also objectively translated so that the entire analysis could be performed in English. The transcripts with the relative translations can be found in Appendix 3.

The next phase consisted in analyzing the collected data. Axial coding and selective coding were applied in a consecutive order, as suggested by Carson et al. (2011). In particular, in the first stage key words and phrases were evidenced in each transcript. Afterwards they were organized in a table and given labels so that they could be easily compared. Although the conversations were guided in the direction of the research question and the conceptual model, they were semi-structured so that the respondents could freely elaborate on the topic. As a consequence, the patterns emerged referred not only to the motivations, to the co-creation experience, to the values and to the future attendance intentions of Gen Y, but also to other concepts relevant for interactive theatre, such as differences from traditional plays, advantages and disadvantages, and some general

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characteristics. The results are presented in Table 1 and a detailed analysis is made in the next sections.

Table 1: Interview analysis

	Code name	Words and phrases				
		Zlatin (actor and theatre manager)	**Anonymous (actor and event organizer)**	**Martin**	**Simona**	**Antonios**
Patterns relative to the conceptual model	**Motivations**	experience is different every time; actuality; up-to-date; relational; energy possessed by the actors; positive vibes	to be with their friends, family or whoever they go to the show with; social occasion; to laugh; to be social and to feel the energy that otherwise they will not feel in their daily lives	to see stories different than the everyday live; diversify the everyday life; see to what extent people are creative; fall into a situation which has nothing in common with reality; to fresh up; get out of our own cage	theatre is a kind of art where you see at the moment the person in front of you; there is no second take; the actors present themselves "naked" in front of you and transfer the emotion to you; <u>first time</u>: did not know what it is, a friend of mine asked me to go with her, curiosity; <u>next times;</u> I liked how it worked, contact, different every time, continue seeing different scenes, to show it to my friends, fun	content of the show is humoristic; enjoy the time and forget about any issues; laugh and not cry; see something different; know about the topic, to see his intention; curiosity
	Experience	having fun; collaborate; the result of our fun is the fun of the public; emotional shower; positivism	genuine; more real; more engaging; electric energy; more compelling	nice; different	relaxing; "Wow, I am a part of this!"; charging; interesting; engaging; really fun	relaxing environment; involving; impressing; nice and fun; exciting
	Benefits / values for young people	connects and makes people feel closer to each other; makes them more positive; more open to each other; part of a bigger whole; easier communication, more empathy, more freedom in thoughts and emotions regarding	social occasion; see things in a different way; see more than your own worldview; loosens people up; laughing - both psychological and physiological benefit; social interaction - prove your...not social	get distracted; meet new people; satisfaction; a way one can spend their evening; it would not influence me "mentally" in the next days, but it can definitely "move" me a bit if I have spent too much time at the office or I have	be appreciated; show your qualities; physical contact	you become the main actor on the stage; everybody will see you; recognition

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		the means of expression in life; able to hear each other; more freed; emotional communication; emotionally moved; emotional connection	standing, but your relationships with friends, family, people who you have never met before; opportunity to meet new people; see things from a different point of view; disarms the negativity	performed identical activities for a long period of time; fresh point of view; more relaxed; share more; more creative; self-esteem: if you go on a regular basis or at least once or twice a year, there people have more alternative thinking and he/she can find friends and people who think in the same way as him/her; opens up		
	Increasing young people's attendance	up-to-date; current; funnier than the things which are happening to it outside; entertainment; feel a part of it; have fun	image change; it is kind of hard to get the image of general plays becoming more engaging unless people know they are; accessibility - easier to go to a comedy night than to go to a play, low threshold	like it; something really different, told in a unique way	something different, moving, charging	funny; people to go with; good quality; capabilities of the actors; joy, pleasure, talk about it with friends; know the main actors; "I think that if people interacted more often in the shows, they would have gone to the theatre more often."
Other patterns relevant to the topic	**Differences from traditional theatre**	without a structure; the product is the process; the product of the improvisational theatre is equal to the process	keeps you sharp; it keeps you thinking that anything can happen at any point; more engaging; leaves a stronger memory	lack of punctuality; everything is happening at the moment; there is as much scenario in interactive theatre as there is improvisation in the normal one	the actors come out and present themselves - unlike in normal theatre where they do not do this; they get to know the public	
	Advantages	opens a lot of senses; releases the creative thought and energy; more open, more positive; there is no failure	heightens the rest of the show (in case the energy decreases); interaction can turn a dying scene into a living scene, to an explosive scene		there are moments when things do not work out so well, but this is normal, because everything is happening at the moment	you are more involved, more excited; more compelling; triggers people to revisit
	Disadvantages			"The tough part for interactive theatre is that if it is too freed and open, for some people who are there for the first time could be a bit frustrating."		

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Differences between audiences	pleasant curiosity among new people; there is never a person who is disappointed from the first time; the public is engaged like they are watching something highly risky; the public is as curious as us	no division by age, but by personality and occasion			
Characteristics of interactive theatre	non-judging; collaborating	fun, engaging, new		not only a spectator; back connection; contact; interesting; no scenario; sometimes include other arts; different and strange; relaxing, because you see the actors are people like you; actors are friendly; you can see many roles; you can see different stories from life, from history; up-to-date; depends on the public	
Expectations	to have fun; to be surprised		to see people who are emotionally and intellectually charged as much as I am; meet people who are more active and open	relax; fun; forget about the external life and world; public is more important	
Young people's needs	relationships with other people; to be accepted; to be stimulated				
Benefits of live communication	emotional; makes people more flexible and more reactive; adaptability; engagement, visual contact			after a while seeing people who play live, in front of you, will be very special and maybe will not be accessible for everyone like it is now	

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Motivations

Regarding the motivations which stimulate young people to go to interactive plays, most of the respondents pointed out curiosity as the main factor. Most of them went to interactive theatre for the first time because they did not know what it was and the fact that the shows are different every time also drew them back. The young spectator seeks for something different from the everyday life, something new and refreshing. Curiosity can be interpreted as interest towards the unknown which leads to acquiring new information and even developing new skills. Thus, it can be classified as a part of the young individual's willingness to develop and to learn new things.

Furthermore, young people usually go to interactive plays with their friends - they have been asked to join them or initiated the meeting by themselves - to show them what an interactive show is or just to spend some time together. But except the people they go with, they also communicate with the people performing the show. As one of the professional actors noted:

"We try to make our sketches to be relational - in other words, we focus on the two people we are creating at the moment...Also, the energy possessed by the actors - this energy of "it is fun, it is curious" - the positive vibes we have in the show, and the attitude we have towards the show and towards the public."

Thus, interactive plays are perceived as "social occasions" - events where people go to meet and socialize with people they know and with people they do not know. This emphasizes the social motive attracting the audience to interactive plays - they expect to establish a connection both with

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the other people in the hall and with the actors, which in turn will charge them with positive emotions and will contribute to the overall experience.

A third reason to go to interactive plays, mentioned by all of the respondents, is to have fun. Co-creation performances seem to be extremely entertaining for Millennials:

"Actually I have not laughed so much at traditional plays which are comedies as at improvisation theatre."

Fun was even interpreted in terms of physical benefits for the audience by one of the professionals: "it releases endorphins in your brain, it relaxes the body, relaxes the muscles". Hence, the entertaining part of the co-creation experience is central in young people's decision making process. They go there to laugh, to be happy, to get distracted from whatever issues they are dealing with at the moment. Important to note here, though, is that having fun at interactive plays can only stimulate them to attend again if they have already attended at least once. Before the first time they have not actually experienced "the fun" - they might have heard about it, but have not yet gone through the whole process. Thus, having fun can be interpreted as motivation only after the first attendance. Before that it is more likely to be attributed to the experience itself.

Characteristics of interactive theatre and the co-creation experience

Since the interviews were semi-structured, the participants talked freely about their experiences and impressions of interactive plays they have been to. This evidenced some characteristics of interactive theatre which contributed to the general understanding of the term. Interactive plays

were defined as different, fun and engaging, and the collaborative perspective of the interaction was mentioned several times - indeed, the audience is part of the whole process and is "not only a spectator". Furthermore, a deep connection with the actors is established since from the beginning, because "they are just people like you", because they are "not judging" and respond to any reaction of the public. More importantly, insights about the mere co-creation theatre experience of the young spectator were drawn. When asked to describe what is for them the interactive experience, the respondents used words as "fun", "different", "nice", "relaxing", "engaging". And apparently this view is shared also by the actors - they noted that co-creating the performance with the audience is equally fun for both sides, they do not know what is going to happen either and are as curious as the public about the result. The interactive experience is fulfilled with strong positive emotions - both performers and audience are deeply involved in the show, are having fun and are excited about what is happening. The theatre makers even defined it as an "emotional shower" and a source of "electric energy". Thereby, the main characteristics of the interactive theatre experience emerged from these observations are fun, different and collaborative, suggesting that interactive plays have three different facets which should be further studied in detail.

Benefits and values

Interviewees elaborated extensively on questions related to the benefits of interactive theatre for Gen Y. Their answers circled around two main arrays - one is related to the social side of co-creation, whereas the other suggests some personal values Millennials can develop from attending interactive plays.

First, interactive plays connect people and make them feel closer to each other. During the

performance they communicate not only intellectually by sharing ideas for the development of the show, but also emotionally because their reactions of what is happening are observed and taken into consideration by the actors:

"This unification of the public and unification of the actors and everything that happened in order to create a certain show, conventional or not, this emotional connection that is being created develops us as people, makes us complete human beings and increases our capacity."

According to the professional respondents, interaction makes people more open to each other and better at hearing each other, and thus generates empathy and mutual understanding. It can "prove your relationships" with known and unknown people. This view is shared also by the non-professional respondents - they see interactive plays as events where one can meet new people, can find people similar to them or on the opposite - observe different points of view. Thus, interactive plays can develop their public's social skills, contributing in this way to the ability of creating strong and meaningful relationships with the rest of the world.

Second, interactive plays have an impact also on personality - they make people more positive in general, more freed in their "thoughts and emotions regarding the means of expression in life". They become more open to the external world and able to look from different perspectives. In addition, they can stimulate people to show their qualities and in return receive appreciation and even recognition:

"...for a certain period of time you become the main actor on the stage. I think this is the most important reason to interact and to go up there, because everybody will see you…"

At a first sight this seems quite similar to the construct "self-esteem" from the conceptual model, but they should be differentiated. Appreciation and recognition received at the interactive play last only during that particular play, and maybe a bit afterwards. Self-esteem, on the other hand, is something nurtured for a longer period of time, maybe through a person's whole life. Indeed, the respondents attributed an increase in self-esteem only to a regular attendance of interactive plays throughout the year or participation in improvisational theatre courses, which are out of the scope of this research.

Expectations and future attendance intentions

In terms of expectations, the prevailing theme was again the fun part - Millennials go to interactive shows to be entertained, to relax and to distract themselves from any issues they have on their minds. Having fun is also the mean by which theatres attract young audiences, as pointed out by the actors. They even favored comedy content when came to future development of theatre as an art:

"In order to engage the young audience, in any case, what is being created should be funnier than the things which are happening to it outside. For me, globally, drama does not have a big place...I mean it will always have some place and will enrich people, but what is popular for today is the comedy content and this brings more value."

This view is also shared by the non-professional respondents, who clearly expressed their preferences for comedy shows rather than drama. Furthermore, they underlined the different content interactive plays offer every time - this diversity and variety of topics which can be touched, and the uniqueness of every single show is what would attract them to revisit the theatre in the future. So again the entertaining and authentic aspects of interactive plays are highlighted here, which confirms that among the other factors which can influence young people to attend the theatre more often, fun should be considered as well.

Differences between traditional and interactive theatre

The respondents could make a clear distinction between traditional and interactive theatre, and when comparing these two, the general trend was in favor of the interactive. The main difference outlined by the participants consisted in the lack of structure and predefined scenario, which are typical for conventional shows. Apparently, this feature is beneficial for the whole performance, because as observed by the professionals it "keeps you sharp" and engages the audience during the whole night. Indeed, they are not only spectators, but co-creators of the final product, because "the product is equal to the process". This reflects the view that interactive plays are truly authentic in a sense that one show cannot be repeated - the outcome always depends on the audience's input, and because of that it is different every time.

An interesting point made by one of the respondents was that in interactive plays the actors usually establish a connection with the audience yet from the beginning of the show when they first present themselves, which is not typical for traditional theatre where they are simply applauded at the end. In addition, in stand-up comedies sometimes performers even ironize themselves - their own

appearance, their own country of origin, etc. In this way they make the public feel closer and more comfortable. These considerations represent another evidence for the social side of the co-creation theatre experience.

Advantages of interactive theatre

Some advantages of interactive theatre were also outlined by the participants - in comparison with traditional ones, interactive plays are more open, more engaging and more involving. They keep the public's attention during the whole show, because they do not know what is going to happen in any moment. There was a common agreement between professionals and young people about a specific feature of interactive plays - there is no failure. If a certain scene does not work out so well, the actors can play around with it in a way that appears to be intended or can still make it funny with irony or by other means. This is a significant advantage to conventional theatre, where if an actor forgets their lines, for example, it is more difficult to "mask" it. But even if the audience notices a mistake during an interactive show, they are more willing to "forgive" the actors because they know everything happens at the moment and a mistake is more likely to happen there than in a play where everything had been rehearsed several times. Moreover, an eventual failure of an interactive show can be partially attributed to the public and not entirely to the actors, because, as one of the participants mentioned, in this kind of performances "the public is more important". In this line of thoughts, interaction can also "save the show", because if the audience starts getting bored, an interaction with one or more of them will drive their attention back - "it can turn a dying scene into a living scene, into explosive scene".

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Differences between audiences

Interestingly, when the professionals were asked to distinct between different audiences, they did not make an age division. One of them said that their public is mainly between 20 and 30 years old, and he could rather notice differences in their behaviors based on how many times they have attended interactive plays:

"In general our public is aged between 20 and 30. We have different kinds of people, but there is always a pleasant curiosity among new people. A deeper analysis of what is happening for the public we have from those who have been 2-3 times."

The other respondent from the professional group did not make any age distinction either. He rather classified people's behaviors in terms of their personality and the situation in which the performance is being held:

"...it varies incredibly...there are some older people who can be very engaged in the show and there are some young people who can be very detracted. So I guess there are some stereotypes, but they are not that many differences. So it just depends on how the people are feeling and what the occasion is…"

Therefore, the findings obtained in this research could be attributed not only to Gen Y, but to other age groups as well. What works for Millennials could also work for other generations - they also

might want to see new things and meet different people, to have a good laugh and to return because of that. The aim of this study is to provide a solution to the problem with young people's attendance, but it would be interesting to replicate it for other age groups too.

Conclusions from the qualitative research

Several conclusions in the light of the research question and the proposed conceptual model can be made from the interview analysis. First, the main motivations of Millennials for going to interactive plays seemed to be curiosity about the unknown and willingness to spend time with their friends or meet new people. Therefore, the first two hypotheses remained unmodified.

Second, deeper insights about the co-creation experience were drawn. Most often it was described as "fun" and "different". The theme of diversity and uniqueness of interactive plays is already present in the conceptual model within the authenticity construct. Fun, on the other hand, is not explicitly included as a separate factor. Being fun and entertaining appeared to be a main characteristic of interactive theatre experiences which young people value and which can stimulate them to attend more. This was stated both by the professional and the non-professional respondents. The collaborative part of co-creation experience was also highlighted several times in the interviews - being part of the process contributes to the whole excitement from the show. These findings suggest that the values which young people obtain from interactive plays and which can increase their future attendance intentions should not be studied as separate constructs, but as dimensions of the interactive experience. Similar method was also adopted by Fuller et al. (2011) who investigated the outcomes of the customer co-creation experience in an online jewellery competition, and by Verleye (2015) who developed a model for measuring customer co-creation

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experience. Both authors look at the co-creation experience as a complex structure defined by different dimensions. In this case, following the results of the interview analysis, the most probable dimensions forming the interactive experience construct are fun, authenticity and sociability. Accordingly, H4 was removed and H3 was modified as follows:

H3: Interactive theatre experiences increase young people's future attendance intentions.

Since increased self-esteem as a positive consequence of interactive theatre was rather attributed to attending improvisation courses and not theatre plays, H5 and H6 were also removed. An adapted conceptual model is presented in Fig. 2.
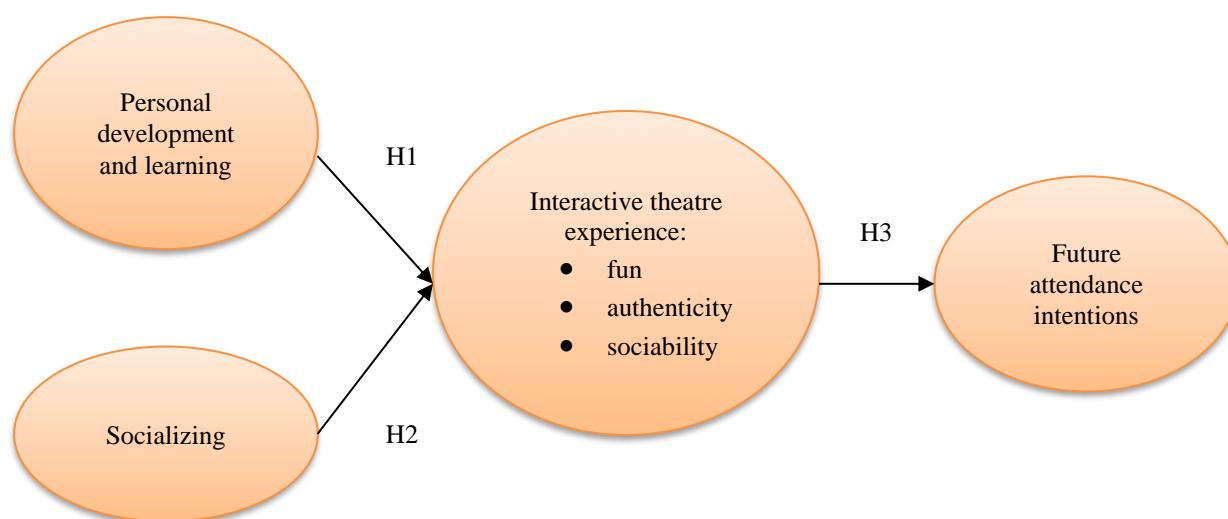
Fig. 2: Adapted conceptual model

4.2. Survey

The survey analysis consisted in two phases: first, a factor analysis in SPSS was performed in order to check whether the constructs in the conceptual model were indeed explained by the items selected to measure them. Next, structural equation modelling with PLS was conducted in ADANCO to analyze the hypothesized relationships.

4.2.1. Sample information and descriptive statistics

General information about the sample and the collected data was obtained from the Qualtrics report and in the descriptive statistics in SPSS (see Table 2 from Appendix 4). In total were collected 83 valid answers, 78 of which were complete. Thus, only 5 respondents did not finish the survey which resulted in 6% of missing data. This was below the threshold of 10% recommended for SEM, meaning that it was possible to proceed with the further analysis. The average age of the respondents was 25.36 years old and 72.84% of them were women. Regarding nationality, 52% of them were Bulgarian, 10% were Italian, 7% were Dutch and the rest were from other European countries. Furthermore, 50.62% of the respondents had a Master diploma, 43.21% had a Bachelor diploma and the rest had a High school diploma. Most of the answers had a mean above 5.00 ($M > 5.00$) which indicated a general agreement with the statements in the survey. All of the responses had a normal distribution except "Curiosity about the content of interactive plays" - it had a kurtosis value of 9.284 which is out of the acceptable range of |3.000|. It was due to the fact that 50% of the people agreed and 33.72% strongly agreed with this statement - so 83.72% of all the answers were positioned in the right side of the curve, whereas 1.16% strongly disagreed, causing the heavy tail of the distribution. The variables "Nationality", "Level of education", "Gender" and

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"Attendance frequency" were transformed into dummy variables so that they could be used later as control variables in SEM. Since half of the respondents were Bulgarian, for "Nationality" there were created two options - Bulgarian or not Bulgarian, and the dummy values were respectively 1 or 0. "Attendance frequency" was divided into three groups - low, medium and high, and the dummies had values of 1 or 0 depending on whether the respondent goes to the theatre very often (every week or every couple of weeks), less often (once a month or once every few months) or very rarely (once a year or less).

