

# **Searching for a Space for Conversation:**

## **A study on how environment affects the articulation of the art experience among opera audiences at The Royal Danish Theatre**

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### **ABSTRACT**

“Tell me about your experience in the theatre today”. Even though theatres (with this question) may seek honest, personal, and in depth answers from the audience, this question often results in superficial responds focused on what the audience suspect the theatre wants to hear. It can thus be difficult to get personal and detailed knowledge about the audiences’ experience. In a time, where theatres with different means (co-creation, participation etc.) try to keep audience loyal and engaged, this knowledge is important. In our project, we explore how different situations, locations, questions etc. affect conversations about art experiences and in this article we describe our “search for a space for conversation”. We explore how the space affects the conversation, and how the setting can emphasize certain elements. What happens to the conversation if we sit around an ordinary meeting table, if we walk and talk outside the art institution or if we talk inside the auditorium, where we had the original art experience? This explorative study is part of the project “A Suitcase of Methods”, which is housed by The Royal Danish Theatre and financially supported by The Bikuben Foundation.

### **KEYWORDS**

Audience experience, qualitative methods, conversational space, environmental psychology, group conversations, art experience

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# Searching for a Space for Conversation

## A study on how environment affects the articulation of the art experience among opera audiences at The Royal Danish Theatre

“There seems to be a common understanding that if the audience does not like what we show at the theatre it is because they don’t get it. I want to turn it upside down. If the audience doesn’t like what we show, it is because we do not understand our audience,” Allan Klie, artistic director at Københavns Musikteater, stated in the national newspaper *Berlingske* after a series of articles that showed how the number of theatre audiences was falling in the Copenhagen area.<sup>1</sup> Audience engagement is a focal point of contemporary Danish theatre policy, and surely all theatre directors would like to keep and even make their audience grow. In order to gain knowledge about the audience we need to approach them to start a conversation. But how do we do this and what do we have to take into consideration?

This is an experimental study on how the space affects the conversation among audience members after a performance, or how the setting can emphasize certain elements. What happens to the conversation if we sit around an ordinary meeting table, if we walk and talk outside the art institution, or if we return to the physical position where we had the original art experience?

The recent study is part of a four-year long Danish research project named “A Suitcase of Methods” (2015—2019), which is housed at The Royal Danish Theatre and financially supported by The Bikuben Foundation. The overall aim of the research project is to study the experienced relevance of performing arts among an audience and to make it possible for even small venues to carry out similar research set-ups in order to gain knowledge about their audience. The study is part of a deductive research process where different aspects of the focus group set up has been examined starting with the role of the interviewers and the institutional brand, but also touches on the relation

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1. Klie 2016.

between time and memory as well as the composition of the group. The work can also be seen as a contribution to the rising awareness of the need for a qualitative add on to what quantitative research offers performing arts.<sup>2</sup>

It is rather easy to establish a close connection to the interviewee in a one-on-one relation. However, it is less time consuming for a theatre to set up conversations in groups, this has therefore been the outset of this study. However, it might be challenging to talk about a personal art experience in a group, and therefore we have combined the group conversation with conversations in pairs. The aim has been to create the optimal space for an audience conversation where it can run freely and the audience member feels that he/she doesn't have to give the right answers, but is able to reflect upon what he/she actually experienced or did not understand. Towards the audience the conversations has been framed as an opportunity to prolongue and digest their experience. The aim has not only been to test methods but also to add a value to the participating audience members. This article is divided into two parts: the main investigation of the setting and a sub-investigation of how the experience of a live film-transmission of the same production is articulated by the audience.

