

HEDI-LIIS TOOME

The functioning of theatre
in the city of Tartu:
a comparative perspective



DISSERTATIONES DE STUDIIS DRAMATICIS
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UNIVERSITY OF TARTU
PRESS

Faculty of Philosophy, Institute for Cultural Research and Fine Arts, University of Tartu, Estonia

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LIST OF ORIGINAL PUBLICATIONS

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INTRODUCTION

The aim of this thesis is to study the functioning – the production, distribution and reception – of theatre in the city of Tartu from a comparative perspective. The research is linked with the international STEP-City project carried out by the international research group STEP (Project on European Theatre Systems) that unites researchers from universities in Denmark, the Netherlands, Hungary, Slovenia, Switzerland, Great Britain and Estonia.

The research presented here is based on empirical material, collected between 2010 and 2014 in the cities of Tartu, Aarhus, Groningen, Debrecen, Maribor, Bern and Tyneside area according to the methodology developed in a joint effort of the members of the research group and is an example of unique extensive comparative international research of this kind.

In this thesis the emphasis is on the city of Tartu, yet the comparative approach makes it possible to draw attention to features that might not be noticed as important in a purely local context.

The aim of STEP is to study the local situation that is familiar and understandable to the native researcher, but compare this situation to other countries to find similarities and differences and to gain a better understanding of other cultures, as well as that of one's own. Linda Hantrais (2009: 9–11) brings out several reasons for conducting international comparative research: personal issues such as broadening perspectives and extending knowledge about other systems; gaining better understanding of one's own systems, thereby guarding against ethnocentrism.

In the context of Estonia, this study is the first attempt to provide an analytic overview of a theatre system that is considered to consist of the production domain (the producing organisations and productions available for the audiences), the distribution domain (the amount of different types and genres of performances available for the audiences) and the reception domain (the number of visits gained by different types and genres as well as the experiences the types and genres are able to elicit in the spectators) and of the relationships between these domains. The thesis also represents the line of studies that focus rather on the organisational aspects than the aesthetic aspects of theatre. Earlier research by Anneli Saro (2004b, 2009a, 2009b) has studied the influences of social, political and economic changes of the last thirty years on the Estonian theatre system, while Ott Karulin (2009, 2013) has done extensive research on the functioning of one particular theatre during two decades, but the study presented here focuses on a limited time frame (the years 2010–2014) and includes reception and audience research.

Studying the theatre system of a city makes it possible to collect empirical data about the production, distribution and reception domains. On the other hand, the data collection also has its limitations, i.e. the finances, time and human resources available. Cooperation with theatres is of crucial importance when conducting a study that involves assembling data about performing arts activities as well as planning audience and reception research. First of all, it was

impossible to collect all the data from the same year or season, so the data collection mostly occurred during two years. Different obstacles in carrying out the study lead to differences in the availability of data, which means that the amount of data concerning the cities included in the research is not equal. However, even when all these aspects are taken into account, a city, especially if it is not the theatre capital, is still a rewarding research object, because the theatre life can be described and analysed holistically.

Theatre – be it the theatre venue or institution, theatre as a cultural phenomenon or theatre as a particular act of communication between the stage and the spectators – does not exist in a vacuum, but is a part of society, reflecting its past and its present, sometimes maybe even its future. Especially in a neoliberal market society where theatre as an art form cannot survive without state support, the impact of theatre on the society is often under observation.

This is not so much the case in Estonia. Questions like “what is the social role of theatre?” or “what are the aims of theatre from the perspective of theatre makers themselves, from the perspective of policy makers and from the perspective of theatre spectators or even from the perspective of people who never attend theatre at all?” are rarely asked by policy makers or even theatre makers themselves. Still, it is especially the societal functioning of theatre that is under observation in this research. However, the aim of this research is not to list the intrinsic and extrinsic values theatre has been able to bring forth in the audiences of Tartu, but to discuss the relationships between the production, distribution and reception domain on a more general societal level.

The theatre system operates in a certain cultural and political situation and is dependent on the existing theatre policy and politics as well as educational priorities. In addition, also the national theatre system has a more or less direct influence on the local, city-level theatre system – in Estonia, where theatre politics is centralised, the impact is evident. Not all of these external aspects are described exhaustively, but they are introduced sufficiently thoroughly to understand the functioning of the theatre system in Tartu. More in-depth research into the relationships with other systems can be the focus for future research.

Reception research in the context of the functioning of theatre is much influenced by the concept of the Theatrical Event (Bennett 1997, Martin & Sauter 1995, Sauter 2000, Sauter 2008, Cremona, Eversmann, Van Maanen, Sauter, Tulloch 2004) that means that the specific encounter between the stage and the audiences is seen in a wider context that influences the reception act. This implies that the focus is not on the reception process – studying only identification or being interested in the aspects that determine the overall satisfaction with the performance – but the enquiry is about whether the different values are realised by the spectators and whether theatre has or should have any impact in society by producing and distributing different values that are realised by different audience members. Therefore it is necessary to include the spectators in the research in order to understand how theatre is experienced and what aspects are valued most by the spectators and whether and how these experiences can be related to or seen as outcomes of the production and distribution domain.

The thesis consists of five articles and comprehensive introductory article. The latter is divided into four chapters. In the first chapter, the notions of *theatre system* and *functioning* are clarified and introduced. In addition, characteristics of the Estonian theatre system are described following the example presented in an extensive overview of Western European theatre system *Theatre Worlds in Motion* (Van Maanen & Wilmer 1998).

In the second part, the different approaches on reception research are presented. The macro-aspects, i.e. the influence of gender, age and other socio-demographic variables on reception are touched upon very briefly as they are not included in the research presented in this thesis. The micro-aspects are presented more thoroughly, pointing out more specific aspects such as research done on empathy and identification as well as more holistic approaches to theatrical experience as such, also discusses the theatre marketing approach that usually includes the extrinsic values in the research of theatrical experiences. Finally, the notion of the theatrical event is presented as a way to combine the macro- and micro-aspects of reception research. An approach that combines the cultural, social, institutional and organisational aspects and factors of theatrical communication helps to define the frames of the theatrical event to place it in the wider context.

Thereafter the research questions as well as the methodology of the research are specified. The different stages of data collection are described and its most important features pointed out. First, the types and genres used in the research are introduced – they are capitalised throughout the thesis when used as general concepts. The sample of productions and audiences is introduced and a short summary of the productions included in the research conducted in Tartu is given.

The results of the study are presented in three parts. First, the three main problem areas – (1) specifying typologies, (2) cultural differences in defining theatre and (3) language issues – are presented and described as the primary obstacles in conducting international comparative research and possible solutions are offered. Secondly, the differences and similarities in the production, distribution and reception domains of the STEP cities are presented together with possible reasons for them. Such features as the presence of a company, the habits of theatre goers, the availability of venues, the cultural policy and history as well as education are analysed more thoroughly from the perspective of Tartu.

Thirdly, the differences and similarities between experiencing different types of theatre in the STEP cities are highlighted and, where possible, linked with the production and distribution domains. Even though different types of theatre are experienced differently, it is noteworthy that there are no major differences between the cities.

Insights into the reception of Opera and Musical are represented in a separate chapter that discusses the differences and similarities between experiencing the two different genres of Musical Theatre. Also, a separate subchapter is allocated to presenting the dominants of reception of Spoken Theatre. The thesis is

concluded with the presentation of the main outcomes of the research, pointing out perspectives for further of the research and some practical phenomena for which the research can prove relevant.

The following articles are included in this thesis.

I Teatrist Tartus, rahvusvaheliselt. Metodoloogilisi küsimusi rahvusvahelises võrdlusruuringus. (In English: Theatre in Tartu in an international context. Methodological questions in the international comparative study).

The article introduces the international research project STEP-City as an example of comparative international research in the field of theatre studies and pinpoints out the main obstacles and challenges that were faced during the research.

First four main concepts (*purist, ethnocentric, totalist, comparative*) of comparative research are introduced and their differences explained. After that six approaches (*rejection, import-mirror view, difference view, theory development, foresight view, full-scale embrace*) that can be used to conduct comparative research are described briefly. The STEP research group is seen as following the *totalist* and *comparative* models of comparative research originating from the perspectives of *difference* and *import-mirror view*. *Comparative* research is considered to be different from other types of research, while *totalist* research sometimes ignores the difference even though it may be aware of it. *Difference view* means that distinctions between macro and micro factors are understood and *import-mirror view* presumes that new insights not only to the other, but also your own system can be gained by comparative research.

Next, the stages of data collection are described and the main methodological challenges of this particular international comparative research project are discussed. Firstly, when collecting data about the theatre supply, cultural differences (regarding what is considered theatre and parts of the theatre field in different countries) have to be recognized. Secondly, defining the different types and genres of theatre constitute a major difficulty in the data collection. Thirdly, in terms of audience and reception research, translation problems are the most serious challenge. One of the biggest obstacles of comparative theatre research is the methodology of comparing particular performances. The TEAM model developed by Hans van Maanen is introduced as a way to combine reception research and performance analysis, but also some more problematic aspects of this model are discussed.

II Theatre production and distribution in different European cities.

The aim of the article is to compare the production and distribution of theatre in the cities of Aarhus (Denmark), Debrecen (Hungary), Groningen (The Netherlands), Maribor (Slovenia) and Tartu (Estonia), and to discern whether the differences or similarities in theatre systems can be related to the differences and similarities in production (productions), distribution (performances) and consumption (visits).

All the data about public theatrical events of one season (between the years 2010–2012) of these five cities was collected and divided into seven types of theatre: Spoken Theatre, Dance Theatre, Musical Theatre, *Kleinkunst*, Puppet and Object Theatre, Cirque Nouveau and Show, and Physical Theatre. Analysing the data shows that the biggest variety of theatre is offered in Aarhus and Groningen when considering the number of different productions available for the audiences. In terms of performances, Spoken Theatre is the type most available; however, in Debrecen and Maribor Puppet and Object Theatre comes almost equal to Spoken Theatre. In the domain of consumption, Spoken Theatre dominates in most cities (competing often with Musical Theatre). The article also discusses cultural traditions, the structure of the theatre system, the policy aspects of the theatre system and the economics of theatre production influence the production, distribution and consumption of theatre.

III “I was utterly mesmerized”. Audience experiences of different theatre types and genres in four European cities compared.

This article investigates the similarities and differences between how spectators experience theatre performances classified according to large, transnationally present types of Spoken Theatre, Dance Theatre, Musical Theatre and *Kleinkunst*. The findings are based on the analysis of the quantitative and qualitative audience research between 2010–2014 in Groningen (The Netherlands), Tartu (Estonia), Debrecen (Hungary) and Tyneside (United Kingdom). The results portray generally very satisfied audiences with small yet significant differences concerning the genres and the cities. The analysis is carried out along two interconnected tracks: dimensions of theatrical experience based on a revised version of Van Maanen’s TEAM model, are compared to clusters of keywords which emphasize certain aspects of spectators’ experience. The research highlights specific patterns of theatre reception that fuel an exciting discussion on how to interpret certain key components of theatre experiences: immersion, personal and social relevance, cognitive and emotional engagement, complexity.

IV Do you feel the same? Different dominants of theatrical experience.

The aim of this article is to present an exploratory study of reception research of theatrical experiences of general audiences of spoken theatre performances in Tartu, Estonia. The research is based on a quantitative survey of the audiences of eight spoken theatre performances, conducted in 2012. Factor analysis is used to assemble 24 different performance characteristics into five factors: Aesthetic, Entertainment, Personally Challenging, Complication and Conventionality Factor. The factor analysis also points out some possible overlaps (characteristics that could be included into different factors at the same time) between factors, particularly between Aesthetic and Personally Challenging Factor. These overlaps could be explained by (1) the limits of quantitative survey, (2) the language and (3) the performances included in the survey. The

overlaps show the viewers who are inspired, challenged and excited by the performance find the performances also personally touching and demanding and performed by skilful performers. The article discusses that aesthetically challenging performances could be both thematically or artistically demanding for the viewer if the viewer can personally relate to the theme.

V Ooperi- ja muusikalilavastuste publiku teatrikülastuse põhjused ning etenduse vastuvõtt Vanemuise muusikalavastuste näitel. (In English: The reasons for attending performances of operas and musicals and the reception of these genres at the Vanemuine theatre)

The article focuses on the reception of the opera *Tosca* and the musical *Cabaret* and using these as sample cases, studies the reasons for attending performances of these genres at the Vanemuine theatre in Tartu, Estonia. The article addresses the following questions (1) do the genres of the opera and the musical performed at the Vanemuine communicate different values; (2) do the reasons for attending operas and musicals differ, and if so, then how; and (3) how does the reception of a musical and an opera differ.

The empirical section of the article is based on quantitative research carried out in October 2012 using the methodology developed by the international research group STEP (Project on European Theatre Systems). The article shows that the Vanemuine theatre aims to attract wide audiences with musicals, while the opera is targeted at local audiences, mainly from the city of Tartu and southern Estonia. No innovation or aesthetic criteria are emphasized in the theatre's development policies relating to musicals or operas. The research shows that the main reasons for coming to the theatre are for the functional (gaining new cultural information) and social benefits. For the audience of *Tosca*, the social aspect, which is also one of the main reasons for going to the theatre, is of less importance than for the audience of *Cabaret*. Audience reception of both performances is dominated by non-artistic aesthetic values: *Tosca* is mostly seen as a spectacle that is well performed and professionally produced; *Cabaret* is seen as a spectacle that is fun and performed by good actors.

I. THEORETICAL BACKGROUND

I.1. Functioning of theatre

The main aim of this PhD thesis is to study the functioning of theatre on a city level. This means there are two crucial terms – *theatre system* and *functioning* – that need to be described and discussed. In this chapter, different approaches to explaining the *functioning* and specifying the notion and limits of the *theatre system* are presented.

I.1.1. The values and functions of art

From the point of view of the STEP research group, *functioning* refers to the “values and functions that can be related to aesthetic experience, in this case, the experience of performing arts” (Van den Hoogen 2009: 266). Hans van Maanen proposes distinguishing between values and functions of art: “It seems to be more useful, however, to separate the production of aesthetic values from the intrinsic and extrinsic functions to be fulfilled through the realization of these values by users” (Van Maanen 2009a: 9). This means that the arts can have values that bring fourth functions that are intrinsic, i.e. specific to the arts, or extrinsic, i.e. those that can be also achieved through other types of experiences than arts (like sports etc.) (Van den Hoogen 2010: 41). In addition, Van Maanen distinguishes between intrinsic, extrinsic and semi-intrinsic values. The semi-intrinsic values are the type of values that can be experienced not during an encounter with the arts, but if they are actualised in the aesthetic events, they become intrinsic values (Van Maanen 2009: 150–151). For example getting new information or facts about famous people can be acquired through reading an encyclopaedia, but if the same information is presented on stage (for example in a documentary performance about famous people), it is forwarded through aesthetical experience and then it can be considered semi-intrinsic value.

Van Maanen sees the relationship between values and functions as “the first serving the second” which means that the values of artwork can be fully realised in the reception process when the art can actually “do” something (Ibid., 9). The idea that art makes an impact – art is able to do things – on the individual and also on society is rooted in the ideas of Plato and Aristotle who respectively saw art having a negative or a positive effect on human beings and on society (Belfiore & Bennett 2007). Even though there is no word in ancient Greek to express “art” (Ibid., 139), writing about the influences of Homer (Plato) or tragedies (Aristotle) on the individual and on the public, means that the ancient philosophers saw art as something that exists on its own and has features that are only specific to artworks and nothing else. Eleonora Belfiore and Oliver Bennett have made an overview of the different ways the question of “what is the social impact of the arts” has been attended to since the Ancient Greeks. They name corruption and distraction, the catharsis, personal well-being,

education and self-development, moral improvement and civilisation, political instrument, social stratification and identity construction, autonomy of the arts and the rejection of instrumentalism as the ways the impacts of the arts have been approached. (Belfiore and Bennett 2010: 39) All these viewpoints can be noticed in contemporary times as well – there are studies pointing to the negative effect of violent cartoons on children (Christakis 2011), the good effects of listening to music on people with Parkinson’s disease (for example Dreu *et al.* 2011), the importance of creativity in education (for example DeHaan 2009). Theatre as a political instrument is still very much alive in verbatim theatre, documentary theatre and in political theatre based on the ideas and works of Berthold Brecht, Erwin Piscator or Augusto Boal. In a contemporary society where art is more or less subsidised by the state, the question of balancing between the autonomy of the arts and the values of art defined in the state documents is also an important issue to be addressed.

Belfiore and Bennett are critical in pointing out six assumptions that are at the centre of the political discussion about the social impact of arts: (1) the vagueness of political documents in defining what art is, which means that the things already supported are considered art in the first place; (2) the commensuration of experiences of different art forms; (3) the positive effects of arts; (4) that the positive aspects can be proved; (5) the belief that positive impacts safeguard and increase the government funding of arts; and (6) the need for a new language for discussing the value of arts. The problem with these assumptions is already the base from which the ideas come – there is actually no common understanding what art is in political documents, which makes the assumptions somewhat empty statements that often do not have any solid proof. (Belfiore & Bennett 2007: 135–139)

In combining the philosophical discussion about the impact of arts with political dispute, the cultural and political history also plays an enormous role and the existing policy documents often reflect the same history. In Estonia, where during the Soviet times art was seen by the Communist Party as a means of communist propaganda (which can be considered a semi-intrinsic value) and the state to a degree also controlled the aesthetic aspects of art (intrinsic value), the first cultural policy document of the re-independent Estonia, “Eesti kultuuripoliitika põhialused 1998” paid attention to the extrinsic values: art should be accessible for everyone, art must be included in school curricula, the state financing of different art forms has to continue, the state has to preserve Estonian culture and support its renewal. The most recent political document “Kultuuripoliitika alused 2020” is not much different as concerns the intrinsic and extrinsic values. This more general document again focuses more on extrinsic values and the discussion of intrinsic values of arts is delegated to specific committees who, when making decisions on the state subsidies for the arts, have to consider aesthetic values as well. One of the main public funds, The Estonian Cultural Endowment, has committees consisting of people from within particular fields who distribute money for project-based applications. The Performing Arts Committee of the Endowment is supporting projects that “develop the

performing arts in general” and “projects searching for something new” (Rahaliste vahendite ...). These statements can be considered to refer to the intrinsic values of performing arts. This points out that the intrinsic values are more important from a small-scale point of view and are supported more randomly and less consistently on the big scale.

As pointed out by Belfiore and Bennett, the state does not usually discuss the question “what is art”. However, this question, as well as the question how to define art, are the core of art philosophy, seen from the functionalist as well as the institutional perspective. The institutional theory is a reaction to the functionalist understanding of art which manifests more the inherent aesthetic values and functions of artwork, therefore acknowledging that art as such is different from anything else and can be considered art precisely for this intrinsic value that is uniquely related to art only and nothing else. The institutional theory, or in other words the “empirical sociology of art institutions” (Harrington 2004: 38), asks “who are the agents that indicate that certain artefacts are artworks” which means that artworks are not artworks by themselves, but start operating as artworks when recognised such. Differently from the functionalists, who claim that the value of the artwork lies inside the artwork, the institutional theory argues that art operates in some kind of framework, in the “artworld”, first defined by Arthur Danto.

Danto binds artworld and art theory together – for an artwork to be recognised as an artwork there has to be a theory of art that places the artefact inside the artworld (Danto 1964). George Dickie introduces the notion of “candidate of appreciation” which refers to act of appreciating an artefact as a work of art by agents inside the artworld. Dickie also states the main purpose of the institutional theory: “The general claim of the institutional theory is that if we stop looking for the *exhibited* (easily-noticed) characteristics of artworks such as representationality, emotional expressivity, and the others that the traditional theories focused on, and instead look for characteristics that artworks have as a result of their relation to their cultural context, then we can find defining properties” (Dickie 2001: 57). Hans van Maanen argues that the value of Dickie’s theory is in the clear distinctions he makes between the functionalist and the institutional theory, allowing seeing the possible relations between the two approaches (Van Maanen 2009a: 28).

Howard Becker sees art as a link between the people participating in the art world, i.e. the artists themselves, and the supporting personnel and audiences. The different agents form common *conventions* that are based on collective thinking about and appreciation of the artwork. These conventions are at the “heart of discussion on the functioning of art in the society, because it connects the organisational aspects on the art world with the substantive question of the value of art reception for audiences and for the culture they live in” (ibid: 42–43).

The problem of the institutional approach is that it claims for value-free art (Ibid., 9, Harrington 2004: 38). Harrington continues that this is not possible: “Sociology of the arts must be capable of giving some cogent account of the experienced value-qualities that make it meaningful for objects to be recognized

and appreciated as art” (Harrington 2004: 3). Here we should turn to functionalist approach that sees the experience of art as different from any other experience. Van Maanen argues that it is more useful not to talk about the value of art, but the functions the art is able to realise in the reception process (Van Maanen 2009a: 9).

In general, STEP research has drawn more from the institutional approach for in our research we have been concentrating less on the artworks themselves (the functionalist approach¹), and more on what kind of experiences the art is able to bring forth and how these experiences are related to the ways the artworks are made and distributed. This means that we assume that the performances themselves are not separate entities, but theatrical events that are produced, distributed and received in a context. Joshua Edelman, Maja Šorli and Hans van Maanen have pointed out the main interest of the STEP group: “We are uninterested in measuring the quality or excellence of theatrical works, we decline to make aesthetic judgements (such as between highbrow and lowbrow work), and we do not aim to more thoroughly capture of the individual experience of theatre-going /---/. Rather, we are interested in making sense of the social place that theatre as a field holds within contemporary European society” (Edelmann et al. 2015: 234).

Belfiore and Bennett see the role of the humanities in clarifying what the role and functions of the arts in the present society might be to overcome the “false and sterile dichotomy” between “intrinsic” and “instrumental” value of the arts in which cultural policy debates seem presently to be stuck” (Belfiore & Bennett 2007: 148). However, the distinction between “intrinsic” and “extrinsic” (or “instrumental”) values of art is at the centre of the debate about the values of art. An extensive study conducted by RAND Corporation in the USA presents – based on topical research – the following instrumental benefits of arts: cognitive (development of learning skills and academic performance), attitudinal and behavioural, health, community-level social and economic. Captivation, pleasure, expanded capacity for empathy, cognitive growth (making sense of the artwork), creation of social bonds and expression of communal meanings are the intrinsic benefits according to the RAND study. The instrumental and intrinsic benefits are seen either as private, public or private benefits with public spill-over. (McCarthy et al. 2004)

Van den Hoogen (2010) has studied the policy documents of the Dutch national and local governments to understand how the intrinsic and extrinsic values are reflected in these documents. He proposes to distinguish between intrinsic and extrinsic functioning of arts on the level of (1) artists; (2) audience members individually; and (3) audience collectively (Ibid., 42). The following functions can be pointed out on these three levels (Figure 1).

¹ Belfiore and Bennett point out that for example the functionalist approach of Kant (disinterestedness that in the 18th and 19th century developed into *l'art pour l'art*) is misunderstood and that for Kant the “aesthetic dimension had both a cognitive and moral value, despite not being able to transmit universal knowledge or universal ethical values”. (Belfiore & Bennett 2007: 145).

Figure 1. The intrinsic and extrinsic functions of arts according to the policy documents of the Netherlands (Van den Hoogen 2010: 84).

Functioning from the perspective of:	Intrinsic functioning	Extrinsic functioning
Artists	Expressing ideas and perceptions Artistic development	
Audience members individually	Personal experience Personal development Identity	Personal experience (relaxation)
Audience collectively	Identity and Debate	Added value of production facilities Economic functions Social policy Issues Other issues

The examples of Van den Hoogen and the RAND study point out that the values of art have to be studied on different levels and on these levels the values are different. In Estonia, where the state has not put much effort into defining the values and functions of art, this kind of research can be useful in mapping what the arts are actually “doing” on the societal level. The lack of definite or very specific intrinsic aims in the policy documents is not meant as criticism, but offers possibilities to conduct exploratory studies which aim to see how the system functions under the particular circumstances.