4.2.2. Factor analysis

Factor analysis is used to define the underlying structure among the variables within a given data set (Hair et al., 2014:92) and thus was an appropriate technique to check whether the questions asked in the survey represented adequately the constructs they were assigned to. Three factor analyses were performed in total - one for the motivations ("Personal development and learning" and "Socializing"), one for "Interactive theatre experience" and its proposed dimensions, and one for "Attendance intentions". The requisites for the type of variables and sample size were respected: only metric variables were included and the collected observations were above the absolute minimum of 50 (Hair et al., 2014:100). Only the requisite for at least five variables per each factor was not respected due to timing concerns - if there were five or more questions per each construct, the questionnaire would have been too long and could have caused a random completion of the questions or more missing data.

The next step was to check the assumptions for conducting factor analysis - conceptual support for the existence of structure among the data and sufficient correlations between the variables. The first assumption was respected due to the strong theoretical foundation in the definition of the

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constructs - they emerged not only during the interviews, but were also studied in previous research on co-creation (Fuller et al., 2011; Neghina et al., 2017; Verleye 2015, Walmsley 2013). The second assumption was respected as well - the correlation matrix (see Table 3 from Appendix 4) showed that significant correlations indeed existed between the variables.

All three factor analyses followed the same logic - first, the Kaiser-Meyer-Olkin Measure of Sampling Adequacy (KMO) and the Bartlett's test of sphericity were assessed. The former checks whether the sample adequately represents the studied population and it should be above 0.5, whereas the latter tests if sufficient correlations exist among the variables and therefore should be significant. Regarding the extraction method, common factor analysis was chosen, because it considers only the shared variance between the variables and disregards the specific and the error variance. Furthermore, the aim of the analysis was to identify the latent dimensions and not data reduction, so this method was considered to be more appropriate compared to the principal component analysis. The number of factors was not determined a priori in order to check whether the hypothesized structures held in reality. In the initial extraction an unrotated factor solution was chosen, which resulted in many items loading on one factor and close factor loadings. Hence, a more accurate analysis was needed in order to achieve simplified and more meaningful results (Hair et al., 2014:110). And since the variables were correlated with each other, an oblique factor rotation was used (Direct Oblimin with Kaiser Normalization). Then, the factor loadings were assessed and those with low loadings (below the practically significant level of |.500|), or those which loaded on more than one factor, were deleted. Finally, reliability statistics were calculated for the extracted factors, in particular Cronbach's Alpha, with a recommended minimum threshold of .70 (Hair et al., 2014:123).

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Motivations

First, the motivations for going to interactive plays were analyzed. KMO's value was .771 and the Bartlett's Test of Sphericity was significant ($p < .001$), meaning that the sample was adequate for the factor analysis. The total variance extracted was 61.99% and initially there were three factors with some items loading on more than one factor. Hence, rotation was applied, increasing both the factor loadings and the amount of variance extracted. From the resulted pattern matrix (see Table 4) it can be noticed that two items still had low loadings in comparison with the others - "I am curious about the content of the interactive play" and "I want to meet my friends there". They also had close loadings on two different factors and therefore were deleted from the analysis. After the third iteration, all the loadings were high and loaded on only one factor. Moreover, two factors were extracted this time which confirmed the two constructs representing young people's motivations for going to interactive plays - "Personal development and learning" and "Socializing". The reliability tests were also sufficient - Cronbach's Alpha was above .70 for both factors.

Table 4: Pattern matrices "Motivations"

After 1st rotation				After 2nd rotation		
	Factor				Factor	
	1	2	3		1	2
Motivations (personal development and learning): I want to learn new things.	.337	.745	-.138	Motivations (personal development and learning): I want to learn new things.	.180	.772
Motivations (personal development and learning): I want to develop my creative skills.	.138	.811	-.113	Motivations (personal development and learning): I want to develop my creative skills.	-.008	.832

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Motivations (personal development and learning): I want to see different points of view.	.058	.723	.015	Motivations (personal development and learning): I want to see different points of view.	-.066	.763
Motivations (personal development and learning): I am curious about the content of the interactive play.	-.329	.468	.357	Motivations (socializing): I want to meet new people.	.899	-.020
Motivations (socializing): I want to meet new people.	.858	.082	.150	Motivations (socializing): I want to meet different people.	.959	-.046
Motivations (socializing): I want to meet different people.	.864	.101	.069	Motivations (socializing): I want to develop my social skills.	.650	.085
Motivations (socializing): I want to meet my friends there.	.253	-.096	.554	Extraction Method: Principal Axis Factoring. Rotation Method: Oblimin with Kaiser Normalization.		
Motivations (socializing): I want to develop my social skills.	.661	.140	.042	a. Rotation converged in 5 iterations.		
Extraction Method: Principal Axis Factoring. Rotation Method: Oblimin with Kaiser Normalization. a. Rotation converged in 18 iterations.						

Interactive theatre experience

The factor analysis of the interactive theatre experience also yielded satisfying results - KMO and Bartlett's Test of Sphericity were respectively .809 and significant and there were three factors extracted yet from the beginning, suggesting the existence of a tridimensional structure. Nevertheless, similarly to the previous factor analysis, there were two problematic items here as well. After the first oblique rotation, "Stories in interactive plays can occur in the real world" showed very low factor loadings ($< |.300|$) on all three factors and therefore was removed. "Interactive plays are trustworthy" with a loading of -.421 on the third factor was also removed. After the fourth iteration there were still three factors clearly identifying the three proposed

dimensions of interactive theatre experience - "Fun", "Authenticity" and "Sociability" and the total variance explained by them was 71.91%. Therefore it was decided not to remove any more indicators although there was still one factor loading slightly below |.500|. Furthermore, the measurement model would have been evaluated additionally within SEM and any other changes could be made at that stage, if needed. The final pattern matrix is presented in Table 5. In terms of reliability, all three factors showed sufficient levels (see Table 6).

Table 5: Final pattern matrix "Experience"

	Factor		
	1	2	3
Experience (fun): Being at interactive plays is a nice experience.	.819	.074	.074
Experience (fun): I have fun during interactive plays.	.889	-.048	-.093
Experience (fun): Interactive plays are entertaining.	.700	-.065	-.125
Experience (fun): I enjoy going to interactive plays.	.619	.052	-.310
Experience (authenticity): Interactive plays are authentic.	.143	.185	-.692
Experience (authenticity): Interactive plays are original.	.083	-.003	-.772
Experience (sociability): I meet others with whom I share similar interests.	-.025	.693	-.054
Experience (sociability): I am able to connect with other people.	-.238	.734	-.227
Experience (sociability): The interaction with the actors is pleasant.	.409	.471	.095

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| Experience (sociability): The interaction with the other people in the audience is pleasant. | .259 | .545 | .064 |

Extraction Method: Principal Axis Factoring.
 Rotation Method: Oblimin with Kaiser Normalization.[a]

a. Rotation converged in 8 iterations.

Table 6: Reliability statistics "Experience"

Fun		Authenticity		Sociability	
Cronbach's Alpha	N of Items	Cronbach's Alpha	N of Items	Cronbach's Alpha	N of Items
.866	4	.810	2	.741	4

Attendance intentions

Finally, the construct "Attendance intentions" was analyzed. KMO was lower than the values for the other constructs, but still sufficient (*KMO* = .556). Bartlett's Test of Sphericity was significant (*p* < 0.001). Here it was not necessary to remove any items, but there were clearly identified two different factors (see Table 7). Thus, the construct "Attendance intentions" was additionally divided in two separate constructs for the SEM analysis - "Attendance intentions - interactive" and "Attendance intentions - general", representing respectively the intentions of young people to attend interactive plays and the intentions of young people to attend the theatre in general. Accordingly, the third hypothesis was split in two parts:

H3: Interactive theatre experiences increase young people's future attendance intentions for a) interactive theatre and b) theatre in general.

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Cronbach's Alpha of .694 of this scale was slightly below the recommended threshold of .70, but any deletion of items would have left the two extracted factors with one item only. Therefore it was considered sufficient to proceed with the next phase of the analysis.

Table 7: Pattern matrix "Attendance intentions"

	Factor	
	1	2
Attendance intentions: I will probably go to an interactive play in the near future.	.858	.041
Attendance intentions: I will definitely go to an interactive play again.	.790	-.029
Attendance intentions: I am more likely to attend theatre performances in general.	-.070	.797
Attendance intentions: I will probably go to the theatre more often.	.102	.813
Extraction Method: Principal Axis Factoring. Rotation Method: Oblimin with Kaiser Normalization.[a]		
a. Rotation converged in 5 iterations.		

4.2.3. Structural equation modeling

Main model

The first step in any SEM procedure is defining the individual constructs and the items by which these are measured. The first three constructs correspond to those from the conceptual model - "Personal development and learning", "Socializing" and "Interactive theatre experience". "Attendance intentions" was divided into "Attendance intentions – interactive" and "Attendance

intentions – general", as stated above. These latent variables were measured with 20 items in total - 3 for each of the first two constructs, 10 for the interactive experience and 2 for each of the last two constructs.

The next step was to check the assumptions for conducting SEM with PLS. There are two main requirements here - adequate sample size and at least one correlation between constructs. The minimal sample size is equal to the maximum number of arrowheads pointing at an endogenous construct multiplied per 10 (Blazevic, 2017), which in this case is 20. Given the total sample size of 83 and the effective sample size of 78, I may conclude that this assumption was fulfilled. Furthermore, the correlation matrix showed that correlations indeed existed between constructs, which confirmed also the second requirement. Regarding the scale types, PLS is robust with both scale and dichotomous variables, which permitted to include the dummies for "Nationality", "Gender", "Level of education" and "Attendance frequency" as control variables in the last run of the model.

In terms of research design, as already mentioned, correlation matrix was used due to the choice of PLS as analysis technique. Missing data was remedied with listwise deletion, as it is considered as most appropriate for SEM (Hair et al., 2014:573).

The analysis was initially run by including the main constructs without the control variables. The overall model fit was above the maximum threshold of 0.08 (*SRMR* = 0.1022 in the estimated model), indicating that the data might contain more information than the model conveys (Henseler, Hubona & Ray, 2016). A remedy for bad model fit is deletion of indicators with low loadings. Thus, "I enjoy going to interactive plays" was removed from the analysis, because it had the lowest loading on the experience construct (.755) and the lowest reliability score (.571). The model was

run again, improving the approximate model fit - SRMR decreased to .0958 in the estimated model (see Table 8).

Table 8: Model fit statistics

Goodness of model fit			
	Value	HI95	HI99
SRMR	0.0958	0.1074	0.1298
d_{ULS}	1.7442	2.1913	3.1995
d_G	1.2443	1.0442	1.3046

Table 9: Construct reliability

Construct	Dijkstra-Henseler's rho (ρ_A)	Jöreskog's rho (ρ_c)	Cronbach's alpha(α)
Personal development and learning	1.2832	0.8895	0.8449
Socializing	0.9221	0.9325	0.8936
Interactive theatre experience	0.9417	0.9444	0.9343
Attendance intentions (general)	0.9262	0.9571	0.9108
Attendance intentions (interactive)	0.9054	0.9540	0.9036

Next, the measurement (or outer) model was assessed. Dijkstra-Henseler's Rho, Jöreskog's rho and Cronbach's Alpha reported high construct reliability (see Table 9), all having values above 0.70. Convergent validity was assessed by the Average Variance Extracted (AVE) for each construct. All AVE values were above 0.50 meaning that the indicators really converged on the constructs they were supposed to explain. Regarding discriminant validity, the Heterotrait-Monotrait Ratio of Correlations (HTMT) and the Fornell-Larcker Criterion reported that the indicators did not load higher on other constructs than the ones they belonged to. There were not any problems with multicollinearity either - all Variance Inflation Factors (VIF) had scores below the maximum level of 10. Thus, the measurement model was approved and it could be proceeded with the evaluation of the structural model.

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First, the Coefficient of Determination (R^2) and the Coefficient of Determination Adjusted (R^2 Adjusted) were assessed. They indicate the amount of variance explained by each endogenous construct and the latter takes in consideration also sample size and model complexity (Henseler et al., 2016). The respective values for "Interactive theatre experience" were .1179 and .0958, for "Attendance intentions - general" - .4817 and .4753, and for "Attendance intention - interactive" - .6185 and .6138. This means that nearly 12% of the variance was explained for the first endogenous construct, 48% - for the second and 62% for the third. The path coefficients showed the signs and the strength of the relationships between constructs - they were all positive except the one between "Personal development and learning" and "Interactive theatre experience" (-.001). The other effects were positive and stronger: .344 between "Socializing" and "Interactive theatre experience", .786 between "Interactive theatre experience" and "Attendance intentions - interactive" and .694 between "Interactive theatre experience" and "Attendance intentions - general". Yet from this point it could be noticed that the presumed relationships from the conceptual model were actually realistic, except the one between "Personal development and learning" and "Interactive theatre experience". The impact of this motivation was not only small, but also negative, opposingly to the first hypothesis. Nevertheless, final conclusions could be made after the evaluation of substantiality and significance of the effects.

Table 10: Effects overview

Effect	Beta	Indirect effects	Total effect	Cohen's f^2
Personal development and learning -> Interactive theatre experience	-0.0005		-0.0005	0.0000
Personal development and learning -> Attendance intentions (general)		-0.0004	-0.0004	
Personal development and learning -> Attendance intentions (interactive)		-0.0004	-0.0004	
Socializing -> Interactive theatre experience	0.3435		0.3435	0.1161
Socializing -> Attendance intentions (general)		0.2384	0.2384	
Socializing -> Attendance intentions (interactive)		0.2702	0.2702	
Interactive theatre experience -> Attendance intentions (general)	0.6940		0.6940	0.9292
Interactive theatre experience -> Attendance intentions (interactive)	0.7865		0.7865	1.6214

Substantiality was assessed through Cohen's f^2 values - bigger than 0.35 for strong effects, between 0.15 and 0.35 for moderate effects and between 0.02 and 0.15 for weak effects. As it can be observed from Table 10, the effect of "Personal development and learning" on "Interactive theatre experience" was weak, almost null; the effect of "Socializing" on "Interactive theatre experience" was moderate and the one of "Interactive theatre experience" on the two types of attendance intentions was strong. Finally, by means of bootstrapping the significance of these effects was assessed (see Table 11). The weak and negative effect of "Personal development and learning" on "Interactive theatre experience" was also not significant ($p = .998$) and therefore H1 was rejected. The effect of "Socializing" on "Interactive theatre experience" though, was positive and significant ($p = .047$), which supported H2. Regarding "Attendance intentions", for both cases (interactive and general) the effects were positive, strong and significant ($p < .001$), therefore H3-a) and H3-b) were also confirmed.

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Table 11: Bootstrap statistics

Effect	Original coefficient	Standard bootstrap results					Percentile bootstrap quantiles			
		Mean value	Standard error	t-value	p-value (2-sided)	p-value (1-sided)	0.5%	2.5%	97.5%	99.5%
Personal development and learning -> Interactive theatre experience	-0.0005	0.0262	0.1840	-0.0029	0.9977	0.4989	-0.4737	-0.3810	0.3453	0.3931
Personal development and learning -> Attendance intentions (general)	-0.0004	0.0139	0.1263	-0.0029	0.9977	0.4988	-0.3330	-0.2700	0.2070	0.2759
Personal development and learning -> Attendance intentions (interactive)	-0.0004	0.0185	0.1449	-0.0029	0.9977	0.4989	-0.3699	-0.3022	0.2518	0.3179
Socializing -> Interactive theatre experience	0.3435	0.3333	0.1726	1.9897	0.0469	0.0235	-0.2168	-0.0316	0.6217	0.6665
Socializing -> Attendance intentions (general)	0.2384	0.2341	0.1281	1.8605	0.0631	0.0316	-0.1186	-0.0186	0.4597	0.5132
Socializing -> Attendance intentions (interactive)	0.2702	0.2640	0.1403	1.9252	0.0545	0.0272	-0.1639	-0.0248	0.5062	0.5714
Interactive theatre experience -> Attendance intentions (general)	0.6940	0.6850	0.0906	7.6622	0.0000	0.0000	0.3459	0.4527	0.8180	0.8362
Interactive theatre experience -> Attendance intentions (interactive)	0.7865	0.7846	0.0572	13.7377	0.0000	0.0000	0.6003	0.6540	0.8732	0.8900

As a last stage in the analysis, the model was run including the control variables - "Gender", "Nationality", "Level of education" and "Attendance frequency". Only "Nationality" showed a significant effect on "Attendance intentions - general" (0.264) meaning that the increase in the intentions for attending the theatre in general is higher for Bulgarians than for the other nationalities which took part in the survey. The path coefficients between "Interactive theatre experience" and the two types of attendance intentions slightly decreased after this last iteration, but remained positive and significant. The final model obtained in ADANCO is presented in Fig. 3.

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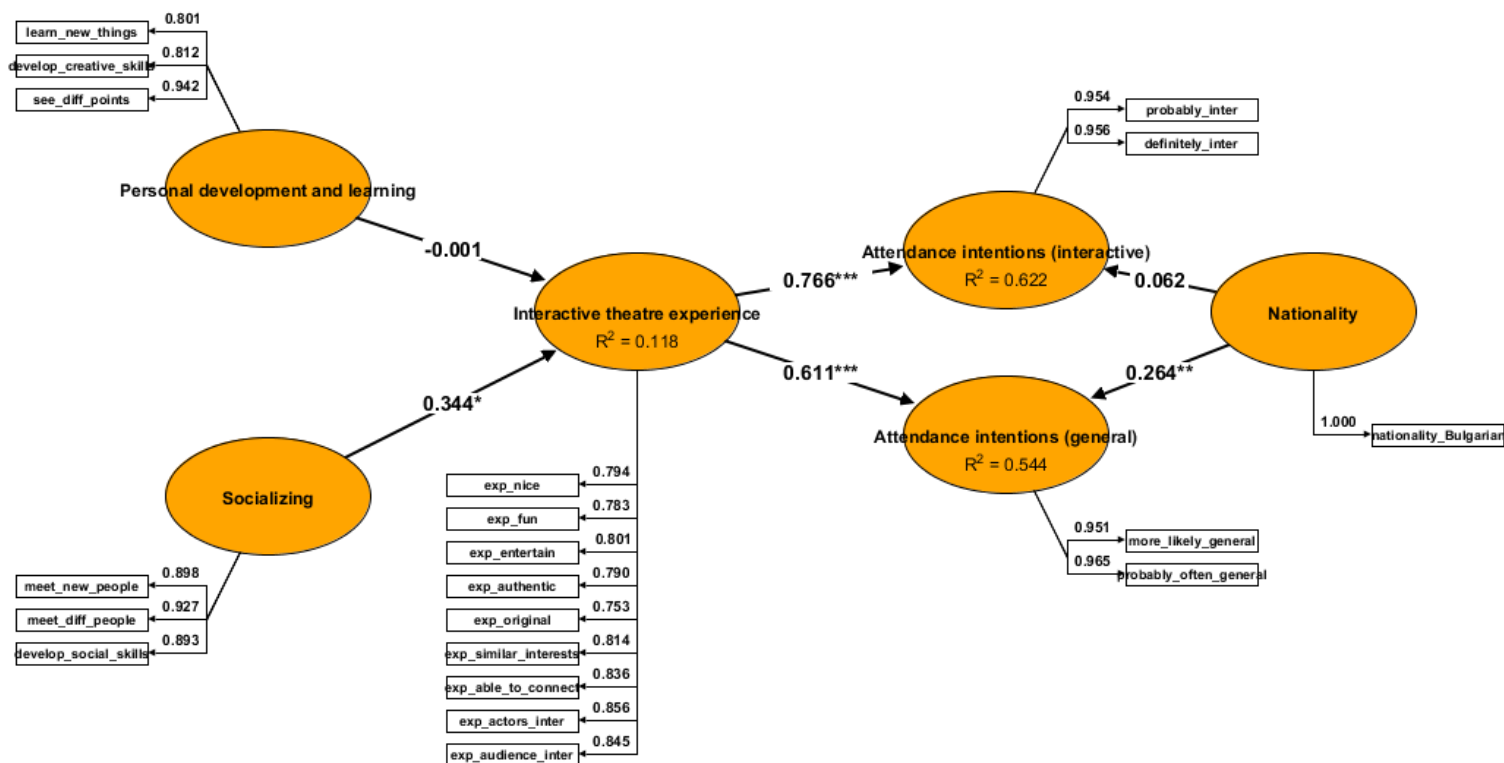
Fig. 3: Final model "Interactive theatre" with control "Nationality".