## RESEARCH SET-UP

The group conversations were conducted on the 15, 22, 25 and 29 November 2015 with the participation of 29 paying audience members (10, 7, 3, 9 persons) who went to see the romantic opera by Carl Maria von Weber *Der Freischütz*, staged at The Royal Danish Opera, Copenhagen by Kasper Holten. The research set up on the 15, 22 and 29 November took place at the same hour, 5.30 pm, just after the performance, and with groups recruited in the same way. The 25th differs because it was held after a live transmission of the production in Svendborg Cinema, on the island of Funen, just after the transmission at 11.30 pm and was only conducted with three participants who were invited to participate in the study just before the transmission. Since there are methodological differences, the conversations with the cinema audience will be presented as an appendix to the key investigation.

Apart from the change of setting, the structure of the research set-up is identical. All participants had bought their tickets at least 17 days before the premiere. They were found through the ticketing database of The Royal Danish Theatre. Each group consisted of different ticket-categories; youth, students, members, standard tickets and subscribers. Normally, the aim in a focus group is to gather people who represent a certain group in society in order to reveal discourses.<sup>3</sup> By combining the different types of ticket-buyers the

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2. Hansen & Lindelof 2015; Radbourne, Glow, & Johanson 2013; Reason 2010.

3. Morgan 2012.

groups had a variation of members from the age of 13 to 82 representing both experienced and new opera goers. The only thing they had in common was that they had experienced the same performance at the same time and they all bought their tickets in advance. This non-homogeneous combination seemed fruitful in order to get an overview of what is at stake for an audience consisting of a wide range of people. But of course it has its limits and leaves the late-buyers out of the survey.

Most of the participants were at the venue in pairs. Therefore, there were active ticket buyers as well as companions.

The overall questions the groups were faced with were: 1) Tell about your experience today? 2) Name your first experience with performing arts? 3) What is your relation to the Royal Danish Theatre and what is your perception of the Royal Danish Theatre? The main questions had sub-questions such as: What is your motivation for going to this actual production? Do you go to other kinds of performing arts? How do you prepare before a visit? The first question was intended to be very open in order to gain knowledge about what the interviewees instinctively would choose to tell. The presentation of themselves through their theatre habits was deliberately put late in the conversation in order to let the experience come before the mechanics of group dynamics intervene.

All the conversations were recorded. All recordings were coded in Nvivo, a software for data management of not only text but also audio visual material. A coding manual has been developed based on the American organization theorist Richard Boyatzis criteria for thematic analysis and code development.<sup>4</sup> All sessions were documented visually. The audience conversations lasted from 2–2 ½ hours.

## THEORY

All living organisms engage in a complex interchange with their environments in the course of which they modify, and are modified by, what they encounter.<sup>5</sup> Environmental psychology as a field has grown in use during the post war years and examines the relation between behaviour and experience in context – or through the three dimensions: people, processes and places. According to environmental psychology, a space consists not only of physical elements and persons interacting but also of non-visible aspects such as the behavioural rules that are learned through our socialisation (e.g. structure and social norms).<sup>6</sup> That means that the environment affects how we behave.

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4. Boyatzis 1998.

5. Proshansky et al. 1976.

6. Cassidy 1997, 47.

Even though we all have individual patterns of behaviour according to psychologist Tony Cassidy, there is much more consistency between individuals in the same behaviour setting than there is within the same individual in different behaviour settings.<sup>7</sup> The same person might behave differently in a bar than he/she will in a meeting room although he/she is with the same group of people. In other words: the environment affects the behaviour. Nevertheless, a setting can never be fully analyzed because it consists of information that is too complex. The stable attributes that can be taken into consideration are, therefore, 1) the functional level of the environment: 2) and the optimal number of inhabitants for the maintenance of this level. In this approach, man and environment are seen as separate and behaviour is the result of some complex relationship involving the two. If we look at the three settings used in this study, there are different social and behavioural rules attached to them. The meeting room is used for information and argumentation, the auditorium is used for perception, activating a sensuous mode of being and, when used in this study, the number of inhabitants intended for the functional level is not fulfilled. Finally, a walk (a mobile space of conversation) with a stranger consists of different components: nobody faces each other and nobody "owns" the space.