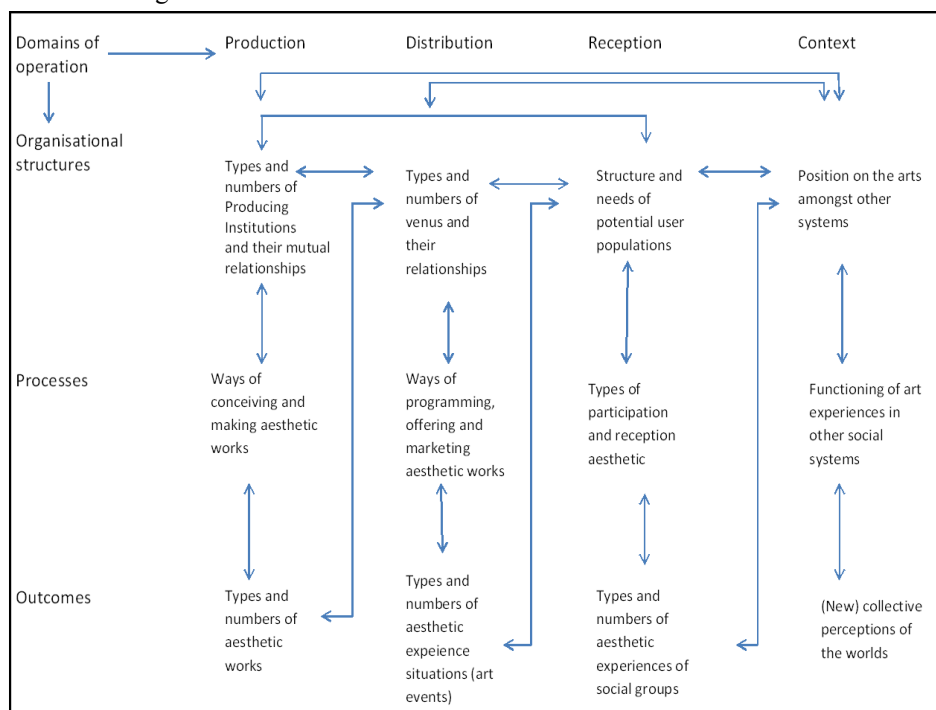
I.1.2. Theatre system

A more holistic approach to what a theatre system is, is needed to study the intrinsic and extrinsic benefits, values and functioning of the system.

Hans van Maanen sees the functioning of theatre on a wider system level. The *theatre system* consists of four different domains (production, distribution, reception and context) and three levels (individual, institutional and societal) at which these domains could be studied (Van Maanen 2009a: 11). The domains of operations that should be analysed on these levels are organisational structures, processes and outcomes² (Van Maanen 1999: 722–726, 2009a: 11). The three domains to be studied on the societal level are illustrated in Figure 2. On the societal level, the processes are the different procedures going on at the theatre field, the outcomes are the results of these processes and the organisational structure forms a base for the processes to produce any outcomes.

² In 1999, Van Maanen uses “effects” instead of “outcomes”.

Figure 2. (Van Maanen 2009b:12). Fields and relationships to be studied, concerning the functioning of an art world on the societal level.



The same domains can be analysed on the institutional and individual level as well³. The three levels are interdependent, meaning that the organisational structures, processes and outcomes of the individual level affect the structures, processes and outcomes of the institutional and also societal levels. Institutions have formed the base for Estonian theatre since the beginning. Especially during the Soviet times, operating outside of big institutions was impossible, so both tradition and innovation occurred within institutions. On the individual level it should be borne in mind that the personal input of directors, actors, technical staff etc. enables the marketing people to distribute the theatrical events “prepared” by the artist to an audience consisting of separate individuals each with their own horizon of understanding and cultural capital to use Gadamer’s (1975) and Bourdieu’s (1984) terms, respectively. Especially in a small country like Estonia the efforts of one particular person could have a considerable effect on the whole system⁴.

³ See van Maanen 2009a: 13 to know what kind of relationships can be studied on the individual level.

⁴ The Estonian theatre director Voldemar Panso (1920-1977) is without doubt this kind of an influence in the Estonian theatre system. In 1957, he established the first theatre school in Estonia and led it until his death in 1977. In everyday language the school is still named Panso’s school. Until 1989 this was the only acting school in Estonia so the almost every

A major study where seventeen different Western European theatre systems were described shows that the following six facets seemed to be the most important when describing the theatre systems (the addition in the parentheses is comparing these to the Figure 2):

- the volume of the production sector (*production, organisational structure*);
- the volume and type of the state support (*context, organisational structure*);
- the type of plays performed (*production, outcomes*);
- the spreading over the country (*distribution, processes*);
- the volume and type of audiences (reception, organisational structure, processes);
- the historical role in the social development (*context, organisational structure, processes*). (Van Maanen 1999: 755).

This short comparison indicates that the organisational structures of different levels of the theatre system are the most important ones in portraying theatre systems of Western Europe. Therefore the main interest of today's art sociology should be 1) to investigate the condition and impact of organisational structures on the domains of production, reception and distribution to understand what the arts do in society; and 2) to study how aesthetic communication is related to other types of communication (Van Maanen 2009a: 205, 2009b: 493). In this thesis the first concern is analysed, while the second one remains outside of the limits of this research.

1.1.2.1. The Estonian Theatre system

The six facets pointed out by Van Maanen will be discussed to describe the Estonian theatre system; also, aspects of the theatre system of Tartu are described where necessary and possible (the theatre system of Tartu is analysed more thoroughly in the Results chapter of the thesis).

The two first facets, **the volume of the production sector** and **the volume and type of the state support** are very closely related in Estonia. All theatres in Estonia, i.e. one public law theatre, the eight theatres operating as state foundations (will be referred as the "big theatres" in the text), two municipal theatres, and around thirty private theatres have the possibility to apply for state subsidy. Theatre funding in general is centralized in Estonia which means that long-term subsidies are allocated by the Ministry of Culture. Municipal theatres can be considered slight exceptions because they also get a certain amount of money from the local governments; also the private theatres operating in Tartu are to a degree funded by the local municipality. However, the two kinds of

actor and director in the Estonian theatre could be considered Panso's pupil or his pupil's pupil. He was also the first director of the Tallinna Youth Theatre (1965) which was named the Tallinn City Theatre in 1994 and has been one of the most highly acknowledged theatres of Estonia since its beginning.

theatres – the big theatres, and private theatres, that can be also considered small in comparison to the big ones – are not equally subsidized. For example in 2014, 50% of all the theatres getting state subsidies were private ones, they gave 27% of the performances in 2014 and collected 13% of all the visits, but still got only 8% of the state subsidies distributed by the Ministry of Culture (stat.teater.ee). However, in addition to the subsidies from the Ministry of Culture, especially private theatres and independent groups (that often come together just for one performance) also have the possibility to apply for project-based financing from the Estonian Cultural Endowment⁵. All the eight big theatres of Estonia, as well as the two municipal theatres own their own venue with 1–3 halls; they have permanent troupes, technical staff and administrative workers. Many of the private theatres also have their own venues and permanent troupes, but the ones without troupes hire actors on temporary contracts for project-based productions mostly using the money from the Cultural Endowment.

Since the second half of the 20th century Pierre Bourdieu's theories have had a big influence on research in social sciences and humanities; this is also the case in Estonia. For example, Ott Karulin (2009, 2013) has described the formation of a performing art institution, the Rakvere Theatre in Estonia, using the theory of autonomy of the cultural field (Bourdieu 1993: 38–40). Karulin analyses the *functioning* on the institutional level and theatre is seen as an agent taking positions on the theatre field. Karulin shows that the artistic decisions of a theatre as a subsidised performing arts institution are mostly influenced by two aspects. First, is the taste (*habitus*) of the audiences that is manifested in the number of visits which is one of the characteristics to consider, when programming. Second is the value system of the state that determines how and how much in general the state intervenes within the theatre field. A theatre has to balance between realizing its' artistic goals and having enough income (either box office or subsidies). (Karulin 2013: 209–213).

There is one theatre in Estonia – the Estonian National Opera – that is treated differently by the state. The National Opera Act states the aims of the national theatre – to promote the Estonian theatre and music culture, to advocate and introduce it in Estonia and abroad and to make the achievements of international music and theatre culture available in Estonia (Rahvusoooperi...). It is the only theatre in Estonia whose aims are stated in a legal document and which is subsidized straight from the state budget. The Performing Arts Institutions Act only lists the characteristic of a performing institution, but not their aims (Etendusasutuste...).

Kristel Pappel has argued that changes in the social (the number of opera visits dropped in the 1990s) and the economic fields (people left the theatre, because opening up of the borders allowed musicians or singers go abroad where salaries were higher) forced the Estonian National Opera to try to gain a special role in the theatre field of Estonia that was successfully achieved by having its own Act. Even though the state subsidy constitutes over 70% of the

⁵ The Estonian Cultural Endowment is financed by the tobacco, alcohol and gambling taxes.

Operas' income (the highest percentage among all the subsidized theatres), the Opera still needs to earn its own income and also depends on the box office. Therefore more power in the theatre is given to the marketing department which has led to a situation in which 30% of the visitors are Finnish. In addition, Pappel has argued that the National Opera is not fulfilling aims such as promoting the Estonian music and theatre culture. She points out that this is not visible in either their repertoire or in the artistic personnel (foreign soloists are used⁶). (Pappel 2009: 123–145) Especially the conservative repertoire choices can be a result of the heteronomous principle of hierarchization – the numbers of ticket sales are more important than aesthetic development.

As shown by Karulin and Pappel, despite of the state subsidies, theatres are still dependent on their audience numbers. Until 2014, the three aims of theatre policy were to (1) have at least 800,000 theatre visits in a year; (2) to subsidize all theatres irrespective of their juridical status and (3) to keep the ticket prices at 1% of the average salary (*Eesti kultuuripoliitika...* 1998). This means that the theatre policy has been focused on the quantitatively measurable aspects of theatre. Acknowledging the importance of the visits, the subsidized theatres have to consider also the number of spectators they are able to attract with certain types of performances.

Nonetheless, the recent years have brought changes to the decision-making processes of the subsidy committee. Since 2013 the committee consisting of people working in the field either as practitioners or as administrative staff also evaluates the artistic position of the theatres and the regional importance when deciding on the subsidies. Still, the big theatres can be quite certain that they will keep their subsidies and the competition for the rest of the money takes place mostly amongst the private theatres (Karulin 2014).

Looking at the theatre system of Tartu, one sees that Tartu has all the different kinds of institutions present in its theatre system. The Vanemuine, a state foundation, is the second biggest theatre in Estonia after the National Opera and the only theatre in Estonia to produce Spoken, Dance and Musical Theatre productions. Tartu Uus Teater (the Tartu New Theatre, later referred to as TNT in this thesis), established in 2007, is a private theatre with their own venue, but without a permanent troupe. Emajõe Suveteater (the Emajõe Summer Theatre, referred to in the text as EMS) has staged summer productions since 1997 and hires actors on project-based conditions. Since 2014, the theatre has a permanent venue and started staging productions all year around⁷. Theatre Must Kast (the Black Box) was established in 2014 and is a private theatre working on the project basis. The theatre has a permanent troupe (graduates of the same acting course of the Viljandi Cultural Academy) and they use the venue of a local

⁶ This has actually changed in the recent years where the main soloist have been Estonians. This is due to the fact that there are more people studying to be opera singers, the students have more possibilities to train themselves abroad and thanks to this, the level of Estonian opera singers have raised.

⁷ The name the Emajõe Summer Theatre (EMS) will be used in this thesis as it was the name of the theatre during the times the research was conducted.

cultural club which means the venue is also used for other events besides theatre⁸. In addition, the venue Teatri Kodu (The Home of the Theatre) sometimes produces productions for children, but is mostly used as an extra venue by the Vanemuine. There are two active amateur theatres in Tartu. The Vilde Theatre produces 1–2 new productions every year, the Tartu Student Theatre stages 2–4 productions in a year. Neither of the theatres has their own venue. In addition to the theatres, two theatre-related festivals take place in Tartu. The festival UIT started in 2013 and is an interdisciplinary performance art festival. The festival DRAAMA, first held in 1996, is the biggest festival of the Estonian theatre that has had two main aims during its existence: to introduce Estonian theatre to foreigners, and to bring theatres from all over Estonia to Tartu to introduce them to the local audiences.

Considering the subsidies of these theatres, the Vanemuine stands out with a budget of 8.9 million euros; the budget for TNT was around 165,000 euros, and for EMS around 300,000 euros in 2013⁹. The division between subsidies and the theatres' own income is shown in Figure 3.

Figure 3. The subsidies of theatres of Tartu in 2013. (stat.teater.ee).

Theatre	State subsidy (including public funds) ¹⁰	Subsidy of Municipality	Box office (from own performances)	Other (rent, café, box office from events not theatre etc.)	Together
Vanemuine	71%	0%	22%	7%	100%
Tartu New Theatre	33%	20%	36%	11%	100 %
Emajõe Summer Theatre	25%	25% ¹¹	26%	24%	100%

⁸ The Must Kast will be left out of the research because there are no data available about the performances and visits.

⁹ The data from year 2013 is used, because in this year all three theatres (Vanemuine, TNT and EMS) got state subsidies, which was not the case in 2014, when the EMS was not on state subsidy. However, the total budget of the Vanemuine in 2014 was more than 9.2 million euros; the budget of the TNT was 246,591 euros. Also, the state subsidy for the TNT rose 4% and box office income decreased 10%. The Vanemuine received 1.6% of their budget from the municipality in 2014.

¹⁰ The subsidies allocated by the Cultural Endowment are included here, except for the personal grants for directors, set designers etc. who make the contracts with the Cultural Endowment and not with the theatre. This means that the state subsidies given to the TNT or the EMS can be actually bigger because the director and set designer can be paid for by the Cultural Endowment, while the theatres do not pay for them.

¹¹ This is not the subsidy from municipality of Tartu, but from the municipalities where the theatre was giving quest performances.

The Vanemuine receives most financing from the state, due to the reason that maintaining a choir, ballet dancers, an orchestra and all the technical staff is rather expensive. At the same time, the theatre gets no subsidy from the municipality, differently from the TNT who gets one fifth of their income from the municipality. TNT is most dependent on their box office income, Vanemuine the least. Thus the state supports the big theatre and municipality finds resources for small theatres operating in the city. Also the festivals are subsidized by the municipality as they are seen as an essential part of the cultural image of Tartu.

The spread of theatre over the country can be considered sufficient in Estonia. Rakvere, the aforementioned city, is the smallest theatre town in Europe, having a repertoire theatre in a city with 16,000 inhabitants. There is also a repertoire theatre in Viljandi (18,000 inhabitants) and in Pärnu (45,000 inhabitants). In general, there is a possibility to see theatre performances in the radius of 50 km everywhere in Estonia (Kultuuriministeeriumi ...). The Ministry of Culture has a program "Theatre in the Countryside" that supports touring outside of big cities and also supports schools' and kindergartens' travel to the theatres. In addition, during the summer season (June, July, August), most of the theatres offer summer productions that are staged in found places all over Estonia, which means that theatre is also brought to places without permanent theatres.

The theatres in Tallinn are travelling the least, because there are enough local audiences, but all the theatres outside of the capital have to travel for a certain amount. All three theatres of Tartu are quite active in travelling around Estonia (see Figure 4).

Figure 4. The division of home and guest performances of the Vanemuine, the TNT and the EMS in 2014. (stat.teater.ee)

	Vanemuine in Tartu	Vanemuine outside of Tartu	Vanemuine all together	TNT in Tartu	TNT outside of Tartu	TNT all together	Emajõe Summer Theatre in Tartu	Emajõe Summer Theatre outside of Tartu	Emajõe Summer Theatre all together
Performances	480 (93%)	37 (7%)	517 (100%)	96 (69%)	43 (31%)	139 (100%)	44 (86%)	7 (14%)	51 (100%)
Visits	126878 (79%)	33115 (21%)	159993 (100%)	4287 (63%)	2568 (37%)	6855 (100%)	8850 (82%)	2000 (18%)	10850 (100%)

For example in 2014, the TNT gave 31% of the performances outside of Tartu, collecting 37% of visits. The Vanemuine gives only 7% of the performances outside of Tartu, but collects one fifth of the visits there. This is achieved as most of the performances given outside of Tartu are musicals shown in Tallinn, in the biggest hall (1,200 seats) of Estonia that enables to collect a great number of visits a few performances.

The volume of the audience is also sufficient, if not more – in 2014 there were more than one million theatre visits for a nation of 1.3 million people. This number is achieved by 44% of people of Estonia who have been to the theatre at least once during the last twelve months (Eestlased...). The number of visits (at least 800,000) has been the aim of theatre policy and that has been achieved in all the recent years. The number of visits has also been the basis for the subsidy system (the state compensates the difference between the actual cost of one visit and the ticket price). This kind of subsidy system has on the one hand been very democratic (no artistic evaluation of the theatres has been made), but on the other hand, this kind of system can lead to the situation where newcomers find it hard to get support for the new ideas and theatres aim at steady audience numbers, but not risky projects.

In Estonia, theatre has played an important **historical role in development of the society**. Since the beginning of Estonian theatre in 1870, theatre has played an important role as a preserver of Estonian language and identity, especially during the Soviet occupation when theatre was very clearly fulfilling political and social functions beside the artistic one (Saro 2004b: 344). Especially during the second half of the 1980s – in the times of *perestroika* – theatre as a social forum reached the biggest audience numbers ever. Themes like deportations and Estonian recent history that had been banned by the Communist Party, but were staged now brought 1.7 million people to the theatres in 1987¹² (Saro 2001: 141). The regaining of independence in 1991 brought along political, economic and social changes that also influenced the theatre field. Theatre lost its function as a social forum (the audience numbers dropped 50%) and in the new situation it had to start competing with other leisure activities like travelling and practising new sports like golf, bowling etc. as well as new forms of entertainment like international pop-music concerts, clubbing, new technology etc. (Saro 2004: 346).

The last aspect to be analysed is the **type of plays performed**. Spoken Theatre is dominating the theatre field of Estonia (see Figure 5): 63% of the productions and visits and 68% of the performances given in 2014 belonged under the type of Spoken Theatre.

¹² Of course not only plays that dealt with history were responsible for the huge audience numbers, but the high number of visits reflects the importance of theatre for the whole society.

Figure 5. The productions, performances and visits in Estonia in 2014. (stat.teater.ee)

	Spoken Theatre	Musical Theatre	Dance Theatre	Puppet and Object Theatre	Circus	Mixed Performances¹³	Together
Prod.	329 (63%)	35 (6.5%)	57 (11%)	39 (7%)	3 (0.5%)	62 (12%)	525 (100%)
Perf.	4090 (68%)	308 (5%)	301 (5%)	682 (11%)	138 (2%)	533 (9%)	6052 (100%)
Visits	663047 (63%)	169568 (15%)	75146 (7%)	65247 (6%)	15526 (1%)	61668 (8%)	1050202 (100%)

The second most visited type of theatre is Musical Theatre (including mostly Opera, Operetta, Musical), even though the number of performances of Dance Theatre and Musical Theatre is nearly the same. Puppet and Object Theatre performances form 11% of the whole supply, but collect 6% of the visits, which is comparable to the number of visits to Dance Theatre. Both Dance and Puppet and Object Theatre are mostly shown in smaller venues (except Ballet) and cannot compete with Musical Theatre that is performed in the largest halls.

One of the aims of the theatre policy is to support the staging of Estonian drama (Kultuuripoliitika... 2020). From Spoken Theatre productions, in 2014 47% were based on Estonian plays, in addition 11% were dramatizations of Estonian literature.

Conclusion

The Estonian theatre field has been mostly studied on the level of institutions for institutions (permanent troupes with their own building, technical and administrative staff) have always formed the base of the theatre field. The institutionalism is a strong relict of the Soviet times where existence outside of the institutions was impossible. When Estonia regained independence in 1991, the existing theatre system was retained and the state kept subsidising the theatres already operating in the field¹⁴ (Saro 2009b: 56). Nevertheless, the first private

¹³ Mixed performances blend several types of theatre in one performance, usually Spoken, Musical and Dance Theatre. Theatre institutions can define the type of the performances when making reports on their activities to the Estonian Theatre Agency. It has been found that often theatres define performances that can be considered Spoken Theatre as mixed performances so the percentage of Spoken Theatre can be even higher (Toome 2015b: 207).

¹⁴ Naturally, the amount of subsidy changed because of the new capitalist economy which means that theatres were and still are forced to rely on the box office income as well.

theatres, usually operating on the basis of projects, were formed already at the end of the 1980s and in 2015 there are more than 30 private theatres in Estonia.

The Estonian theatre system is in general very democratic as all the theatres have a chance to apply for state subsidies. However, the theatres operating as state foundations are dominating the theatre field, getting most of the subsidies as well as the audiences. It is remarkable that during the economic regression of 2007–2008 several new private theatres were founded, among them the Tartu New Theatre. Maintaining the institutional variety, subsidising the repertoire theatres through the Ministry of Culture and the project and private theatres through the Cultural Endowment are considered the aims of theatre policy until the year 2020 (Kultuuripoliitika...2020).

So far the research on the Estonian theatre system has been focused on institutions and the influence of the collapse of the Soviet Union on different aspects of theatre. In this situation the question of the stability and the dynamics of the theatre system could be raised (see Saro 2009a: 93–107). For the international conference held in honour of the 100th anniversary of Estonian professional theatre, Anneli Saro and Luule Epner proposed five approaches that could be used to talk about the stability or dynamics of a theatre system: the phenomenological, the aesthetic, the organisational, the ideological and the historiographic (Epner & Saro 2009: 7). Proceeding from this they conclude that “Discourse of art is clearly concentrated on diversity and dynamics: stability is rather seldom investigated and valued” (Ibid., 17). Especially from the point of view of the functioning of theatre, the emphasis should be on the holistic picture of the theatre system in order to understand where the balance between the stability and dynamics lies.

1.2. Reception research

Despite the fact that the spectator is considered an essential part of theatre (for example Bentley 1965, Brook 1980, Fischer-Lichte 1992), empirical audience and reception research is a rather recently emerged topic of study in theatre research. Susan Bennett argues that already the Greek theatre established “a direct relationship to the society it addresses and, at every level, includes the audiences as active participant” (Bennett1997: 3). But is the Russian theatre director Vsevolod Meyerhold who is considered to be one of the first to study the reactions of audiences in Moscow during the season 1924–1925. One of the first attempts to study who the people visiting the opera are was carried out in Stockholm during World War II (Sauter 2002: 116).

There are different ways of distinguishing between audience and reception research. The aim of audience research is to know who and how often come to the theatre and why. The results of such surveys can and should be relevant for theatres themselves and the policy makers on both local and national levels. The aim of reception research is to study the experiences of the audiences. Henri Schoenmakers and John Tulloch use the terms ‘sociological’, ‘psychological’

and ‘functional aspects’ when categorizing different types of audience and reception research. The sociological aspect is connected to sociologically-oriented audience research both on empirical and theoretical level; psychological research focuses on the cognitive and emotional experiences of the reception process, the functional approach “fills the gap between reception research and the more sociological orientation” and deals with the “role of the cultural activities in individual socialization histories”. (Schoenmakers & Tulloch 2004:16–21). Willmar Sauter (2002) suggests distinguishing between macro- and micro-aspects of reception research. The macro-aspects of reception research concentrate on the question “who is experiencing what during a theatrical event”. The hypothesis of this research is that “different groups of spectators will undergo different experiences during a theatrical performance” (Sauter 2002: 119). The micro-aspects of reception process focus on what happens to a spectator during a theatrical performance, “what kind of emotional reactions and what kind of thoughts occur while the spectator is watching stage activities” (Ibid., 123).

In this thesis the emphasis is mostly on the micro-aspects of reception research. However, the research conducted in STEP City has also analysed the sociodemographic variables of audiences (Van Maane, Šorli *et al.* 2015) and the data collected allows combining the micro- and macro-aspects of reception studies.

1.2.1. The macro-aspects of reception research

Macro-aspects are first and foremost the different sociodemographic variables that determine the reception of theatre. The main factors studied usually are the audiences’ gender, age, education level, profession (in certain aspects connected to income and social status), the frequency of theatre visits and the preferences in repertoire.

In general, gender seems to be the least important factor in how people experience theatre (Vihalemm & Kamdron 1982, Sauter 1988: 23, Saro 2004: 236–237). If there are differences between how men and women experience theatre, it is not so much connected to the sex in particular, but usually explained by the fact that women tend to be more active theatre goers (Niemi 1983: 92, in Saro 2004: 50).