Alternative model

An alternative model with the three dimensions of "Interactive theatre experience" was tested as well (see Fig. 4). "Fun", "Authenticity" and "Sociability" were included as separate constructs so that the relationships of the other latent variables with each dimension could be examined. Intuitively, "Socializing" related significantly to the social aspect of the co-creation theatre experience. The relationships with the other two dimensions were not significant, but were still positive. As in the main model, "Personal development and learning" showed weak and non-significant effects on all three dimensions. Regarding the impact on "Attendance intentions", the strongest effects were those of "Sociability" - .528 and .696 respectively for interactive and

general theatre. Interestingly, "Authenticity" did not show any significant effect on future attendance intentions and the effect for general theatre was even negative (-.071), which contradicts the findings from the qualitative research. Finally, the fun facet of the interactive experience seemed to affect significantly only young people's intentions to attend interactive theatre and not theatre in general, which highlights their perception that interactive plays are more entertaining than traditional ones. Even though this alternative model helped in understanding which aspects of the interactive experience are most important for attracting the young audience, it severely decreased the overall model fit ($SRMR = 0.2254$). For this reason the main model (Fig. 3) was considered more appropriate for accepting or rejecting the hypotheses and for making conclusions.
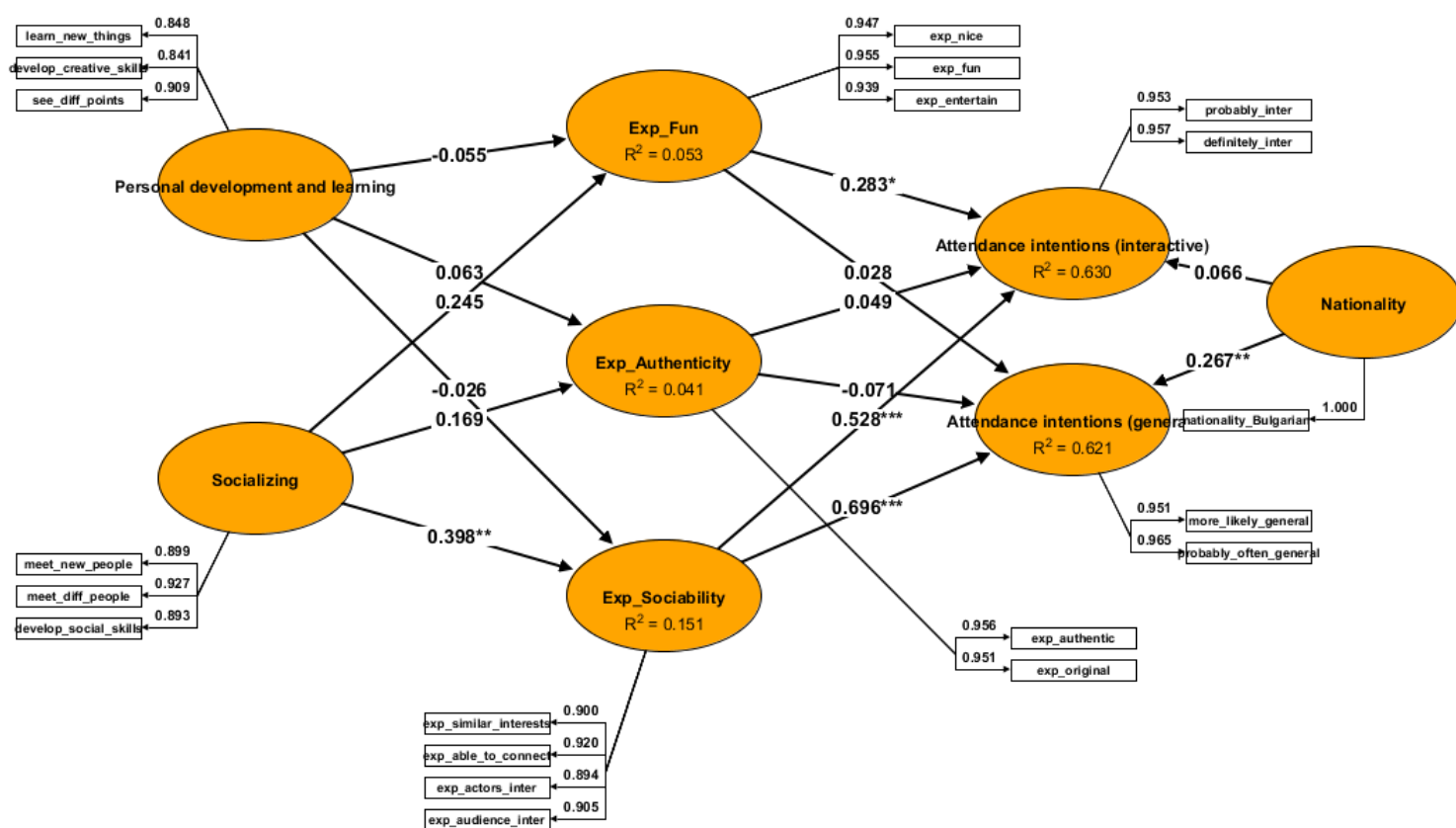
Fig. 4: Alternative model with three dimensions of "Interactive theatre experience" and control "Nationality"

5. Discussion

The two approaches which were adopted for answering the research question sometimes produced similar results, sometimes contradicted each other. The motivations of young people to engage in interactive performances were defined from the interviews mainly as curiosity towards the unknown and willingness to spend a nice time with friends or meet new people. These motives fall within the two main reasons emerged from literature - "Personal development and learning" and "Socializing". The survey analysis, though, did not confirm both of these hypothesis. First, the factor analysis in SPSS indeed evidenced two factors in young people's motivations for engaging

in interactive theatre experiences, but the question about curiosity was deleted due to its low factor loading. Second, PLS found that "Personal development and learning" has a weak, almost null and not significant effect which led to the rejection of H1. This unexpected course of events might be caused by two reasons. First, the construct might have not been properly defined in the light if the theatre context. Personal development and learning might be one of the main reasons for which people engage in co-creation projects in professional services (Neghina et al., 2017), but this is apparently not the case with interactive theatre, or at least not for Millennials. The deletion of the item "curiosity" in the factor analysis supports this possibility - it does not explain this factor, but the factor was found to be insignificant in terms of motivations, which means that maybe this is not the right construct to be studied. A construct focused more on the curiosity aspect and not that much on developing certain knowledge or skills might produce different results. The second reason for its insignificant effect might be the definition of the interactive experience and in particular its dimensions. "Fun", "Authenticity" and "Sociability" were all found to be relevant both from the interviews and the quantitative analysis, but there might be something else which connects with the development and learning motive. Verleye (2015) conceptualizes the co-creation experience into six different dimensions: hedonic, cognitive, social, personal, pragmatic and economic. Only two of them - hedonic and social, were included in this study respectively as the fun and the sociable side of interactive theatre, because in the qualitative research was not found any ground for the others. But the cognitive dimension, defined as "getting cognitive benefits in return for co-creation" (Verleye, 2015) might have related to the motivation "Personal development and learning".

Regarding the interactive theatre experience, the results from the qualitative and the quantitative research were generally consistent. The interviewees defined the interactive plays as fun, engaging

and different. Millennials perceive them as social events where one can meet new people, different people or just have a nice time with their friends. The collaborative side of the interactive experience was emphasized by both professionals and young spectators - the emotional and creative exchange with the actors is crucial for the final result. This view was also confirmed by the survey - the three-dimensional structure became even more evident from the factor analysis, even though some items were deleted. Surprisingly, though, not all three dimensions increase young people's attendance intentions - as it can be noticed in Fig. 4, only "Fun" and "Sociability" have significant effects on them. "Authenticity", which during the interviews was one of the most mentioned reasons which drive young people to go back to the theatre, had very weak effect on both interactive and general attendance intentions. On the other hand, including it as a part of the experience construct was grounded on strong theoretical foundation - several authors from both marketing and artistic fields talk about authenticity as an aspect of co-creation which is likely to increase the intentions to engage in such projects (Asen, 2017; van Dijk, 2014; Walmsley, 2013). Therefore, I would rather attribute this inconsistency to the bad model fit in the alternative model (Fig. 4) and not to a wrong assumption.

The division of "Attendance intentions" in two separate constructs for the SEM analysis was an appropriate decision in the light of the research question, because it permits to evaluate the impact of interactive shows on young people's future behavior for both interactive and traditional theatre. This is an important distinction, given the differences between the two types of theatre stressed in the interviews - the participants described the interactive plays as less structured compared to the conventional ones, as special events where one can expect everything at any moment and be surprised at any moment. The deep connection established with the actors since from the beginning was also pointed out - unlike in traditional theatre, the spectator is a part of the show, the actors

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become their friends and the outcome depends on both sides. Hence, the distinction between the two types of theatre is evident and conclusions should be made separately for each of them. Interactive theatre experience showed strong and positive effects on both interactive and general attendance intentions. But going deeper into the three dimensions of the experience construct, we can see that having fun is only related to interactive plays and not to traditional ones. This means that Gen Y finds interactive theatre as more entertaining and this feature will attract them in the future. This is also in line with the interviewees' position - they indeed stated that the future of theatre is in the comedy shows, because people want to distract themselves from the everyday problems, to laugh, to charge themselves with positive emotions. Opposingly, "Sociability" related significantly to both types of attendance intentions, proving that interactive theatre can not only attract young people to other interactive plays, but also increase their interest in theatre in general. A person who is normally skeptical about theatre due to prejudices or other reasons, once attended an interactive play, may attribute this social side of interaction to other kinds of plays too, improving in this way his or her general attitude towards the theatrical art.

Finally, the insignificant effect of most of the control variables showed that the results of the survey hold beyond gender, level of education and attendance frequency. Thus, being a high school graduate or university graduate does not impact the effect of interactive theatre on young people's willingness to attend again. Similarly, being a regular or once-in-a-year visitor does not affect the behavioral intentions either. Only "Nationality" impacts them significantly, and in particular those about theatre in general. Apparently, interactive theatre has a stronger effect for Bulgarians than for other nationalities. This might be due to cultural differences between Western and Eastern European countries or just to more favorable attitude of Bulgarians towards theatre in general. In both cases it is worthed to expand future research in this direction.

6. Conclusion

This research investigated the impact of interactive theatre on young people's future attendance intentions. The results showed that indeed interactive performances, perceived by Gen Y as fun, sociable and authentic, are capable of increasing their interest in other interactive performances and in theatre in general. Two out of three of the hypotheses were confirmed - Millennials go to interactive plays with the expectation to socialize with other people rather than to learn new things. In turn, the interactive experience they are exposed to, especially its entertaining and collaborating parts, stimulate them to attend more often in the future. Furthermore, the effect on attendance intentions for theatre in general is even stronger for Bulgarians than for other European countries, underlying the cultural dimension which should be considered for future research. These findings have valuable implications both for academics and theatre practitioners, which are discussed in the next paragraph. As any other study, it has its limitations too, which provide avenues for further research and which conclude this master thesis.

6.1. Implications

The present study contributes to current knowledge in two ways. It is the first quantitative research on interactive theatre for this specific age group conducted so far. Usually the studies in arts literature are based on interviews with people from different generations. This restricts the research method in a sense that several interviews with spectators of different age groups may produce too broad results. Furthermore, these results might be valid, but not representative for the population. On the opposite, this thesis was focused particularly on Millennials and employed both qualitative and quantitative techniques, producing in this way generalizable outcomes.

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Second, this research proves that marketing theories on co-creation hold for other contexts too. Fuller et al. (2011) show that compelling co-creation experiences increase the interest in future co-creation projects, van Dijk et al. (2014) demonstrate that co-creation claims affect positively consumers' behavior intentions towards the brand, and these are just two of the numerous examples in business literature justifying the positive effects of co-creation for companies. Apparently, these findings are relevant for the theatre field as well - a fun and sociable interactive experience leads to increased attendance intentions both for other interactive plays and theatre in general.

This research reveals useful implications for theatre managers as well. Interactive plays are clearly able to attract more young people to the theatre and if the management team aims to expand its audience, introducing more interactive plays in the program could be helpful. Regarding the promotion of these plays, theatres should focus on the social and fun side of the interactive experience. Young people should be informed that interactive plays are social events where they can have a good laugh with their friends, make new friends, collect some positive vibes or just see something different. If they like it, and this is almost always the case, they will return and it is very probable that they will be interested in the other shows the theatre is offering.

6.2. Limitations and future research

As any other academic work, this thesis has its limitations too. First, it consideres only the positive side of co-creation. One of the interviewees has already introduced a possible drawback of interactive plays - some people are more passive than others and do not like to be asked questions and be the centre of the show. If the interaction is forced, it may lead to unpleasant experience and produce negative effects for both interactive and general future attendance intentions with the same

logic of the positive effects described here. Hence, it would be interesting to explore the proportion of negative interactive experiences and how they impact young people's future attendance intentions.

Second, during the interviews mainly comedy shows were discussed. The professional interviewees perform stand-up comedy or improvisational theater, which are usually with humoristic content. The other participants in the qualitative research had also attended mostly this kind of performances. There are other types of interactive theatre though - some interactive plays reflect social issues in a serious manner or can be even scary for the audience ("Sleep no more", for example). Thereby, the conclusions from the interviews are based mainly on funny performances. The survey did not contain a specific question about what kind of interactive theatre the participants have experienced and no judgements could be made about this in the quantitative analysis. Therefore, future research should definitely explore other types of interactive plays and compare the results to this study. Moreover, it was not checked about the time span between the respondents' last attendance and their answers. A fresh memory about the event may influence the strenght of the results in a positive direction. An appropriate way to respond to both issues would be to conduct an experiment with two or more groups of people attending different types of interactive plays and collect their responses in two or more different points in time afterwards. In this way it will be possible to see how different types of interactive theatre influence people's future behavior intentions and to what extent these effects last in time.

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APPENDICES

Appendix 1: Interview protocols

Interview protocol - Professionals

1. Please present yourself and your function in the theatre.
2. What is the interactive theatrical experience for you? How is it different from normal plays?
3. How do people behave during the interactive plays? Have you observed different behaviors between different age groups?
4. Do you think it is important for young people to go to the theatre and why?
5. How do you attract young people to the theatre? How are they different from the other public?
6. Why would young people come to an interactive play? What do they expect from it?
7. How interactive theatre can benefit young people?
8. What will make young people go to the theatre in general more often?

Interview protocol – Millennials

1. Please present yourself and your current occupation status.
2. How often do you go to the theatre? Why do you like it/do not like it?
3. What motivates you/stops you from going to the theatre?
4. Have you been to an interactive play?
5. How would you describe the interactive theatrical experience? How is it different from the traditional one?
6. What did (would) make you go to an interactive play?
7. What do you expect from an interactive play?
8. How can an interactive play benefit you?
9. What will make you go to the theatre more often?

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Appendix 2: Questionnaire

1. Please indicate to what extent do you agree with the following statements about your motivations for going to an interactive play (1 = strongly disagree, 7 = strongly agree):

- I want to learn new things.
- I want to develop my creative skills.
- I want to see different points of view.
- I am curious about the content of the interactive play.

2. Please indicate to what extent do you agree with the following statements about your motivations for going to an interactive play (1 = strongly disagree, 7 = strongly agree):

- I want to meet new people.
- I want to meet different people.
- I want to meet my friends there.
- I want to develop my social skills.

3. Please indicate to what extent do you agree with the following statements about the interactive theatre experience (1 = strongly disagree, 7 = strongly agree):

- Being at interactive plays is a nice experience.
- I have fun during interactive plays.
- Interactive plays are entertaining.
- I enjoy going to interactive plays.

4. Please indicate to what extent do you agree with the following statements about the interactive theatre experience (1 = strongly disagree, 7 = strongly agree):

- Interactive plays are authentic.
- Interactive plays are trustworthy.
- Interactive plays are original.
- Stories in interactive plays can occur in the real world.

5. Please indicate to what extent do you agree with the following statements about the interactive theatre experience (1 = strongly disagree, 7 = strongly agree):

- I meet others with whom I share similar interests.
- I am able to connect with other people.
- The interaction with the actors is pleasant.
- The interaction with the other people in the audience is pleasant.

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6. Please indicate to what extent do you agree with the following statements about your future theatre attendance intentions (1 = strongly disagree, 7 = strongly agree):

- I will probably go to an interactive play in the near future.
- I will definitely go to an interactive play again.
- I am more likely to attend theatre performances in general.
- I will probably go to the theatre more often.

7. Age

8. Gender (Male / Female / Other)

9. Nationality

10. Level of education (High School Diploma / Bachelor Diploma / Master Diploma / PHD / Other)

11. How often do you go to the theatre (Once a week / Once a month / Once a year / Less than once a year / Other).

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Appendix 3: Interview transcripts

Participant: Zlatin Tsvetkov, actor and founder of ShiZi Pro Impro Theatre at Sofia, Bulgaria
Interviewer: Ventsislava Antova
Date: 25.04.2018
Duration: 26:43 min

Original version (Bulgarian)	English version
И: Моля да се представите, както и какво правите в театъра. У: Казвам се Златин Цветков и...какво правя в театъра ли? Ами основах го и го движа по всякакъв начин - организационно, художествено и т.н. Всъщност създадох една театрална трупа, която се казва в момента ШиЗи Про - част от ШиЗи Импро Театър. Имаме комедиен клуб, в който се случват комедийни представления; в театралната зала на Камерна сцена "Сълза и смях" играем всеки петък, тоест веднъж седмично имаме представления, които са импровизирани. През годините, в които съществува трупата, създадохме три уникални представления: едното го наричаме "Отплесване" със специален гост, който разказва лични истории на момента, а ние наблюдаваме какво разказва и правим скечове по тях; "Кажи си думата" е основното ни шоу, което е "лонг-форм" импровизация в чикагски стил (ние работим в чикагски стил - там аз завърших обучение) в първата част, и импровизиран мюзикъл във втората; и "ШиЗи Шекспир" - едно представление, което е в стил езикът и темите на Шекспир - там създаваме едночасов сюжет, като отново всичко е импровизирано. Работя и развивам един екип от професионални актьори, които импровизират под различни форми и стилове и се стараем да развиваме това изкуство. Отделно ръководя и импровизационни курсове, където в момента има над 90 курсиста, които се	I: Please present yourself and what do you do in the theatre. P: My name is Zlatin Tsvetkov and...what do I do in the theatre? I created it and organize it in any way - organizationally, creatively, etc. In fact, I created a theatre group which at the moment is named ShiZi Pro - a part of ShiZi Pro Impro Theatre. We have a comedy club where we make comedy plays. In the chamber hall of theatre "Salza i smyah" we play every Friday, so once a week we have a show, which is improvised. During the years the group has been existing, we created three unique shows: one of them is "Otplesvane" (Digressing) with a special guest who tells personal stories at the moment, whereas we observe what he/she is telling and make sketches about it. "Kazhi si dumata" (Tell your word) is our main show which is in a Chicago style in the first part (we work in Chicago style, where I completed an educational program) and improvisation musical in the second part. The third one is "ShiZi Shakespeare" - a show which is in the style, the themes and the language of Shakespeare - there we build a one hour plot which is again fully improvised. I work with and develop a team of professional actors who improvise under different forms and styles and we try to develop this art. A part of this, I also manage improvisational courses where at the moment there are above 90 students who have been attending for different periods of time - some of them less than a year, others - for 5-6 years. In addition, we make corporative events by which we transfer the knowledge that we

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занимават в различни степени - някои са от по-малко от година, други - от 5-6 години. Отделно правим и корпоративни събития чрез които предаваме знанията, които имаме като импровизационен театър, като работа в екип и групово творческо съгласие.

И: Защо реши да се занимаваш с това?

У: Защото е един вид огромно приятно предизвикателство. Аз обичам предизвикателствата, обичам и нови неща. Аз съм професионален актьор и като такъв много ми харесваше житейски всякакви различни гледни точки. Исках да уча психология, философия - учил съм частично, но актьорското майсторство е превъплъщаване, което е психология и философия на практика, и следене на човешки взаимоотношения - как работят хората по принцип, как чувстват, какво мислят. Това винаги ме е вълнувало и импровизацията е творческата енергия на индивидите, слята в едно цяло - просто е нещо, което не съществува другаде. Това е да работим със собствените си емоции, мисли и чувства, да ги излагаме пред другите, и другите да се отнасят към тях неосъдително, да ги приемат и надграждат и по този начин резултатът е съвкупност от всички хора, които участват. Една и съща група не може да направи две еднакви представления едно след друго, дори и да иска - просто всичко е на момента, да се хване мигът. Бих казал, че е един вид театрална групова медитация.