The questions in this study were intentionally kept very open, aiming to imitate a theatre chat after a performance. In order to be able to analyze the output the theoretical framework of Willmar Sauter, Curt Isaksson and Lisbeth Jansson has been used, based on their large-scale study on theatre audiences in Stockholm conducted in 1983.<sup>8</sup> Those conversations were not led by anyone but framed as a "Theatre Talk" among audiences. The aim of the Swedish study was to attain knowledge about who experienced what, based on 180 participants' group conversations. In order to be able to compare the results between the different groups and the perception of different productions, the articulation of the experience was divided into three levels: formation, fiction and interpretation – but in a later study by Willmar Sauter, *Braaavo! En studie över publiken på Operan i Stockholm*,<sup>9</sup> only formation and fiction were kept. Formation is understood as how something is presented, whereas the fiction is what the scenic world represents. Roughly, one can say that this amounts to the scenic world versus the interpretative level. The two levels consist of a range of elements that we have summarized on the base of *Teaterögon* (1986).

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7. Cassidy 1997, 47.

8. Sauter & Isaksson & Jansson 1986.

9. Sauter 1987.



**Formation: The elements that construct the scenic world such as**

- Actor: Includes every participant on the stage (including puppets).
- Theatre space: The stage and the auditorium.
- Theatre conventions: The style of acting, relation to audiences.
- The Action/staging: How is the structure of the play (in contrast with the meaning of it)

**Fiction: The sum of the signs on stage representing the meaning – an interpretative level**

- Theme: what themes are approached? For example private matters, morals, politics, economics etc.
- Conflict: Who is involved in the conflict and what is their role?
- Perspective: context – the original time in which the play was written, the time it represents and the time of the spectator. Often, the stage director chooses to change the timeframe in order to emphasise certain elements.

Although in this study we have had a moderator from the theatre running the group conversation, the aim – to let the participants articulate their experience freely – is the same. Therefore, the theoretical framework can be applied in this context when it comes to analysing the articulation of the art experience.

***DER FREISCHÜTZ***

*Der Freischütz* (1821) is a romantic opera by Carl Maria von Weber in three acts, originally with spoken dialogue. It is the story of a young man, Max, who is tempted by the devil during his chase for his beloved Agathe. In order to get married to Agathe, he has to prove his skill in marksmanship. Unfortunately, he does not have luck in the shooting contests. Therefore, it is easy for the former soldier and outcast, Caspar, to convince Max that he just needs seven magic bullets that kill everything the shooter wants. But one of the bullets belongs to the devil, materialised in the Samiel-figure. During the shooting contest, Max unfortunately shoots Agathe, but the magic of the Hermit, Samiel's counterpoint, saves her life and secures the love between the lovers. Caspar and Evil have lost. The Hermit asks the Prince, who has arrived on the scene, to forgive Max, which he does.

**THE STAGING**

In the staging of *Der Freischütz* by Kasper Holten anno 2015, the symbolic good and evil figures, Samiel and the Hermit, were transformed into one figure, as a compilation. Large parts of the original dialogue were taken out. The visuals were very dominant, putting the somehow historical costumes and props into an abstract Meyerhold-like setting.



FIGURE 1. *Ouverture, Der Freischütz, Copenhagen 2015.*  
*Photography Per Morten Abrahamsen.*

### **ARTICULATING THE ART EXPERIENCE – A SPACE FOR CONVERSATION**

If we go back to the methodological point of departure: in exploring the relation between the setting of the group interview and the articulation of the art experience, we actually found an interesting relation.