However, a study conducted by Goldstein and Winner (2012, cited in Goldstein & Yasskin 2014), shows that in addition to differences in previous experience with theatre there may be gender differences as well. Audience members of *West Side Story* and *The Vagina Monologues* were asked to rate their own emotional reaction and level of sympathy for characters. For men, the amount of sympathy for characters was predicted by the extent to which they were able to feel the same emotions they judged the characters as having. For females, the amount of sympathy was predicted by how strongly they judged the characters’ emotions, but not their own reactions to those emotions.

Age seems to be one of the most important factors in differences in reception, especially between adults and teenagers (Sauter 1988: 23). However, there is also research that does not confirm this aspect (Saro 2004: 236, Bordewijk 1988: 83). The latter could be due to the reason that the studies conducted by Saro and Bordewijk are based on particular audiences: in the case of Saro on Estonian playwright Madis Kõiv and in the case of Bordewijk just on one play, *The Homecoming* by Harold Pinter, which means that these could have belonged to a type of performances that do not attract regular young people anyway.

Even though education does not seem to be an influential factor in the reception process itself (Sauter 1988: 23, Saro 2004: 236), people with high education are in general more active consumers of culture and are more interested in different kinds of art forms compared to the people with lower levels of education (Kultuuritarbimise... 2003). A survey of culture consumption conducted in 2007 shows that people without higher education are looking for more entertaining cultural experiences, while people with higher education are more aware of culture in general, their taste varies considerably more and they are also more interested in international culture (Lauristin 2012: 35). Anne-Mari Gourdon claims that it is not so much the age, education or occupation that can determine the differences in perception, but more the beliefs, concerns and practical interests common to some groups. (Gourdon 1998: 39)

Occupation and income are usually connected or somewhat dependent on the person's education. A study conducted in the United Kingdom shows that when considering theatre attendance, people with more elitist profile (working in the management or as higher professionals) attend more drama and performances by the Royal Shakespeare Company, while family shows and especially comedy attract more diverse social segment (Grisolia et al. 2010: 242). However, there is not much research on whether people with different occupations experience theatre differently. An exception is a study conducted in the Finnish countryside, where teachers, who are "demanding, experienced and enthusiastic" spectators stand out compared to other professions (Niemi 1983: 47).

Do people who attend theatre more often (the so-called expert viewers) experience theatre differently from those who rarely go to the theatre (general audiences)? The hypothesis is that people who attend theatre more often are more familiar with the sign system of theatre and tend to be more critical. In the Netherlands, a study conducted among the audiences of the Noord Nederlands Toneel shows that general audiences are much more content with what they see than the critics. Also, people who read critical reviews are not more critical than those spectators who have not read any reviews before the performance. However, people who read the reviews afterwards clearly tended to express themselves in line with the critics. (Boormsa & Van Maanen 2003: 325–332) A study conducted among opera visitors in Germany shows that in assessing the overall artistic quality of the performance there is no difference between expert and non-expert viewers, but there are differences in judging specific aspects of the performance. (Boerner & Renz 2008: 33) Also the research about peak-

experiences of going to the theatre of theatre mediators (producers, critics, teachers of theatre studies) and freshmen of theatre studies programmes do not show significant differences in the ways theatre is perceived by different people (Eversmann 2004: 148–151).

It can be concluded that socio-demographic parameters do not play a big role in the reception process with the exception of age that seems to be the most important variable in defining the reception process. However, more educated people might be attracted to other kind of performances compared to people without higher education. Also, highly educated people are more likely to have financial means to attend theatre.

1.2.2. The micro-aspects of reception research

The micro- or psychological aspect concentrates on the actual process of the communication process and the focus is on the aesthetic experience and what happens during it, i.e. “what kind of thoughts and emotional reactions occur while the spectator is watching the stage activities” (Sauter 2002: 123). The first studies of psychological reception processes were conducted in the USA already in the 1950s. In the beginning, much attention was given to measuring the spectators’ reactions with different machines (such as the eye-marker device that allowed to register what the spectator was looking at). But soon it was realised that verbal input is needed to understand the experience more fully, so different quantitative and qualitative methods have been developed to study the micro-aspects of reception research. (Ibid., 123–124)

Theatre as an art form is based on representation and imitation so the questions of mechanisms of identification and emotional processes of spectators have been a fruitful part of reception research. One of the main researchers on this subject is Henri Schoenmakers who sees research into identification as the basis of studying the emotional processes of the spectators in the first place. He states: “The starting point is supposition that the emotions experienced by a spectator who identifies him or herself with a fictional character will differ from those of a spectator who does not.” (Schoenmakers 1988:138)

First of all, when Schoenmakers studies identification, he distinguishes between identification and empathy. He sees empathy as a process where the spectator understands the emotions of the character, but does not have the same emotions him/herself. Identification is the process where the spectator has the same perspective than the character (Ibid., 142–143). According to Schoenmakers, identification can be (1) with an actor, (2) with a character, (3) with an imaginary object of the fictional world or with an imaginary spectator role in the fictional world, (4) with the author or makers of the theatrical product. Different identification processes can be active at the same time. If the processes are focused on the same object, identification is more powerful, if the identification processes are focused on different objects, this inhibits or excludes identification. (Ibid.)

Analysing the emotional processes, Schoenmakers distinguishes between four different kinds of aesthetic emotions in theatrical communication. In the Non-Fiction Mode, aesthetic emotions are experienced as daily life situations, for example an attractive character is judged by the same standards as in daily life. In the Aesthetic Mode, aesthetic emotions are also experienced as in daily life, but now related to the actors instead of characters. Thirdly, there are the Aesthetic emotions that can be understood as when the norms, values and sensitivities typical of the Aesthetic Mode are involved in emotion processing. And last, there are Aestheticised emotions that occur when in the Non-Fiction Mode daily life emotions are evoked which during or after the emotional processes are regulated by reappraisals according to the Aesthetic Mode. (Schoenmakers 1992: 53) The relationship between the modes and moments when spectators shift from one mode to another will help to predict the occasions when the quality of the emotions changes and which spectator variables can cause differences in experiences between groups of spectators (Ibid., 56).

Bruce McConachie's research into reception is based on cognitive psychology and in his book *Engaging Audiences* he describes the general, social and cultural cognition from a historical perspective, arguing that experiencing theatre is not so much influenced by the cultural aspects but more by our cognitive mindset because "our species-, cultural-, and individual specific traits are interdependent and cannot really be separated" (McConachie 2008: 6). For example, he points out that when engaged in the performance of play, people experience *actor* and *character* as blending together, not as separate entities. Also, he argues that the ability to empathise with the characters is the result of mirroring and that the "empathy results from mirroring and is not an emotion in itself, but it can quickly involve spectators in the emotional entanglements of actor/characters" (Ibid., 18). Whether analysed from the purely psychological angle or more theoretically, identifying with a character or feeling empathy for characters on stage can be considered a function of the theatre on the individual level. However, building the level of tolerance through offering possibilities for audience members to have empathy for "the other" can be considered a function of the theatre on the societal level.

Research into the experience of flow as an optimal experience has also influenced the studies of reception research. The concept, developed by Mihaly Csikszentmihalyi, is defined as "a state in which individual is completely immersed in an activity without reflective self-consciousness but with deep sense of control" (Engeser & Schiepe-Tiska 2012: 1). Csikszentmihalyi argued that when in flow, the "artists are entirely caught up in their projects, working feverishly to finish them" (cited in Ibid., 2). However, experiencing flow is not exclusively connected to art, but can be experienced during any kind of immersive activity whether sports or work, etc. In the theatre field, experiencing flow can be studied from the perspective of artists (for example Hefferon & Ollis 2006, Martin and Cutler 2002) or from the perspective of spectators. A qualitative research shows that flow can be both an enabler (factor that facilitates the experience to happen) and benefit of theatrical experience at the same time

(Walmsley 2013). Peter Eversmann (2004: 139) has studied the peak experiences of attended theatre performances that are also described as the spectators' fully concentrating on stage and being wrapped up in the performance.

If research into emotions, empathy, identification, flow or cognitive engagement emphasises certain aspects of the reception process in particular, describing the reception process as a whole proposes a more holistic approach to aesthetic experience.

Based on the ideas of the concept of Theatrical Event, Peter Eversmann has developed a holistic model of theatrical experience that consists of four dimensions. The dimensions are based on conceptions developed by Mihaly Csikszentmihalyi and Rick E. Robinson (1990) who have studied the aesthetic experience of plastic arts¹⁵.

Eversmann presents four dimensions:

- 1) Perceptual dimension, where one is concerned with things like composition, structure, form, balance, etc. It is experiencing without interpreting or attaching meaning to the experience and is usually purely physical.
- 2) Cognitive dimension, which is related mostly to one's knowledge of theatre, to the recognition of familiar circumstances (for example identifying oneself with the characters or subject matter), and to being able to relate – and also relating – the things seen on the stage to one's own life.
- 3) Emotional dimension, which is firstly related to the feelings toward the fictional world (emotional identification with the characters) and being drawn away by the performance and secondly being physically present at the theatre. These feelings can also intrigue or confuse, but should usually transform the negative feelings into positive.
- 4) Communicative dimension is integrated in the other three dimensions because they represent all aspects of communication between the performance and the audience. In the case of theatre, in addition to personal reception, there is also the joint reception of the whole audience watching the same performance at the same time.

Even though Eversmann defines the dimensions separately, he argues that they are not separate entities, but rather integrated factors in a complex whole that is taking place in the context (Eversmann 2004: 165–171). Based on these four dimensions, Boerner, Jobst and Wiemann (2010) conducted a quantitative survey in Germany and found out that only the cognitive and the emotional dimensions predicted the overall judgement of the performance, the emotional dimension being more important than the cognitive. The last finding is in line with

¹⁵ Mihaly Csikszentmihalyi and Rick E. Robinson asked experts of plastic arts to talk about their peak-experiences of art pieces. Eversmann conducted the same kind of qualitative survey with theatre experts, but included students as a non-expert reference group.

Eversmann (2004), who also argues that the emotional engagement is the most important factor of theatrical experience.

Later, Boerner, Moser and Jobst propose a model consisting of nine determinants that influence the overall satisfaction with the performance: topic of the play, stage direction, ensemble, principal performer, stage design, music, the service quality of the theatre in general, the attenders' emotional reactions and attenders' identification. They argue that only spectators' reactions to stage direction and their emotional reaction to the performance turn out to be significant determinants of the satisfaction with the performance. (Boerner, Moser, Jobst 2011).

Developing their model further, the aspect of visitors' expectations and mood, the general evaluation of theatre, other visitors' perceived behaviour, cognitive and conative response (consisting of thought-provoking impulses, animation for communication, animation for information seeking) are added into the model (Boerner & Jobst 2013: 393–395). Using the model in conducting a study of 12 German-speaking theatres with 44 performances and 2795 visitors, the results show that the most important determinants of the spectators' overall evaluation of theatre are ones connected to artistic quality (the staging, the play, the actors, the topicality of the play). The expectations of the spectator as well as enriching behaviour of other visitors have a positive effect on the evaluation of the visit to the theatre. According to this survey the aspect of service quality is just one aspect among others, which does not significantly affect the evaluation. (Ibid.).

Radburne et al. see knowledge (based on the assumption that the provided information about the performance given beforehand or after enables the spectator to understand the performance better), risk (whether the performance meets the expectations or not), authenticity (on the technical and emotional level) and collective engagement as important aspects when evaluating a good theatrical experience. If these aspects are positively met, spectators will return. (Radburne et al. 2009) The authors even propose a model, Arts Audience Experience Index that contains these four notions and a scale to measure the quality of audience experience. (Radbourne et al. 2010)

A study conducted by Brown and Novak in the USA measured how the pre-performance readiness affects the impacts of theatre performance. The hypothesis is that the more the spectator is ready to receive what is shown on stage, the more intrinsic impact the performance has on the spectator. For this purpose two constructs, a Readiness Construct to use before the performance and an Impact Construct to use after the performance were developed. The Readiness Construct consists of Context Index (how much knowledge the spectators have about the performance), Relevance Index (how much the spectator is in a similar situation socially or culturally) and Anticipation Index (the expectations measured just prior to the performance). The Impact Construct consists of Captivation Index, Intellectual Stimulation Index, Emotional Resonance Index, Spiritual Value Index, Aesthetic Growth Index and Social Bonding Index. The results show that different types of performances create different sets of im-

pacts, but that the individual “readiness-to-receive” does not always influence the nature and impact of the experience. Sometimes the readiness level is high (the spectator scores high on the Readiness Construct), but the impact is low and vice versa, low readiness does not mean that the impacts cannot be high. (Brown & Novak 2007)

All the models are meant to help to find out the factors that determine the overall satisfaction with the performance. The results of these studies can help theatres to understand whether some aspects are more important than others when evaluating the performance and on which of these aspects the theatre should put more emphasis to guarantee customer satisfaction and bring people back to the theatre.

Especially in the arts marketing research, both the extrinsic values, such as the quality of service of the theatre, as well as the intrinsic values, such as the direct emotional and cognitive impact of the theatre are of equal importance.

Hans van Maanen particularly emphasizes the intrinsic experience and distinguishes between decorative, comfortable and challenging aesthetic experience (2009a: 188):

- 1) The decorative experience is “the experience of the form that does not seek a meaning”.
- 2) The comfortable (non-artistic) experience is “the experience of form that can be understood by means of familiar perceptual schemata”.
- 3) The challenging (artistic) experience is “the experience of form that calls for a reassessment of one’s perceptual schemata”¹⁶. The experience is challenging, when it produces new representations for the audience member.

Van den Hoogen has argued that van Maanen prioritizes the challenging experience. But also the comfortable experience, more particularly the excitement based on the experience of non-present worlds, can add significance to the change of one’s views and insights (Van den Hoogen 2010: 222–234). Van den Hoogen also sees the testing of one’s existing perceptual schemata as something that in the long run can change one’s views and understandings. This function lies outside the experience itself, but it means that the experience of new perceptions does not have to give rise to new developments right away (Ibid., 227).

The STEP research into reception research is not so much interested in the determinants of the overall satisfaction of the theatre, but in the values and functions that the extrinsic and intrinsic experiences of art can bring forth in the spectators and therefore also in society (for example Van Maanen 2009a, 2009b, Van den Hoogen 2009, Wilders 2009, Van den Hoogen 2010 and Wilders 2012). The interest is more on studying the experiencing of the existing mainstream theatre supply to understand how the outcomes of the reception

¹⁶ The „experience of the form“ is meant as the possible discrepancy between forms and matter. For Van Maanen it is the artistic communication where participants in the art experience “are asked to engage with *foreign* perceptions” and that “especially these types of communication hold investigation into the specific values and functions”. (Ibid., 189)

domains are influenced by the organisational structures, the processes and outcomes of the distribution and production domain.

I.3. Theatrical Event as a way to contextualise the aesthetic experience

The concept of Theatrical Event (Bennett 1997, Martin & Sauter 1995, Sauter 2000, Sauter 2008, Cremona, Eversmann, Van Maanen, Sauter, Tulloch 2004) makes it possible to place the specific communicative act in a wider context, to bring the micro- and macro-aspects of reception research together. Willmar Sauter sees Theatrical Event as a circular concurrent process consisting of four components: Cultural Context, Contextual Theatricality, Theatrical Playing and Playing Culture. Cultural Context covers the social, political, cultural etc. aspects in which the encounter between the spectator and the stage takes place. Contextual Theatricality incorporates the organisational, structural and artistic conventions of the event. Theatrical Playing describes three levels of the actual communication between the stage and the audiences – sensory, artistic and symbolic. Playing Culture, i.e. the act of playing (something and for someone) is seen as the core of all the Theatrical Events and “here and now” cultural events in general¹⁷. (Sauter 2004: 3–14, Sauter 2008)

Hans van Maanen has used this concept to develop the TEAM Model (Theatrical Event Model Analysis, see Appendix 1) for describing theatrical experiences (Van Maanen et al. 2013: 85).

Van Maanen distinguishes between five dimensions of theatrical experience (*thematic, narrative, theatrical, communicative, contextual*) and has pointed out the aspects that should be examined to evaluate the importance of one or another dimension in the process of theatrical experience. The *thematic* dimension refers to the subject matters and the real life experiences that the performance is based on. The *narrative* dimension includes the aspects connected to the narrative, story, characters etc. The *theatrical* dimension combines the theatrical space, ways of acting and playing, the costumes, lightning, etc. The *communicative* dimension deals with real life relations between the actors and spectators (talks with artist before or after the performance, between spectators themselves etc.) as well as between spectators themselves. The *contextual* dimension is about the ways how the experiences of the event are related to the lives of spectators on the organisational level. All these aspects have to be considered when analysing a performance, a theatrical event.

¹⁷ Theatrical Event is one of the possible models for describing and analysing both theatre performances, but also other kind of cultural events that have the characteristics of Theatrical Event (for example Ginder 2000, Hauptfleisch, Lev-aladgem, Martin, Sauter, Schoenmakers 2007). The concept of Theatrical Event is very closely related to Performance Analysis, the four different concepts give the basis for analysing not just the communication process, but also the performance itself.

Hans van Maanen also connects the theatrical event to the functioning of theatre. He defines and describes four frames that condition the theatrical events: communicative, organizational, institutional and societal (Van Maanen 2004). The communicative frame consists of the systems of perception of the participants, both the people on stage and sitting in the audience. This frame “organizes the experience of theatrical event” (Van Maanen 2004: 243). The organisational frame is particularly connected to the time and space of the communicative encounter between the spectator and the performer – “only the real time and space in which a particular meeting takes place and the way in which the event handles this real time and place” (Ibid., 244). The institutional frame is understood as the “historically developed system of production, distribution and reception in a certain cultural entity” (Ibid., 245). The frames are nested into one another so that the societal frame is the widest and the communicative frame the narrowest. The influence of each frame on the others constitutes a relevant aspect as well. The organisational frame will create the conditions under which the communicative frame can function; the institutional world conditions the themes, forms and cultural behaviours present and appreciated in the theatre world; the changes in the societal frame influence the changes in the institutional frame, but it could take time until the changes are visible in the production, distribution and reception (Ibid., 272–273).

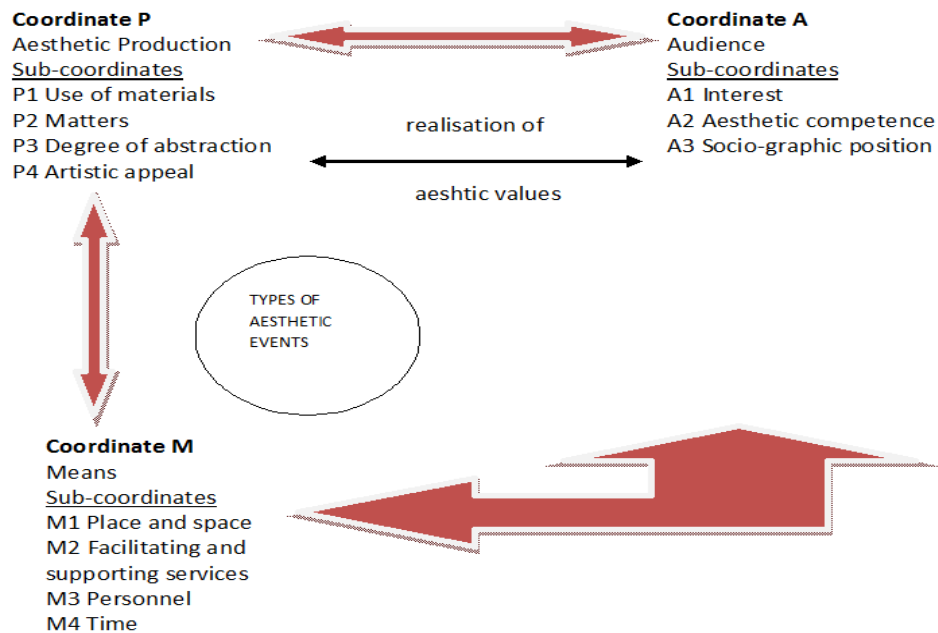
As was pointed out in the chapter on the functioning of the theatre system, the organisational level (institutional frame) is the core for studying the functioning of theatre, for it is especially in the distribution domain, where the encounter between the aesthetic utterances and users takes place, that the values of the theatrical event are realised (Van Maanen 2009a: 243, 2009b: 493).

To analyse the characteristics of distribution of theatrical events, Van Maanen has developed a PAM model (see Figure 6) in which he proposes the coordinates of types of theatrical events.

Coordinate P (Aesthetic Production) covers the area of the aesthetic production of the theatrical event, including sub-coordinates such as the use of materials, matters, degree of abstraction and artistic appeal. Coordinate M (Means) delimits the characteristics of the distribution domain, including place and space of the theatrical event, the facilitating and supporting services, the role, behaviour and habitus of personnel and time of the performance both in length and point in time. Coordinate A is Audience, meaning their interests, aesthetic competence and socio-graphic position. (Van Maanen 2009a: 273, 2009b: 512).

“With the help of PAM model it becomes possible not only to describe the output of a theatrical distribution process, but also map a theatre culture in a particular time and place (including relationship between different artistic positions in the theatre field). /--/ by describing types of theatrical events and the sorts of *values* realised in them, the PAM model offers the possibility of mapping the theatre system as such, but not its relationship with its environment, and as a result the *functioning* of theatre within the culture as a whole.” (Van Maanen 2009b: 520)

Figure 6. The PAM model (Van Maanen 2009a:273)



So the PAM model helps to understand what the theatre does – what kind of aesthetic productions are delivered to the audiences that have different interests, aesthetic competences and come from different social backgrounds and how the means, and reasons behind the means employed, can influence the realisation of aesthetic values.

Conclusion

The theatrical event model is valuable because the communication between the audience and the stage is seen in a wider context and the organisational, institutional and social frames are equally important when analysing the reception of theatre. First of all, this kind of approach places the spectators very clearly inside the theatre field (which is not the case for Bourdieu who does not include audiences in the cultural field) and secondly, it is not only the audience numbers that make it possible to study the functioning of theatre, but also the particular experiences of the spectators are taken into consideration. In this thesis the focus is on the societal functioning of theatre, which means that the emphasis is on “the outcomes of theatrical experiences”, i.e. on the values and functions that are realised in the reception process and on the ways these experiences can be related to the production and reception domains. Therefore it is important to understand what happens during the aesthetic encounter, but also to analyse how the reception process is in the context of a theatre system and its functioning.

I.4. Research questions

The main aim of this thesis is to study the functioning of theatre in the Estonian city of Tartu. As the empirical data collected for the research follows the methodology established in the international research group STEP, the comparative aspect is also relevant, but the main emphasis is on the functioning of theatre in Tartu.

There are seven main research questions that the thesis attempts to answer and that could be divided into three categories: (1) methodological questions; (2) questions concerning the production, distribution and consumption of theatre; (3) questions regarding the reception and the theatrical experience.

The methodological questions are first and foremost related to the comparative aspects of the research, but they can also lead to more specific questions about the methodologies of the study of supply or of reception research. The two main questions related to the methodological aspects are:

- 1) What kind of methodologies can be used to study the functioning of theatre on the comparative level? (Articles I–V)
- 2) What are the main obstacles encountered in comparative theatre research? (Articles I–III)

The theatre system consists of production, distribution and reception domains that operate in their mutual relationships and in the context of the theatre system. The processes and organisational structures that lead to specific outcomes in these domains have to be analysed to understand the functioning of theatre. Hans van Maanen claims that it is mostly the organisational structures that have been studied, especially the relationship between the production field and the political and financial context (Van Maanen 2009a: 13), which mostly means the types and numbers of producing institutions and their mutual relationships as well as the theatre politics that influences the producing institutions. In a small country like Estonia, studies of the functioning of theatres have usually been able to include the distribution and reception domain in the research as well, but their focus has been on one theatre (for example Karulin 2013, Pappel 2009). The theatre statistics available in Estonia make it possible to study the domain of supply fairly exhaustively; the consumption¹⁸ of theatre has been analysed only on the basis of theatre visits and the reception through the reviews by theatre critics. The more holistic research into the Estonian theatre system has focused on more general outcomes, especially the influence that the political and financial changes of the 1990s had on the theatre field, but has not been focusing so much on all the aspects of the production, distribution and reception in depth (e.g. Saro 2004, 2009). This thesis brings all of the three domains of the theatre system together on the level of the city, concentrating on

¹⁸ “Consumption” is deliberately used instead of “reception” in order to draw attention to the difference between consumption that is based on numbers and reception that adds a qualitative dimension to this.

the relationships between them, but also seeing the theatre system of Tartu from a comparative perspective, side by side with similar cities.