И: Това ли е основното, което различава този тип театър от класическия?

У: Да. Работата в екип без структура. Структура има частично, но много минимално заложена - даже в повечето случаи няма. Работата с момента, със сегашното ти отношение - тук и сега се случва всичко при този вид театър. В другия театър е изключително режисирано, репетирано, подредено. Ние се стремим да

have as an improvisational theatre, such as working in a team and group creative agreement.

I: Why did you decide to do this?

P: Because it is a kind of a huge and pleasant challenge. I love challenges and new things. I am a professional actor and as such I liked different points of view. I wanted to study psychology, philosophy and I studied them partially, but acting is an embodiment which is psychology and philosophy in practise, and also observation of human relationships - how people work, how they feel, what they think. This has been always exiting me and improvisation is the creative energy of individuals merged in a whole - it is just a thing which does not exist elsewhere. This is working with our own emotions, thoughts and feelings, to express them in front of others and the others to treat them in a non-judging way, to accept them and to build on them, and in this way the result is the unity of all the people who are involved. One group cannot make the same show twice even if it wants to - just everything is happening at the moment, to catch the moment. I would say it is a kind of a theatrical group meditation.

I: Is this the main thing which differs this type of theatre from the traditional one?

P: Yes. Working in a team without a structure. Sometimes there is partially a structure, but it is minimal and in most of the cases there is no structure at all. Working with the moment, with your attitude at the moment - everything happens here and now in this type of theatre. In the other theatre everything is extremely directed, practised, ordered. We are trying to create the same quality, here and now, emotions and partnership - so the individual is a part of a whole which is "giving birth". In the other case the individual is a part of a whole which has already "given birth" and the product is ready and it is being offered, whereas with us the product is the process. So in general the product of the improvisational

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създадем същото качество, тук и сега, емоции и партньорство - тоест индивидът е част от едно голямо цяло, което ражда; в другия случай индивидът е част от едно голямо цяло, което вече е родило и продуктът е готов и се предлага, а при нас продуктът е процеса. Тоест като цяло продуктът на импровизационния театър е равен на процеса, който се случва на сцената. Тоест зрителите са свидетели на процеса на актьорите, а не на резултата.

И: Какви са предимствата на този тип театър пред традиционния?

У: Отваря много сетива. Човек започва да мисли на много различни пластове и да влиза на дълбочина в отношението си към другия. Тоест, понеже импровизираме, каквото другият каже или каквото другият направи, тоест цялото му присъствие е материалът, с който разполагаме. Така че един жест или една дума, която някой каже, може да бъде възприета от мен по много начини и аз съм отворен първо да не осъждам това, което ми казват, а да го възприемам за истина. Например ако първият човек каже "Топло ми е" аз възприемам, че това е вярно. Второ, да си каже какво всъщност има той предвид и какво ми предлага - може би физическото поведение е различно от казаното и аз мога да възприема това, което е казал, емоцията, с която го казва, поведението, което има докато го казва. Така че аз се научавам да анализирам повече и да възприемам повече от живота си един вид или от партнирането си с другите хора. Навлизам в по-голяма дълбочина на свобода и на творческа енергия. Това е някакси освобождаващо творческата мисъл и енергия занимание.

И: Значи това е полезно и за теб, освен за зрителите?

У: Изключително полезно е за мен. През осемте години, през които се занимавам с това нещо, виждам огромна промяна в себе си по отношение на светогледа. По-отворен

theatre is equal to the process, which is happening on the stage. The spectators are witnesses of the process of the actors, not of the result.

I: What are the advantages of this type of theatre to the normal one?

P: It opens a lot of senses. People start thinking at many layers and to deepen their attitude towards the others. So, since we are improvising, whatever the other says or does, all of his/her presence is the material we have to work with. One gesture or word said by someone can be perceived by me in many ways and first, I am open not to judge what they are telling me, but to perceive it as true. For example, if someone says "It's hot" I perceive that this is true. Second, saying what he/she really means and what he/she is offering to me - maybe the physical attitude is different than what is being said and I can perceive what he is saying, the emotion which he/she is saying it with, the attitude he/she has when they are saying it. So I learn how to analyze more and how to perceive more from my life or from my partnership with other people. I enter into a deeper level of freedom and creative energy. This somehow releases the creative thought and energy.

I: So this is useful not only for the public but for you as well?

P: It is extremely useful for me. During the eight years I've been doing this I can see a huge transformation in me regarding my view towards the world. I am more open, more positive in general, I believe more in the others, I am better at working in a team because of my attitude towards the work and towards the others. I can almost never say "no" to things which have been said to me - I started believing that everything that has been said to me, is an opportunity. The other thing that is like a benefit of improvisations, is that there is no failure. Everything that is being said is not a mistake - it's a part of the whole and if I don't treat it like a mistake, it's like intentionally

съм, по-позитивен съм като цяло, повече вяра имам в другите хора, по-добър съм за работа в екип с отношението си към работата и към другите. Почти не мога да кажа не на неща, които ми казват - започнах да възприемам, че всяко нещо, което ми бъде казано, е възможност. Другото, което е като извод от импровизациите е, че няма провал. Всяко нещо, което е казано, няма грешка - то е част от цялото, и аз ако не се отнасям към него като грешка, то е все едно нарочно родено от нас тази вечер. Ние по този начин изграждаме шоутата си - нещо, което не пасва на това шоу, а е дадено вътре като реакция от някой, ние се стремим да го вкараме в цялото шоу. По този начин няма грешка, няма водещ и няма следващ - всички водим и всички следваме. Аз гледам и на живота си по този начин - каквото ми се случва не е грешка, не е проблем, а е гориво за да продължа нататък, има повод да се случи за да продължа нататък и така съм много по-позитивно настроен.

И: Можеш ли да опишеш какво е за теб интерактивното театрално изживяване? Какво се случва на сцената?

У: Това е малко като да опишеш какво е футболът: има една топка, тя е кръгла, рита се от един крак, може да я ритнеш от вътрешната или от външната страна, по-силно или по-слабо, следователно тя прави различен вид парабола, за да влезе във вратата - това е техническият смисъл. Емоционалното изживяване е връзка с хората - ние сме свързани ментално, всеки един в залата е седнал на отделно място, което е номерирано, така че ние сме индивиди. Обаче, когато излезем на сцената, нямаме четвърта стена с хората и сме свързани с тях; тяхното присъствие зарежда нашето присъствие. И както казах - процесът е това, което хората гледат в импровизационния театър. Тоест ние сме свързани дълбоко с публиката по линия на това, че тя ни гледа като жонгльори, които

made by us this evening.

In this way we build our shows - something which does not fit the show, but it is given as a reaction from someone - we try to implement it. In this way there is no mistake, there are no leading and following characters - we all lead and we all follow. I look at my life in this way - whatever happens to me is not a mistake and is not a problem, but is a fuel to keep going, there is some reason for it to happen - in this way I am more positive.

I: Can you describe what is for you the interactive theatrical experience? What happens on the stage?

P: This is like describing what football is: there is a ball, it is round, it has been kicked by a foot, you can kick it from the inside or from the outside, stronger or weaker, in turn it makes different kinds of parabola in order to get into the door - this is the technical sense. The emotional experience is a connection with people - we are mentally connected, every person in the hall is seated on a different spot which is numbered, so we are individuals. But when we go on the stage there is no fourth wall between us and the public - we are connected and their presence charges our presence. And as I said - the process is what people watch at improvisational theatre. In other words, we are deeply connected with the public in a sense that it watches us as we are jugglers who every second will drop a skittle, or like we are juggling with knives and every moment will cut ourselves. They expect, they want us to succeed - they came to watch an improvisation, but they want it to be successful. In this way we are connected in a sense that we are having fun, we are trying to collaborate and to be good partners, to have fun, and the result of our fun is the fun for the public. But the connection and the emotional experience is...how to say...like an emotional bathtub: you are up, they are down, but we are part of a whole which we are creating together tonight. Each public brings its own show. In the beginning I "warm up" the

всеки момент ще изпуснат някоя кегла, или жонглират с ножове и всеки момент ще се порежат. Те очакват, те искат ние да успеем - дошли са да гледат импровизация, но искат да е успешна. По този начин ние сме свързани с това, че ние се забавляваме, ние се стремим да си партнираме и да сме добри партньори, да се забавляваме, и резултатът от нашето забавление е забавлението на публиката. Но връзката и емоционалното изживяване е...как да кажа...като емоционална вана е: ти си горе, те са долу, но сме част от едно цяло, което случваме заедно тази вечер. Всяка публика носи своето шоу със себе си - в началото на представлението загрявам публиката, правя диалог с нея. Разбивам този "Ние сме тук да гледаме - вие какво сте направили?" модел на мислене. Вие сте тук, за да станете свидетели на нашето общо забавление, да се окъпете заедно с нас с този емоционален душ. Какъв е - не знаем, но се радваме да ви видим и се радваме да си играем тук заедно и винаги резултатът е един и същ - хората излизат заредени емоционално. Защото когато има доверие и партниране, има и позитивизъм, който напоследък ни липсва житейски.

И: Как се държат хората по време на постановките и забелязал ли си някаква разлика между различните възрастови групи?

У: Не много. Като цяло нашата публика е на средна възраст 20 - 30 години. Имаме различни хора, но приятно любопитство има винаги при новите хора. По-дълбок анализ от зрителите на това какво се случва имаме от тези, които са гледали 2-3 пъти. Никога няма човек, който да е разочарован от първия път - просто е впечатляващо това, което се случва. Публиката е ангажирана с нас като все едно гледа нещо силно рисково, защото тя носи съзнание, че то не е нагласено, следователно е рисковано, и публиката има отношение към това все

audience, I make a dialogue with them. I break this "we are here to watch what you have done" model of thinking. You are here to become witnesses of our common entertainment, to have this "emotional shower" together with us. We do not know what kind it will be, but we are happy to see you and play together and the result is always the same - people come out of the theatre emotionally charged. Because when there is trust and partnership, there is also positivism which we are missing nowadays in our lives.

I: How do people behave during the shows and have you noticed any difference between the different age groups?

P: Not really. In general our public is aged between 20 and 30. We have different kinds of people, but there is always a pleasant curiosity among new people. A deeper analysis of what is happening for the public we have from those who have been 2-3 times. There is never a person who is disappointed from the first time - it is just impressing what is happening. The public is engaged like they are watching something highly risky, because they know it is not previously set up and therefore it is risky. So the public's attitude is like they are watching an extreme sport. This is the attitude which is different from the conventional theatre - there the public goes to see the result of the actors' efforts and of what they wanted to say, there is a clear message. Here, on the contrary, the public comes and is as curious as us about what is going to happen.

I: So this is something that motivates them - the risk?

P: Yes, it engages them - the public is engaged.

I: I mean motivates them to come to the plays?

P: Yes - there are people who have come more than 10 times for one show, which for traditional theatre is very rare. Since we do not repeat our shows, the experience is different every time.

I: What else do you think motivates young people to come to the theatre?

едно гледа нещо рисковано - като екстремен спорт. Това е отношението при нас, което е различно от конвенционалния театър - в него публиката отива за да види резултата от натрупванията и от това какво актьорите са искали да кажат, има ясно послание. Тук идва и е толкова любопитна, колкото и ние сме за това какво ще се случи.

И: Тоест, това е нещо, което ги мотивира - този риск?

У: Ангажира ги, да - публиката е ангажирана.

И: Имам предвид мотивира ги да идват на постановките?

У: Да - има хора, които са идвали над 10 пъти за едно шоу, което за друго представление е голяма рядкост. Понеже при нас не се повтарят, изживяването е различно всеки път.

И: Според теб какво друго мотивира младите хора конкретно да идват на театър?

У: Актуалността. Забавлението е днес, хората, които го играят са в днешния ден, и нещата, които се случват неминуемо са актуални. Ние се стремим да правим сцените ни така, че да са взаимоотношенчески - тоест фокусираме се върху това тези двамата души, които създаваме във момента (защото ние ги създаваме - не знаем какво ще играем като излезем). Когато има сцена между двама души ние сме любопитни какви са те като хора и как си взаимодействат едни с други. По този начин предаваме нещо, което е актуално, а взаимоотношенията са винаги актуални. Също и откриваме какви са точно техните взаимоотношения - винаги някой ще се припознае в тях, те винаги ще търпят развитие и става близко до нашите мисли и чувства. Мисля, че това, че е актуално ги мотивира да идват. Също така и зарядът, който актьорите имат - този заряд на "забавно ми е, любопитно ми е" - позитивизмът, който имаме в самото представление и в отношението си към него

P: The actuality. The fun is today, the people who are playing are playing today and thus, the things which are happening are undoubtedly up-to-date. We try to make our sketches to be relational - in other words, we focus on the two people we are creating at the moment (because we are creating them - we do not know in advance what we are going to play). When there is a scene between two people we are curious about what kind of people they are and how do they interact with each other. In this way we transmit something that is up-to-date and relationships are always up-to-date. We also find out what their relationships are exactly - there will be always someone who will relate to them, the characters will always develop in some way and this makes them close to our thoughts and feelings. I think that actuality motivates them to come. Also, the energy possessed by the actors - this energy of "it is fun, it is curious" - the positive vibes we have in the show, and the attitude we have towards the show and towards the public.

I: You mentioned development - do you think that this type of theatre can develop intellectually and culturally the young people?

P: If they practise it - yes. For watching - every kind of theatre enriches people with something. But improvisational theatre, as I said, is a system of a way of thinking. It is a system of thinking and behaving - non-judging and collaborating are promoted. Not correcting the thought of the other but the ability to understand how you can use it and develop it further, and your contribution is not being judged either, but builds on the former and in this way we are connected. So it connects and makes people feel closer to each other, and also makes them more positive. For this reason these courses are very successful and many different people keep attending them for a long period of time, because they find something which we already know we possess, but which we miss in our everyday lives, and this is the openness to each other and the trust that what

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и към публиката.

И: Спомена развитие - смяташ ли че този тип театър може да развие интелектуално и културно младите хора?

У: Ако го практикуват - да. За гледане - всеки театър обогатява с нещо. Но импровизационният театър, както казах, е система от начин на мислене - тя е начин на мислене и поведение - неосъдителност и партниране се промотират. Да не коригираш мисълта на другия, а да видиш как можеш да я ползваш за себе си и да надградиш неговата, като твоят принос също не е осъждан и се надгражда върху него и вече сме свързани. Тоест той свързва и сближава хората, и ги кара да бъдат по-позитивни. За това и тези курсове са много успешни и много различни хора продължават дълго време да ходят, защото намират нещо, което изначално знаем, че имаме, но ни липсва в ежедневието, и това е отвореността към другия и доверието, че това, което казва, е стойностно или това, което се случва между нас, може да бъде изградено. Ние сме много предпазливи по линия на наранеността ни в живота или по линия на негативния си опит в общуването си с хора. Хората имат нужда да бъдат част от едно по-голямо цяло и има нужда да се зачита техният принос. В този тип театър това се случва - хората са творчески настроени, ангажирани са, заедно са, и зачитат приноса един на друг като свой.

И: Това ли е основното, което хората взимат от този тип театър - тоест стават по-отворени един към друг, социализират по-лесно по между си?

У: Това съм чувал като обратна връзка от хората, които участват в курсовете - по-лесно общуване, повече апатичност, по-голяма освободеност на мислите и чувствата по линия на изразните средства в живота. Един човек даже каза, че по-лесно си е намерил гадже. Друг каза, че по-лесно презентира пред хора - по-отворен е и

he/she is saying is valuable or what is happening between us can be built. We are very cautious in terms of our vulnerability in life or in terms of our negative experience in communicating with people. People need to feel as a part of a bigger whole and their contribution needs to be valued. This happens in this kind of theatre - people are in a creative mood, they are engaged, they are together and consider the contribution of the others as their own.

I: Is this the main thing that people gain from this kind of performances - they become more open to each other, they socialize easier with each other?

P: This is what I've heard from the people who take part in the courses - easier communication, more empathy, more freedom in thoughts and emotions regarding the means of expression in life. One person said it was easier to find a girlfriend, another said that it was easier to make a presentation in front of people - he was more open, more freed.

I: Other positive things that this kind of theatre can bring to young people?

P: Making people closer to each other - this is already a lot. It makes them closer and more positive to each other. Makes them communicate more easily, to work better together. To be able to hear each other - the best quality which we develop actually and the best quality which an improviser can have is to hear what is been said to them and to perceive what is been given to them, generally speaking. Not searching or inventing things - we are trying to give obviousness, but my obviousness is a discovery for someone else. There is no pressure for inventing something or for making something really great - I feel that what I am already giving is enough, because the other person will hear it and will perceive it. Otherwise our egocentrism always says: "I have to be interesting, it must be good, it must be cool…" - there is always a critic in each of us. Therefore, improvisation theatre removes

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освободен.

И: Други положителни неща, които този тип театър може да донесе на младите хора?

У: Сближава хората - това не е малко. Сближава ги и ги настройва по-положително един към друг. Кара ги да общуват по-лесно, да работят заедно по-добре. Да се чуват повече - най-доброто качество, което развиваме всъщност и което може един импровизатор да има, е да чува, това което му бива дадено, да възприема това, което му се дава в по-общ смисъл. Не да търси или да измисля - ние не се стремим да измисляме неща. Ние се стремим да даваме очевидност, но моята очевидност е откритие за някой друг. Няма го напрежението от това, че трябва да измисля нещо и да направя нещо много добро - имам усещането, че това, което давам, е достатъчно, защото другият ще го чуе и ще го възприеме. Иначе егоцентризмът ни казва: "Аз трябва да съм интересен, трябва да е хубаво, трябва да е готино…" - винаги има един критик в нас. Така че импровизационният театър премахва вътрешния ни критик, което пък ни прави по-освободени. Мисленето в кутия е свързано с това, че човек сам си създава собствената кутия, собствените си ограничения - "това е правилно, това не е правилно...това е добре, това не е добре" - те са му насаждани отвън, но и той сам си ги насажда. В един момент всичко е ОК, просто трябва да се настроим към себе си, че е така.

И: Защо според теб е важно младите хора да ходят на театър и какво правите вие за да ги привлечете?

У: Забавляваме се. Защо е важно да ходят на театър? Защото е свързано с живото общуване. Има неща, които не могат да бъдат предадени интелектуално. Емоционалното ни общуване е занижено по линия на индиректното ни общуване по всичките там...смарт уреди. А това е голямо

that internal critic, which in turn makes us more freed. Thinking in a box is related to the fact that everyone creates their own box, their own restrictions - "this is right, this is not...this is good, this is not" - they have been imposed from the outside, but also from the person themself. In one moment everything is OK, we just have to set ourselves that this is the case.

I: Why do you think it important for young people to go to the theatre and what do you do in order to attract them?

P: We have fun. Why is it important to go to the theatre? Because it is related to the "live" communication. There are things that cannot be transmitted intellectually. All of the smart devices that are developing right now reduce our emotional communication, we communicate indirectly. And the emotional communication is a real treasure for humanity - to be able to express our emotions, to touch the other, to connect to the other not only through a dialogue, but also through emotionality. And the theatre is a place where one can stop, shut up, stop talking about themself and expressing themself and their thoughts, stop chatting, etc, and to permit to be emotionally moved. Because the aim of every theatre is to touch emotionally each spectator. The "purification" of Aristotle, this catharsis happens through a strong emotion and the theatre is there to create emotions. This unification of the public and the unification of the actors and everything that happened in order to create a certain show, conventional or not, this emotional connection that is being created develops us as people, makes us complete human beings and increases our capacity. For this reason I think it is important for young people to go to the theatre.

I: What are in your opinion the expectations of young people from an interactive play?

P: To have fun. To be surprised. To take part in it - I think people love to take part and some of them come to take part. To be part of something which is happening at the moment.