In the first set-up, we went outside the venue walking and talking in pairs and later shared our experiences in a group setting. During the walk there would be time for longer personal stories. It was legitimate to have quiet moments of reflection where the movement of the body would ensure that no one felt awkward. For some of the participants it became a space for negotiating what they would tell everybody else later on – long personal stories about their experiences with opera and such. The opening question mainly provoked conversations linked to the formation of the production, primarily the scenography and video projections; the dancing birds were also mentioned. However, the conversation would quickly develop into a more general talk about the informants' personal relation to opera as a genre. Some would even generously share tips and tricks to get tickets to both national and international venues. When they were asked to reflect on their relation to The Royal Danish Theatre, the brand, the conversations would mainly consist of glimps-



FIGURE 2: Audience conversation while walking. Photography Diana Lindhardt.

ses from experiences they had watching productions. An insight into the personal experience with performance art seems to be one of the outcomes of this framing.

In the second set-up, in an ordinary meeting room at the Opera, the conversations in pairs were shorter and the answers to the opening question were centred on the experience they just had and on the physical context of the experience. Again, the main topic was the scenography, the video projections and the birds as well as details on the architecture. The audience instinctly talked in details about the magnificent chandeliers, the special atmosphere in the ritual space that the Opera represents, the toilets, marketing relations etc. Some would mention an aria of Agathe performed in the Wolf Glen, but again the formation was central to the conversations. Spontaneous personal stories occurred less frequently. This classic group set up thus seemed to be suitable for revealing opinions toward concrete elements.

The last group conversation took place in the auditorium of the venue. The aim was to create a re-embodiment of the experience. Uwe Gröschels, in his article “Researching Audiences through Walking Fieldwork”,<sup>10</sup> demonstrates how re-embodiment as a method for re-experiencing and articulating a per-

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10. Gröschel 2015





*FIGURE 3: Audience conversation in a meeting room. Photography Martin Havn.*

formance installation in a gallery can be useful. In the case of Gröschel, the audience moved around during the performance and it turned out that the re-embodiment helped their memory. When sitting in an auditorium, the body is somewhat fixed. The question was, therefore, whether this method was suitable. Our group re-entered the auditorium where the festive ambience of applause was gone. Instead, they experienced a huge silent space where the safety curtain was down. There was a greater presence between the spectators in the room than in the other settings: We were entering a ritual space. Even though we had the same amount of time as in the meeting room, the conversations in pairs were more personal. For this group the story and ethical dilemmas of the Max-figure became the core of the discussion; the fiction in Sauters terminology. By being in the room facing the stage it was not necessary to focus on the visual elements; perhaps because they were already there (hidden behind the safety curtain). Furthermore, the group discussion became much more lively. Somehow, the space intensified the feeling of being a group and sharing the experience – this was maybe a positive effect of not fulfilling the intended number of people for the space from a functional level. When it came to discussing their relationship with The Royal Danish Theatre, the architecture was taken as the departure for a discussion about

the entire experience. To be re-situated in the same physical space as the experience took place seemed to immediately take the audience into an interpretive state. Instead of negotiating how something happened, it was a discussion about why it happened.

### THE METAPHORICAL AESTHETIC SPACE

The first audience conversation was held just two days after the terrorist attacks in Paris, November 2015. We were sure that the large map that became blood stained during the overture and the gun toting in the Wolf Glen would make the audience reflect on the attack in Paris although the costumes were historical. But we were wrong. None of the group participants after a regular performance linked their everyday life with that of the scenic world during our group conversations. Instead there was a general longing among the participants for being emotionally immersed and aesthetically overwhelmed. A young girl explained that she frequents the opera and went to all the performances of SIGNA, an avant-garde group working with large-scale immersive theatre installations. For some people, Opera and SIGNA are considered very different types of productions, but she found that in both cases she was absorbed by an otherworldliness — an aesthetically overwhelming experience. The audience we talked with — representing a large variety (as described earlier) — was seeking a metaphorical escape from everyday life rather than a mirror of it when going to the opera. However, this might also be due to the fact that we conducted our research on a romantic opera, which deals with abstract themes such as the devil, the divine and faithfulness.