To understand the aspects of theatre supply, two questions must be answered:

- 3) What kind of differences and similarities are there in the production, distribution and consumption of theatre in the STEP cities and what are the influential reasons? (Articles II–III)
- 4) What influences the production, distribution and reception domain and their mutual relationships in the theatre system of Tartu? (Articles II–III)

Special attention is put on the theatrical experience as the process where the values created in the production domain and presented in the distribution domain are realised by the audiences. As one of the crucial aspects of the functioning of theatre is the realisation of values by the spectators, the empirical evidence gathered through reception research allows making more in-depth assumptions about the functioning of theatre on the level of society. The following questions regarding reception are answered in this PhD thesis:

- 5) What kind of similarities and differences are there in the experiencing of Music, Spoken and Dance Theatre? (Articles III–V)
- 6) What kind of differences or similarities are there in experiencing different types of theatre in the STEP cities? (Article III)
- 7) What happens during the theatrical experience? What are the dominants of the theatrical experience? (Articles IV–V)

Answering all these questions allows to draw more general conclusions about the functioning of theatre in Tartu and to see how much Tartu differs from cities such as Aarhus, Debrecen, Maribor or Groningen whose positions in their respective countries can be considered to be similar to the status of Tartu in Estonia.

2. METHODOLOGY

The methodology used in this research has been worked out with a joint effort of the members of the international working group STEP. Using empirical data as much as possible to support the argumentation of the research was important already in the first publication of STEP in which the economic and political effects on the theatre system both on the global and the local levels, as well as case studies of realisation of values on the local level were discussed (Van den Hoogen & Wilders 2009: 528). However, the challenge lay in comparing the systems to one another based on empirical evidence (Ibid., 537, Edelmann et al. 2015: 224). Therefore a comparative methodology was needed for a more advanced study of the functioning of theatre. Even though the countries involved in STEP can be considered small countries in Europe – their population varies from 1.3 million people in Estonia to 16 million people in the Netherlands¹⁹ – to study the functioning of a theatre system of a country was out of reach; thus, the city level was chosen as appropriate in several respects. Firstly, the city level gives the advantage of collecting data about the production, distribution and reception domain without major gaps in the data. Secondly, as the chosen cities are not the capitals of the countries' main cultural hubs, the repertoire available for the audiences in these cities is not usually considered the most innovative and the research can be more focused on the stability than the dynamics of the theatre field.

The following cities were included in the research:

- Aarhus (Denmark),
- Debrecen (Hungary),
- Bern (Switzerland)²⁰,
- Groningen (The Netherlands),
- Maribor (Slovenia),
- Tartu (Estonia),
- Tyneside (United Kingdom).

All these cities are university towns that operate as regional, but not national cultural (theatre) centres; their populations range from 98 000 to 279 000 (see figure 7).

Four types of data were gathered²¹:

¹⁹ The Tyneside and Newcastle area of the United Kingdom stands out as an exception. The UK is unquestionably not a small European country, but due to a project supported by the Arts Council England enabled STEP researchers to use the same methodology, an area comparable to the other STEP cities was included in the research.

²⁰ Also Bern (Switzerland) was included in the survey, but the city has not been taken into account in the thesis as it was possible to collect only very general data about the supply there.

- 1) short descriptions of a city, with an emphasis on its cultural and theatrical infrastructure (Van Maanen, Edelmann et al. 2015);
- 2) data about the theatre supply in the city (Toome & Saro 2015);
- 3) quantitative data that include both audience and reception research (Van Maanen, Šorli et al. 2015, Wilders et al. 2015, Edelmann & Šorli 2015, Toome 2015);
- 4) qualitative data that include reception research (Wilders et al. 2015).

The data about the supply makes it possible to describe the production and distribution domain of the theatre system, the data about audiences and their experiences allows analysing the reception domain. The description of the city forms a context for the analysis and facilitates the understanding of the cultural life of the city. In general, the different levels of data collection can be related and depend on one another. Knowing the supply of theatre in a city makes it possible to choose representative productions suitable for audience and reception research; the qualitative data collected alongside the quantitative data helps to carry out a more in-depth analysis of the experiences of the audience members. The description of the city gave a necessary understanding of the cultural infrastructure that formed a base for the analysis of the supply.

Figure 7. The data collected for STEP research.

Type of data	Aarhus	Debrecen	Groningen	Maribor	Tartu	Tyneside
Supply	Season 2010/2011	Season 2010/2011	Season 2010/2011	Season 2011/2012	Year 2010	No data
Quantitative data	No data	2012	2010–2011	No data	2012	2014
Qualitative data ²²	2010–2012	No data	2011	No data	2014	2014

Even though it was not possible to collect the data on all four levels in all of the cities, the data about the theatre system of the city and the supply was collected in almost all the cities except Tyneside where it was not possible. With some reservations this can be used as an input for further analysis into the reception.

²¹ Due to different possibilities of financing or the lack of human resources to conduct the research, all four stages of the data collection were not conducted in all the cities. Gronigen and Tartu are the two cities that have a complete dataset.

²² The qualitative data collected in Aarhus is not included in the STEP research. Different from other cities, in Aarhus Theatre Talks were carried out with particular audience groups (children and youth). In other cities children and young people were not included in the qualitative research. For more see Hansen 2013, 2014.

In the following subchapters, the different stages of data collection are described in more detail. First, the research on supply is introduced. Then the general numerical data about all the performances included in the audience and reception research is introduced. The performances included in the Tartu research are briefly described as well. Then the structure of the quantitative questionnaire is introduced. The methodology chapter ends with a short overview of the qualitative research.

2.1. The research on supply

To understand the functioning of theatre, in the first phase of gathering the data, the data about all the different public theatrical events²³ during one season or year in the cities of Aarhus, Debrecen, Groningen, Maribor and Tartu were collected.

The following information about the events was collected: (1) name of the production; (2) the number of performances of the production, (3) the number of theatre visits it attracted during the period under research; (4) the type of production and, if necessary, also the (5) genre of the production.

Figure 8 introduces the types and genres that were agreed upon by the research group after long discussions. In the discussions within STEP about categories of theatre it was agreed that even though some of the types or genres of theatre that are typical of one country do not appear in other countries, such types or genres have to be included in the research. To gain a better understanding of the particularities of theatre in these five cities, the research group met annually in one of the cities studied, visited theatre performances there and, if necessary, discussed the particular performances with the help of videos or other documentation.

The following seven main types of theatre were used in categorising the productions and performances shown in the cities: (1) Spoken Theatre; (2) Musical Theatre; (3) Dance; (4) *Kleinkunst*²⁴; (5) Puppet and Object Theatre; (6) *Cirque Nouveau* and Show; and (7) Physical Theatre. Three of these types – Musical Theatre, Dance and *Kleinkunst* – are also divided into genres (Toome & Saro 2015: 261).

²³ For example, the data about performances in schools or kindergartens was not collected, as these are closed events and not available in the public supply.

²⁴ The term *Kleinkunst* (used in both German and Dutch) was chosen because the term “Stand-up” was too narrow to describe the essence of this category and the Dutch word *cabaret* has a different specialised meaning in Danish and Estonian.

Figure 8. Types and genres of theatre (Toome & Saro 2015: 261)

Types	Genres
Spoken Theatre	
Musical Theatre	Opera/Operetta Musical Music Theatre Theatre Concert
Dance Theatre	Classical Ballet Contemporary Dance Folk Dance Urban Dance
Kleinkunst	Stand-up Comedy Cabaret Improvisational Theatre Performance of a Singer/Songwriter
Puppet and Object Theatre	
Cirque Nouveau and Show	
Physical Theatre	

Types such as Puppet and Object Theatre, *Cirque Nouveau*, and Show and Physical Theatre have not been divided into subcategories because each of them refers to a type that has quite unique aesthetic language. *Cirque Nouveau* is a type of circus that creates a storyline out of individual acts of human performers. Show is an entertaining type of theatre with commercial aims, usually mixing dance, music and spoken theatre. This type of theatre is not present in Tartu²⁵. Physical Theatre is a type of theatre closely related to Dance (see Kennedy 2010: 462). Differentiating between Dance and Physical Theatre can be questioned, but it is relevant in the context of the STEP research. Again, no Physical Theatre performances take place in Tartu.

Spoken Theatre was not divided into genres either. “The decision not to use genres for Spoken Theatre (for example: Comedy, Drama, Tragedy or Performance-based versus Text-based, etc.) was a difficult choice, but it was agreed on that those genres were not relevant for this research. The classical division of Spoken Theatre into Tragedy, Comedy and Drama is not very effective nowadays because Tragedy is rarely fully present and the thin line between Drama and Comedy often depends on individual reception. Also questionable is what

²⁵ From the perspective of Estonia, combining Show and *Cirque Nouveau* into one type can be questionable. There are only a few local *Cirque Nouveau* productions staged per year and these are usually performed in alternative venues without a commercial aim. In the Western countries *Cirque Nouveau* is more popular and produced by big groups such as *Cirque du Soleil* which clearly is also focused on financial success.

genres like these say about the style of performances. The differentiation between Text-based and Performance-based does say more about the style of performance, but since most of the productions would be either Text-based or in-between these two categories, these terms were also abandoned” (Toome & Saro 2015: 261–262)

Three types of theatre were split into genres. In Music Theatre four genres were pointed out: Opera and Operetta as genres that need soloists trained in classical singing are combined; Musical is usually an entertaining genre combining Dance, Drama and Music with the latter in the leading position. Music Theatre is a specifically Dutch genre that uses music as an interlude between parts of Drama; Theatre Concert, however, is a particularly Danish genre that uses well-known music that is staged and reinterpreted in unusual ways.

There are four main genres of Dance available in the STEP cities, which gave rise to the four divisions used in the research. *Kleinkunst* (a type of theatre not present in Tartu in 2010, but developing all over Estonia) is an entertaining type of theatre usually shown in small venues that can be divided into four genres. Stand-up is a humorous live one-person show based on personal or topical issues. Cabaret is first and foremost a Dutch satirical and political genre combining stand-up, spoken theatre and music. Improvisational theatre is created in front of the audiences, triggered by the spectators’ suggestions what should happen on the stage. Performance of a Singer/Songwriter again is a one-person show in which the emphasis is on the music. (For a more detailed overview see Toome & Saro 2015: 260–263)

2.2. Quantitative audience and reception research

2.2.1. The sample of performances

Secondly, quantitative research was conducted in the cities of Debrecen, Groningen, Tartu and Tyneside (Figure 9). In all the cities the aim was to choose a variety of performances that could be considered a representative sample of the supply available to the spectators during a season, also trying to consider the different companies or venues present in the city (for the short overview of the venues and/or companies see Wilders et al. 2015: 309–310).

Figure 9 shows that in Groningen the number of productions equals the number of performances because of the touring system which means that the theatre company plays only once or twice in a city and then moves on to the next one (Van Maanen et al. 2013); in other cities usually more than one performance per production was included in the research.

Figure 9. Basic data about the performances included in the survey (based on Wilders et al. 2015: 312).

		Debrecen		Groningen		Tartu		Tyneside	
Research period		2012		2010–2011		2012		2014	
Productions in the sample		8		52		13		24	
Types of productions in the sample N/%	ST	5	62,5%	26	50%	8	61,5%	14	58%
	DT	1	12,5%	10	19%	2	15,5 %	4	16%
	MT	1	12,5%	6	12%	3	23%	2	8,5%
	Kleinkunst	1	12,5%	10	19%	0	-	3	12,5%
	Other	0	-	0	-	0	-	1	5%
Performances in the sample²⁶		23		52		23		105	

Performances of Spoken Theatre, Dance Theatre, Musical Theatre and *Kleinkunst* were included in the sample. An exception is performances of *Kleinkunst* in Tartu due to the lack of this type of theatre during the period of research. In Tyneside, also a performance categorised as “other” was included in the survey, but it is left out of the research as there were no other performances to compare it to. However, the research period also defines the possibility of including some types and genres of performances and excluding others.

In the Groningen sample there are too many performances of Contemporary Dance in comparison to the whole supply of Dance of one season in Groningen; in the case of Tartu, there is no Contemporary Dance in the sample, only Classical Dance, because Contemporary Dance is rare in Tartu and was not performed during the period of research. The situation is similar in Debrecen where Dance is represented in the sample by one Folk Dance performance. The Tyneside sample is mostly represented by answers from spectators of Classical Ballet, even though Contemporary Dance is also present in Tyneside. Therefore the generalisations based on this dataset have to be taken with some reservations and on some occasions particular performances have had a strong influence on the overall results, which has also been pointed out in the research.

²⁶ These numbers include amateur performances. For Tyneside the number of performances in the sample is an estimate, based on fifteen amateur and around ninety professional performances. In Debrecen the research was originally done on nine productions, including a Puppet Theatre production targeted at children. As the other samples did not include Children and Youth theatre performances, this production has been left out of the Debrecen sample. (Wilders et al 2015: 312)

2.2.1.1. The performances in Tartu

A short overview of the thirteen performances included in the sample studied in Tartu is given as in-depth research done on the Musical and Spoken Theatre of Tartu was available. The performances in other cities are not described for a detailed aesthetic picture is not needed to unfold the more general comparative aspects of the experiences of different types of theatre in STEP cities. When necessary, certain aspects of the performances in other cities are described to understand the results of the empirical research.

The performances included in the quantitative research were chosen so that they would be representative of a theatre season in Tartu. Two productions from the TNT and eleven at the Vanemuine have been included in the sample; all in all, there were eight Spoken Theatre, three Musical Theatre and two Dance Theatre productions included in the sample.

Both productions of the TNT represented Spoken Theatre and were written and staged by the artistic and managing director of the theatre, Ivar Põllu; and both of them depicted the theatre history of Tartu. The first, *Ird, K.*²⁷ was about one of the most iconic and controversial theatre directors of Estonia, Kaarel Ird (1909–86), a fierce communist, yet a supporter of the Estonian theatre renewal of the 1970s. Ird was presented as an old man looking back on some of the episodes of his life. Despite the well-known real-life-based characters, the production offered many dreamlike scenes, for instance Ird leaving for space at the end of the performance.

The second performance, *The Beatles of the Vanemuine*²⁸ was concerned with the aforementioned theatre renewal of the 1960s and 1970s. While *Ird, K.* had recognizable characters and a story line, *The Beatles of the Vanemuine* was a postdramatic production that consisted of short scenes that only vaguely referred to real people and events of the 1960s and 1970s, while also referring to The Beatles through the use of music and wigs.

Among the six Spoken Theatre productions of the Vanemuine, four were staged in a more or less realistic style, while two were in a more non-realistic style.

*Calendar Girls*²⁹, a comedy based on the world famous British movie of the same title was staged following the storyline and followed the style of the movie. The other comedy in the sample, *A Behanding in Spokane*³⁰, written by Irishman Martin McDonagh (an author well known to Estonian audiences) is a black comedy and could also be considered a production staged in realistic style.

*Purge*³¹, a play by Sofi Oksanen is a rewriting of her prize-winning novel of the same name. The story takes place in Estonia during the 1990s with flash-

²⁷ Premiered 18.03.2010.

²⁸ Premiered 30.03.2012.

²⁹ Premiered 15.03.2012.

³⁰ Premiered 18.11.2011.

³¹ Premiered 18.09.2011.

backs to the 1950s, and deals with the controversial times of living and surviving under the violence of Communist era, also pointing to the more universal problem of women being victims of violence and trafficking. The novel caused very diverse reactions in Estonia because of the way Estonians were depicted (as communist collaborators versus good patriots), even though Oksanen herself stated that the novel is more about violence against women than about the Estonians *per se*. At the Vanemuine, themes concerning Soviet Estonia were depicted on a black-and-white scale supported by a very realistic, yet cardboard set design.

*Oblomov*³², based on the novel by Ivan Goncharov, was a traditionally staged text-based costume drama. Both *Purge* and *Oblomov* were staged in a realistic style, putting more emphasis on the presentation of text than on the form of the performance.

One of the more non-realistic productions was *Man's Best Friends*³³, a comedy with drama elements that tells about the love triangle between a man, a woman and a talking dog written and directed by Rein Pakk. The storyline was universal, questioning the ways of human communication, stereotypes and ways of finding real love in a consumer society. The set design was very minimalistic and the director also used shadow theatre to communicate some parts of the storyline.

The last of the six productions, *Career*³⁴ was written and directed by a young promising Estonian director Uku Uusberg who so far has staged his own texts in a way that at first the situations seem recognizable and derive from everyday life, but very soon the audience realises that there is more and more drifting towards irreality. Wordplay with Estonian language and humour has always been a part of Uusberg's texts and productions.

In general, except *The Beatles of the Vanemuine*, all the other productions can be considered dramatic theatre with a coherent storyline and characters development. Only *Calendar Girls* and *A Behanding in Spokane* could be labelled as comedies, but *Man's Best Friends* and *Career* included comic elements as well. *Purge*, *Ird, K.* and *The Beatles of Vanemuine* all dealt with the Soviet times and the past, a subject matter considered topic of interest by the audiences. (Toome 2015).

There were two Musicals – *Mary Poppins*³⁵ (music and lyrics by Sherman Brothers, script by Julian Fellowes, directed by Georg Malvius) and *Cabaret*³⁶ (music by John Kander, lyrics by Fred Ebb, script by Christopher Isherwood, directed by Roman Hovenbitzer) – and an Opera – *Tosca* by Giacomo Puccini (directed by Mikk Mikiver, premiered in 1995, restaged by Ervin Õunapuu in 2007) in the supply of Musical Theatre.

³² Premiered 02.09.2012.

³³ Premiered 31.03.2012.

³⁴ Premiered 14.04.2012.

³⁵ Premiered 25.11.2011.

³⁶ Premiered 20.10.2012.

Mary Poppins is a colourful and happy family musical with the popular stars Hanna-Liina Vösa and Nele-Liis Vaiksoo in the role of Mary Poppins. The set design by Iir Hermeliin where an enormous book opens up the story for the spectators deserves mention in itself. *Cabaret* is a world famous musical depicting the life in Germany in the late 1920s when the country is heading towards the regime of National Socialism and leadership of Hitler. The production is dominated by visual effects like set design and costumes that overshadow the love stories present in *Cabaret*.

In general, Tosca was a conventionally staged opera that despite the enjoyable psychological tension, not so often present in operas in Estonia, was following the canonical style of opera staging in Estonia. The psychological tension is particularly visible due to the work of the director Mikk Mikiver, a well-known spoken theatre director who drew from the dialogues and actions as well as from the music itself.

The two Dance Theatre performances *Sleeping Beauty*³⁷ and *Casanova*³⁸ were both Ballet performances. *Sleeping Beauty* by Tchaikovsky was choreographed by Pär Isberg from Swedish Royal Ballet who created a new choreography for the famous classical production. *Casanova*, staged by the Belgian David Sonnenbluck, was more non-realistic performance with no definite story line, using quite erotic choreography and costumes to represent the life of a notorious ladies' man. Different kinds of music from classical to contemporary were used in the performance.

The Dance and Musical Theatre productions were mostly staged by foreign directors, which is a usual practice as there are not so many directors specialising in these genres in Estonia. All of these works were staged following the traditions of staging Opera, Musical or Ballet, except *Casanova*, that can be considered more multifaceted than the other performances.

Four productions of the Vanemuine were included in the qualitative research. Only *Cabaret* was a production included in both quantitative and qualitative research; the other productions were the Opera *Eugene Onegin*³⁹ by Pyotr Tchaikovsky and two Spoken Theatre performances: *To Kill a Mockingbird*⁴⁰ and *Panic*⁴¹. *Eugene Onegin*, directed by Dmitri Bertman from Moscow, is a redaction of the same work staged by Stanislavski in 1922. *To Kill a Mockingbird* is based on the novel of the same title by Harper Lee, but in addition to racial issues it also discusses attitudes towards homosexuality. *Panic*, written by Finnish author Mika Myllyaho and directed by Taago Tubin, is a dramatic comedy about three men who struggle with difficulties such as relationships with women, overwork, mental and physical stress in their lives.

³⁷ Premiered 04.10.2008.

³⁸ Premiered 12.03.2011.

³⁹ Premiered 06.04.2013.

⁴⁰ Premiered 09.02.2012.

⁴¹ Premiered 06.03.2010.

2.2.2. The sample of audiences

The quantitative audience research was conducted mostly through electronic means. In general, the spectators answered an electronic questionnaire which they got through e-mail in a few days after the performance. The e-mail addresses were collected before the performance or during an intermission; in Tyneside also audience lists were used to distribute the questionnaire. In Tartu, a small number of print questionnaires with stamped envelopes were also distributed to the people who did not have e-mail accounts but were willing to participate in the survey. In Groningen and Debrecen around 15% and in Tartu around 19% of the people attending the performances answered the questionnaire; there is no data about Tyneside. Figure 10 shows the number and the percentage of the total number of answers per theatre type.

Figure 10. The number and percentage of respondents per type of performance.

		Debrecen		Groningen		Tartu		Tyneside	
Number of respondents		1139		2773		1401		1808	
Respondents per type of theatre N/%	ST	726	64,7%	1179	42,5%	791	56,5 %	657	35,9%
	DT	23	2%	520	18,8%	172	12,3 %	494	27,5%
	MT	342	30%	485	17,5%	438	31,3 %	615	34,1%
	Klein-kunst	48	4,2%	589	21,2%	0	-	42	2,4%

The distribution of answers between types is more even in Tartu and Groningen. In Tyneside and Debrecen, there is only a small number of answers for *Klein-kunst*. In addition, in Debrecen the number of answers for Dance Theatre is also small. The STEP group was aware of the limits of this kind of a dataset and recognises the predominance of one production in the cases where only one or two productions with a small number of answers are included in the research. However, Toome (2015) shows that even with the bigger number of answers per type, the particular productions included in the sample influence the results of the study of the experience of theatre.

Figure 11 shows the ratio between the estimated number of the overall attendants of the performances and the number of answers per type.

Figure 11. The ratio of visits and respondents per type of theatre in the sample (including amateur and semi-professional theatre (based on Wilders et al 2015: 312).

	Debrecen	Groningen	Tartu	Tyneside
Visits in sample/respondents	7660 / 1139	18 486 / 2773	7490 ⁴² / 1401	n.a. /1808
Visitors in sample %/ respondents in %				
<i>Spoken Th.</i> visitors / respondents	54.3 / 63.7	31.1 / 42.5	41.3 / 56.5	n.a. / 35.8
<i>Dance Th.</i> visitors / respondents	6.5 / 2.0	19.6 / 18.8	19.4 / 12.3	n.a. / 27.3
<i>Musical Th.</i> visitors / respondents	29.4 / 30.0	24.0 / 17.5	39.4 / 31.3	n.a. / 34.0
<i>Kleinkunst</i> visitors / respondents	9.8 / 4.2	25,3 / 21.2	- / -	n.a. / 2.3
Other genres visitors / respondents	- / -	- / -	- / -	n.a. / 0.5

In Debrecen, the percentage of Musical Theatre audiences of the whole sample is comparable to the percentage of answers of Musical Theatre performances, Dance Theatre and *Kleinkunst* are underrepresented and Spoken Theatre overrepresented in the sample. In Groningen, Spoken Theatre is overrepresented and Musical Theatre underrepresented, in Tartu Spoken Theatre is overrepresented and Dance and Musical Theatre underrepresented. In Tyneside there is no data about the real or estimated number of spectators who actually visited the performances included in the sample and a comparison is therefore impossible.

However, despite some types being over- or underrepresented, it is possible to draw some conclusions and point out interesting and necessary aspects of aesthetical experiences on a city level as well as on the comparative level.