богатство на човечеството - човек да може да се изрази емоционално, да докосне другия, да стигне до другия - не само чрез диалог, а и чрез емоционалност. И театърът е едно място, където човек може да спре, да млъкне, да спре да говори за себе си и да изразява себе си и мислите си, да чати и т.н., и да се остави да бъде емоционално раздвижен. Защото целта на всеки театър е да докосне емоционално зрителя си. "Пречистването" на Аристотел, този катарзис, се получава чрез силна емоция, и театърът е там, за да създаде емоция. Тази заедност на публиката и заедност на актьорите, и всичко, което се е случило преди това за да се създаде едно представление - конвенционално или не, тази емоционална връзка, която се създава, ни развива като хора, прави ни по-изпълнени човешки същества и увеличава капацитета ни. За това смятам, че е важно младите да ходят на театър.

И: Какви са според теб очакванията на младите хора от интерактивния театър?

У: Да се забавляват. Да бъдат изненадани. Да се включат някои от тях - мисля, че хората обичат да се включват и някои от тях идват, за да се включват. Да бъдат част от нещо, което се случва в момента. Мисля, че младите хора, както всяко човешко същество, имат нужда от връзка с други хора, имат нужда да бъдат приети. Имат нужда да бъдат насърчавани - много от нас имат нужда от това. Или по-скоро приети такива, каквито са. Да чуват по-малко "не"-та. "Това не е така, това не може да стане…". Това са големи бичове на нашето време и идват от друго време (смях).

И: Каза връзка, спомена смарт-технологиите - каква е разликата между онлайн и офлайн общуването?

У: Онлайн общуването е интелектуално общуване, защото предавам чрез текст съобщение на друг човек; аз нямам нужда да се изразя емоционално и съответно не

I think that young people, as any human being, need relationships with other people, they need to be accepted. They need to be stimulated - many of us need this. Or maybe just accepted for who they are. To hear less "no"-s. "This is not right, this cannot happen…". These are big whips of our time and come from another time (laughs).

I: You mentioned connection and the smart technologies - what is the difference between the online and the offline interaction, in your opinion?

P: Online interaction is an intellectual communication, because I transmit a message to another person through text; I do not need to express myself emotionally and thus I cannot receive an emotional reaction. When I receive a message I decide what stands behind it. In fact, behind a "Hello" I can imagine "Hello"(with a rude tone) or "Hello"(with a nice tone). These are two different things. The emotional communication is completely different, the emotional connection between us is very strong, but when we do not have an access to it or we restrict our access to it, then we are not that flexible. And nowadays, in my opinion, the only quality which should be trained is the adaptability, the flexibility of a person. Given that everything is developing so fast, things that were important five years ago are not important today and things that are important today will not be important after five years either. So if I train something, it is better to train the ability to be OK in different situations and not being knowledgeable about everything. I cannot understand everything, but I can make myself flexible and reactive to the movement, to the happening of the things around me so that I am OK with myself. When I am OK with myself and when I know that everything is a present for me, I perceive it this way and I tune myself towards the world in this way, and this flexibility will bring me a lot of dividends in the future. There is flexibility also in communicating with the others - how I can

мога да получа емоционална реакция. Когато получа съобщение, аз решавам какво има зад него. В интерес на истината в едно "Добър ден!" мога да си представя, че е "Добър ден!" (грубо) или е "Добър ден!" (мило). Това са две различни неща. Емоционалното общуване е съвсем различно, емоционалната връзка по между ни е много силна, но когато нямаме досег до нея или ограничим досега си до нея, тогава не сме гъвкави. А в наши дни може би единственото качество, което си заслужава, според мен, да бъде тренирано е адаптивността и гъвкавостта на човек. По линия на това, че всичко се развива изключително бързо, неща, които са важали преди пет години спират да важат днес, и неща, които важат днес, след пет години също няма да важат. Така че аз ако тренирам нещо, по-добре да тренирам това да съм ОК в различни ситуации, а не да съм категорично наясно с всичко. Не мога да възприема всичко, но мога да направя себе си достатъчно пластичен и рефлективен на движението, на случването на нещата около мене, така че да съм ОК със себе си. Когато съм ОК със себе си и знам, че всичко е подарък за мен, го възприемам така и се настройвам така към света, тази пластичност ще ми носи много дивиденти в бъдеще. Да не говорим, че пластичност има и в общуването - как общувам с другия. Това е основната разлика между офлайн и онлайн общуването - емоционалността, ангажираността, визуалният контакт ако щеш...възприемането на различните сигнали и умението да ги разшифроваш. Това е огромно богатство на общуването. За мен даже е интересно как го разделяш на онлайн и офлайн общуване - онлайн за мен не е общуване - то е някакъв вид контактуване; общуването е много по-дълбок термин - нещо, което има много слоеве във себе си, а онлайн е просто комуникация. Това е малко като био

communicate with them. This is the main difference between online and offline communication - the emotionality, the engagement, the visual contact if you want...perceiving the different signals and the ability to decrypt them. This is a big treasure of communication. It is even interesting for me this division between online and offline - online for me is not communication - it is a kind of contacting, whereas communicating is more complex, something with a lot of layers. It is like bio food and non-bio food - why do we call the former bio when this is the true food and the other should justify why it contains chemicals…

I: What do you think will "make" young people go to the theatre more often in general?

P: Good question. I have participated in events supposed to be for young people, but created from older people, even seniors sometimes. There is a huge gap. What we create should be...again things circle around one thing: if this is applicable for nowadays, if it is up-to-date, if the theatre tries to touch things that young people are interested in, here and now. What interests young people? I do not know, this is a wide range...some of them are interested in drugs, alcohol and problems like this, others are interested in their career opportunities here or abroad, others in...they will say. But for sure what is being created should be current. In order to engage a young audience, in any case, what is being created should be funnier than the things which are happening to it outside. For me, globally, dramma does not have a big place...I mean it will always have some place and enriches people, but what is popular for today is the comedy content and it brings more value. I think with comedy you can express important issues - merely daily, whereas dramma is on a higher emotional level. People need to be entertained, what they see to be current and to feel a part of it. And how to attract young audiences - maybe with more advertising through the channels they use.

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храните и не-био храните и защо наричаме едните био, като те са истинските храни, а другите трябва да се оправдават защо в тях има химикали.

И: Според теб какво ще "накара" младите хора да ходят по-често на театър като цяло? Не само на интерактивен, а и по принцип?

У: Хубав въпрос. Участвал съм в неща, където става въпрос за млади хора, но са създадени от възрастни хора, даже в напреднала възраст. Има огромно разстояние. Най-малкото, това, което създаваме, трябва да бъде...пак нещата се въртят около едно и също нещо: ако това, което се прави, е актуално за наши дни, ако стремежът на театъра е да достигне до неща, които вълнуват този тип аудитория, тук и сега - какво ги вълнува днес. Какво вълнува младите хора - това е доста широко понятие...едни се вълнуват от наркотици, алкохол и подобни проблеми, други се вълнуват от възможностите си за развитие тук или в чужбина, трети се вълнуват от...те ще си кажат. Но със сигурност това, което се създава, трябва да е актуално. За да се ангажира млада аудитория, при всичко положения това, което се създава, трябва да е по-забавно от нещата, които им се случват навън. За мен в световен мащаб драмата няма много място...тоест тя винаги има място и обогатява, но актуалното за деня според мен е комедийното съдържание и то носи повече стойност. С комедия можеш, според мен, да изразиш наболели въпроси - чисто ежедневни, докато драмата е на един по-висш емоционален етап. Хората имат нужда да се забавляват, това, което виждат, да е актуално, и да се чувстват част от него. А иначе как да се привлече младата аудитория - може би с повече реклама по каналите, които те ползват.

Participant: Anonymous, stand-up comedy actor and organiser
Interviewer: Ventsislava Antova
Date: 10.05.2018
Duration: 22:36 min

I: Please tell me a bit about yourself - what do you do?
P: I am a comedian and a comedy booker. That means that a part of performing myself in a comedy capacity, I also organise events and book comedians for these events. So mostly this. I used to be a student, but now it is time to be in the real world (laughs) and do something I actually enjoy.
I: And you do interactive theatre, right?
P: Yes - stand-up comedy can be very interactive which is incredibly fun. It makes it a very genuine experience for the people sitting in the audience - makes them feel more real, more present than watching a video in youtube, watching a netflix - in this sense it is more engaging, definitely.
I: How exactly do you include the public?
P: You include the public by addressing them directly, often. You can do that, for example as an MC in comedy nights, you first welcome the audience, you kind of speak to them indirectly, but as an MC it is very important to get to know the audience first. So you pick up 2-3 people from the public, talk to them - ask them who they are, what they do, and then use that material to conceive a joke, but a joke that also connects with the whole audience. So what you do next is to take something that they have experienced and you might have experienced and use a joke that you already have in mind, or make it out of something you notice about the person who speaks. So for example what are they wearing, do they have an interesting name...that is very direct, very immediate, and people respond straight away. Because there is always someone with a strange name or a strange look or a very interesting job they do - something like that. So there are a couple of ways to do that - directly one-to-one or addressing the entire audience.
I: OK. And how can you describe this experience? What is this for you in terms of feelings, emotions?
P: If you are in the moment and you are not in your head very much, it can feel very genuine, and that is very nice. There is an almost electric energy between you and the audience, especially when you get a reaction from the audience as well - so it is not just one person, but the entire audience, and everyone shares that moment. And that is what makes live performances with interaction a lot more compelling than just watching something on the screen. This is what I think it is the big difference - the energy, the electricity of interaction.
I: How is it different from normal theatre?
P: Well, I have been in plays myself, which were not necessarily interactive, and well...the difference that you have with the play is obviously you sit there and just watch the show as it is. It might be live in front of you, but in a way it is not much different than sitting at home in front of the TV screen. If you walk away - you can just walk away and the show will continue, but when comes for example to stand-up comedy, when someone stands up and walks away - you have to address it, because everyone notices it. And that is what keeps you sharp, it keeps you thinking

that anything can happen at any point. And that is also what heightens the moment itself. So in that sense the difference is that it is much more engaging than just sitting and watching something and as a result you leave the theatre with a stronger sense for having seen something. You can still watch a very good show, you can still see something that is a good theatre piece, but at the same time if you watch something that you have been drawn in to, it makes it a stronger memory and it is definitely something that sticks to you longer.

I: I suppose you have different audiences - have you noticed different behaviors among young people and older people at interactive plays?

P: Hmm...it depends. You always have different kinds of young people and old people, there are so many variables that could happen. You never know what kind of audience you have. With some people you can kind of judge it - if someone is sitting with their arms crossed or their legs crossed, you get the feeling that they are kind of closing up from the show - it is a bit of a psychological cue, but you can use that to loosen them up again, just by addressing that: "Hey, you have a funny hat" or "Hey, you've got your arms crossed." They notice it, because they might have not noticed it themselves before that and this relaxes them or at least puts them on the spot and the rest of the audience notices it too. And this, once again, makes it more engaging. When it comes to differences, it really comes to more of a difference per person and per event. If you do a show in front of a bunch of drunk people on a Saturday night, you are going to get a very different energy than from a bunch of students who are sharp and awake in the early evening, for example. It is very different kind of energy because people either have alcohol or are in different mindsets. If you do a company gig in the afternoon people are like "Oh, we have to sit here because the boss wants us to sit here" so it might take away from the performance. If people are drunk, for example, they have much (inaudible) so there is a lot of childish stuff from the audience as well, which can be good for the show but it can also take away from it if it becomes too much. So it varies incredibly...there are some older people who can be very engaged in the show and there are some young people who can be very detracted. So I guess there are some stereotypes, but they are not that many differences. So it just depends on how the people are feeling and what the occasion is and...how much they have been drinking (laughs).

I: So you would not divide them by age, but rather by personality and situation?

P: Yeah, definitely - I would do it more by personality and occasion especially. If for example some people do it outdoors for picnics (they have been booked for a picnic gig) and… well, if you are sitting outside when the weather is beautiful - no one is listening to you (laughs). People are there to enjoy themselves, to enjoy the sun, the food, the company and are not really listening to the show. So in this case you have to work harder to engage them in the whole thing. But if people come specifically to the theatre to watch the show, then it is much easier to engage them, because they came with the intent to laugh. If it is a company gig - yeah, they might be there because they have to and you might have to get them to like the show. Yeah, it is mostly occasion, I think, and how much people have been drinking - definitely.

I: Focusing on young people now - why do you think it is important for them to go to the theatre?

P: Well...by chance we are recording this a few days after Childish Gambino released his "This is America" video and...that is very powerful. It is really engaging when it comes to critiquing

America in that sense and how they deal with violence, media and stuff like that. That is a form of art and theatre in that sense is also a form of art that can stimulate people to think - about their own lives, about society in general...but comedy in my sense, which is my "bread and butter", is meant to make people laugh, it is just a moment to relax, but also a moment to share each other's energy, stories and that kind of things. So the importance of it comes mostly as a social occasion - it is a moment to be with other people, not to be with yourself all the time, but also to be social outside of your personal bubble. You can meet, for example, someone who has completely different thoughts from yours, a different view of the world, and telling their story from their point of view might stimulate you to see things in a different way. It might be a very clever way, it might be a very harsh way, but it still stimulated you in a way to see things differently. So that is why I think it is important - because you see more than your own worldview and especially for young people to see more, think more and see what other people think as well. So that would be the main important thing - to see different points of view.

I: So this is what motivates young people to go to the theatre and to your performances in specific?

P: Hmm...why people come to the shows is...well, since it is stand-up, people mostly come to laugh, to have a good time. Because you can just see things on YouTube, Netflix and that kind of stuff - there is more than enough content out there, but I think people come out first of all to be with their friends, family or whoever they go to the show with - so it is a social occasion. But then if you can make them laugh - that is even a deeper connection than just sitting and talking. Laughing together is a very social thing. When you are sitting at home watching a Netflix comedy, you might laugh out loud a few times, but if you are in the room itself - you laugh so much louder, because there are a hundred people laughing with you and you feel all this energy that is coming, because laughing is a social event and that loosens people up, it brings them together. So I think that is one of the main reasons people come - to laugh, to be social and to feel the energy that otherwise they will not feel in their daily lives.

I: You already mentioned some of the benefits of this kind of theatre - can you think of something else? What young people in specific can get from interactive theatre?

P: Yeah, I already mentioned a couple of things. The laughing - it releases endorphins in your brain, it relaxes the body, relaxes the muscles...so also physically is very beneficial...medically beneficial. It is a social interaction - so it can prove your...not social standing, but your relationships with friends, family, people who you have never met before - gives you an opportunity to meet new people...and really opens up when it comes to the performances themselves. It is the opportunity to see things from a different point of view. That can be difficult sometimes if the person brings it in a certain way, but it is always good to see it (inaudible), because that, I think, is one of the big shortcomings right now - everybody is kind of grounded in their points of view, everything is been hammered into the ground with steel poles and there is no moving, while there might be actually other realities out there that we do not experience because we are not someone else. And I think that is one of the biggest things which this can bring - through the medium of laughter, which is a more accessible way of bringing bad news, or sad new, it still opens you up to it, because comes with a laugh. It kind of disarms the negativity a little bit.

I: It gets you out of the box.

P: Yeah, exactly. It definitely makes it more palatable if you bring it with a joke than instead of just a hard statement. So those I think are the main benefits, definitely.

I: How do you attract young people to come to your shows?

P: Well…(laughs). That is hard to say, honestly...I think a lot of people are already drawn to something as accessible as comedy, because everybody knows what stand-up is, people have grown up with it...from back in the day they know stand-up from different comics and now YouTube videos went viral and certain comedians they have already seen or heard...so everyone knows the concept of stand-up comedy. I recently spoke to someone who said that it was easier to go to a comedy night than to go to a play, for example. Because you know you have to sit there for two hours, look at the story and only if you are really interested in the story, it might take you along for the ride, but because comedy can be so engaging, so interactive, so new, because you have no idea what is going to happen. For example if you are sitting in the front you are like "Oh goodness, please don't pick me up" (laughs). So that fact - the laughing, because everyone enjoys a laugh. And secondly - the accessibility. It is already a known thing and laughing is a very simple method to get people in. It is still difficult to get people off of their couches, but I do think that people eventually want to come out of themselves, if they are interested. When comes to students particularly - if the price is low enough- it would draw them out to (laughs). So it is a matter of connections, accessibility and a very low threshold to bring them in - if it is just a few euros to get in - it is not a problem, it is not going to eat of your tuition money or anything. You can look around at the street and find 3 euros laying on the ground and you can go to the show (laughs). So I think that low price, the fact that comedy is so accessible and the fact that is so known already - this makes it easier for people to come to the show and it is kind of what we work with very much.

I: So given the fact that is so interesting, different and engaging - do you think it can increase the interest of young people to the theatre in general?

P: To all kinds of theatre?

I: Yes.

P: It could...it could, but the thing is that people already have a preconceived idea of what a play is. People expect that is is going to be like "OK, we are going to sit here and watch what is going to happen in the next three hours." People do not expect it to be interactive. When it comes to comedy people have seen (inaudible) being destroyed on YouTube for years, so they know that there is interaction already and that is what can make it a little more exciting, because they know it is there. If they know it is just a play, then just expect to sit there and watch the show. So I think it might be an image change that might have to happen there - that it becomes an actual interactive play, that people know it is interactive, before it will draw more people to it.

I: So do you think the future is more in interactive theatre than in normal theatre?

P: It kind of swings, I think - historically speaking. It goes up and down. Hypes change - every few years there is a new hype. There was a time when people just wanted to relax - they wanted just to sit at home, do everything at home. Especially when it comes to Netflix - you did not have to go to the video store to pick up a DVD anymore, you can just sit home and watch whatever you want. This kind of disengaged you to go out and do something when you can sit comfortable in

your chair. So it may vary, because since now everything can be done at home, people start to miss the social interaction of going out with friends for a few drink or to see a show…

I: Especially with the new technologies developing…

P: Yeah, exactly. So it is always a matter of ups and downs where if something becomes too much people react. So I think it will vary in time to time. I think to a certain point it is possible, but then it can also swing the other way again if it becomes too much. So...yeah, it could help a bit, but it is kind of hard to get the image of general plays becoming more engaging unless people know they are. For example a lot of people go to musicals that they know, like "The Lion King" - everyone knows that one or what is it…"Fiddler on the roof". People go to this kind of performances because they know the name, they know what the story is, they know what to expect. With stand-up it is kind of the same thing - they know there is going to be a laugh. But if it is Shakespeare they know they will be sitting there for three and a half hours and listening to Hamlet, you know...so you know that it is not interactive. So you have to...well, this image has to change.

I: By the way talking about Shakespeare - I know they are already interactive plays inspired by the themes of Shakespeare, which are also comedies...so I think it can be done.

P: Yeah, it is definitely possible - you can adapt many classical plays to become more interactive. But then the question would be if you just sell it as an interactive thing - would that draw people? That might be difficult to measure. Because if we have on one hand just one traditional play, let's say (inaudible) and on the other hand we have the same play, but interactive, I do not know if that would change the audience numbers directly. It could, but I would not bet on it and could not give any insights directly. It is difficult to say. (Pause)

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P: So I was saying that if you are on the stage and you are performing your show, and you notice the energy is a little bit low in the audience - they are in the show, but are not fully engaged just yet, and if you "inject" interaction with an audience member and it goes well and you get a good reaction from the joke that you tell - it heightens the rest of the show as well. It suddenly feels more live - it is actually happening in front of the audience and just elevates the entire show. So in this sense interaction can turn a dying scene into a living scene, to an explosive scene if it goes really good.