For most of our respondents, the music was the key motivator for choosing to see an opera. As a man in his 60s told us in the foyer: "We just went to see a production of *Faustus* abroad. They used a golf club to kill. Very modern. We see many operas, but the main



FIGURE 4. Audience conversation in the auditorium. Photography Diana Lindhardt.

thing for us is the music. We cope with whatever the *mise-en-scène* is like."

To put the music in the centre of the experience is not new. In Willmar Sauter's large work from 1987, he found the music to be key for the opera audience, too — based on Theatre talks with 42 spectators who went to see seven performances and on questionnaires that were handed out to the audience of ten performances.<sup>11</sup> However, his study dealt with what the audience talked freely about afterwards, whereas we asked directly what had tempted the spectators to purchase a ticket to this production. Nevertheless, the audience in general found it hard to articulate their experience of the music. As a lady in her 70s said: "Well, when we did not discuss the music it was because we found it just beautiful. The music is always key for me".

Apart from the composer, the stage director in the case of *Der Freischütz* was key: Kasper Holten has been the artistic director of The Royal Danish Opera from 2000 to 2011 and many of the audience members follow his work. Especially during the conversation in the auditorium there was an awareness of Holten. As one person articulated: "I am sure that Kasper Holten would love to hear this conversation. Imagine what he would think if he was standing behind the curtain listening".

For the inexperienced operagoers in this study the status of the piece would



FIGURE 5. Audience conversation after the live transmission of the opera to a cinema. Photography Diana Lindhardt.

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11. Sauter 1987.



matter as well – and an opera that is perceived as classic is preferred. The fact that something is recognised – the music or just the title makes it more attractive for the inexperienced who are trying to get an overview of an art form.

### **THE EXTRAORDINARY**

“I remember once, I had dressed up to go to The Royal Danish Opera. I was ready and I just wanted to check if I had packed the tickets. And then I realised that the show was yesterday. I was so disappointed. I had prepared myself throughout the entire day“.

Preparation is important to quite a lot of the participants in the group conversations. It might be done through listening to the music before the performance or by getting dressed. It turned out that dressing up is a very important part of the experience. So much so that some of the informants in one of the group suggested that the opera should have fixed days where men would wear suits and the women long dresses. The group got carried away with the idea until one stated that for her, it was more important that people came and experienced the opera than that they had to dress in a certain way. Immediately, all the others changed their attitude and agreed that it was important that the opera was inclusive. This was a clash between two different discourses – the one aiming for the extraordinary, the other making it for everybody, a dichotomy that was also revealed in the national survey of Gallup from 2012.<sup>12</sup> The suggestion for special dress days was not meant as an attempt to exclude, but rather as a longing for beauty and being extraordinary compared to everyday life. As one of the participants stated: “When I come to the Opera [venue] it is like leaving everyday life. Everything is just so beautiful, and you are literally on an island looking at the town on the other side of the harbour”.

In another group, an elderly man explained how the unexpected (for instance a royal visit) could lead to a sublime experience for him. And of course, when he travelled to go to the opera, the setting of the hotel and the food would matter, too. For him, the opera production would be a part of a larger experience – an entire evening.

### **THE EXPERIENCE WITH LIVE TRANSMISSION OF *DER FREISCHÜTZ* IN A CINEMA**

“It was like sitting on the first row! Even better. Not only did we see the singers in close-ups, we also saw the orchestra from an entirely new perspective that we never would have experienced at the Opera [venue]”.

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12. Gallup, Det Kongelige Teater - Styrkelse af forholdet til potentielle kunder, rapport 2012.

This is the spontaneous reaction from a female audience member who went to the live transmission of *Der Freischütz* in the cinema in Svendborg. The performance was transmitted to about 46 cinemas across the entire country and Greenland. The Royal Danish Theatre sent its first live transmission to cinemas in 2014. How was the experience of *Der Freischütz* in the cinema?