2.2.3. The questionnaire

The questionnaire (see Appendix 2 for the questionnaire in English) distributed to the spectators mostly through e-mail, consisted of five types of questions: (1) the overall evaluation of the performance, the venue and the evening in general and the reasons for coming to the theatre (questions 1, 3, 10, 11); (2) the frequency of theatre attendance as well as attending different types and genres of theatre (both professional and amateur) during last twelve months (questions 4, 5, 6); (3) the expectations for the evening, if and from where the spectator had gained information before coming to the theatre and if and from where the

⁴² For Tartu these are estimated numbers based on the number of seats in the venues where the performances took place and their occupation during each performance.

spectator got information after seeing the performance (questions 7, 8, 9); (4) the questions about the experience of the theatre (questions 2, 12, 13); (5) questions concerning the socio-demographic data (questions 14–21). (Toome 2013: 66) In this thesis only the questions concerning the overall evaluation of the experience of the theatre (questions 1, 2 and 12) are discussed. Other parts of the collected data have been used by other STEP members (for example Van Maanen, Šorli et al. 2015) or will be used in the future for individual and joint scholarly papers.

Question 1 asked to evaluate the performance, venue and evening in general on a six-point scale from (1) strongly disagree to (6) strongly agree. Question 2 presented a list of statements, question 12 a list of keywords/characteristics to be also rated on the same six-point scale.

The list of statements is mostly based on the TEAM model by Hans van Maanen (Van Maanen et al. 2013: 85) so the sentences could be divided between five dimensions:

- 1) Theatrical (concerning the forms and ways of acting)
 - The performance was well directed / choreographed / developed.⁴³
 - The performers (actors, dancers, singers, etc.) performed well.
 - I enjoyed the forms of the performance (acting, dance, design etc.).
- 2) Thematic (concerning the themes and characters)
 - I liked the play's subject matter.
 - The subject matter was treated in a surprising way.
 - I found the behaviour of the characters / dancers / cabaretier interesting.
 - The play's subject matter was recognisably presented.
- 3) Immersive (concerning the captivity of the performance)
 - I was captivated by the way the story was told.
 - I was involved with the world of the performance.
 - The play made me use my imagination.
- 4) Communicative (concerning the communication between stage and spectators)
 - I experienced what I saw and heard very directly, almost physically.
 - I had the sense that the performers (actors, dancers, etc.) also expected something from me.
- 5) Contextual (concerning the relevance)
 - This performance was worth thinking about again after seeing it.
 - This performance was worth talking about with other people after seeing it.

Differently from the original model, an immersive dimension was used instead of the narrative dimension because the statements refer to the ways the story captivates the spectators and is able to immerse them in the world created on stage.

⁴³ “Developed” was used in the case of Cabaret performances in Groningen.

The keywords can be divided into six clusters:

- 1) Forms and Skills: *skilful, beautiful to look at, full of new images*;
- 2) Emotional Engagement: *impressive, exciting, surprising, comforting, satisfyingly complete, painfully touching*;
- 3) Cognitive Engagement: *inspiring, recognizable, confrontational, challenging, conventional, superficial, boring*;
- 4) Complexity: *complicated, demanding for you personally, easy to follow*;
- 5) Entertainment: *relaxing, good fun, funny*;
- 6) Relevance: *relevant for you personally, socially relevant*.

The first cluster, Forms and Skills, refers to values such as the experience of beauty, newly experienced images and the level of skilfulness the performers display. The clusters Emotional and Cognitive Engagement have their roots in the emotional and cognitive dimensions of the theatrical experience discerned by Eversmann (2004). The fourth cluster, Complexity, is related to the distinction between comfortable and challenging experiences (Van Maanen 2009a). Being entertained is often seen as characteristic of more comfortable experiences and therefore used as a separate category. Finally, the experienced Relevance of the performance refers to its relevance for the real life of spectators, either on a personal or on a societal level.

2.3. The qualitative reception research

The qualitative research was carried out in Groningen, Tartu and Tyneside (see Figure 11). Both focus groups as well as in-depth interviews were conducted in the framework of the qualitative research except in Tyneside where only focus groups were carried out. In Groningen spectators of Spoken, Dance, Musical Theatre and *Kleinkunst* were interviewed, in Tyneside the performances did not included *Kleinkunst*, in Tartu neither Dance nor *Kleinkunst* was included in the sample of qualitative research.

Figure 12. The overview of the qualitative research.

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

In Aarhus, Theatre Talks (Hansen 2013, 2014) with young people were also conducted, but these did not follow exactly the same frame as in Groningen, Tartu and Tyneside.

In Tartu, the participants were found before the performance or during the intermission. First of all people were asked if they would be interested in participating in the research and if they agreed, suitable means of contact (e-mail address or phone number) was asked. The next day the prospective participant was contacted again to agree on the convenient time for interview or focus group discussion. The focus groups took place in the rooms of the Institute of Social Studies or the Institute of Cultural Research and the Fine Arts. The in-depth interviews were conducted at the Institute of Cultural Research and the Fine Arts. The master's students in Theatre Studies were used as interviewers. The interviewer followed a topic list (see Appendix 3) developed on the basis of the TEAM model so the focus points were on the experiences of thematic, theatrical, narrative, contextual and communicative dimensions. The aim of the interview was to understand what people talk about when discussing their theatre experiences and how the spectators discuss this.

In Tyneside the performances chosen for the qualitative research were among the performances also included in the quantitative research. This was not the case in Tartu and Groningen where the performances were different from the ones included in the quantitative research⁴⁴.

There is more data collected than is presented in this PhD thesis. However, the theatre system of Tartu is in general analysed more in-depth in this thesis compared to the articles presented in *Amfiteater. Journal of Performing Arts Theory* (Edelmann et al. 2015, Van Maanen, Edelmann et al. 2015, Toome & Saro 2015, Van Maanen, Šorli et al. 2015, Wilders et al. 2015) where the focus is mostly on the comparative aspects.

⁴⁴ Except Musical *Cabaret* in Tartu that was included in both.

3. RESULTS AND DISCUSSION

3.1. The Methodological challenges of international comparative research

Two research questions will be answered in this chapter: (1) what kind of methodologies can be used to study the functioning of theatre on the comparative level and (2) what are the main obstacles met in comparative theatre research.

The research done by STEP presents one possible way to study the functioning of the theatre system based on empirical evidence. When the aim is to collect empirical data about the whole system, the research object has to be big enough to make it possible to draw some general conclusions but small enough to grasp it as a holistic entity. Even though STEP countries can be considered among the smaller European countries, analysing the theatre system of the whole state often is an overwhelming task. However, in a small country, an average theatre city is an optimal research object, because it offers possibilities for collecting different types of data necessary to study the functioning of the theatre. A four-step research is proposed by STEP consisting of (1) descriptive comparative analysis of theatre systems; (2) statistical research of the supply; (3) audience research and (4) reception research. The descriptive, statistical, quantitative and qualitative methods used during this research make it possible to gather enough data to make assumptions about the functioning of a theatre system on the city level as shown in the articles written about the comparative research (Van Maanen, Šorli et al. 2015, Toome & Saro 2015, Wilders et al 2015, Van den Hoogen & Saro 2015). However, it was not possible to conduct complete research in all the cities which points to the challenges a study like this presents. Carrying out extensive research might be expensive, needs a considerable amount of human resources and is acutely dependent on the cooperation of theatres. In Estonia, extensive data about professional theatre is collected by the Estonian Theatre Agency that makes statistical analyses much easier compared to the countries where the data has to be collected from the theatres or is collected by different state or local institutions. Interviewing people at the theatre – even asking for their e-mail addresses to send in the questionnaire – can be banned by certain theatres. In this case the research can be less representative because some theatres are left out of the analysed sample. This happened in Tyneside, where some theatres refused, giving as a reason that they were doing customer research themselves all the time and did not want to scare off the audiences with another questionnaire.

Even though in Tartu the data was collected at all four stages, only the first, the second and the fourth step are described and analysed in depth, for even on the city level it has been impossible to compress the amount of data into the thesis.

Since the 1980s, interest in international research and networking has grown exponentially (Hantrais 2009). Also in theatre studies the internationalisation

and globalisation started at the same time which means that Estonian theatre should be researched in the context of world theatre (Saro 2013: 9).

Even though empirically oriented research has been the base for STEP project (Van den Hoogen & Wilders 2009), the STEP City Study required a methodology that could be used equally in all the countries and would make comparing the results possible. However, there are several obstacles in international comparative research that cannot be overcome easily and may demand making some compromises: (1) establishing typologies; (2) cultural differences in defining the theatre and (3) language issues.

The first problem was how to distinguish between different types and genres of the theatre, how to define them in a way that would also suit other countries and how to be certain the types and genres agreed upon are understood the same way by all the researchers (Toome & Saro 2015: 260). For example, it was not possible to find suitable genres for Spoken Theatre that would be relevant from the comparative perspective. One solution would have been to use the traditional division of comedy, drama and tragedy, but it was concluded that this kind of distinction does not say much about the style of the production that was considered more important. For example, Estonian Theatre Agency that collects theatre data in Estonia uses the division into drama, comedy and tragicomedy. In 2014, 71% of the Spoken Theatre performances in the repertoire were considered drama performances. A simple observation shows, however, that many dramas include comic elements and the division between comedy and drama can be a matter of taste. In the context of Estonia, Slovenia and Hungary, the origin of the text could be considered of importance when dividing the Spoken theatre productions into categories, but from the perspective of Denmark or the Netherlands where the national texts are not particularly valued or staged in theatre, such categorisation would not have been relevant from the comparative perspective. Splitting the performances into text-based and performance-based would have been a good way to differentiate between them based on the performing and directing style, but from the perspective of Tartu and several other cities, most of the Spoken theatre performances would have been text-based, so again, from the comparative perspective this division was not found to be useful. In addition, the latter division would have been a challenge for the researchers for theatres themselves who are not used to this kind of categorisation of their productions would have not been able to carry out the classification on their own and it would have been quite an impossible task for the researchers to see all the productions to determine their “genres” by themselves. So, after long discussions, the simple solution was agreed upon not to use division into genres in order to be able to map the supply of Spoken Theatre in cities in which it was bigger and more diverse.

As the aim of the research conducted in the first stage was to map the variety of public theatrical events available to the possible spectators, it was important that the types and genres not necessarily available in all cities should be included, because from the point of view of one city these could be important

types and genres. Also the lack of some types or genres in some cities indicates that there are possible differences between the functioning of theatre systems.

In quantitative audience research the respondents were also asked to answer which types and genres of theatre they have visited during the last twelve months. In the Estonian questionnaire some types and genres not available in Tartu (e.g. professional and amateur show, new circus, stand-up, amateur opera and ballet) were removed from the questionnaire⁴⁵.

From the point of view of Tartu, the discussion of types and genres showed the somewhat narrow definition of theatre in the Estonian context. Even though in 2010 there was no Stand-up comedy in Tartu, the flourishing of this genre in the recent years in Estonia has not made it part of the theatre system. What is more, when performed in theatre venues by professional actors, Stand-up is considered theatre, but when performed by amateurs in bars or cafés, it is not. One of the possible explanations can be that the Stand-up performed by professional actors could be considered a comedy mono-performance as usually it is not written by the actor and a director has worked with the actor and contributed to the result. The discussion of types and genres also pointed out the cultural differences, often rooted in the cultural histories of the countries involved. "For example, there are some types and genres that are available for public in some cities and are therefore counted as public theatrical events and in some other cities the same type or genre is performed mostly for some local community. People learn about these events only when one is a member of the community or knows people belonging to the community and because of that researchers doing quantitative inquiry can hardly access and cover these performances. For instance, this is for example the case with Folk Dance. In Hungary many semi-professional Folk Dance groups give public performances in the framework of theatre institutions or theatrical events. This is different from Estonia and Slovenia where Folk Dance is only performed by amateurs and is not considered part of the field of theatre". (Toome & Saro 2009: 260)

The third biggest obstacle is connected to the language issues in comparative quantitative and qualitative audience and reception research. Tim May and Beth Perry point out that the use of English translations can lead to selectivity and thus bias (May & Berry 2011: 263). The questionnaire was originally composed in English and translated into Dutch, Hungarian and Estonian. Throughout the research we were aware of the possible differences in understanding and comparing certain answers in the questionnaire. For example, there are differences in the final versions of the questionnaires distributed in different cities. In the questionnaire used in Tartu the keyword *painfully surprising* (used in the other cities) was replaced with *painfully touching*; in Groningen *very recognisable* was used instead of *recognisable*. Also the word *challenging*, often used in English⁴⁶, is not much used in the context of art in Estonian (it was translated as

⁴⁵ If the respondents had visited a type or genre like this, they still had a possibility to mention it under the category „other types or genres like stand-up, show, new circus etc.“.

⁴⁶ For example "This task was a challenge for me" can be considered very common sentence.

väljakutset pakkuv). Especially in terms of theatre, Estonians would use the expressions *complicated*, *different from what I am used to* etc. However, the results of the quantitative research show that averages to this keyword are comparable to the results of the other cities. Also the qualitative research helped to clarify the keywords: for example, it will be pointed out in chapter 3.3.1 how qualitative research shows that *impressive* is interpreted differently by spectators of Spoken and Musical Theatre.

3.2. Production, distribution and consumption of theatre in the STEP cities

Research questions (3) – what kind of differences and similarities are there between the production, distribution and consumption of theatre in the STEP cities and what are the reasons behind these – and (4) – what influences the production, distribution and reception domain and the relationships between them in the theatre system of Tartu – are answered in this subchapter.

An analysis of the production (number of productions), distribution (number of performances) and consumption (number of visits) of theatre in Aarhus, Debrecen, Groningen, Maribor and Tartu, points at some similarities, but also differences.

First, Tartu and Maribor, the two smallest cities among those studied, have the highest number of theatre visits (1.5 visits) per inhabitant.

At the same time, the variety of theatre types available for the audiences when considering the number of productions is the narrowest in these two cities. This means that inhabitants of Tartu and Maribor have fewer possibilities of choosing between different types of theatre. Tartu stands out by having the highest percentage of Spoken Theatre productions (71%, followed by Maribor with 45%), while Maribor has many Puppet and Object Theatre productions (30%, followed by Debrecen with 12%) and Groningen has the highest percentage of *Kleinkunst* productions in the supply (24%, followed by 14% in Aarhus).

While the division of productions by type makes it possible to understand the variety of theatre offered to potential spectators, the division of performances gives a better understanding of the level of availability of the types as well as a more clear-cut picture of what the audiences actually visit.

Although there is quite a rich variety of different productions in Groningen and Aarhus compared to other cities, in the distribution domain Spoken Theatre either dominates the supply (in Aarhus it makes up 54%, in Groningen 48%, and in Tartu 72% of the supply) or shares its leading position with Puppet and Object Theatre as is the case in Maribor (43% of the performances are Puppet and Object Theatre and 42% Spoken Theatre) and in Debrecen (the percentages are 30% and 36% respectively). There are not so many performances of Puppet and Object Theatre in the supply of other cities. In Groningen, 17% of the per-

formances are *Kleinkunst* which is four times more than in other cities⁴⁷. This means that even in cities with a high variety of different types of theatre available for the audiences, Spoken Theatre still is the most easily accessible type of theatre.

Secondly, in terms of percentages in all the cities the percentage of Musical Theatre is a little bit, but not significantly higher as regards performances than is the case with the productions (exception is Maribor where it is the opposite): Musical Theatre productions make up 9–14% of the supply and constitute 8–19% of the performances. The situation is opposite for Dance Theatre (see Figure 13), where productions form 9–27% of the whole supply, but the performances only 6–11% (the highest being there percentage for Debrecen⁴⁸). This suggests that a theatre or a company is able to give more performances with Musical Theatre productions than with Dance Theatre productions.

Figure 13. The percentage of production and performances of Musical and Dance theatre in the whole supply.

	Aarhus		Debrecen		Groningen		Maribor		Tartu	
	Prod.	Perf.	Prod.	Perf.	Prod.	Perf.	Prod.	Perf.	Prod.	Perf.
Musical Theatre	10%	13%	9%	16%	14%	18%	13%	8%	13%	19%
Dance Theatre	15%	7%	27%	11%	12%	9%	9%	6%	11%	8%

Thirdly, in all cities, except for Groningen, Spoken Theatre collects the most visits (ranging from 30% in Maribor to 59% in Tartu). This can be explained by the fact that Spoken Theatre is probably the most cognitively accessible type of theatre and it is also the most familiar theatre type for different kinds of audiences. However, in Groningen, Musical Theatre collects 31% percentage of all the visits, Spoken Theatre 28%. In Aarhus the number of visits to Musical Theatre is almost equal to the visits to Spoken Theatre (38% and 41% respectively), in Maribor the Spoken Theatre visits are quite comparable to the visits to Puppet and Object Theatre (30% and 27% respectively).

The differences and similarities of the supply can be explained by four aspects: (1) the influence of cultural traditions; (2) the structure of the theatre system; (3) the policy aspects of the theatre system; (4) the economic factor of theatre production (Toome & Saro 2015: 275).

Denmark and the Netherlands have been in a different social-political situation during the second half of the 20th century compared to Estonia, Slovenia

⁴⁷ There was no *Kleinkunst* in Tartu and Maribor during the period of data collection.

⁴⁸ This increase is due to the two Contemporary Dance festivals held in Debrecen during the season studied that brought 23 productions to the city, which is clearly visible in the supply of productions in Debrecen (27% of Dance productions of the whole supply) (Toome & Saro 2015: 265).

and Hungary that either belonged to the Soviet Union or were in its sphere of influence. The political and social changes in the West at the end of the 1960s influenced the relationship between theatre and cultural politics in the 1970s that led to an increased acknowledging and supporting of smaller and new agents in the theatre field by the states (Van Maanen, Edelmann et al. 2015: 247). On the other side of the iron curtain, theatre was seen more as a means of state propaganda and departures from the mainstream were less supported or more denied (depending on the political conditions in the countries). Lelkes (2009), Saro (2009) and Sušec Michieli (2009) have also pointed out that even after the collapse of the Soviet Union, the existing theatre systems were largely maintained in Estonia, Slovenia and Hungary.

Next, the structure of the theatre system, as well as the theatre policy, has a direct effect on the theatre supply. The presence of a company in a city, the availability of venues for certain types and genres and educational aspects are often a result of cultural history, but at the same time they are also constantly being re-negotiated. The subsidy system, the cultural programming, the use of venues, the educational priorities – all these features have to be taken into consideration as potential factors determining the functioning of a theatre system. In addition, the economic aspects have to be taken into account. The costs of some types or genres force theatres to attract wider audiences and might therefore influence the artistic decisions of the theatre in general.

Finally, the size of the country also plays a role. In small countries like Slovenia and Estonia, number of potential audiences who would be interested in different type of productions is limited and therefore some types or genres can be quite marginal and attract spectators only in the capital city. Genres like Opera or Contemporary Dance in particular might require that the audience have certain competences to be able to follow them and derive pleasure from them. In addition, the size of the country also affects the possibilities of available training required for certain occupations, which can affect the availability of certain genres in its turn.

3.2.1. The production, distribution and consumption of theatre in Tartu

In addition to the reasons mentioned above, Toome and Saro (2015) point out more specific reasons to be taken into consideration when analysing the functioning of the theatre system on a city level. Here, Tartu is used as an example; the data referred to is from 2010 when the data of the supply was collected. When necessary, a comparison with the following year(s) is made⁴⁹.

The first aspect is the presence of a company of a specific type that offers productions on its home stage(s) and can therefore give many performances of one production, which results in the rise of specific type(s) of theatre. In com-

⁴⁹ In Chapter 1.1.2.1 the data used mostly comes from the year 2014 for it is the Estonian theatre system in general that is in focus.

parison with the other cities studied, Tartu stands out by having a large number of Spoken Theatre productions and performances available for the audiences. In Estonia, Tartu is the only city besides Tallinn with a permanent company producing Musical and Dance Theatre. Theatre life in Tartu is dominated by the Vanemuine theatre, the only theatre in Estonia to stage Spoken, Dance as well as Musical theatre. In 2010, 54% of the productions staged in the theatre were Spoken Theatre productions. From the performances 57% were Spoken Theatre, collecting 50% of the visits⁵⁰. Nearly two thirds of performances in the repertoire of the Vanemuine and a half of the visits to these performances makes Spoken Theatre the most accessible and visited theatre type. The predominance of Spoken Theatre is also supported by two other local companies – the TNT and the Emajõe Summer Theatre, producing almost exclusively Spoken Theatre⁵¹ and also by guest performances. Figure 14 shows that guest performances collect 16% of all the visits. In turn, 84% of the visits to guest performances are made to Spoken Theatre.

Figure 14. The division of productions, performances and visits in Tartu in 2010⁵².

	Vanemuine	TNT	Emajõe Summer Theatre	Other Professional Theatres	All together
N of prod.	47 (37%)	10 (8%)	5 (4%)	65 (46%)	127
N of perf.	370 (63%)	48 (8%)	60 (10%)	109 (19%)	587
Visits	112157 (77%)	2632 (2%)	7602 (5%)	23381 (16%)	145771

The Tartu audiences also have Musical Theatre available in the city. Opera and Operetta are exclusively staged in Tallinn and Tartu, as are Musicals (with a few exceptions⁵³). As concerns the three theatre types offered at the Vanemuine, in 2010 32% of the productions and 26% of the performances represented Musical Theatre that collected 44% of the visits. This means that Musical Theatre is economically the most effective type where fewer performances bring in greater audiences. However, it is mostly Musicals that serve as audience magnets, collecting 79% of all the visits to Musical Theatre. Musicals are

⁵⁰ For example in 2014, the percentages concerning Spoken Theatre were 54% of the productions, 68% of the performances and 52% of the visits.

⁵¹ By 2014, the TNT had also produced two productions of Contemporary Dance, and the EMS occasionally produces Concerts where Spoken Theatre actors are singing.

⁵² Theatre Must Kast is not included in this table because they started their season in March 2014 and the data cannot be compared with that about other theatres where data from January to December 2014 is included.

⁵³ For example, the Endla Theatre in Pärnu shows the musical *Boyband* (by Peter Quilter), premiered in 2012, that has turned out to be very successful.

shown in the largest hall of the Vanemuine (700 seats) so in a way the theatre is taking a risk if the seats are not completely filled because the producing and performing costs of big productions (which Musicals definitely are) are high as well.

If the Vanemuine is able to offer a variety of genres of Musical Theatre (Musicals, Operas and Operettas), Dance Theatre in Vanemuine is based mainly on Classical Ballet. There are no Contemporary Dance companies in Tartu and this genre is available only through guest performances, but, as shown above also visits to guest performances mostly involve Spoken Theatre, which makes Contemporary Dance the least attractive genre in Tartu for the audiences. There are few Puppet and Object Theatre performances available, mainly because of the lack of venues and troupes performing this type of theatre⁵⁴.

The analysis of the supply shows a mutual relationship between the number of performances available and the number of visits they collect – it is possible to show more performances of a production if there are enough audiences who are interested in it. Thus the **number of audiences available for (a certain type of) theatre** and **the habits of audiences of visiting the theatre, including a certain type of the theatre** are important factors in the functioning of the theatre system. The availability of audiences for a certain type of theatre is a question of cultural policy as well as arts marketing and theatre education. Spoken Theatre is culturally and historically the type most familiar to the audiences and most of the performances shown in Estonian theatres are Spoken Theatre performances, making it the most accessible type for regular and potential audiences. Also the education system favours Spoken Theatre – the two acting schools in Estonia are focused on teaching Spoken Theatre actors, and to a lesser degree also dancers and opera singers⁵⁵; also, it is mainly Spoken Theatre that is included in the school curriculums.

The rising interest in Musicals can be seen resulting from several things: first of all, Musicals are advertised more than other performances for they are expensive to produce and so the theatre has to sell out all the seats and the effort put into advertising brings the audiences into the theatre. Secondly, Musicals are shown in the biggest halls of Estonia (700–1200 seats), which means that one performance brings in more audiences than is the case with performances shown in small venues. Thirdly, Estonian pop stars who are already famous for their musical careers are invited to take the leading roles as the spectators want to see them performing in Musicals as well.

Contemporary Dance not being well represented in Tartu (and in Estonia general) can be due to the reason that the genre was banned in the Soviet Union, so that Contemporary Dance has started more or less from scratch in the 1990s

⁵⁴ Puppet and Object Theatre is shown privately in kinder gardens, but no data was collected about this kind of events in the research.