Participant: Martin Ganchev
Interviewer: Ventsislava Antova
Date: 25.04.2018
Duration: 19:50 mins

Original version (Bulgarian)	English version
И: Моля да се представиш и с какво се занимаваш към момента. У: Казвам се Мартин Ганчев и в момента работя във фирма, която създава онлайн курсове. И: Колко често ходиш на театър и защо ти харесва/не ти харесва? У: Веднъж в месеца, напоследък малко по-рядко, но на мен ми трябва просто да се срещам с истории, различни от ежедневието ми и театърът е едно от тези места, където мога да видя такива истории и за това се опитвам да ходя колкото се може по-често. И: Какво те мотивира/възпрепятства да ходиш на театър? У: За мотивацията - това, което казах в предния отговор. Какво ме възпрепятства - най-вече работа или час/време на представление - може би само това. Но не бих казал, че са средствата. И: Ти си бил на интерактивна постановка - как би описал изживяването? У: Много е хубаво - по-различно е и не знам точно дали бих го нарекъл театър, но е хубаво човек да се разведрява, да се среща с хора, които не познава и да изпада в ситуации, които са му неясни, от време на време. Интерактивният театър е едно такова нещо. И: По какво то (изживяването) се различава от традиционния театър? У: Първо - по участието на публиката. Второ - не бих казал липсата на сценарий, но по-скоро липсата на точност в действията и на това че всичко се случва в момента - буквално. В театъра (традиционния) импровизацията е една	I: Please present yourself and what do you do at the moment. P: My name is Martin Ganchev and at the moment I work in a company which creates and releases online courses. I: How often do you go to the theatre and why do you like it/do not like it? P: Usually once a month, recently less often. But what I actually need is to see stories different from my everyday life and theatre is one of those places where I can see this kind of stories and for this reason I try to go as often as I can. I: What does motivate you/stop you from going to the theatre? P: For motivation - what I said in the previous answer. What stops me - mostly work or the timing of the play - maybe only this. But I would not say it is the financial part. I: You have been to an interactive play - how would you describe the experience? P: It is very nice - it is different and I don't know if I would call it exactly theatre, but it's nice for one to get distracted, to meet new people and to fall into situations which are not completely clear, in time to time. Interactive theatre is a such thing. I: How the experience is different from the normal theatre experience? P: First - for the participation of the public. Second - I would not say for the lack of a scenario, but maybe the lack of punctuality of the actions and the fact that everything is happening at the moment - literally. In theatre (the traditional one) improvisation is a smaller part, whereas in interactive theatre this is happening all the time. There is maybe even an opposite relationship - there is as much

много по-малка част, докато в интерактивния театър това се случва през цялото време. Може би дори има обратна взаимовръзка - колкото има импровизация в нормалния театър, толкова има и сценарий в интерактивния.

И: какво те мотивира да ходиш на интерактивен театър?

У: Да разнообразя ежедневието ми и да видя до колко са креативни останалите хора около мен, и хората, които не познавам. В най-добрия вариант да изпаднем в ситуация, която няма нищо общо с реалността, с естественото и с това, което ни е в главите в момента. И така малко разчупваме, излизаме от собствената и си клетка. Най-вече с такова очакване отивам на един интерактивен или импровизационен театър.

И: Да, ти засега и малко от следващия ми въпрос - какви са очакванията ти от една интерактивна постановка?

У: Не, аз мога и да ги разгранича - очакванията ми са да срещна, и винаги отивам с това очакване, да срещна хора, които емоционална и интелектуално са заредени колкото мен. Аз не винаги съм много зареден, но като попаднеш в среда в много хора, които много искат да импровизират и да се раздават в една ситуация, която е чисто хипотетична. Съвсем друго става ако си с хора, които са много затворени и не са с толкова разчупено мислене - тогава не се получава толкова забавно и различно. Като цяло очакванията ми винаги са да срещна хора, които са по-дейни, активни, отворени - не винаги става, но няма значение - нали отиваме с очаквания.

И: Какво ти носи това?

У: Удовлетворение. Особено като се получи. Как да го опиша по-точно...един начин е човек да прекара вечерта. Не мисля, че до толкова "мисловно" може да ми повлияе на следващите дни, но определено

scenario in interactive theatre as there is improvisation in the normal one.

I: What does motivate you to go to interactive plays?

P: To diversify my everyday life and to see to what extent are creative the people around me and the people who I do not know. In the best case to fall into a situation which has nothing in common with reality, with the "natural" and with the things in our heads. And in this way we somehow "fresh up", we get out of our own cage. So this is my expectation when I go to interactive or improvisational theatre.

I: Yes, you have actually started my next question about your expectations from an interactive play.

P: Oh I can elaborate more - my expectation is always to meet people who are emotionally and intellectually charged as much as I am. I am not always very charged, but when you enter an environment with many people who really want to improvise and to give as much as they can in a certain situation, which is purely hypothetical - things change. It is another story if you are with people who are closed and not open-minded - then it is not that funny and different. In general I always expect to meet people who are more active and open - this is not always the case, but it does not matter - I still go with some expectations.

I: What does this bring to you?

P: Satisfaction. Especially when things work out. Hmm how to describe it further...it's a way one can spend their evening. I do not think it could influence me "mentally" in the next days, but it can definitely "move" me a bit if I have spent too much time at the office or I have performed identical activities for a long period of time. Or if my life is in something as an impasse - then this is just a sparkle, a fresh point of view. It can happen if you really get out of the situation which you are stuck in.

I: What would make you go more often to the theatre in general?

P: Good question. First, one must not

може да ме "размърда" малко ако съм седял много в офиса, или съм вършил еднотипна дейност повече време. Или ако животът ми е в нещо като безизходица - просто това е една искра, един по-свеж поглед на нещата. Може да се получи ако много силно се изтръгнеш от ситуацията, в която си се "забил".

И: Какво би те накарало по принцип да ходиш по-често на театър?

У: Добър въпрос. То първо, не трябва да се прекалява. По-често...доколкото ако една постановка може да бъде представена с две изречения, по тези две изречения да си личи, че тя ще е нещо много различно, от това, което съм гледал до сега и ако може да е нещо, което тотално да не ми е хрумвало, че някой може да се хване и да го постави. Ако е театрална - да е история, която може би не съм чул или по някакъв начин да си личи, че е разказана уникално. А за интерактивната - не знам кое може да прозвучи по-различно и особено...може би съставът, на хората, които ще бъдат, техният брой, нещо като "спойлер" - каква игра ще има там...може би това.

И: Смяташ ли че класическият театър няма бъдеще?

У: Абсолютно не, защото години насам...а до колкото знам има и направено проучване по темата - хората в днешни дни не учат толкова чрез четене и чрез букви, а чрез образи, за това и по университети и училища вече има повече изображения, снимки, картини, визуализации, графики, които изискват повече въображение. Театърът е една форма да се преразкаже история - чрез образи и действия, а не като една книга чрез думи или като един сценарий чрез думи. Така че според мен аз няма да доживея (на 27 съм) ден, в който театърът да е излишен. Важно е как ще се прави и какъв тип постановки ще се изкарат. Може би това е друг въпрос, но то е предизвикателство към театъра, защото

exaggerate. More often...well, if a play can be presented with two sentences, those two sentences must indicate that it will be something really different from what I have watched so far and also if it's something that I have never imagined could be played. If we talk for normal theatre - a story that maybe I have never heard of or in some way I can see that it's been told in a unique way. If we talk about interactive plays - I am not sure what could sound more different or particular...maybe the team of people who is going to play, their number, something like a "spoiler" - what kind of play there is going to be...something like that.

I: Do you think that classical theatre has no future?

P: Absolutely not. For what I know, there is even a research done on the topic - people nowadays do not learn as much by reading or by letters, as by images, and for this reason in schools and universities there are now more images, photos, pictures, visualizations, graphics, which require more imagination. Theatre is a mean to tell a story - through images and actions, and not like a book through words or a scenario through words. So in my opinion I will not survive until the day (I am 27) when the theatre will be useless. The important thing is how it will be done and what kind of plays will be made. Maybe this is another topic, but this is a challenge for theatre, because the spectator nowadays does not only go to the theatre and does not only read books (if he/she does it at all - we hope so), but also watches movies. For me, for no money or for little money, there are available different kinds of performances - movies, theatre, something recorded, YouTube videos, which are on a world class. A spectator who is interested in any kind of art can be much more pretentious. So, on one hand, it is difficult for theatres to survive, but on the other - I do not think the format will disappear. There will be always stories and there will be always some way they

днешният зрител не ходи само на театър и не чете само книги (ако го прави - надяваме се), но гледа и филми, и за мен без пари, или почти без пари, за него са достъпни представления - било то филми, театър или нещо на запис, или видео в YouTube, които са на световно ниво. Един зрител, който се интересува от каквото и да е изкуство, може да бъде много по-претенциозен. Така че, от една гледна точка, е трудно за един театър да просъществува, но пък от друга - формата не вярвам да си отиде. Винаги ще има истории и винаги ще има някакъв начин да се разкажат и винаги има на кого да се разкаже една стара история, дори и по стар начин. Така че театърът няма да си отиде, но най-вече заради образите и заради това, че не се предава чрез текст, а чрез действия и образи.

И: Тоест театърът може да развие зрителя интелектуално?

У: Да, разбира се.

И: А това може ли да стане чрез интерактивен театър?

У: Мм може да, но е относително...не съм ходил толкова на интерактивен театър, колкото на традиционен, но би могло - зависи какви са задачите и как аудиторията би реагирала на тях. Трудното за интерактивния театър е, че например ако е много свободен и отворен, за много хора това ще е за пръв път и няма да са толкова разчупени. Ако сте група (аз съм участвал в група за импровизационен театър) и след 5-тия, 10-тия, 15-тия път човек вече е по-...как да кажа...се отпуска повече, споделя или пък се опитва да е креативен по по-странен начин. И това според мен развива, да. Даже със сигурност развива, просто и там си има нива, както и при другите театрални постановки - една е хубава, друга не е толкова хубава. Но дори и да е само с непознати, с хора, които за пръв път правят импровизационен театър, пак може да бъде страхотно и нещо да те накара да се

can be told and there will be always people they can be told to, even in an old-fashioned way. So the theatre will not disappear, but mostly because of the images and because it is not transferred through text, but through actions and images.

I: So theatre can develop intellectually the public?

P: Yes, of course.

I: Can this happen through interactive theatre?

P: Hmm maybe yes...but it depends. I have not attended so much interactive theatre as traditional one, but it could be - depends on what are the tasks and how the audience reacts on them. The tough part for interactive theatre is that if it is too freed and open, for some people who are there for the first time could be a bit frustrating. If you are a group (I have participated in a group for improvisational theatre) after the 5th, 10th, 15th time people are more...how to say...more relaxed, share more or try to be more creative in a more strange way. For this, in my opinion, is useful, yes. Actually it is useful for sure, there are just different levels there just like at the other theatre plays - one is good, another is not that good. But if it is even only with strangers who make improvisational theatre for the first time, there can also be great and to make you think. You just do not know in advance.

I: So you have noticed that people usually come back to interactive plays?

P: By the way - yes. Especially if they like it the first time - they will come back. I have not met "scared individuals".

I: And what must happen in order to like it and come back?

P: Well, I already like it. So when I expect it to be nice and want to meet the imagination of other people - I just go.

I: Do you feel that the fact you are taking part in the performance can increase your self-esteem?

P: Hmm...from one play - I don't think so. But if you go on a regular basis or at least once or

замислиш. Не знаеш - това е.

И: Тоест ти си забелязал, че хората се връщат обикновено на интерактивни постановки?

У: Да, между другото. Особено когато му хареса един път - рано или късно ще се върне. Не съм срещнал уплашени индивиди.

И: А какво трябва да се случи, за да ти хареса и да се върнеш?

У: На мен малко ми е харесало вече. Така че като си имам очаквания да се получи готино и искам просто да срещна въображението на други хора - отивам.

И: Мислиш ли, че може да се покачи самочувствието на младите хора поради факта, че взимат участие в интерактивните постановки?

У: Хм...от една постановка - не вярвам. Но ако ходят редовно или дори и 1-2 пъти в годината - да, защо не. То понякога човек не израства и не се чувства много добре в средата, в която се намира по принцип, не е сред свои хора, но може да ги намери в една интерактивна постановка. Защото там хората са с по-разчупено мислене и може да намери приятели, съратници, хора които мислят като него.

И: Какво трябва да притежават като качества актьорите, за да се получи една интерактивна постановка?

У: Малко повече опит може би в това нещо, за да могат да помагат на действието и на публиката да стои въвлечена в представлението, и така да се каже, то да не умира. Една игра може да се получи страхотно, но следващата изведнъж ако нещо не върви или точно тези зрители, които са излезли, тази вечер са малко по-вкаменени, да не падне духа на всичко. Но това става с опит, с игри, с раздаване от тяхна страна - така може да се коригира. Така че според мен опитът на актьорите би изиграл основна роля. Нямам никакви съмнения, че те нямат проблем с това да

twice a year - yes, why not. Sometimes one does not feel very good in their own environment, does not feel like among their own people, but one can find them in an interactive play. Because there people have more alternative thinking and he/she can find friends and people who think in the same way as him/her.

I: What types of qualities must the actors possess in order to make an interactive play successful?

P: Maybe more experience in this kind of things, so they can help the action to develop and the public to stay engaged in the play so that it does not die, if I can say it this way. One sketch can come out really great, but the next one, if for example does not go really well or the participants are exactly those spectators who are a bit "stiff" that night - the actors must ensure that the spirit will not go away. But this requires experience, games, being devoted to the public - in this way they can deal with it. So in my opinion the experience of the actors plays a crucial role. I have no doubts that they are OK to improvise, to appear in any way and to talk about everything, because they are actors, at the end. Just a little bit more experience in this type of games will definitely help.

I: Do you think that being part of the performance can increase the trust of the public in theatre as an institution?

P: No. This is actually a question I have never asked myself...I do not know, but for sure is not a direct relationship. I know a person who went to a theatrical play in a traditional form, but the actors were walking through the rows and he did not like it - the thing that they were walking next to him and made the public participate. Since then this person does not go to the theatre at all, or almost does not go. If one play has an exact scenario is one case; if it is improvisational theatre - the actor can play around with the situation in a way that there is no harm for the spectator. But me personally -

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импровизират, да изглеждат и да говорят каквото и да било, защото са актьори, все пак. Просто малко повече опит в тези игри би помогнало определено.

И: Мислиш ли, че участието в развоя на нещата по време на интерактивната постановка, кара зрителя да има повече доверие в театъра като институция?

У: Не. Това всъщност е въпрос, който не съм си го задавал...не знам, със сигурност не е директно. Знам за един случай за човек, който е бил на театър в традиционна форма, където актьорите са ходили между редовете и това не му е допаднало. Това, че си ходят покрай него и карат публиката да участва. От тогава насам този човек не е или почти не е ходил на театър. Ако една постановка си тече със сценарии, е една ситуация; ако тече импровизационен театър - актьорът може да отиграе ситуацията така че да няма проблем, и това да е "леенето на куршум" на този зрител, който не е ходил преди това. Но аз лично не мога да направя връзката между това как интерактивният театър ще покачи доверието към другия театър. Но пък и при мен малко са смесени - и двете ги харесвам и ги посещавам, а и практикувам до колкото мога. Но със сигурност това нещо отключва и ако актьорите са с правилния опит и могат да помогнат - защо не. Например ако има някакво притеснение да си на живо представление сред други хора, а не да гледаш филм вкъщи - импровизационният театър може да помогне. А мисловно - може би малко повече да разбираш някои по-абстрактни постановки.

И: Мислиш ли, че интерактивният театър може да повиши интереса на младите хора към театъра като цяло и как?

У: Хм...да. Съгласен съм да се нарича театър...то импровизацията си е част от актьорлъка - всеки актьор трябва да може да импровизира в една или друга ситуация. Не винаги може да се ходи толкова по

I cannot make the connection between interactive theatre and trust in the other theatre. But on the other hand, they are a bit mixed in my case - I attend both kinds of theatre and also practise them when I can. But for sure this thing opens up and stimulates, and if the actors have the right experience and can help - why not. For example, if there is some kind of discomfort with going to live performances, among other people, instead of watching a movie at home - improvisational theatre can help. And intellectually - maybe to understand better the more abstract plays.

I: Do you think interactive theatre can increase the interest of young people towards the theatre in general?

P: Hmm...yes. I agree to call it theatre. Improvisation is a part of the art of acting - each actor should be able to improvise in different situations. You cannot always follow exactly what is written in the scenario, in whatever type of performance. Improvisation is a part of this and if one likes it - he/she can like doing it in the traditional format as well, where there is a storyline. There is a framework, but sometimes you must still improvise - so if you like the one, it is very probable that you will like the other as well. An actor can do improvisation theatre depending on his/her experience as a person who has been making improvisation theatre, because they all require improvisation - there is no way to avoid it. I do not know any actor who hates improvisation - there is no way. Maybe it does not always go well, but there is no way you will not like it.

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написания текст, в каквото и да е произведение. Импровизацията е част от това и ако това се харесва на един човек, може да му хареса да го прави и в театър в традиционна форма, където има история. Там има и една рамка, но пак трябва да импровизираш и така да изглежда, така че ако ти харесва едното - много е възможно да ти хареса и другото. Един актьор може да прави импровизационен театър в зависимост от опита му като човек, който е водил интерактивни представления, защото те всички изискват да правиш импровизация - няма как да не я правиш. Не познавам актьор, който да мрази импровизацията - няма как да стане. Може да не успява или да не му върви, но няма как да не ти харесва.

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Participant: Simona Ruseva
Interviewer: Ventsislava Antova
Date: 26.04.2018
Duration: 21:04

Original version (Bulgarian)	English version
И: Моля да се представиш както и с какво се занимаваш в момента. У: Казвам се Симона Русева и в момента работя в аутсорсинг компания. И: Колко често ходиш на театър и защо ти харесва/не ти харесва? У: На театър като цяло много обичам да ходя, първо защото...ако сравним театъра с киното - това, че има жив контакт с актьорите. За мен това е много важно тъй като понякога...то дори може да се каже, че всяко представление си е само за себе си, колкото и да се репетира. Например винаги, ако някой се засмее в залата, актьорите ще обърнат внимание и това предразполага	I: Please present yourself and what you do at the moment. P: My name is Simona Ruseva and I work in an outsourcing company. I: How often do you go to the theatre and why do you like it/do not like it? P: In general I like very much going to the theatre, first because...if we compare the theatre to the cinema - the fact that there is a live contact with the actors. For me this is very important, because sometimes...we can actually say that each performance is unique, no matter how many times it has been rehearsed. For example, always, if someone laughs in the hall, the actors will notice and this

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едно малко по-разлино протичане на самата постановка. Колко често ходя...опитвам се поне 1-2 пъти в месеца да ходя. Понякога не е възможно предвид това, че за постановките, които искам да видя, билетите са изкупени от доста по-рано и за това примерно не мога да отида, а не искам да отида просто на някоя си постановка, а на нещо, което мисля, че би ми харесало.

И: Тоест не отиваш на всяка една постановка, а на нещо конкретно?

У: Да, понякога съм капризна, така да се каже. Някои например не са ми харесвали и за това предпочитам по-подробно да се запозная кой участва и каква точно е постановката, къде се поставя и така.

И: Спомена, че понякога не можеш да отидеш, защото са изкупени билетите - това ли е основното, което те възпрепятства?

У: Да, това, както и времето на постановките - дали ще мога да ги включа в графика. Например преди работата ми приключваше в 18:30 и беше малко сложно, тъй като повечето постановки са от 19:00, нямаше как да успея с времето. Но сега имам тази възможност, защото приключвам работа в 17:00 и ако има нещо, което ми харесва - отивам.

И: А какво те мотивира да ходиш на театър?

У: Именно това, че театърът е един тип изкуство, при което виждаш на момента човека пред теб, няма втори дубъл. Тоест те излизат един вид "голи" пред теб и ти предават емоцията. Аз като цяло обичам живия контакт с хората и да виждам пред мен какво се случва, докато примерно в киното има дубли ако нещо не се получи, някакси изкуствено е - все пак е кино. В театъра - да, заучено е нещо, но може да си забравиш думите, другите да ти подадат и така да го направиш, че да не си личи и публиката да не разбере. Аз съм била и от другата страна и мога да оценя и от такъв план до колко самите актьори се раздават - това също е много важно - дали се стараят

will result in a different performance every time. How often do I go...I try to go at least once or twice a month. Sometimes this is not possible, because for some of the plays I want to see the tickets are already sold out and for this reason I cannot go, but on the other hand I do not want to go to any play, but to something I think I would like.

I: So you do not go to random plays, but to something concrete every time?

P: Yes, I am sometimes pretentious. For example, I did not like some of them so I prefer to inform me in advance who is participating, what is exactly the play about, where it will be played, and so on.

I: You mentioned that sometimes you cannot go because the tickets are sold out - is this the main thing that stops you from going?

P: Yes, and also the timing of the shows - I am not always able to include them in my schedule. My previous job used to finish at 18:30 every day and it was a bit complicated, because most of the plays start at 19:00 - I could not manage in terms of timing. But now I have this possibility because I finish work at 17:00 and if there is something I like - I go.

I: And what does motivate you to go to the theatre?