When entering the foyer, the audience was offered sparkling wine by the organizer. The door to the heart of the cinema was open, transmitting motion pictures and sounds of the guests at the Opera in Copenhagen. “Even though it is not sold out, we chose the large auditorium in order to emphasise the grandeur of the experience,” so the local coordinator of the opera transmission in Svendborg, Finn Dyre, explained. Approaching the starting time, the camera followed the audience into the auditorium. The man who controlled the warning bell backstage (hidden to the audience at that venue) was shown on the screen. The light in the cinema was turned down and the production opened with a view of the orchestra and the conductor facing the cinema-audience. Compared to the experience at the venue in Copenhagen the spectators in the cinema saw close-ups of the singers, a sight of the orchestra from the stage and less full-screen pictures of the scenography. Furthermore, they experienced a technologically (instead of acoustic) transmitted sound which the audio system in the cinema amplified astonishingly well. During the transmission, the signal of the satellite went down. The crew of the cinema quickly transformed the waiting time into a pause-like break by serving coffee. The uncertainty caused by the technical difficulties made someone from the audience leave the cinema, whereas those who stayed found that the entire art experience outshined the technical troubles. As a lady said: “I knew that if I didn’t stay, I would not have the opportunity to see it again. This was it. And it was worth the waiting time. I feel sorry for those who left just before the signal came back”.

In this explanation, the “moment”, or the liveness is emphasised in the experience (technically, when the signal came back it, was no longer a live transmission but a taped version of the performance that was still on). The liveness as well as the local-ness seemed to be quite important to the experience as such. As another lady states: “You can only choose one date. You really hope that it fits in with your plans because you won’t miss it [the live-transmission]”.

This aspect seems to emphasise the “here and now” element. The organizer at the cinema explained how he tries to make the rest of the plans in the cinema fit into the live-transmissions. Therefore, it is important for him to know in advance when something is being transmitted. As he says: “The transmission from the Royal Danish Theatre, as such, is quite an event here”.



## THE SET-UP

Only three spectators were interviewed in this study. This number is quite different from the group interviews described above and the results are, therefore, only indications that can be elaborated on in a later study. Due to logistical reasons, the participants were chosen in the foyer just before entering the live-transmission where the interview also took place. The duration of the interviews after the transmission was limited by the fact that the performance ended at 11.30 pm. Therefore, the interviews only lasted half an hour. The questions raised were the same as in the group interview.

## THE MEDIATED CONTROL OF THE EYE

Compared to the previous study of the audiences who went to see *Der Freischütz* there was an immediate interpretation of the play and its relevance today. One of the audience members associated the wounded soldiers marching to the front scene during the overture to the present flow of refugees in Europe, political turbulence in general and Putin and the airplane that was shot down by Turkey the day before the transmission. She and her companion found that *Der Freischütz*, in Kasper Holten's staging, was about giving people one more chance. If we use the terms of Sauter, they were mainly occupied with the fictional level – what the staging was about. However, elements of the formation were also important to them: the singers' interpretation of the roles and the anxiety of the use of real fire on stage (a candle). They also commented on the make-up that was not intended to be seen from a close-up perspective (the use of wigs, silicone wound and fake blood).

Compared to the experience at the venue, *the mediation* created a clearly interpretative approach to the entire play that we did not find in audiences of the live transmission. It was as if the transmission through a screen created a different analytical view of the entire production. Compared to the situation at the Opera in Copenhagen, the camera would choose what to focus on, making it much easier to extract the sense, whereas the spectator in the auditorium in Copenhagen would have to choose the direction of his/her eyes at the risk of missing something. Therefore, a mediated performance is likely to arouse different mental processes than the live experience which might be of use if the interpretative level is the aim of the conversation.