⁵⁵ However, there are fewer opportunities for dancers and opera singers to find a job in an institutional theatre, and more often they continue as project-based freelancers.

when Estonia regained independence⁵⁶. In Tartu, Contemporary Dance is shown only as guest performances, which are dependent on the availability of local venues (having to consider the size, the rent, as well as suitable days and time slots for performance). Performances can be shown in the evenings when the local theatre is not using the venue for performances or rehearsals. Often guest performances of Contemporary Dance have to be performed during weekdays that do not constitute the most popular time for visiting the theatre. In addition, travelling with the performance means expenses on travel costs. Depending on the performance, the transport of the set, the technical staff and the dancers can be quite expensive. The programme “Theatre in the Countryside”, financed by the Ministry of Culture, has the aim of supporting theatres to have them perform in the countryside, but this programme does not expand to cover the costs of travelling to other cities. Contemporary Dance groups are not so motivated to travel to the countryside where there are smaller audiences (mostly probably because they are not familiar with this kind of theatre), but are not able to get a support to travel to other larger cities where there could be more audiences interested in Contemporary Dance.

In recent years, the TNT has produced two Contemporary Dance performances; however, these performances have collected more visits in Tallinn than in Tartu. Nonetheless, being a producer of Contemporary Dance performances – instead of just renting out a room for guest performances – is more efficient in the longer run, because the regular visitors of the TNT could also come to see the dance performances because these are advertised as performances by the TNT. This can be seen as a first step in building new audiences for Contemporary Dance in Tartu who would maybe later also attend the guest performances, being already familiar with the genre through watching Contemporary Dance produced by the TNT.

The preferences of Estonian audiences as well as the existing theatre system are the outcomes of their **cultural and historical background**. Estonian literary culture is rather young compared to most Western cultures, having started flourishing in the second half of the 19th century. Until this time, the literary languages had been German and Russian. The cultural identity of Estonian was, and still is, very much based on the Estonian language. So the preservation of the language that is spoken only by a million people is an important aim of Estonian culture. Even the Constitution of Estonia states that the state “shall guarantee the preservation of the Estonian nation, language and culture through the ages” (Eesti Vabariigi Põhiseadus). In the Soviet times, especially in the 1970s and 80s that was a time of heavy Russification, Spoken Theatre allowed a way to present Estonian in theatres⁵⁷. Also, Estonian dramaturgy was, and still

⁵⁶ The first venue for contemporary dance, Kanuti Gildi SAAL in Tallinn, opened only in 2002 and it is only recently that a few more venues have started to produce Contemporary Dance.

⁵⁷ Even though in general art was seen as one way of propaganda in Soviet Union, theatre as an art form happening „here and now“ can be seen as having more freedom under the censorship.

is, very much valued by theatres as well by the Ministry of Culture also today: therefore 39% of the texts of the premieres of Spoken Theatre productions in 2010 were written in Estonian; supporting the staging of Estonian drama is one aim of the state (Kultuuripoliitika põhialused 2020).

Even if there are audiences available for different types of theatre, the **lack of suitable venues** can also be an obstacle. For example, Dance Theatre might need a certain number of square meters or a special dance floor to be able to show the performances. Also Puppet and Object Theatre might need certain conditions to perform. There is a suitable venue for Puppet and Object Theatre in Tartu called Teatri Kodu (The Home of the Theatre), but for financial reasons the venue has made a contract with the Vanemuine to present mainly performances by Vanemuine. The TNT offers basically the only affordable venue for Contemporary Dance groups, the black box of the Vanemuine being too expensive and big.

Another influential factor is the cultural policy in programming that values certain types of theatre or certain productions more than others. Because of that certain highly valued works are kept in repertoire even in the case of mediocre audience interest. In Tartu, this is visible in terms of Opera. For example, in 2010 there were five Opera productions in the repertoire of the Vanemuine, which means 26% of the productions of Musical Theatre, while 12% of the Musical Theatre performances were Operas that collected 7% of the visits⁵⁸. The aim of the music department of the Vanemuine is maintaining and developing the Opera genre, but the emphasis of the department is also on the Musical, targeted at general audiences as well as children, to guarantee a sufficient number of audiences for Musical Theatre and through this the income to be able to maintain Opera in Tartu (Vanemuise arengukava 2014–2018). The Opera in general is not a very effective genre economically, which is the reason why the state subsidy for both the National Opera and the Vanemuine is larger compared to that allotted to other theatres. Supporting Opera in the Southern part of the country is a decision of cultural policy.

The case of the music department of the Vanemuine also clearly illustrates that the **cost of productions and performances** influences the availability of certain genres and **forces companies to attract more audiences**. Producing Opera, Musical and Classical Ballet is expensive and in order to maintain all these genres, attracting large audience numbers with Musicals is a possible way to earn a box office income that the Opera is not able to do as the number of possible audiences is smaller.

Finally, the **availability of educational input for different types and genres of theatre** directly influences the availability of different types and genres. In Estonia, it is possible to study acting for Spoken Theatre (there are two schools that both teach acting based on Stanislavsky), directing in Spoken

⁵⁸ In 2014 the situation was “better” in terms of Opera – 38% of the productions, 26% of the performances and 13% of the visits to Musical Theatre performances were to the Opera. This rise could be related to the fact that there were no Operettas in the repertoire and the regular Operetta visitors may have chosen Opera instead.

Theatre (some of the graduates have also directed Musical Theatre productions), dramaturgy, set design, Ballet and Contemporary Dance and Opera singing. In addition, light design, visual technology, and theatre theory can be studied. Until the end of the 1980s, the majority of the actors and directors all came from the same acting school. Even now, where there are two acting schools, the teachers of the more recent one are graduates of the older school, carrying on the same ideas.

Some of the practical areas of theatre are not taught in Estonia at all – Puppet Theatre actors are either Spoken Theatre actors originally or have studied themselves abroad. New Circus or Urban Dance is usually taught at hobby schools, there is no school for *Kleinkunst* as there is in the Netherlands. Cultural management is taught in Estonia only since 2002. Of course, in a small country like Estonia, it is not useful to teach Puppet and Object Theatre actors or Opera directors, because the demand is minimal for these type of artist in the theatre field.

3.3. Reception and theatrical experience

In this chapter two aspects will be discussed: (5) what kind of similarities and differences are there in the experiences of Music, Spoken, Dance Theatre and *Kleinkunst*; and (6) what kind of differences or similarities are there in experiencing different types of theatre in the STEP cities and if the experiences of the audiences in Tartu are similar to or different from those of the audiences in the other cities.

3.3.1. The reception of Spoken, Musical, Dance Theatre and *Kleinkunst*

The research into theatrical experience makes it possible to understand what kinds of values are realised in theatre. From the perspective of functioning it is relevant to know whether different types of theatre create different values for the audiences; if yes, where the biggest differences lie and if these differences can be explained by how the production and distribution domains function.

First of all, the dimensions of experiences (based on the TEAM test, see Appendix 1⁵⁹) of different types of theatre are analysed. In general, all types of theatre score high in the theatrical dimension, which means that spectators are especially content with the quality of the performing, but also with the forms of the performance (set design, costumes etc.) and value it if the performance is

⁵⁹ About the TEAM Model see Van Maanen et al 2013, also Chapter 1.3 and Appendix 1. In the article by Wilders et. al (2015) on the results of the STEP reception research, the narrative dimension has been changed into the immersive dimension because the variables evaluated by the spectators – „the play made me use my imagination“, „I felt drawn to the world the performance built“, „the performance told a story that captivated me“ – in this dimension rather concern immersion than the narrative aspects.

well directed (see Figure 15 for the averages by city). However, this is not the case in Debrecen, where the highest scores in the theatrical dimension are only given to the Musical Theatre. In case of *Kleinkunst* and Dance, it is the immersive dimension that is valued the highest, which means that the spectators feel they have been drawn into the world of the performance, and the play has made them use their imagination. In Debrecen, the highest scores for Spoken Theatre are given for contextual dimension, which means that the performances were above all worth talking and thinking about. These averages make it possible to assume that the spectators of Debrecen are more emotionally and cognitively engaged compared to the spectators from other cities who primary value the skills and forms of the performance and after that the other dimensions.

In general, Dance scores the highest averages in all the dimensions everywhere except Groningen where *Kleinkunst* is rated the highest. The other exception is Debrecen, where *Kleinkunst* has the highest averages for the thematic dimension instead of Dance. These differences could be explained by the particularities of the samples of Dance offered in Groningen and Debrecen. In Debrecen, there is only one Folk Dance production in the supply and this kind of Dance does not usually follow a story line. Also, the qualitative research shows that *Kleinkunst* is more appreciated by the audiences in Groningen because of the performers who are regarded as personalities rather than actors as they appear in television shows (Wilders et al. 2015: 316). Through this personal connection, the spectators tend to value this type of theatre more than other types. Musical Theatre is rated lowest in all the dimensions in Debrecen and Tartu; in Groningen and Tyneside the results are more varied. This can be again explained by the sample of the performances: the sample of Tyneside and Groningen consist of more commercial Musicals that are valued higher as they probably offer entertainment and the Western people tend to value the fun factor more than the inhabitants in Debrecen and Tartu where there are also traditionally staged Opera performances in the sample that may seem quite familiar to the audiences compared to the Spoken and Dance Theatre performances that are experienced as more exciting and inspiring.

In all the cities, the lowest scores are given to the communicative dimension meaning that the spectators do not feel that the performers expect something from the audiences or that they had established a direct connection with the performers on the stage. However, these results are not in accordance with the qualitative research that tends to show that people are more content with the performance if they feel a personal connection either to the themes or the characters (compare with the example of *Kleinkunst* in Groningen). This is also seen in the quite high averages for the immersive and the thematic dimensions which make it possible to assume that spectators are captivated by the performance and like the themes of the performance, while finding the behaviour of the characters interesting as well. However, the contradiction between the low scores on the communicative dimension and the higher scores for the thematic and immersive dimensions can also result from the infelicitous

phrasing of the sentences in the questionnaire: “Experiencing something very directly, almost physically” can be understood as the performance evoking physical reactions (trembling, crying etc.) that can be the result of so powerful experiences that may occur only a few times during a lifetime. The second sentence in the communicative dimension “I felt that the performers expected something from me” can be understood as performers approaching the spectators directly that does not have to be the case in order to feel a tension between the stage and the audience.

When considering which dimensions are the most important ones in terms of the overall evaluation of the performance, the immersive and the theatrical dimensions are the most essential for Spoken, Dance and Musical Theatre audiences. This also confirms the importance given to a captivating world created on stage that is brought to the audiences by competent performers when rating a performance.

For Musical Theatre, it is striking that in any other city except Tartu the aspect that the performance is worth talking about with others is important in influencing the overall evaluation of the performance. In Tartu, the forms of the performance, the scenography and performers are the facets that determine the evaluation of Dance performances as well, differently from other cities where the immersive and the contextual aspects are also important. This can be explained by the sample of Classical Ballet in Tartu and the particularities of this genre in which the skills of the performers are even more visible than in Contemporary Dance.

Dance Theatre is considered the most *skilful, beautiful to look at, full of new images, impressive, inspiring, exciting and least superficial*. Together with Spoken Theatre these two types can be considered the most complex ones based on the higher scores for such keywords as *complicated, demanding for you personally* and lower scores for *easy to follow* in comparison with Musical Theatre and *Kleinkunst* (for the averages see Figure 16). Spoken Theatre is also considered the least *relaxing* and less *amusing* than other types of theatre. This means that Dance and Spoken Theatre offer the best possibilities for emotional and cognitive engagement and are considered more complex and are experienced as the least entertaining.

Musical Theatre and *Kleinkunst* are experienced less complex and more entertaining, scoring higher on keywords such as *relaxing, good fun, funny* and having lower scores for *complicated* and *demanding for you personally*. Musical Theatre is also found to be the most *conventional* type of theatre except in Tyneside where this position is taken up by *Kleinkunst* that is also considered as the most entertaining and least complex. This means that Musical Theatre and *Kleinkunst* are in general considered to be easier types of theatre compared to the two other types.

In general, all four types of theatre are considered to be more relevant on the social than on the personal level. *Kleinkunst* and Spoken Theatre are experienced as the most socially relevant, and *Kleinkunst* the most personally relevant type of theatre.

Figure 15. Statements about different types of performances on a 6-point scale.

	Groningen			Debreceen			Tartu			Tyneside		
	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI
Type of theatre												
Theatrical dimension	4,79	4,72	4,86	5,03	5,37	4,75	4,94	5,03	5,21	4,88	4,80	-
Thematic dimension	4,28	4,47	4,53	4,81	4,74	4,74	4,30	4,83	4,70	4,56	4,38	-
Immersive dimension	4,34	4,18	4,14	4,51	5,45	4,67	4,47	5,09	4,86	4,52	4,35	-
Communicative dimension	3,37	3,53	3,53	3,80	4,58	4,06	3,61	4,54	4,06	3,79	3,43	-
Contextual dimension	4,24	4,43	4,10	4,47	5,30	4,81	4,34	4,87	5,06	4,67	4,41	-

As was shown above, the aspects of immersion (the ways spectators are captivated by the story and feel drawn to the performance) and theatrical dimension are the most influential when evaluating the performance as a whole. Also, *impressive* is one of the most significant keywords in defining the overall evaluation given to a performance. However, qualitative research shows that *impressive* is interpreted rather differently by the spectators of Musical and Spoken Theatre. For Musical Theatre audiences, *impressive* is connected more to the skills of the performer, the vocal crafts, the articulation; the ability to act and sing credibly is pointed out as a skill not all opera singers share. Spoken Theatre audiences are impressed if the performance has made them think about the themes presented on stage and they have been able to relate this to their own personal experience. In addition, they also admire the acting skills, especially if the role is an obvious challenge for the actor (such as playing children's roles) or a perfect fit (good casting for the role).

Figure 16. Keywords describing performances on a 6-point scale and the number of respondents.

Keywords performance on a 6-point scale	Groningen				Debrecen				Tartu				Tyneside			
	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI
<i>Forms and skills</i>																
skillful	n=				n=				n=				n=			
	497 5,07	907 4,81	287 4,75	554 4,83	16 5,62	583 4,89	288 4,98	32 5,37	171 4,97	783 4,30	432 4,44	-	442 5,79	482 5,05	505 5,16	33 4,85
beautiful to look at*	242 5,04	432 4,51	294 4,94	458 4,93	16 5,06	590 4,14	294 4,36	32 3,25	172 5,32	786 3,87	429 4,60	-	447 5,60	481 3,58	511 4,70	35 3,97
full of new images*	240 4,40	426 3,69	288 3,34	457 3,69	16 4,56	586 4,18	286 3,71	32 2,93	171 4,00	787 3,42	425 3,33	-	442 5,18	478 3,43	511 3,56	34 3,53
<i>Emotional engagement</i>																
impressive	497 4,51	910 4,09	288 4,01	554 3,86	16 5,06	585 4,24	284 4,22	32 4,68	171 4,78	786 4,22	431 4,15	-	446 5,74	484 4,86	509 5,18	34 5,44
exciting	489 3,43	900 3,13	285 2,91	554 3,23	15 4,73	583 4,31	286 3,78	32 4,34	171 3,85	784 3,23	430 3,25	-	442 5,53	478 4,22	511 5,14	35 5,14
surprising	499 4,75	925 4,50	293 4,26	559 4,60	16 3,50	588 4,08	291 2,70	32 2,87	171 4,31	783 3,91	429 3,38	-	448 4,69	481 3,88	510 3,14	35 3,60
comforting	235 2,43	423 2,52	287 2,66	457 2,42	16 3,12	575 3,05	283 2,76	32 2,75	171 4,17	782 2,49	425 2,41	-	441 3,28	480 2,83	505 3,91	34 4,47
satisfyingly complete	No Groningen data				16 5,06	579 4,19	287 4,11	32 4,81	171 4,35	787 4,25	431 4,23	-	446 5,11	480 4,30	512 4,94	34 5,41

	Groningen				Debrecen				Tartu				Tyneside			
	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI
Keywords performance on a 6-point scale	n=				n=				n=				n=			
painfully surprising* ⁶⁰	236 2,60	421 2,99	282 2,17	454 2,84	16 2,19	571 3,24	280 2,75	32 1,43	171 2,00	784 3,39	425 2,31	-	434 2,81	471 3,14	492 1,99	31 1,97
Cognitive engagement																
inspiring	499 4,39	913 4,10	292 3,86	558 3,99	16 4,88	589 4,23	291 3,81	31 3,26	171 4,27	786 3,70	426 3,40	-	448 5,32	480 4,24	513 4,25	35 4,26
recognizable* ⁶¹	239 2,84	425 3,28	290 4,20	458 4,23	16 4,75	583 4,44	286 4,59	32 4,16	171 2,92	782 3,15	429 3,73	-	445 4,70	480 4,23	513 5,32	35 4,97
confrontational	495 2,96	915 3,53	288 2,41	557 3,07	16 3,06	589 4,47	288 3,64	32 3,68	No Tartu data				445 3,30	483 3,08	512 1,81	35 1,51
challenging	No Groningen data				16 3,06	579 3,16	286 2,38	32 1,68	171 3,43	782 3,39	425 2,99	-	443 4,09	483 3,76	512 2,09	34 2,53
conventional	485 2,13	899 2,29	284 2,71	549 2,19	16 2,81	576 2,48	279 3,17	32 2,65	171 3,12	783 2,58	427 3,26	-	448 1,86	481 2,50	508 2,70	35 3,54
superficial	490 1,91	903 2,10	286 2,59	553 2,14	16 1,44	579 2,03	286 2,21	31 1,68	171 1,97	783 2,11	425 2,30	-	441 1,52	480 1,85	509 2,20	33 1,61
boring	492 1,89	904 1,95	290 1,63	555 1,54	16 1,25	584 1,81	288 1,85	32 1,22	171 1,56	784 1,92	425 1,88	-	446 1,15	483 1,44	513 1,30	35 1,23

⁶⁰ In the Tartu survey the phrase ‘painfully touching’ was used.

⁶¹ In the Groningen case ‘very recognizable’ was used.

	Groningen				Debrecen				Tartu				Tyneside			
Keywords performance on a 6-point scale	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI	Da	SpT	MT	KI
	n=				n=				n=				n=			
Complexity																
complicated	492 3,43	902 2,96	287 1,70	554 1,84	16 2,37	592 3,09	293 2,24	32 1,47	171 3,25	787 2,98	426 2,45	-	449 2,49	488 2,50	514 1,30	35 1,26
easy to follow	237 3,55	428 4,10	287 5,08	458 5,06	15 4,93	588 4,24	287 4,56	32 5,34	171 3,71	785 4,06	429 4,23	-	445 4,95	482 4,76	512 5,55	34 5,68
demanding for you personally*	238 2,75	426 2,75	287 1,71	455 1,89	16 2,00	584 2,86	285 2,25	32 1,66	171 2,05	785 2,21	426 1,91	-	436 2,70	475 2,79	506 1,52	32 1,53
Entertainment																
relaxing	494 4,08	920 3,87	293 4,90	559 4,80	16 4,13	593 3,35	284 3,86	32 4,47	171 4,17	784 3,37	428 3,79	-	448 3,76	485 3,05	510 3,89	35 4,94
amusing / good fun	491 3,51	914 4,05	290 4,64	558 5,00	16 5,56	589 4,47	282 4,57	34 5,85	171 3,75	786 3,62	429 3,65	-	440 4,85	481 4,20	511 5,50	35 5,83
funny	488 3,19	911 3,95	288 4,38	555 5,00	16 4,63	580 3,47	290 2,57	32 5,53	171 2,54	784 3,46	427 3,12	-	444 4,05	482 4,38	510 4,56	35 5,66
Relevance																
relevant for you personally	237 3,19	425 3,23	284 2,66	458 3,57	16 4,06	579 3,79	281 3,01	32 4,31	171 3,12	785 3,09	425 2,58	-	442 3,67	477 3,50	511 3,96	34 4,88
socially relevant	489 3,10	917 4,04	284 3,04	556 3,91	15 4,00	582 4,46	284 3,51	32 4,93	171 3,28	782 4,25	428 3,44	-	444 4,39	482 4,50	511 3,82	34 4,56

Comparative analysis of the cities point out that Musical Theatre is experienced as more serious in Debrecen and Tartu than in Tyneside and Groningen. This can be explained by the sample in the first two cities that include Opera need not be considered a particularly amusing genre; and, secondly, even the musical *Cabaret* in Tartu is not considered very funny according to the qualitative research.

The most influential keywords determining the overall evaluation of the performances are *skilful* and *impressive*. For Musical Theatre, *boring* with a reverse correlation (*not boring*) and *beautiful to look at* determine the ratings given to the performance. For Spoken Theatre being *not superficial* and *inspiring* influence the rating of the performance the most.

When comparing the factors that determine the evaluation of Spoken and Dance Theatre performances, the four cities are very much alike. The most significant difference is that in all other cities except Tartu, being *inspiring* determines the evaluation of the performance. The biggest differences between the cities occur in case of Musical Theatre. *Good fun* is affecting the evaluation in Groningen and Tyneside. In Debrecen and Tyneside, *exciting* is also an influential factor. The differences can be explained by the sample of Musical Theatre productions discussed above.

It is quite striking that different types of the theatre are experienced quite similarly in different European cities which makes it possible to assume that even different cultural and historical backgrounds can lead to similarities in audience experiences. First of all, it has to be pointed out that the focus was on the comparability between cities, which is why types like Puppet and Object Theatre, *Cirque Nouveau* etc. that were available in some cities and not available in the others, were deliberately left out of the research. This means that it is not possible to say on the basis of this research whether theatre systems that have more alternative types of theatre in the supply, are also able to deliver different kinds of experiences. Nevertheless, the research does point out some variation in the data that can be interpreted as a result of the differences between the systems. For example, even though Musical Theatre is generally experienced as more entertaining than Spoken and Dance Theatre, in Tartu and Debrecen, where there are fewer Musicals in the supply, Musical Theatre is experienced as less relaxing and more complex. In Tyneside and Tartu where the Dance Theatre sample consists of Classical Ballet, the type is more admired for the skills involved in it, while in Groningen with more Contemporary Dance in the supply, it is admired for being more engaging, more surprising, less recognisable and more complicated.

Whether conceptualisation of the theatre is based on cultural conventions or emerges as more universal is one of the most relevant questions in the light of the results presented in this chapter. It can be seen that in all the four cities, theatre is most valued for its external quality (the performing, the set design, the way performance is directed). Secondly, being immersed in the world of the performance is as relevant for the audiences as is being impressed by the skilfulness and by the themes and characters presented. These results are in line with a study conducted in Sweden that shows that the appreciation of the acting

is also decisive for the spectators' interest in the fiction of the performance (Sauter 1989: 144). The importance of the keyword *impressive* in the overall evaluation of the performance confirms the importance of emotional engagement when evaluating theatre (Eversmann 2004: 155, Boerner et al. 2010, Boerner et al. 2011). Therefore, the hypothesis can be raised that high scores in theatrical dimension or for the cluster 'Skills and forms' tends to strengthen the flow experience and immersion in the world of the performance.

Even though the two most important aspects of theatrical experience seem to be the same for all types of theatre, the questions "what exactly is considered good quality in acting" or "what kind of storyline draws people into the world of the performance" still remain. Are the spectators in Groningen immersed or impressed by the same kind of subject matters as the spectators in Tartu? Would the most skilful Hungarian *Kleinkunst* actors be considered skilful in Tyneside as well? In this respect, performances analysis is needed, as well as more in-depth qualitative research. Thus the next step in this kind of research would be to include the extensive research on the aesthetics as an important factor in the analysis of the experiences.

3.3.1.2. The reception of Musicals and Opera

More detailed analysis was carried out in Tartu to compare the reception of Musical (*Cabaret*), the more entertaining genre, and Opera (*Tosca*), the more serious genre of Musical Theatre. In general it can be said that the audiences of Opera give higher evaluations to the performance than the audiences of Musical. The spectators of *Cabaret* are less content with the performance.