P: The fact that theatre is a kind of art where you see at the moment the person in front of you, there is no second take. In a way the actors present themselves "naked" in front of you and transfer the emotion to you. In general I like the live contact with people and to see what is happening in front of me, whereas in cinema, for example, there are retakes if something goes wrong, it is somehow unnatural. In theatre - yes, to some extent it has been studied and rehearsed, but you can forget your words, the others can help you and can make it in such a way that the public will not understand. I have been at the other side as well and I can evaluate to what extent the actors are dedicated - this is also very important - if they are really dedicated or are just there to get the work done

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или просто "отбиват номера" колкото да мине постановката. Има постановки, които се играят 100-200 пъти и въпреки това продължават да предизвикват емоции в мен.

И: Тоест театърът за теб е едно по-естествено изкуство.

У: Да, определено.

И: Колко пъти си била на интерактивна постановка горе-долу?

У: Може би около 10 съм била на интерактивна, по-скоро на импровизационна.

И: За какво се сещаш като чуеш интерактивен театър?

У: Това че не си само зрител както в другия тип театър, а по някакъв начин и ти ще имаш участие, ще има някакъв контакт или обратна връзка. Самите актьори ще те питат нещо, ще се опитат да те включат в самата постановка, или поне идеята за дадена сценка, която ще направят, идва от теб.

И: Как би описала по-подробно едно интерактивно театрално изживяване? Какво се случва, когато отидеш на такъв тип театър?

У: Първо трябва да отидеш по-рано, защото в повечето случаи има много хора и не винаги е сигурно, че ще имаш място, тъй като то не е с билети или с места, поне при нас (в България), и има доста хора. Ти общо взето научаваш от приятел на приятел - поне аз така научих за самия интерактивен театър. Какво се случва? Сядаш си на мястото и след това излизат самите актьори, представят се - за разлика от другия театър, където не се представят а след края на постановката излизат и ти им пляскаш. Тук е обратното - те се представят в началото и казват кои са, и че днес ще ни представят нещо, което ние също ще вземем участие. Опитват се да се запознаят един вид с публиката, в смисъл че разделят самата публика на няколко части и започват например да задават някакви въпроси.

and then leave. There are shows that have been played 100, even 200 times and they still provoke emotions in me.

I: So theatre for you is a more natural art.

P: Yes, definitely.

I: How many times have you been to an interactive play - more or less?

P: I have been around 10 times to interactive plays, in particular improvisational plays.

I: What do you think of when you hear "interactive theatre"?

P: The fact that you are not only a spectator like in the other type of theatre, but in some way you take part - there will be some contact or back connection. The actors themselves will ask you something, they will try to include you in the show, or at least the idea of a certain scene they will make comes from you.

I: How would you describe the interactive theatre experience? What happens when you go there?

P: Well, first you need to go early because in most of the cases there are a lot of people and you cannot be always sure you will have a place to sit, because here (in Bulgaria) there are no tickets or booked seats, and thus, there are a lot of people. You basically learn from word of mouth - at least I learned about interactive theatre from a friend. What happens? Well, you sit and then the actors come out and present themselves - unlike in normal theatre where they do not do this, but just bow after the play and you applause. Here is the opposite - they present themselves in the beginning and say who they are, and that today they will present us something in which we will also take part. They kind of try to get to know the public in a sense that they divide the public in groups and start asking questions. For example ask for an animal or something like that, or ask for certain exclamations and someone from the public shouts "Wow!" and they say "OK, so the first group says "Wow!", the other - something else and so on. Then they call the different groups several times, in turn they

Например кажете животни или нещо такова, или пък дадени възклицания - "Кое е първото, което ви идва?" и някой се извиква от публиката "Уау!" - "ОК, значи първата група ще казвате "Уау!", втората по друг начин и след това той редува двете групи и се получава доста интересно. Това е първият контакт. След това има различни други сценки - те не могат да се подготвят, тъй като няма сценарий, но все пак знаят какво горе-долу ще правят и публиката им подава думи, с които те да си изградят къде ще се играе самата сценка, която си представяме, какви ще са участниците и така. В някои от интерактивните театри се опитват да вкарат и друг тип изкуство - едното, на което присъствах, имаше една пианистка, която им подаваше като фон музика за сценката, която те играеха; в друга бяха направили така, че някакси като им подадат мелодия, те да направят нещо като песен и на момента да импровизират с думите - не само да е като текст, ами и направо да си е като песен. И да, беше доста различно и странно.

И: Какво ти носи като емоция това изживяване?

У: Доста интересен въпрос (смее се).

И: Какво изпитваш там докато си на театъра?

У: Ами първо това, че се отпускаш, защото все пак виждаш, че те са хора като теб, опитват се да те предразположат някакси да участваш. Те го правят за теб, така че ти ако им подадеш - те първо ще си свършат по-лесно работата, второ - ти се чувстваш "Уау, аз съм част от театъра", влизаш малко или много като актьор, ако те изкарат на сцената или пък ако просто подадеш някакви думички. Като цяло емоцията - зарежда те, интересно ти е, държи те през цялото време - мислиш си какво следва, какво ще правят, дали ще те вдигнат. Ако си по-срамежлив си мислиш "Оо, не знам дали искам да стана…", но в последствие те са

shout whatever their word is and it gets really interesting. This is the first contact. Afterwards there are different sketches - they cannot prepare, because there is no scenario, but more or less they know what they are going to do and the public gives them words with which they create the place of the scene we will be imagining, the participants, and so on. In some of the interactive theatres they try to include other arts as well - for example, in one of the plays I attended, there was a pianist who provided the actors with music as a background for each sketch; in another one there was a person who provided them some melody and the actors had to make something like a song at the moment and to improvise with the words - so not only a text, but they had to create a whole song. And yes, it was very different and strange.

I: What kind of emotions this experience brings to you?

P: Hmm, interesting question (laughs).

I: What do you feel when you are there?

P: Well, first you relax, because you see that they are people like you, they try to make you feel comfortable to participate. They do it for you - so if you collaborate, first they will do their job better, second - you feel like "Wow, I am part of this", you become more or less an actor if you go to the stage or if you just suggest them some words. In general the emotion is...it "charges" you, it is interesting, it engages you the whole time - you are thinking what they are going to next, whether they will call you on the stage. If you are shy at the beginning you are thinking "Oh, I do not know if I want to get up…" but then...they are so friendly and they challenge you and you think "Yes, sure - why not."

I: You mentioned that the fact you are taking part of the performance makes you feel "Wow" - so does it have a role for increasing your self-esteem?

P: For sure. I think so, because we people are structured in a way that there is a moment when

толкова добронамерени и те предизвикват и си казваш "Да, разбира се - защо не."

И: Спомена, че те карат да се чувстваш "Уау" бидейки част от постановката - има ли роля за повишаване на самочувствието?

У: Със сигурност. Мисля, че да, защото хората сме така устроени, че има един момент, в който по някакъв начин ти искаш да се почувстваш оценен и дори да не си професионален актьор, искаш да си покажеш твоите качества, дори и да не си толкова артистична личност. Само идеята, че присъстваш на нещо такова, което е различно, според мен също отговаря на въпроса - имаш някакъв интерес, нещо което те е подтикнало да отидеш. Дори и някой приятел да ти е казал "Ела, ще ходя на интерактивен театър" и ти си се чудиш какво е това, но идеята, че все пак си отишъл представлява (не се чува) и имаш нещо, което носиш в себе си, например интерес към изкуството, интерес към различното.

И: Тоест те развива и творчески, и интелектуално?

У: Ами да. Все пак театърът е едновременно изкуство и начин на развлечение за публиката. В наши дни хората вече имат доста голям избор от развлечения и е трудно да се привлекат в даден жанр. Много хора казват, че театърът вече остарява и не е толкова интересен за младите хора, но според мен точно този тип интерактивен театър е доста подходящ за млади хора. Все пак театърът е едно от първите изкуства и не мисля, че трябва да се оставя на заден план.

И: Значи има бъдеще?

У: Да, не мисля, че някога би замряло като изкуство, тъй като всичко сега се роботизира и според мен след известно време това, да виждаш хора, още повече на живо да играят пред теб, ще бъде доста специално и може би няма да бъде достъпно за всеки, както сега е - поне така мисля.

you want to be appreciated and even if you are not a professional actor, you want to show your qualities, even if you are not that artistic. Just the idea of participating in something which is different, answers the question - you have some interest, something that made you go. Even if some friend told you "Come with me, I am going to interactive theatre" and you wonder what this might be, but the idea that you actually go means that (unaudible) and that you have something that you bring in yourself, for example some interest for art, some interest for the different.

I: So it develops you creatively and intellectually?

P: Well, yes. At the end theatre is an art and a way of entertainment in the same time. Nowadays people have a larger choice of entertainment and it is difficult to attract them into a certain genre. A lot of people say that theatre is getting old and it is not that interesting for young audiences, but in my opinion exactly this kind of theatre (interactive) is appropriate for young people. At the end, theatre is one of the first arts and I do not think it should be abandoned.

I: So it has future?

P: Yes, I do not think it will disappear as an art, because now everything is becoming automatic and I think after a while seeing people who play live, in front of you, will be very special and maybe will not be accessible for everyone like it is now, at least in my opinion. I do not know how it is in other countries, but at the moment in Bulgaria I think it is accessible at a large extent.

I: Especially when there is no entrance fee and places are not reserved.

P: Yes, absolutely.

I: So you think in the future it will become something even more special, given that technology is advancing so fastly at the moment?

P: Yes, exactly. Communication happens

Нямам наблюдения как е в другите държави, но в момента в България мисля, че до някаква степен е достъпно.

И: Особено когато няма вход и местата не са запазени.

У: Абсолютно, да.

И: Тоест според теб ще се превърне в нещо още по-специално, предвид че толкова много технологии напредват в момента?

У: Да, именно. Комуникацията върви по социални мрежи и т.н., но според мен хората стават по-отдалечени един от друг, а театърът е първо едно изкуство, където можеш да видиш много роли, можеш да видиш истории от живота, от историята...всичко може да бъде пресъздадено в театъра според мен. Точно заради това винаги ще е актуален, защото всяка една тема може да бъде претворена в театъра.

И: Следователно този тип театър може да има роля за сближаване на хората?

У: Да. Освен това, както самите актьори играят на сцената и правят дадени сценки, след това примерно изваждат някой от публиката и има физически контакт с актьорите - това също е даден вид контакт и това допринася, за да остане като актуално изкуство.

И: Спомняш ли си какво те мотивира да отидеш за пръв път на интерактивен театър?

У: Като мотивация - това, че не знаех какво е. Помня, че една приятелка от университета ми беше казала и ме беше попитала дали искам да отида с нея, тъй като и на нея също и били казали, че е много забавно и тя не беше ходила. Така ние отидохме за първи път. Това, което ме мотивира, беше първо, че не знаех какво е - като чуеш импровизационен театър думата "импровизация" ти подсказва, че нещо ще се случи на момента, но няма как да знаеш ако не го видиш. Любопитството със сигурност е било водещо, това, че наистина

through social media, etc., but in my opinion people become more distant from each other, and theatre is an art where you can see many roles, you can see different stories from life, from history...I think everything can be re-created in theatre. For this reason it will always be practised, because every topic can be re-created in theatre.

I: So this type of theatre can have a role for making people closer to each other?

P: Yes. On one hand the actors play on the stage and make certain scenes, but afterwards they call someone from the public and establish physical contact - this is also a type of contact and contributes for it to be up-to-date.

I: Do you remember what did motivate you the first time to go to interactive theatre?

P: As motivation - that I did not know what it was. I remember that a friend of mine told me and asked me to go with her, because someone told her it was fun and she had not gone either. So we both went for the first time. So yeah, what motivated me was first that I did not know what it was - when you hear "improvisation theatre" the word "improvisation" tells you that something will happen at the moment, but you cannot know what until you see it. Curiosity was the leading motif, the fact that I really had not seen it before.

I: What about the next times?

P: That I liked how it worked, how it was built, that there is a contact and that it is different every time. There is no way that you see the same thing twice at improvisation theatre, there is no scenario that is been played every time, but it depends on the public - the words they suggest, the topics they give...of course there are moments when things do not work out so well, but this is normal, because everything happens at the moment and the actors create their stories at the moment. So yes - the fact that I liked it and that I wanted to continue seeing different scenes, to show it to my friends. Not everyone had heard about it and I wanted to show them it is really fun. Actually

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е нещо, което не съм виждала.

И: А следващите пъти?

У: Това, че ми е харесало как протича, как е построено, че има контакт, и че наистина всеки път е различно. На импровизационния театър няма как да е същото, няма дадена постановка, която да се играе всеки път, а зависи от публиката - зависи какви думи ще се подадат, темите са различни...естествено има някои моменти когато не става толкова добре, но то е нормално, тъй като се случва на момента и актьорите в момента измислят историите си. Така че да - това, че ми хареса и това, че исках да продължа да виждам различни сценки, да го покажа на мои приятели, защото не всеки беше чувал за това и исках да им покажа, че е доста забавно и наистина много смешно. Аз не съм се смяла толкова често дори и на постановки, които се водят комедии, колкото на импровизационно шоу.

И: Значи забавлението е нещо основно, което те връща към този тип театър.

У: Да, забавлението със сигурност.

И: Какво очакваш да се случи на една интерактивна постановка преди да отидеш? От актьорите, от самото представление - с каква нагласа отиваш?

У: Като цяло знам, че ще си почина, ще ми бъде забавно, час и половина примерно няма да мисля за нищо извън представлението, тъй като ти още в началото "влизаш" в идеята, която те ти поставят, и забравяш за външния живот, свят...тоест наистина един тип забавление, което те въвлича изцяло и не ти е скучно. От актьорите - не бих казала, че нещо специално очаквам...то според мен на този тип представления публиката е по-важна, защото зависи от това дали ще бъде активна. Ако хората не са активни и само стоят и гледат, е много трудно за самите актьори, защото те изискват все пак публиката да участва и ако хората не

I have not laughed so much at traditional plays which are comedies as at improvisation theatre.

I: So fun is the main thing that brings you back?

P: Yes, for sure.

I: What kind of expectations do you have before an interactive play - from the actors, from the show itself?

P: In general I know that I will relax and I will have fun - for hour and a half I will not think of anything outside of the show, because from the beginning you "enter" into the idea they set and forget about the external life and world...so it is really a type of entertainment that engages you completely and you do not get bored. From the actors - I would not say that I expect something specific. I think at this type of performances the public is more important, because they depend on whether it will be active. If people are passive and just stay there and watch, it is very difficult for the actors to do their job, because they require the public to participate and if people do not say a word they cannot make the show. So yeah, the public is more important in this case.

I: In general what would make you go more often to the theatre and can interactive theatre have a role for that?

P: Well, it depends, because "often" is a different term for everyone. For example if you go once a week, at some point you can get "too much" of this type of art. Regarding interactive theatre - yes, it can stimulate you to go more, because it is something different and it is not the typical theatre. So yes - if you know that everytime something different will happen and it will not be just dramma or whatever the play is supposed to be, and that it will be more moving - this can make you go more often. Or for example, before going out on Friday night - why not go to interactive theatre beforehand, or stand-up comedy or something like that, which will "charge" you, and then continue your evening. I think it is a good way to start

обелват и дума - за тях става по-трудно, тъй като те няма как да направят шоуто. Така че публиката е по-важна от самите актьори за такъв тип представление. И: Като цяло какво би те накарало да ходиш по-често на театър и може ли интерактивният театър да спомогне за това? У: Като цяло много зависи, защото ходене по-често на театър за всеки може би е различно понятие. Ако ходиш примерно един път в седмицата, в един момент може би ще имаш малко пренасищане от този тип изкуство. А интерактивният - да, може да доведе до това да ходиш повече, защото все пак е нещо различно и не е типичният театър. Така че според мен да - като знаеш, че всеки път ще се случва нещо различно и няма да е само драма или каквато е там постановката, и че ще е нещо по-раздвижено - това би те накарало да ходиш. Или примерно преди да излезеш някъде петък вечер - защо преди това да не отидеш на интерактивен театър или stand-up comedy или нещо такова, което да те зареди, и след това да си продължиш вечерта. Мисля, че е един доста добър начин да започнеш вечерта си.	your evening.

Participant: Antonios Antoniou
Interviewer: Ventsislava Antova
Date: 03.05.2018
Duration: 20:35 min

I: Please present yourself and what you do at the moment.
P: Hello, my name is Antonios, I am from Greece, but I used to live in Germany and for the moment I live here in Nijmegen - I am doing my master in Marketing and hopefully I will graduate at the end of this study year.
I: How often do you go to the theatre?
P: Not very often - very rarely. Maybe I have gone to the theatre five times in my life.
I: You do not like it?
P: It is not that I do not like it - it is more that most of my live I spent in Germany and I prefer the Greek theatre, because my mother tongue is Greek and not German. So when I used to live in Greece doing my bachelor studies, I think I went twice, and...it depends on the main actors - if I

know them it is more compelling for me to go and watch the show. Otherwise I do not have the motivation to go. Also if the content of the show is kind of humoristic - this is one more reason to go, because I want to enjoy my time there and forget about any issues that I have. So I prefer to go to theatres where I can laugh and not cry, because there are these kinds of topics too.

I: So being fun is the most important part of the theatre for you? You want to feel happy there?

P: Yes - happy and not sad, because the content can be also the opposite - dramatic, which is not my case.

I: Have you been to an interactive play?

P: Only once and this happened many years ago. I went to a theme park in Germany and usually in this kind of parks they have small theaters with short shows and...yeah, I went there. The content was kind of humoristic and the main actor was also a hypnotist so he tried to hypnotise the people who were on the stage.

I: What did motivate you to go the show?

P: Well, I went to most of the facilities in this theme park and we had some time left and did not want to leave, so we thought it would be a good opportunity to see something different we had never seen before. Because we already knew about the topic - we knew that it was going to be about hypnotizing people and so on, it triggered our interest.

I: How can you describe the experience - what did you feel?

P: Well, in the beginning he started with some jokes and so on. Then after a couple of minutes he asked people to join him on the stage and there was no limit of participants so everyone who wanted to join stood up and went on the stage. My motivation to go was to see what his intention would be, what he is going to do with us - I was curious. That is why I volunteered.

I: And how exactly did you participate in the play?

P: In the beginning he tried to create an environment which would be kind of relaxing for us. So we laid on the floor and then we did kind of exercises - breathing exercises and so on, so our heart rate would be decreased and he wanted us not to feel excited on the stage - just relaxed. So that is what we did in the beginning and after some exercises he started kicking out people, because he wanted the participants to be fully engaged in the process and he could recognise that some people were not focused on what they were doing, so yeah - he asked them to leave the stage. How did I interact? Well, I was one of the last people who remained on the stage and it was a very funny moment afterwards, because during the show I did not feel so much...I was so involved in the whole process. He had a small car - you know, the toy for children, and he asked me to drive that car on the stage. And I was a big guy, you know...So I sat on this car and he asked me in front of the audience: "Now please imagine what kind of car you were driving." (Laughs). I did not see the audience - I was looking straightforward and I did not have any intense feeling during that time.

I: Because you were hypnotised?

P: Yes, because of that. My eyes were open, but I was not in a conscious condition. So he asked me what kind of car I was driving and I said "A Porsche!" And then he asked me: "OK, drive this Porsche!" and I drove the Porsche on the stage. (Laughs). Everybody was laughing about this "picture" but I did not feel anything. So that was the interaction on the stage.

I: So how did you feel afterwards when you understood what happened?

P: Hmm...impressed, because I was not expecting that from myself and I did not know how the whole thing about hypnotizing works, so...yeah, it was a nice and fun experience. Not only for me, but also for the audience.

I: How the experience was different for you from traditional theatre?

P: Well, when you interact you are more involved in the show. I was not in a conscious condition so I can only assume that you are more excited about the show and you feel more during the performance instead of only watching the actors. I would say it is more compelling for both parties when you interact and triggers people to revisit the theatre.

I: So this is what can bring you back to the theatre for the future?

P: Yes, of course. If you interact you talk with your friends, with your people about this experience, and you feel excited and there is some pleasure in that...it is more compelling, I think, for the audience to be a part of the whole show.

I: So this kind of performances can increase your interest in theatre in general?

P: I suppose so. Especially if the content of the show is funny. Although I think that to create a funny show is more difficult, more challenging for the actors, because usually when you say jokes or funny things, you do not think too much about that - you just say them. So it is not easy to simulate funny circumstances.

I: So the actors should really know what they are doing and the experience kind of depends on their capabilities?