## WHAT ARE WE BRINGING TO THE FIELD?

The audiences of this study seek an aesthetic escape from everyday life when they go to an opera that permits grand emotions in a non realistic setting (singing is far removed from everyday conversations). These are more or less the same conclusions Willmar Sauter drew after a large study of opera

and ballet audiences<sup>13</sup> and what surveys done at the Department of Programming, Strategic Analytics and Sales at The Royal Danish Theatre also reveal. Nevertheless, we can add that the setting of the group interview changes how we talk about the experience, although the study is based on a limited amount of data. In Sauter's study, the aim was to imitate the conversation you would naturally have after a performance; whereas our aim has been to create a setting that makes it possible to talk extensively about the experience with performing arts. In Sauter's study, he revealed that inexperienced opera-goers would tend to talk about the fiction whereas the experienced would talk about the formation. In this study, we found that the setting changed the way spectators talk about the experience across different types of audiences. Following Sauter's division between formation, how something is presented on stage, and fiction, what the scenic world represents, the different settings emphasize different elements. Most striking was the lack of fictional interpretation in the two settings outside the auditorium; whereas the re-embodiment of the experience provoked conversations centred around the fictional level. And finally, the mediation of the performance in the cinema created a situation where the fictional level was confronted with the everyday life and the surrounding world — for example refugees in Europe. Although the questions were the same in the three group conversations, the different settings also emphasized other elements: 1) Walking evoked personal stories about experiences with opera. 2) In the meeting room, opinions towards specific elements and The Royal Danish Theatre's brand were revealed and 3) the setting in the auditorium intensified the presence of the group and created a space for a conversation about the experience of the performance. Of course, this is a small study, but it indicates that the space should be taken into consideration when audiences are invited to share their experience.

In this very complex field, where the slightest details may influence the conversation and/or the audience's experience, it is difficult to make unambiguous conclusions. However, as mentioned, this study gives us important insight in regard to the influence the conversation space may have on the conversation and the audience. The table below is a very simplified version of which topics the production (fiction or formation), the personal experience, the brand/the institution) the audience is more likely to talk about when in the three different interview/conversation settings: Auditorium, the meeting room and walking. The numbers on the side shows the prioritized order in which the setting promotes the specific topic showed on top.

13. Sauter 1987.

	<b>Production Fiction (Why)</b>	<b>Production Formation (How)</b>	<b>Personal experience</b>	<b>The brand / the institution</b>
<b>1</b>	<b>Auditorium</b>	<b>Meeting room</b>	<b>Walk</b>	<b>Meeting room</b>
<b>2</b>	<b>Walk</b>	<b>Walk</b>	<b>Auditorium</b>	<b>Auditorium</b>
<b>3</b>	<b>Meeting room</b>	<b>Auditorium</b>	<b>Meeting room</b>	<b>Walk</b>

FIGURE 6: Relation between topic and setting prioritized.

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## AUTHORS

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Nina Gram is project manager for the project A Suitcase of Methods at The Royal Danish Theatre, which explores different qualitative methods in order to gain knowledge about audiences' experienced relevance with performance art. Nina holds a PhD from the University of Aarhus, Department of Aesthetics and Communications. In her thesis, *Når musikken virker [When Music Works]* (2013), she examines how mobile listening through head phones in public spaces may affect our perception of our surroundings. Here she also worked experimentally with different methods to examine listeners' experiences.

Christina Østerby is Director of Programming, Sales and Strategic Analytics and works with a broad and comprehensive knowledge of all matters related to the business of The Royal Danish Theatre with an eye towards identifying new sales prospects, driving business growth and requirements for business development. She is responsible for maximizing the customer experience by defining, developing, and deploying innovative, multi-channel initiatives. Christina has more than 20 years' experience in the Performing Art industry. She joined The Royal Danish Theatre in 2000 as a Box-office manager. Since 2007, Christina has been in charge of Strategic Analytics, where she works to understand the market trend, grows attendance and raises revenues. She focuses on the infrastructure required for generating and analyzing both qualitative and quantitative knowledge allowing the Theatre to make business decisions based on valid information.