Only 40% of the respondents agreed that the performance fulfilled their expectations in case of *Cabaret* compared to the 70% of the spectators of *Tosca*. This can be related to the reasons of visiting the performance in the first place. The main reason for attending *Tosca* is the opera itself (for 75% of the respondents), followed by the singers (62%), the composer (38%) and social factors (37%). *Cabaret* is most visited for its performers (50%), for the musical itself (50%) and for social reasons (45%). The quantitative and qualitative research show that people attending Opera in Tartu are grateful for the possibility to see Opera in the first place and therefore value it higher. They are more regular Musical Theatre attenders who also visit the other Musical Theatre performances of the Vanemuine (other Operas, Operettas and Musicals) and often even visit the same Opera several times either to see and hear different singers in the same role or because there are only few operas in the repertoire so they are "forced" to see the same Opera many times. The spectators of *Cabaret* mostly visit Spoken Theatre, especially comedies or well-known drama performances that the theatre advertises the most.

Considering the dimensions of theatrical experience, *Tosca* is valued higher in all the aspects except in one belonging to the contextual dimension –more than the audiences of *Tosca*, the spectators of *Cabaret* felt that the performers expected something from them. The theatrical dimension, i.e. the quality of the actors is valued the highest, followed by thematic dimension. Both audiences

particularly recognised the themes of the performance, but the qualitative research conducted in Tartu shows that recognisable themes are not so much connected to particular subject matters or storyline, at least for Opera visitors, but rather confirm the spectators' idea that the opera is staged in the "right way". This means for example the set design and costumes not being from contemporary times ("singers wearing jeans") and the Opera being staged conventionally.

Even though the averages for the contextual dimension – worth thinking about and worth talking about after the performance – are higher for *Tosca* than for *Cabaret* in absolute numbers, the contextual dimension is still valued the lowest among all the other aspects in case of *Tosca*. Even with relatively lower averages, the spectators of *Cabaret* rate these aspects higher in comparison with the thematic or immersive dimensions, for example. This means that in general *Cabaret* operates more in context compared to *Tosca* which could be related to the themes of the performance. In the production of *Cabaret* in Tartu the symbols of Nazi regime were prominently visible all through the performance, which that could have given rise to discussions.

In general, both performances are experienced as professionally executed and entertaining. Both score high regarding keywords such as *skilful*, *satisfyingly complete*, *beautiful to look at*, *impressive*, but also *easy to follow* and *relaxing*. The performances were also experienced as *conventional*. This proves that the music department of the Vanemuine does not take risks, but is staging Operas that are valued by the audiences because of their recognisability, and Musicals that fill the seats to earn a good revenue from the box office. Nevertheless, *Cabaret* is found to be more *socially relevant*, *Tosca* more *personally relevant*. *Tosca* is more *inspiring*, *Cabaret* more *surprising* and also *funnier* than the Opera.

The research into the reception of Opera and Musical in Tartu points out that the values and functions realised during the encounter with Musical and Opera are not so much different from each other. This means that Musical cannot be considered the more entertaining genre by default – *Cabaret*, maybe partly for its themes, is found to be a production worth discussing and thinking about, it has social relevance according to the spectators and is therefore not only valued as entertainment. The reception of *Tosca* indicates the importance of form over content for classical Opera, but also that the conventionality of Opera is valued particularly highly by the spectators. The main difference lies in the interests of spectators – the Opera audiences tend to be more interested in Musical Theatre in general, visiting also Spoken Theatre that is the most available type. The Musical attenders are more interested in visiting Spoken Theatre, especially the comedies, being thus more strongly attracted by entertainment.

3.3.2. The dimensions of theatrical experience in Spoken Theatre

Factor analysis conducted on the 24 keywords divided into six clusters (presented in Chapter 2.2.3) of the eight Spoken Theatre productions in Tartu, brought out five dominants of experience (Figure 17).

Figure 17. The five factors and factor loadings.

	Factor				
	Aesthetic Factor	Entertainment Factor	Personally Challenging Factor	Complexity Factor	Conventionality Factor
Impressive	.746	.224	.350	.098	.009
Skilful	.743	.223	.302	.126	.005
Superficial	-.714	.068	-.051	.043	.149
Boring	-.582	-.198	-.095	.133	.163
Complete	.540	.224	.211	-.143	.184
Surprising	.408	.275	.253	.407	-.219
Full of new images	.378	.256	.294	.255	-.085
God fun	.144	.883	-.093	-.054	-.061
Funny	.083	.847	-.104	-.076	-.051
Relaxing	.294	.635	.093	-.096	.051
Beautiful to look at	.430	.495	.242	.054	.088
Personally relevant	.232	.006	.696	.088	.082
Painfully touching	.272	-.293	.658	.197	.020
Personally demanding	.040	-.216	.605	.355	-.014
Challenging	.380	.231	.589	.209	-.033
Exciting	.421	.212	.515	.004	.052
Inspiring	.493	.358	.497	.186	.034
Socially relevant	.415	-.073	.485	.151	.159
Comforting	.044	.393	.477	-.042	.114
Complicated	.099	-.169	.134	.745	-.103
Controversial	-.100	.002	.225	.463	.018
Easy to follow	.118	.422	.047	-.443	.307
Conventional	-.182	.012	.004	-.041	.707
Recognisable	.053	-.002	.120	-.090	.649

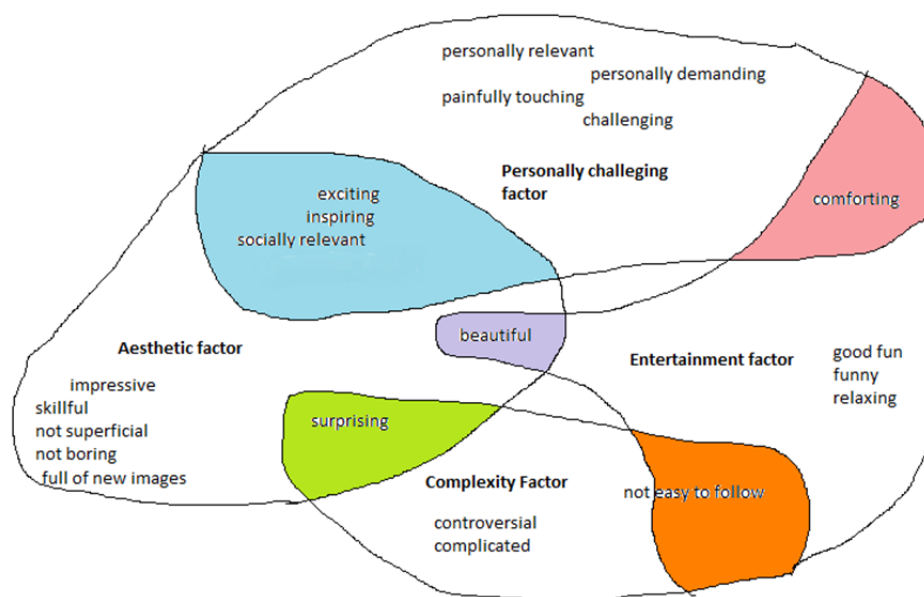
The first factor, containing *impressive*, *skilful*, not *superficial*, not *boring*, *complete* and *full of new images* is named the Aesthetic Factor for it can be interpreted as describing a comfortably enjoyable performance. The second factor is the Entertainment factor as keywords such as *good fun*, *funny*, *relaxing* and *beautiful to look at* all refer to entertaining performance. Personally Challenging Factor contains such notions as *personally relevant*, *painfully touching*, *personally demanding*, *challenging*, *exciting*, *inspiring*, *socially relevant* and *comforting*. All these keywords indicate a certain personal connection, but also the excitement that this connection brings. The fourth factor that includes *complicated*, *controversial* and not *easy to follow* is named the Complexity Factor, because all the keywords can be used to describe a complex experience. The fifth factor is named Conventionality Factor because it encompasses *conventional* and *recognisable*.

It should be noticed that the results of factor analysis first of all show slight differences between the clusters and factors. The Entertainment and the Complexity Clusters (see chapter 2.2.3) overlap with the factors of the same name. The Conventionality Factor consists of characteristics of the Cognitive Engagement cluster indicating that recognisability of the performance is realised through cognitive engagement. Characteristics forming the cluster ‘Skills and Forms’ are part of the Aesthetic Factor, the cluster ‘Relevance’ is part of the Personally Challenging Factor. Cognitive and Emotional Engagement dissolve into the Aesthetic and Personally Challenging Factor, which means that the relationship between these factors is the most complex. (Toome 2015)

Even though the factor analysis distributes all the keywords so that they belong to one factor only, the factor loadings of some of the keywords show that these keywords could also be included in other factors (for example *inspiring* is included in the Personally Challenging Factor with the factor loading 0.497, but it could be included in the Aesthetic Factor with close factor loading 0.493).

These possible connections are called „overlaps“ in this thesis. Figure 18 shows the keywords (in the coloured areas) that overlap between the factors (for more specific tables see Article IV, Figure 3). For example, (not) *easy to follow* belongs to the Complexity factor, but could be included in the Entertainment factor, then with a positive factor loading, i.e. meaning the performance is *easy to follow*. This change would be logical because entertaining and relaxing performances are usually also easy to follow.

Figure 18. The overlaps between factors.



Surprising is included in the Aesthetic Factor, but could also be in the Complexity Factor in which case the experience would not be only complicated, but also surprising. *Comforting* belongs to the Personally Challenging Factor, but could also be in the Entertainment Factor. This change would add a personal aspect to the Entertainment Factor as being comforted by a performance is possible if there is personal connection to it. *Beautiful to look at* is included in the Entertainment Factor, but could be in the Aesthetic Factor which would be in line with the notion of “good, enjoyable performance”. The most overlaps occur between the Aesthetic and the Personally Challenging factors – *exciting*, *inspiring* and *socially relevant* are all part of the Personally Challenging Factor, but could be included in the Aesthetic Factor in which case the Aesthetic Factor could be interpreted as being more challenging. These overlaps can be explained by three phenomena (1) the limits of the quantitative survey, (2) the language and (3) the performances included in the survey. The first two obstacles can be overcome in a qualitative survey. A quantitative survey makes it possible to see the numerical reactions of the audiences to certain keywords proposed by the researcher. Qualitative research increases the possibilities of understanding how audiences interpret the keywords as was shown with the keyword *impressive* above. At least in the context of Tartu, the performances included in the survey allow us to understand the overlaps, especially between the Aesthetic and the Personally Challenging Factors. The same performances that are found to be most skilful, not boring, exciting and inspiring are also those most relevant personally, most touching and challenging. This proves

again that spectators have to be personally touched by the performance whether through its themes – as is the case for productions *Purge* and *Ird,K* that are staged in a more realistic style, but are concerned with subject matters directly connected with Estonian history – or by the style of the performance as is the case for *Career*, a more adventurous performance both in form and content.

The results of factors analysis are very much in line with the outcomes of comparative research on experiences in different cities that also showed that the theatrical and the immersive dimensions are the most important ones in evaluating the performance in general. Factor analysis points out that from the perspective of the spectators the cognitive and emotional engagement as well as the appreciation of the quality of the performance in general seem to be overlapping more and are not easily differentiated. Performance analysis helps to reveal and explain these overlaps and show how specific aspects such as the subject matter or the aesthetics of the performance can influence the reception.

CONCLUSION AND PERSPECTIVES FOR FURTHER RESEARCH

Analysing the production, distribution and reception of theatre in one city is a fruitful way to study the functioning of theatre on the societal level. The comparative perspective will open up new avenues in analysing the functioning of a theatre system either locally or internationally. It should be added that qualitative reception research, when possible, can also add valuable insights to the results of quantitative studies and should be planned as part of the reception research from the beginning.

The methodology proposed in this PhD thesis can be used to study the functioning of theatre in other cities that have at least some performances in the supply, which would make it possible to compare cities to one another internationally and in a county. In the context of Estonia, such research might be even feasible on the national level, especially thanks to the extensive work of the Estonian Theatre Agency in collecting data about the theatre supply. However, under such circumstances the research cannot possibly be carried out by one person, but team of researchers working on the data would be required. In addition, good cooperation with theatres is crucial in conducting reception research – possible respondents should be recruited on the spot and it is a particular performance that has to be analysed.

Four main conclusions can be drawn from the research presented in this thesis.

Despite the availability of different types and genres of theatre in different cities **Spoken Theatre is the most accessible type of theatre** in all the cities in Northern, Western, Eastern and Central parts of Europe as the largest numbers of performances offered to audiences is Spoken Theatre. It is also the most visited type of theatre everywhere; however, it shares the position with either Musical Theatre or Puppet and Object Theatre. The almost equal number of visits to Musical Theatre in Northern and Western cities is a result of a theatre system that consist of much more commercial theatre than Estonian theatre. The commercial genres are usually performed in big halls and more resources are channelled into marketing, which permits to gain more visits. The high number of visits to Puppet and Object Theatre can be explained by the company of this type operating in Maribor and Debrecen.

Even though theatre systems have cultural roots and clearly are the outcomes of particular cultural, political and social history, it is also the **priorities in current theatre politics and the structure of the theatre system in general that have a direct influence on the functioning of theatre**. The emphasis that in Western cultural politics has been put on supporting more alternative theatre types is visible in the variety of theatre that is on offer in Aarhus and Debrecen. At the same time the system has created a basis for a lively commercial theatre scene that more often produces entertaining genres (like Musicals) in big venues for large numbers of audiences. So the subsidising or non-subsidising (who is

subsidised and who is totally dependent on their own box-office income) of certain types or genres determines the functioning of theatre.

In Estonia, commercial theatre is almost non-existent and therefore almost all professional theatre is subsidised. This means that even the more entertaining genres like Musicals are produced by subsidised theatres⁶². In the context of Tartu, this can be seen in a positive light for the income from Musicals enables the Vanemuine to stage Opera and Classical Ballet in South Estonia, while these genres would never collect so many visitors as to cover their productions costs by themselves. On the other hand, it is not necessarily certain that effort (time, human resources, etc.) similar to that invested in staging Musicals is put into developing the less lucrative genre of the Opera, for example by attracting new audiences (not only children) or developing the genre aesthetically. In the light of this research, which shows that Contemporary Dance is the most challenging genre of theatre, but only occasionally available in Tartu, it can be asked, whether promoting the genre and making it more available for audiences all over Estonia should be a process guided by the Ministry of Culture, local municipalities or theatres and independent groups. In a situation where there are over one million theatre visits per year and 44% of Estonians go to the theatre at least once a year, should attracting new audience groups (also for new types or genres) be a direct aim of culture policy when the expected number is achieved anyway?

It is not surprising that Denmark, the Netherlands and Great Britain have built up a theatre system different from those of Estonia, Hungary or Slovenia. What it is maybe more striking, though, is that **the ways in which people consume and experience theatre in these countries have more similarities than differences** despite the fact that the theatre systems are rather different. Spoken and Dance Theatre are experienced as more serious types of theatre, Musical Theatre and *Kleinkunst* as more entertaining and relaxing. Naturally, there are differences by genre: Contemporary Dance is valued more for the inspiration and excitement, Classical Ballet for the high skills of dancers, Opera is considered to be a more serious genre of Musical Theatre compared to Musical.

In general, spectators everywhere value what they see on the stages very highly. The quality of acting, set design, costumes, the good work of the director or choreographer are rated high for all the types of theatre. **The ability to immerse spectators into the world of the performance as well as the satisfaction with the quality of acting, directing and forms of the performance in general are the most influential aspects when evaluating the performance as a whole.** The qualitative research shows that spectators prefer to be personally touched by the themes or aesthetics of the performance. At the same time it is noticeable that spectators are able to distinguish between good performance quality (illustrated by the high averages on aspects of skills and forms and theatrical dimension) and the ways performance engages them cognitively

⁶² There are also some project based Musicals staged recently that had mainly commercial aims.

or emotionally. This means that spectators are able to evaluate the performers, but do not have to be engaged into the worlds of the performance at the same time. The jackpot situation would be when these two aspects occur simultaneously, because the satisfaction with the quality seems to strengthen the experience of flow, i.e. when the spectator is concentrating on the aesthetic experience and nothing else.

Some further perspectives for research

One of the most interesting and innovative developments, but also the biggest challenge in studying the experiences of theatre, especially from a comparative perspective, is to combine the research into experiences with performance analysis. How to combine these two aspects on the comparative level? How to operationalize performance analysis to make performances comparable?

Secondly, reception research could be conducted on the types and genres less available in Tartu. Who are the people visiting the few Contemporary Dance performances? What do they experience and how does this differ from experiencing other types of theatre or compare to the results from the STEP cities that have done reception research on Contemporary Dance? Who are the people visiting Stand-up, the new and flourishing genre usually performed by amateurs, and often by foreigners living in Estonia? Does the Stand-up audience visit any other type of theatre and if yes, then what? Also, who are the spectators visiting amateur performances and what kind of values are prevailing in this reception process?

STEP research has so far proposed a methodology for studying functioning of theatre on the empirical level with the focus on production, distribution and reception. Even though the relationships between the domains have been analysed and even some political and economic aspects that influence these domains have been brought out, more in-depth research into other aspects influencing theatre could be carried out. How exactly does the education system (both the theatre schools as well as what is taught about theatre to children at primary and secondary schools) influence the production and reception of theatre? How is theatre connected to the other cultural systems (like film, television, visual arts, literature etc.)? How does the functioning of media system influence the distribution and reception of theatre?

Also the functioning of one theatre could be researched, including the aspect of the theatre personnel as well. This kind of research could also be done from a comparative perspective, comparing the functioning of a theatre acting as a state foundation to a private theatre.

The study of the city of Tartu draws attention to the relevant shortage of alternative venues and companies existing in Tartu and alternative companies visiting Tartu (not during festivals) which can lead to a discussion whether they are needed in the city or not, and if yes, then what and by whom could be done on the local and the national levels and by whom to have more different types of theatre in Tartu. Secondly, there is the question whether Musicals should be the

genre that supports the staging of Operas in a situation where the performers are often the same, which means that most of the times they are occupied in Musical performances that might not leave time to develop Opera as much as necessary. And thirdly, the reception research shows that the performances valued by the spectators tend to be aesthetically more conventional, which highlights the possible need for audience development.

These three observations directly reflect the results of cultural policy that in Estonia first and foremost values the big institutions that have often offer a programme in which risk taking is less common because theatres are more dependent on their box office income. Also, the programme called “Theatre in the Countryside” that subsidizes giving guest performances outside of the cities, could be more varied depending on the particular company and the type or genre of theatre which would make it possible to bring more challenging types and genres to different areas all over Estonia. These aspects could be discussed and analysed on the policy-making level to bring more variety into the Estonian theatre system and also into the cities outside of the capital.

SUMMARY IN ESTONIAN

Teatri toimimine Tartus. Võrdlev perspektiiv

Doktoritöös keskendutakse teatri toimimisele Tartus ja selle toimimist mõjutavate tegurite analüüsimisele võrdlevas rahvusvahelises perspektiivis. Uurimuse aluses olev empiiriline andmestik on kogutud rahvusvahelise uurimisrühma STEP (*Project on European Theatre Systemas* ehk Projekt Euroopa teatrisüsteemidest) projekti STEP-Linnarühm raames. Sarnase metoodika alusel on kogutud andmeid lisaks Tartule veel Aarhusis (Taanis), Mariboris (Sloveenias), Groningenis (Hollandis), Debrecenis (Ungaris), Bernis (Šveitsis) ja Tyneside'is (Suurbritannias). Enamik nimetatud linnu on Euroopa väikeriikides asuvad ülikoolilinnad⁶³ ja oma regiooni kultuurikeskused, kuid mitte teatripealinnad. Eesti teatrit puudutavate uurimuste seas on käesolev doktoritöö esimene, mille eesmärk on anda analüütiline ja terviklik ülevaade ühe linna teatrisüsteemist ja selle funktsioneerimisest.

Doktoritöö eesmärgiks on esiteks tutvustada ühte võimalikku meetodit teatrisüsteemi funktsioneerimise uurimiseks, tuues esile ka rahvusvahelise võrdlusuuringu suurimad väljakutsed ja kitsaskohad.

Teiseks analüüsitakse, mille poolest eri linnade teatrisüsteemid üksteisest erinevad ja mille poolest sarnanevad ning mis on selle põhjuseks.

Kolmandaks pööratakse doktoritöös rõhku publikule kui olulisele osale teatrisüsteemist – retseptsiooniuuringu käigus uuritakse seda, kuidas vaataja erinevat liiki teatrit vastu võtab ning kas vaatajakogemused on linnades erinevad või sarnased, ja mis on selle põhjuseks.

Doktoritöö teoreetilise raamistiku moodustavad neli mõistet – teatrisüsteem, funktsioneerimine, retseptsioon ja teatrisündmus.

Teatrisüsteem algab teatri loomisest (*production*) ehk teatritest ja truppidest, kes loovad teatrisündmuse, mis on avalikkusele kättesaadavad. Sellele järgneb levitamine (*distribution*), mis kätkeb ka tegelikku teatrisündmuse ja mängupaikade hulka, mida potentsiaalsel teatrivaatajal on võimalik külastada. Viimaks analüüsitakse vastuvõttu (*reception*) ehk siis ühelt poolt konkreetseid külastusi ühe või teise organisatsiooni etendustele ning teiselt poolt etenduse vastuvõttu kogemuslikul tasandil. Kirjeldades loomist, levitamist ja vastuvõttu ning analüüsides nende omavahelisi suhteid, on võimalik näidata, kuidas teatrisüsteem toimib.

Funktsioneerimise all mõistetakse väärtusi ja funktsioone, mis on seotud publiku esteetilise kogemuse saamisega (Van den Hoogen 2009: 266). Hollandi teatriuurija Hans van Maaneni väidab, et väärtused aktiveeruvad ehk saavad

⁶³ Nimistust eristub Tyneside, mis on tegelikult linnastu ja mille suurim keskus on Newcastle, ja Suurbritannia, mis on üks Euroopa suurimaid riike. Seal viidi uurimus läbi seetõttu, et leidis sihtfinantseering teatri funktsioneerimise uurimiseks ning Newcastle kui selle piirkonna suurim keskus polnud küll täpselt samasuguse profiiliga, kui teised uuringusse kaasatud linnad, kuid sarnane. Lisaks Newcastle'ile kaasati kogu Tyneside'i piirkond, kuna piirkonnas olevad teised linnad nagu Gateshead on üksteisega tihedalt kokku kasvanud.

retseptsiooniprotsessis funktsiooni siis, kui on võimalik aru saada, kuidas teater ja vaataja teineteist mõjutavad (Van Maanen 2009a: 9). Ta eristab nii kunsti sisemisi väärtusi, mis on omased ainult kunstiteosele, kui ka väliseid väärtusi, mis ei ole otseselt seotud kunstiteose kui sellisega (nt sotsiaalsed, majanduslikud ja informatiivsed väärtused) (Van Maanen 2009a: 150–151). Seega on funktsioneerimise all laiemalt silmas peetud teatri kui kunsti valdkonna võimet luua väljundit, mis kanduks lõppkokkuvõttes inimese igapäevaellu.

Teatri funktsioneerimist on võimalik uurida nii indiviidi (vastuvõtja ja looja), kollektiivi, institutsiooni kui ka ühiskonna tasandil. Selles doktoritöös uuritakse teatri toimimist kõige üldisemal ehk ühiskondlikul tasandil. Seega lähtutakse arusaamast, et teater omab ühiskondlikku mõju ja tal peaks olema ka teatud sotsiaalne väljund.

Retseptsiooniuuringud aitavad aru saada, mida vaataja teatris kogeb. Vaatamata sellele, et eri teatriuurijad näevad vaatajaid teatri pärisosana (Bentley 1965, Fischer-Lichte 1992, Brook 1980), on publikut empiirilisel intensiivsemalt uurima hakatud alles 20. sajandi teisel poolel. Retseptsiooniuuringutes keskendutakse näiteks üksikutele aspektidele nagu empaatia või identifitseerimisprotsess (Schoenmakers 1998, 1992) ja vaadeldakse retseptsiooni eelkõige kognitiivsest aspektist (McConaghie 2008). Retseptsiooniuuringuid on olulised ka teatri turunduses, kus uuritakse peamiselt, millised aspektid teatri vastuvõtul on kõige olulisemad üldise rahulolu määrajad (nt Boerner & Jobst 2013, Radburn et al 2009). Niisamuti küsivad uurijad, millest koosneb teatrikogemus (Eversmann 2004) ja millised on esteetilise vastuvõtu eri tüübid (Van Maanen 2009a).