P: Yes, on the capabilities of the actors and on the content of the show - if the quality is low and people get bored during or tired after the show, then they will not be interested to revisit the theatre, I would say. So yeah, it is about the quality of the show and how good the actors are.

I: How do you think interactive theatre can benefit you?

P: Well, for a certain period of time you become the main actor on the stage. I think this is the most important reason to interact and to go up there, because everybody will see you and you become the secondary actor, I would say.

I: So you kind of become the central figure in the play?

P: Exactly. And I think this is the main benefit for the audience. And this would bring you recognition, maybe...excitement…

I: Would you feel more confident? Would this increase your self-esteem?

P: I do not think so. If you do it only once, I do not think your self-esteem will increase very much. But if you do it on a regular basis and visit this kind of theatres, then you can gain many benefits. I think this is a long-term process and not a short-term process, because people cannot directly derive the benefits of this process. Then of course you will feel more confident and comfortable with the audience and will not be shy at all, because on the first time you are kind of shy and excited and so on, but after some visits you will feel more confident and your self-esteem will probably increase.

I: And what could make you do this continuous attendance?

P: Depends on the first time. If the first show provides you joy, pleasure...if you go out after the end of the show and continue talking about it with friends and close people, this would be a positive sign to visit again the theatre. So I think the first impression is very important.

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I: But you said you go to the theatre rarely - so what would make you go more often?

P: The truth is that I live in Germany but I do not watch German television, so my main motivation to visit a theatre would be to know the main actors - from TV shows and so on. In general I think the quality of theatres in Greece is much higher than in Germany, although I do not have any evidence for this statement (laughs). So if I lived in Greece, I would go more often - that is for sure. At the end this is a very nice opportunity to spend your private time, besides of going out and so on. It is another chance to have fun, because usually you go out for a drink, you go to the cinema...and yeah, this is another opportunity to have some fun. Also, I would need more people who are interested to go with me - otherwise it does not make sense to go by myself. And I think it is not so easy to find many people who are interested in going to the theatre - that is the main issue, I think.

I: The interactive plays being different from the normal ones - do you think this can increase people's interest and more people will be willing to go with you?

P: As I said before, I think interactive theatre is more compelling and offers more things to the audience than the normal one, because they are part of the show. So yeah - for sure I favor for interactive shows in comparison to the normal ones. And yes, I think that if people interacted more often in the shows, they would have gone to the theatre more often.

Appendix 4: Tables from survey analysis

Table 2: Descriptve statistics

		lean_new_things	develop_creative_skills	see_diff_points	curious	meet_new_people	meet_diff_people	meet_friends	develop_social_skills	exp_nice	exp_fun	exp_entertain	exp_enjoy	exp_authentic	exp_trustworthy	exp_original	exp_real_world	exp_similar_interests	exp_able_to_connect	exp_actors_inter	exp_audience_inter	probably_inter	definitely_inter	more_likely_general	probably_often_general
N	Valid	83	83	83	83	82	82	82	82	81	81	81	81	80	80	80	80	78	78	78	78	78	78	78	78
	Missing	0	0	0	0	1	1	1	1	2	2	2	2	3	3	3	3	5	5	5	5	5	5	5	5
Mean		5.52	5.52	6.02	6.06	4.85	5.05	5.50	5.04	5.95	5.93	6.09	5.69	5.30	4.73	5.38	5.33	5.00	5.36	5.56	5.31	5.32	5.56	5.49	5.33
Std. Deviation		1.557	1.509	1.126	0.942	1.458	1.369	1.210	1.418	0.865	0.946	0.745	1.211	1.195	1.136	1.151	1.156	1.184	0.939	1.191	1.097	1.473	1.491	1.356	1.113
Variance		2.423	2.277	1.268	0.887	2.126	1.874	1.463	2.011	0.748	0.894	0.555	1.466	1.428	1.291	1.326	1.336	1.403	0.882	1.418	1.203	2.169	2.223	1.837	1.238
Skewness		-1.217	-1.246	-1.572	-2.188	-0.670	-0.711	-1.008	-0.652	-0.736	-1.031	-0.513	-1.545	-0.652	-0.392	-0.885	-0.417	-0.337	-0.784	-1.269	-1.251	-0.702	-0.948	-0.502	-0.525
Std. Error of		0.264	0.264	0.264	0.264	0.266	0.266	0.266	0.266	0.267	0.267	0.267	0.267	0.269	0.269	0.269	0.269	0.272	0.272	0.272	0.272	0.272	0.272	0.272	0.272
Kurtosis		0.900	1.170	3.851	9.284	-0.410	-0.397	1.570	-0.303	0.737	2.366	0.066	4.012	0.776	0.135	1.467	-0.342	0.134	1.174	2.441	2.770	-0.294	0.382	-0.755	-0.448
Std. Error of		0.523	0.523	0.523	0.523	0.526	0.526	0.526	0.526	0.529	0.529	0.529	0.529	0.532	0.532	0.532	0.532	0.538	0.538	0.538	0.538	0.538	0.538	0.538	0.538
Range		6	6	6	6	6	5	6	5	4	5	3	6	6	5	6	5	5	5	6	6	5	6	5	4
Minimum		1	1	1	1	1	2	1	2	3	2	4	1	1	2	1	2	2	2	1	1	2	1	2	3
Maximum		7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

Table 3: Correlation matrix

		lean_new_things	develop_creative_skills	see_diff_points	curious	meet_new_people	meet_diff_people	meet_friends	develop_social_skills	exp_nice	exp_fun	exp_entertain	exp_enjoy	exp_authentic	exp_trustworthy	exp_original	exp_real_world	exp_similar_interests	exp_able_to_connect	exp_actors_inter	exp_audience_inter	probably_inter	definitely_inter	more_likely_general	probably_often_general
lean_new_things	Pearson Correlation	1	,720**	,612**	0.203	,516**	,481**	0.062	,456**	0.055	0.025	0.070	-0.057	0.092	,255*	0.179	,306**	0.035	0.200	0.156	0.043	0.091	0.030	,241*	,355**
	Sig. (2-tailed)		0.000	0.000	0.066	0.000	0.000	0.578	0.000	0.625	0.825	0.534	0.613	0.419	0.022	0.112	0.006	0.761	0.080	0.173	0.709	0.428	0.793	0.033	0.001
	N	83	83	83	83	82	82	82	82	81	81	81	81	80	80	80	80	78	78	78	78	78	78	78	78
develop_creative_skills	Pearson Correlation	,720**	1	,603**	,304**	,359**	,376**	0.010	,303**	0.200	,262*	,307**	0.130	0.218	,226*	,271*	,327**	0.143	,268*	,228*	0.082	0.081	0.165	,281*	,370**
	Sig. (2-tailed)	0.000		0.000	0.005	0.001	0.000	0.928	0.006	0.073	0.018	0.005	0.247	0.052	0.044	0.015	0.003	0.212	0.018	0.044	0.476	0.480	0.148	0.013	0.001
	N	83	83	83	83	82	82	82	82	81	81	81	81	80	80	80	80	78	78	78	78	78	78	78	78
see_diff_points	Pearson Correlation	,612**	,603**	1	,321**	,249*	,278*	0.072	,299**	0.128	0.164	0.206	0.085	0.069	0.084	0.196	,254*	0.164	0.189	0.180	0.039	0.114	0.166	,396**	,417**
	Sig. (2-tailed)	0.000	0.000		0.003	0.024	0.011	0.520	0.006	0.255	0.144	0.065	0.452	0.543	0.460	0.082	0.023	0.152	0.097	0.116	0.733	0.320	0.145	0.000	0.000
	N	83	83	83	83	82	82	82	82	81	81	81	81	80	80	80	80	78	78	78	78	78	78	78	78
curious	Pearson Correlation	0.203	,304**	,321**	1	-0.065	-0.069	0.135	-0.075	,400**	,353**	,348**	,286**	,220*	0.212	,271*	0.215	0.114	0.143	0.140	0.137	,386**	,348**	0.045	,304**
	Sig. (2-tailed)	0.066	0.005	0.003		0.562	0.538	0.228	0.502	0.000	0.001	0.001	0.010	0.050	0.060	0.015	0.056	0.319	0.212	0.222	0.233	0.000	0.002	0.694	0.007
	N	83	83	83	83	82	82	82	82	81	81	81	81	80	80	80	80	78	78	78	78	78	78	78	78
meet_new_people	Pearson Correlation	,516**	,359**	,249*	-0.065	1	,832**	,329**	,606**	-0.045	-0.098	-0.091	-0.089	0.103	,295**	-0.096	0.108	,283*	,325**	0.027	0.113	-0.053	-0.126	0.162	0.074
	Sig. (2-tailed)	0.000	0.001	0.024	0.562		0.000	0.003	0.000	0.688	0.384	0.419	0.427	0.364	0.008	0.397	0.339	0.012	0.004	0.815	0.323	0.647	0.270	0.157	0.519
	N	82	82	82	82	82	82	82	82	81	81	81	81	80	80	80	80	78	78	78	78	78	78	78	78
meet_diff_people	Pearson Correlation	,481**	,376**	,278*	-0.069	,832**	1	,253*	,654**	0.013	-0.026	0.008	0.009	0.004	,302**	-0.071	0.106	,231*	,270*	0.060	0.208	-0.115	-0.066	0.140	0.034
	Sig. (2-tailed)	0.000	0.000	0.011	0.538	0.000		0.022	0.000	0.911	0.818	0.944	0.935	0.973	0.007	0.534	0.349	0.042	0.017	0.599	0.068	0.316	0.567	0.222	0.768
	N	82	82	82	82	82	82	82	82	81	81	81	81	80	80	80	80	78	78	78	78	78	78	78	78
meet_friends	Pearson Correlation	0.062	0.010	0.072	0.135	,329**	,253*	1	,234*	0.095	0.021	0.104	-0.065	0.121	0.055	0.009	0.000	,281*	0.208	0.016	0.099	0.183	0.028	,369**	,376**
	Sig. (2-tailed)	0.578	0.928	0.520	0.228	0.003	0.022		0.034	0.400	0.850	0.355	0.564	0.284	0.630	0.937	1.000	0.013	0.068	0.888	0.389	0.109	0.809	0.001	0.001
	N	82	82	82	82	82	82	82	82	81	81	81	81	80	80	80	80	78	78	78	78	78	78	78	78
develop_social_skills	Pearson Correlation	,456**	,303**	,299**	-0.075	,606**	,654**	,234*	1	0.114	-0.016	-0.087	-0.136	0.073	,281*	-0.012	0.082	,282*	0.199	0.214	0.123	-0.041	-0.159	0.206	0.169
	Sig. (2-tailed)	0.000	0.006	0.006	0.502	0.000	0.000	0.034		0.312	0.888	0.442	0.225	0.523	0.012	0.919	0.470	0.012	0.081	0.060	0.284	0.719	0.165	0.071	0.138
	N	82	82	82	82	82	82	82	82	81	81	81	81	80	80	80	80	78	78	78	78	78	78	78	78
exp_nice	Pearson Correlation	0.055	0.200	0.128	,400**	-0.045	0.013	0.095	0.114	1	,745**	,570**	,582**	,342**	,312**	,231*	,291**	,253*	0.043	,467**	,363**	,433**	,463**	-0.022	0.184
	Sig. (2-tailed)	0.625	0.073	0.255	0.000	0.688	0.911	0.400	0.312		0.000	0.000	0.000	0.002	0.005	0.039	0.009	0.026	0.707	0.000	0.001	0.000	0.000	0.846	0.107
	N	81	81	81	81	81	81	81	81	81	81	81	81	80	80	80	80	78	78	78	78	78	78	78	78
exp_fun	Pearson Correlation	0.025	,262*	0.164	,353**	-0.098	-0.026	0.021	-0.016	,745**	1	,666**	,700**	,410**	,297**	,338**	,333**	,234*	0.095	,445**	,293**	,426**	,550**	-0.082	0.116
	Sig. (2-tailed)	0.825	0.018	0.144	0.001	0.384	0.818	0.850	0.888	0.000		0.000	0.000	0.000	0.008	0.002	0.003	0.039	0.409	0.000	0.009	0.000	0.000	0.474	0.311
	N	81	81	81	81	81	81	81	81	81	81	81	81	80	80	80	80	78	78	78	78	78	78	78	78
exp_entertain	Pearson Correlation	0.070	,307**	0.206	,348**	-0.091	0.008	0.104	-0.087	,570**	,666**	1	,598**	,309**	,229*	,327**	,272*	0.104	0.108	,368**	,276*	,372**	,554**	0.021	0.158
	Sig. (2-tailed)	0.534	0.005	0.065	0.001	0.419	0.944	0.355	0.442	0.000	0.000		0.000	0.005	0.041	0.003	0.014	0.365	0.346	0.001	0.014	0.001	0.000	0.855	0.167
	N	81	81	81	81	81	81	81	81	81	81	81	81	80	80	80	80	78	78	78	78	78	78	78	78
exp_enjoy	Pearson Correlation	-0.057	0.130	0.085	,286**	-0.089	0.009	-0.065	-0.136	,582**	,700**	,598**	1	,507**	,407**	,443**	,403**	,315**	,256*	,336**	,334**	,518**	,646**	-0.002	0.077
	Sig. (2-tailed)	0.613	0.247	0.452	0.010	0.427	0.935	0.564	0.225	0.000	0.000	0.000		0.000	0.000	0.000	0.000	0.005	0.024	0.003	0.003	0.000	0.000	0.983	0.505
	N	81	81	81	81	81	81	81	81	81	81	81	81	80	80	80	80	78	78	78	78	78	78	78	78
exp_authentic	Pearson Correlation	0.092	0.218	0.069	,220*	0.103	0.004	0.121	0.073	,342**	,410**	,309**	,507**	1	,528**	,681**	,231*	,317**	,427**	,365**	,359**	,360**	,378**	0.002	0.154
	Sig. (2-tailed)	0.419	0.052	0.543	0.050	0.364	0.973	0.284	0.523	0.002	0.000	0.005	0.000		0.000	0.000	0.039	0.005	0.000	0.001	0.001	0.001	0.001	0.983	0.177
	N	80	80	80	80	80	80	80	80	80	80	80	80	80	80	80	80	78	78	78	78	78	78	78	78
exp_trustworthy	Pearson Correlation	,255*	,226*	0.084	0.212	,295**	,302**	0.055	,281*	,312**	,297**	,229*	,407**	,528**	1	,428**	,223*	,277*	,287*	,298**	,368**	,238*	,246*	-0.069	0.115
	Sig. (2-tailed)	0.022	0.044	0.460	0.060	0.008	0.007	0.630	0.012	0.005	0.008	0.041	0.000	0.000		0.000	0.047	0.014	0.011	0.008	0.001	0.036	0.030	0.548	0.316
	N	80	80	80	80	80	80	80	80	80	80	80	80	80	80	80	80	78	78	78	78	78	78	78	78
exp_original	Pearson Correlation	0.179	,271*	0.196	,271*	-0.096	-0.071	0.009	-0.012	,231*	,338**	,327**	,443**	,681**	,428**	1	,373**	,238*	,290**	,237*	,223*	,316**	,250*	0.011	0.132
	Sig. (2-tailed)	0.112	0.015	0.082	0.015	0.397	0.534	0.937	0.919	0.039	0.002	0.003	0.000	0.000	0.000		0.001	0.036	0.010	0.037	0.049	0.005	0.027	0.920	0.251
	N	80	80	80	80	80	80	80	80	80	80	80	80	80	80	80	80	78	78	78	78	78	78	78	78
exp_real_world	Pearson Correlation	,306**	,327**	,254*	0.215	0.108	0.106	0.000	0.082	,291**	,333**	,272*	,403**	,231*	,223*	,373**	1	0.182	,266*	,228*	,231*	0.123	0.052	0.049	0.180
	Sig. (2-tailed)	0.006	0.003	0.023	0.056	0.339	0.349	1.000	0.470	0.009	0.003	0.014	0.000	0.039	0.047	0.001		0.111	0.019	0.045	0.042	0.283	0.648	0.672	0.115
	N	80	80	80	80	80	80	80	80	80	80	80	80	80	80	80	80	78	78	78	78	78	78	78	78
exp_similar_interests	Pearson Correlation	0.035	0.143	0.164	0.114	,283*	,231*	,281*	,282*	,253*	,234*	0.104	,315**	,317**	,277*	,238*	0.182	1	,630**	,332**	,350**	0.197	,287*	,259*	,286*
	Sig. (2-tailed)	0.761	0.212	0.152	0.319	0.012	0.042	0.013	0.012	0.026	0.039	0.365	0.005	0.005	0.014	0.036	0.111		0.000	0.003	0.002	0.008	0.011	0.022	0.011
	N	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78
exp_able_to_connect	Pearson Correlation	0.200	,268*	0.189	0.143	,325**	,270*	0.208	0.199	0.043	0.095	0.108	,256*	,427**	,287*	,290**	,266*	,630**	1	,269*	,345**	0.197	,262*	,279*	,306**
	Sig. (2-tailed)	0.080	0.018	0.097	0.212	0.004	0.017	0.068	0.081	0.707	0.409	0.346	0.024	0.000	0.011	0.010	0.019	0.000		0.017	0.002	0.083	0.021	0.013	0.006
	N	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78
exp_actors_inter	Pearson Correlation	0.156	,228*	0.180	0.140	0.027	0.060	0.016	0.214	,467**	,445**	,368**	,336**	,365**	,298**	,237*	,228*	,332**	,269*	1	,601**	,303**	,396**	0.093	0.180
	Sig. (2-tailed)	0.173	0.044	0.116	0.222	0.815	0.599	0.888	0.060	0.000	0.000	0.001	0.003	0.001	0.008	0.037	0.045	0.003	0.017		0.000	0.007	0.000	0.418	0.115
	N	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78
exp_audience_inter	Pearson Correlation	0.043	0.082	0.039	0.137	0.113	0.208	0.099	0.123	,363**	,293**	,276*	,334**	,359**	,368**	,223*	,231*	,350**	,345**	,601**	1	0.212	,298**	-0.006	0.085
	Sig. (2-tailed)	0.709	0.476	0.733	0.233	0.323	0.068	0.389	0.284	0.001	0.009	0.014	0.003	0.001	0.001	0.049	0.042	0.002	0.002	0.000		0.063	0.008	0.958	0.459
	N	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78
probably_inter	Pearson Correlation	0.091	0.081	0.114	,386**	-0.053	-0.115	0.183	-0.041	,433**	,426**	,372**	,518**	,360**	,238*	,316**	0.123	,298**	0.197	,303**	0.212	1	,680**	0.174	,346**
	Sig. (2-tailed)	0.428	0.480	0.320	0.000	0.647	0.316	0.109	0.719	0.000	0.000	0.001	0.000	0.001	0.036	0.005	0.283	0.008	0.083	0.007	0.063		0.000	0.127	0.002
	N	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78
definitely_inter	Pearson Correlation	0.030	0.165	0.166	,348**	-0.126	-0.066	0.028	-0.159	,463**	,550**	,554**	,646**	,378**	,246*	,250*	0.052	,287*	,262*	,396**	,298**	,680**	1	0.126	,245*
	Sig. (2-tailed)	0.793	0.148	0.145	0.002	0.270	0.567	0.809	0.165	0.000	0.000	0.000	0.000	0.001	0.030	0.027	0.648	0.011	0.021	0.000	0.008	0.000		0.273	0.030
	N	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78
more_likely_general	Pearson Correlation	,241*	,281*	,396**	0.045	0.162	0.140	,369**	0.206	-0.022	-0.082	0.021	-0.002	0.002	-0.069	0.011	0.049	,259*	,279*	0.093	-0.006	0.174	0.126	1	,649**
	Sig. (2-tailed)	0.033	0.013	0.000	0.694	0.157	0.222	0.001	0.071	0.846	0.474	0.855	0.983	0.983	0.548	0.920	0.672	0.022	0.013	0.418	0.958	0.127	0.273		0.000
	N	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78
probably_often_general	Pearson Correlation	,355**	,370**	,417**	,304**	0.074	0.034	,376**	0.169	0.184	0.116	0.158	0.077	0.154	0.115	0.132	0.180	,286*	,306**	0.180	0.085	,346**	,245*	,649**	1
	Sig. (2-tailed)	0.001	0.001	0.000	0.007	0.519	0.768	0.001	0.138	0.107	0.311	0.167	0.505	0.177	0.316	0.251	0.115	0.011	0.006	0.115	0.459	0.002	0.030	0.000	
	N	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78	78

**. Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).