Üks olulisemaid pöördeid teatri vastuvõtu uurimisel oli *teatrisündmuse* mõiste ja seda analüüsiva meetodi kasutusele võtmine (vt Bennett 1997; Martin & Sauter 1995; Sauter 2000; Sauter 2008; Cremona, Eversmann, Van Maanen, Sauter, Tulloch 2004). See kutsus ühendama kõiki erinevaid aspekte, mis teatrikogemust mõjutavad, mis tähendab, et lisaks konkreetsele kommunikatsiooniale tuleb vastuvõtukogemusest arusaamiseks analüüsida ka organisatsioonilisi, kultuurilisi ja poliitilisi aspekte. Ka siin doktoritöös ei uurita vastuvõtuakti üksikuid aspekte, vaid keskendutakse neile väärtustekogumitele, mida vaatajad ühes või teises linnas teatrit vaadates kogevad.

Doktoritöö metodoloogia põhineb kolme tüüpi andmete kogumisel ja nende analüüsimisel. Meetodi uuenduslikuks aspektiks on ühe perioodi ja piirkonna võrdlev uurimine. Uue lähenemise eeliseks on võrreldes varasemate töödega oluliselt detailsem, ent samas üldistusi loov uurimus.

Ühe linna teatrisüsteemi uurimiseks koguti järgmised andmed: (1) linna kultuurilise taristu kirjeldus, et luua üldine arusaam linnast kui kultuurikeskonnast; (2) statistika kõigi avalike teatrisündmuste kohta ühe hooaja või aasta lõikes – eelkõige andmed, mis liigi või žanriga on tegemist, kas lavastus on toodud lavale koduteatris või on see külalisetendus, mitu korda ühte lavastust mängitakse ja millised on vaatajanumbrid; (3) viidi läbi kvantitatiivne publiku- ja retseptsiooniuuring, millele lisati kvalitatiivne uuring, et avada teatrikogemust veelgi sügavamalt.

Dokoritöö järeldused jagunevad kolmeks. Esiteks tuuakse välja rahvusvahelise võrdlusuuringu suurimad väljakutsed. Teiseks esitatakse peamised põhjused, mille poolest ja miks eri linnade teatrisüsteemid üksteisest loomise, levitamise ja külastuste tasandil erinevad ning mil moel sarnanevad. Kolmandaks näidatakse, et eri linnades on teatri kogemine e retseptsioon suurtes joontes üsna sarnane.

Võrdlusuuringute suurimad väljakutsed on seotud metodoloogia välja-töötamisega ja puudutavad: (1) teatriliikide ja -žanrite tüpologiseerimist; (2) kultuurilisi eripärasid teatri defineerimisel ja (3) tõlkeküsimusi.

Kaardistamaks teatritegevust ühes linnas, oli vajalik välja töötada teatriliikide ja -žanrite tüpoloogia (1), mis oleks kasutatav kõikides uuringus osalevates linnades. Tüpoloogia pidi olema võimalikult täpne, et tuua välja teatriliikide vahelisi erisusi, kuid samas piisavalt üldine, et oleks võimalik eri linnu omavahel võrrelda. Pärast pikki arutelusid jõudsi uurimisrühmaga järgmise teatriliikide tüpoloogiani (Tabel 1).

Tabel 1. Teatriliikide ja -žanrite tüpoloogia.

Liik	Žanr
Sõnateater	
Muusikateater	Ooper/operett Muusikal Muusikateater (<i>Music Theatre</i>) Teatrikontsert (<i>Theatre Concert</i>)
Tantsuteater	Ballett Kaasaegne tants Rahvatants Tänavatants (<i>Urban Dance</i>)
<i>Kleinkunst</i>	Püstitjalakomöödia <i>Cabaret</i> Improvisatsiooniline teater Laulja/laulukirjutaja
Nuku- ja objektiteater	
Uus tsirkus ja <i>show</i>	
Füüsiline teater	

Tabelist on näha, et teatud teatriliikide puhul oli vajalik edasine jaotus žanriteks, samas kui näiteks nuku- ja objektiteatri, uue tsirkuse ja *show* ning füüsilise teatri puhul leidsime, et see pole vajalik, kuna seda teatriliiki peeti esteetiliselt suhteliselt ühesuguseid lavastusi sisaldavaks. Ka sõnateatri jagamist žanriteks ei peetud käesoleva uuringu seisukohast vajalikuks, kuna ei leitud jaotust, mis

oleks täiendanud oluliselt funktsioneerimise uurimist. Näiteks Eesti Teatri Agentuuri kasutatud jaotus draamaks, komöödiaks ja tragikomöödiaks ei oleks andud täpsustavad infot lavastamise stiili kohta. Lisaks ei lavastata teatrites palju tragöödiad ning piir draama ja komöödia vahel on tihti üsna ebaselge.

Tüpologiseerimine toob ühtlasi välja teatri defineerimise kultuurilised eripärad (2). Näiteks Ungaris, kus rahvatantsu esitatakse ka lavatantsuna, on see loomulik teatrisüsteemi osa. Seevastu Eestis esitavad rahvatantsu enamasti amatöörid ning lavatantsuna esitatakse seda harva. Tartu (ja ka laiemalt Eesti kontekstis) paistab silma, et sellist teatriliiki nagu *kleinkunst* (enamasti väikesed, peamiselt meelelahutusele orienteeritud lavastused, kus olenevalt konkreetsest žanrist kasutatakse lisaks sõnale ka muusikat) meil ei eristata, kuna sellist liiki teatrit viimastel aastakümnetel pole eksisteerinud. See on alles hiljuti õitsele puhkenud (peamiselt püstijalakomöödia näol). Samas oli võrdleva perspektiivi tõttu vajalik nimetada ka neid žanre, mida mõnes linnas ei esitata.

Tõlkeküsimused (3) kerkisid üles peaaesjalikult kvantitatiivses retseptsiooni-uuringus ja ankeedi koostamisel. Kõigepealt pidid uurijad leidma ühiselt sobiva ingliskeelse sõna, mis tuli seejärel tõlkida uurija emakeelde, et ka kohalik teatriveaataja saaks aru, mida tema käest täpselt teada tahetakse. Nii tekkisid linnade ankeetidesse vahel ka mõningad lahknevused (nt kasutati Groningenis väljendit *väga äratuntav*, teistes linnades aga lihtsalt *äratuntav*).

Just seetõttu oli vaja lisaks kvantitatiivsele uuringule läbi viia kvalitatiivne uuring, eesmärgiga avada eri sõnade tähendusi veelgi sügavamalt. Kvalitatiivse uuringu tulemuste alusel jõutakse järeldusteni, mis puudutavad retseptsiooni ehk töö kolmandat osa. Näiteks selgus just kvalitatiivse uuringu tulemusena, et sõna *muljetavaldav* (*impressive*) omab muusika- ja sõnateatri publiku jaoks erinevaid tähendusvälju. Muusikateatri publikule avaldab muljet suurepärane lauluoskus, ilus lavakujundus ja hästi teostatud lavastus, samas kui sõnateatri publikule avaldab lisaks suurepärasele näitlejatööle muljet ka võimalus esitatud looga kaasa minna ja lasta ennast lavamaailma tõmmata.

Linnade teatrisüsteemide ülesehitust iseloomustavad mõningad erinevused. Kõige enam paistab see silma selles, millist liiki lavastusi vaatamiseks pakutakse. Tartus, Mariboris ja Debrecenis pakutakse vähem eri liiki teatrit, võrreldes Aarhusi ja Groningeniga, kus vaatajal on võimalik valida suurem hulga erinevat liiki lavastuste vahel. Tartu paistab silma sõnalavastuste domineerimisega – näiteks Aarhuses on ainult 30% lavastustest sõnateater, Tartus aga on see protsent koguni 71. Teatriliikide rikkust mõjutavad mõistagi ka riigisisised eripärad – näiteks Mariboris pakutakse võrreldes teistega rohkem nukuteatrit, kuna seal asub üks kahest riigi nukuteatrist. Groningenis on võrreldes teiste linnadega enam *kleinkunsti*, kuna see on Hollandis populaarne žanr, mida õpetatakse isegi teatrikoolis.

Etenduste tasandil toimub linnade vahel teatud ühtlustumine – sõnateatrit on peaaegu kõikides linnades võrreldes teiste teatriliikidega kõige rohkem. See tähendab, et vaatamata loomise liigilisele mitmekesisusele, eelistatakse vaatamiseks ikkagi sõnateatrit. See teatriliik on arvatavasti ka kõige külastatavam. Seda kinnitavad üldjoontes ka vaatajanumbrid, ehkki Groningenis ja Aarhuses

kogub muusikateater ning Mariboris ja Debrecenis nukuteater peaaegu sama palju külastusi kui sõnateater. Muusikateater kogub Lääne- ja Põhja-Euroopas külastusi eelkõige tänu muusikalidele, mida tihti näidatakse peaaesjalikult rahateenimise eesmärgil suurtes saalides. Sel põhjusel on publikunumbrid väga suured.

Välja toodud erinevuste ja sarnasuste üks peamisi põhjuseid on riikide erinev sotsiaalpoliitiline ajalugu – kui läänes toetati 1970ndatel aastatel eelkõige väiketruppe ja alternatiivvorme, siis Ida- ja Kesk-Euroopas soodustati rohkem sõnateatrit ning institutsioonikesksust. Teiseks mõjutab teatriliikide varieeruvust see, kuidas on linna teatrisüsteem üldiselt struktureeritud: kas linnas on vastav teater (nt nukuteater) või piisavalt mängukohti eri liiki lavastuste jaoks (nt kaasaegne tants võib nõuda suurt lavaruumi, kuid samas ei meelita see piisavalt publikut). Kolmandaks mõjutavad teatri kättesaadavust teatripoliitilised ja majanduslikud põhjused. Näiteks võib ooperi ja balleti olemasolu Tartus vaadata kui poliitilist otsust säilitada need kaks žanri ka Lõuna-Eestis. Vanemuise teater on üks subsideeritumaid teatreid Eestis just seetõttu, et toob lavale etendusi kolmes eri liigis. Vanemuise arengukava aastateks 2014–2018 sätestab ühe eesmärgina ooperižanri arendamise ja säilitamise Lõuna-Eestis, milleks tuleb lavastada piisavalt muusikale ja lastelavastusi, kuna need toovad publiku ja piletitulu. Ka erinevad toetusprogrammid võivad soodustada teatud liiki lavastuste või teatrite ringreise (nt programm Teater maale, mis võimaldab teatritel anda etendusi väljaspool linnu, aga samas ka maakoolidel ja maalasteaedadel taotleda raha teatrite külastamiseks). Viimaks ei saa kõrvale jätta ka hariduslikke aspekte – näiteks millist liiki teatrikunsti konkreetses riigis või linnas õpetatakse ja milliste teatriliikide õpetamine on üldse vajalik (nt ei ole arvatavasti mõttekas hakata õpetama Eestis iga-aastaselt nukunäitlejaid, kuna suurem vajadus nende järele puudub).

Tartus pakutavate lavastuste, etenduste ja nende külastuste analüüsimine võrdluses teiste Euroopa linnadega võimaldab teha kaks praktilist järeldust. Esiteks ei ole Tartus piisavalt alternatiivseid truppe ja mängupaiku, mis võimaldaksid suurendada teatriliikide varieeruvust. Sellest järeldub küsimus, kas suurendamine on üldse vajalik, ja kui on, siis kuidas ja kes peaks seda soodustama. Teiseks kerkib üles küsimus, kas ooperižanri peaks üleval pidama muusikalide abiga, seda eriti situatsioonis, kus ooperilauljaid kaasatakse tihti ka muusikalide lavaletoomisesse ja seetõttu ei leita piisavalt aega arengukavas prioriteediks määratud ooperižanri arendamiseks.

Retseptsiooniuuringu tulemused näitavad, et vaatamata erinevatele teatrisüsteemidele, on vastuvõtt eri linnades väga sarnane. Uuringu käigus küsitleti sõna-, muusika- ja tantsuteatri ning *kleinkunst*'i külastajaid. Selgus, et publik on kõikides linnades laval nähtuga üldiselt väga rahul. Kõige kõrgemalt hinnatakse erinevate teatriliikide puhul seda, et neid esitatakse hästi, need on hästi lavastatud ja muljetavaldavalt kujundatud. Kõrgeimad hinned anti tantsuteatrile, Groningenis aga *kleinkunst*'ile. Viimast võib seletada kvalitatiivse uuringu tulemustega, mis näitavad *kleinkunst*'i puhul vaatajate tunnetuslikku isiklikku sidet esitajatega, kuna neid nähakse tihti esinemas Hollandi telesaadetes. Kõige

madalamalt hinnatakse teatri kommunikatiivset võimet ehk seda, kas lavastus puudutas otseselt vaatajat ja kas vaatajad tundsid, et näitlejad ootasid midagi ka publikult. Need madalad hinded on aga vastuolus kõrgete hinnetega teatri võimele vaataja laval loodud maailma kaasa tõmmata. Samuti kinnitab kvalitatiivne uuring, et vaataja tunneb lavastusega suuremat sidet, kui ta tajub nähtuga isiklikku kontakti ja saab seda oma eluga siduda.

Üldjoontes näitab retseptsiooniuuring, et sõna- ja tantsuteater on tõsisemad ja keerulisemad teatriliigid kui muusikateater ja *kleinkunst*, mida kogetakse meelelahutusliku, lõbusa ja lõõgastavana. See kehtib ühtmoodi peaaegu kõikide uuringus osalenud linnade kohta. Samas näitab uuring, et Tartus ja Debrecenis, kus on võimalik vaadata rohkem ooperit, tajutakse muusikateatrit tõsisemana. Groningenis, kus on palju kaasaegset tantsu, hinnatakse lisaks kõrgele tehnilisele kvaliteedile žanri võimet inspireerida ja erutada. Seevastu Tartus on klassikaline ballett hinnatud eelkõige tehnilise meisterlikkuse poolest.

Kõige olulisemad aspektid, mis mõjutavad üldist rahuolu etendusega, on esituse muljetavaldavus (*impressive*) ja võime vaataja endaga kaasa haarata. Sama oluline on see, et etendus oleks hästi esitatud ja lavastatud. Seega võib püstitada hüpoteesi, et rahulolu lavastuse esitamise kvaliteediga suurendab lavastuse võimet vaataja enda maailma meelitada ja tõstab üldist rahulolu teatriga.

Seda kinnitab ka faktoranalüüs, kuhu sisestati Tartu sõnateatri vastajate hinnangud, mis anti kahekümne neljale etendust iseloomustavale sõnale. Publiku jaoks jaguneb teatrikogemus viie faktori vahel: (1) Esteetiline faktor; (2) Meelelahutuslik faktor; (3) Vaatajale isiklikult väljakutset esitav faktor; (4) Keerulisuse faktor ja (5) Traditsioonilisuse faktor (vt tabel 17). Kuigi faktoranalüüs jagab analüüsimiseks sisestatud muutujad selgelt konkreetsetesse faktoritesse, näitas läbiviidud analüüs ning tulemuseks saadud faktorlaadungid (arv nullist üheni, mis näitab, kui kindlalt üks muutuja faktorisse kuulub), et teatud muutujad oleksid võinud olla osa ka mõnest teisest faktorist. Käesolevas doktoritöös on seda nähtust nimetatud mõistega „kattumine“. See toimub peamiselt Esteetilise faktori ja Vaatajale isiklikult väljakutset esitava faktori vahel. See tähendab, et lavastust iseloomustavad sõnad nagu *inspireeriv*, *erutav* ja *sotsiaalselt oluline* võiksid olla osa nii Vaatajale isiklikult väljakutset esitavast Faktorist kui ka Esteetilisest faktorist. Seda kattumist on võimalik mh seletada ka valimisse kaasatud lavastustega nagu „Puhastus“ (autor Sofi Oksanen, lavastaja Liisa Smith) ja „Karjäär“ (autor ja lavastaja Uku Uusberg) Vanemuises ning lavastusega „Ird, K.“ (autor ja lavastaja Ivar Põllu) Tartu Uues Teatris. Nende lavastuste puhul hindasid vaatajad kõrgelt lavastuse vormilist külge, pidades seda ühtlasi huvitavaks ja inspireerivaks, kuid samas ka väljakutset pakkuvaks ja isiklikult oluliseks. Seega hindavad vaatajad kõrgelt nii lavastuse tehnilist kvaliteeti kui ka võimet loodud maailmaga kaasa minna ning need aspektid on omavahel korrelatsioonis.

Kuigi Tartu andemete põhjal liideti retseptsiooniuuring etenduse analüüsiga, on just etenduse analüüsi lisamine rahvusvahelisse võrdlusuuringusse üks kõige suuremaid väljakutseid edaspidiseks. Kuidas ja kas on võimalik välja töötada

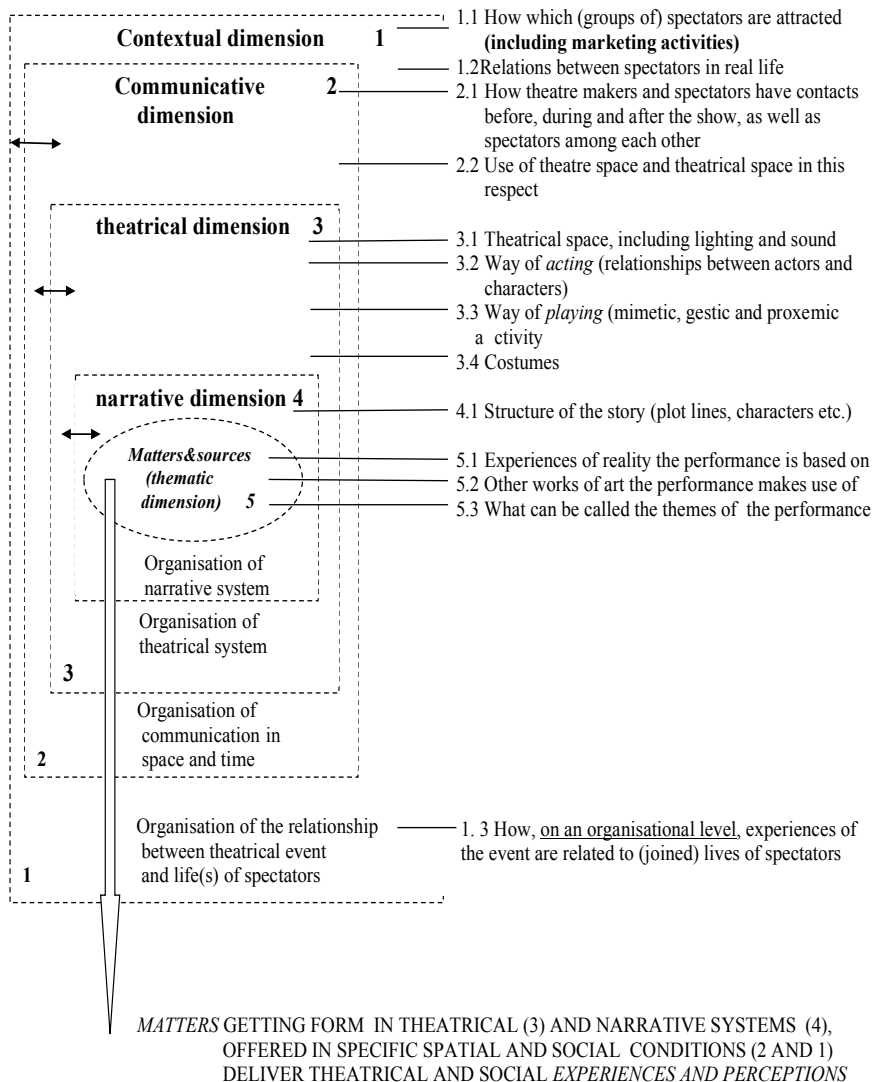
etenduse analüüsi mudel, mis võimaldaks võrrelda ka eri linnade lavastuste esteetikaid?

Teiseks pöörati uuringus peatähelepanu kõige külastatavamate teatriliikide publikule. Edasise uurimistöö käigus tuleks uurida, kes külastavad Tartus harvmini esitatavaid teatriliike (nt kaasaegset tantsu) ja kuidas nad seda kogevad. Kes on Tartus püstijalakomöödia publik ja kas nad erinevad Vanemuise ja Tartu Uue Teatri publikust? Kes vaatavad amatööriteatrit ja milliseid väärtusi seal edastatakse?

Üldtasandil on võimalik teha samm teiste süsteemide uurimise suunas ning analüüsida, kuidas täpselt on teatrisüsteem seotud teda ümbritsevate teiste süsteemidega (nt majandus, poliitika, meedia, haridus) ja kuidas see mõjutab teatri toimimist.

APPENDIX I. The TEAM Model

THEATRICAL EVENT ANALYSIS MODEL (TEAM)



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

APPENDIX 2. The questionnaire

English version of the STEP-City Questionnaire

The version that was translated into Estonian with the particular specifics added to the places needed

1. Rank the following from very bad (1) to very good (6)
 - a. The performance
 - b. The evening in general
 - c. The venue

2. Thinking about the performance in question, please indicate your level of agreement or disagreement with the following statements.
 - 1: strongly disagree
 - 2: disagree
 - 3: somewhat disagree
 - 4: somewhat agree
 - 5: agree
 - 6: strongly agree
 - a. The performance was what I expected it to be.
 - b. The performance offered more than I thought it would
 - c. The performance offered less than I thought it would.
 - d. I liked the play's subject matter.
 - e. I was captivated by the way the story was told.
 - f. I was involved with the world of the performance
 - g. The play made me use my imagination.
 - h. The performance was well directed
 - i. The actors performed well.
 - j. I found the behaviour of the characters interesting
 - k. The play's subject matter was recognizably presented.
 - l. I enjoyed the forms of the performance (acting, design etc.)
 - m. I had the sense that the actors also expected something from me.
 - n. I found that the subject matters were treated in a surprising way.
 - o. This performance was worth thinking about again after seeing it.
 - p. I experienced what I saw and heard very directly, almost physically.
 - q. This performance was worth talking about with other people after seeing it.

scale 1–6

3. I came to the performance ...
 - a... because of the script
 - b... because of the subject matter.
 - c... because of the playwright.
 - d... because of the director
 - e... because of the actors.
 - f... because my friends were also coming

- g... because of this particular theatre (company)
- h... because of the venue.
- i... because I personally know someone who worked on it.
- j... because I like to see all the performances by this company.
- k... because I heard that it was good.
- l... because of something else, namely: _____

4. In what venues have you seen a performance during the last twelve months, not including this performance?

Never / Once or twice / 3–5 times / 6 or more times

- a. Local Venue a
- b. Local Venue b
- c. Local Venue c
- d. Local Venue d
- e. Local Venue e
- f. Local Venue f

5. How many times in the last twelve months have you attended each of the following, not including this performance?

Never / Once or twice / 3–5 times / 6 or more times

- a. Professional spoken theatre
- b. Professional musical
- c. Professional opera
- d. Professional classical dance
- e. Professional contemporary dance
- f. Professional other performances
- i. Amateur spoken theatre
- j. Amateur contemporary dance
- k. Amateur musical
- l. Amateur other performances

6. a. Have you seen a performance at this theatre before? Yes/ No.

If no, skip to question 7.

b. If so, which one? _____

c. If so, what is your opinion of the performances at this theatre in general?

1 not at all.....6 very much so

High-quality	1	2	3	4	5	6
Innovative	1	2	3	4	5	6
Conventional	1	2	3	4	5	6
Spectacular	1	2	3	4	5	6
Socially engaged	1	2	3	4	5	6
Good fun	1	2	3	4	5	6
Challenging	1	2	3	4	5	6
Inspiring	1	2	3	4	5	6

7. a. Did you participate in an organized introduction to the play *before* the performance? y/n
b. Did you participate in a talkback session or organized discussion *after* the performance? y/n
c. Did you read a program before the performance? y/n/ i didn't by the program
d. After the play, did you discuss it with other people extensively? y/n

8. Did you hear or read something about the performance before going to see it?
Yes/no

If no, skip to question 9.

If yes, where? Please choose all that apply.

In the newspapers
In a magazine
From television
From a notice on the radio
From social media (Facebook, twitter, etc.)
From a blog
From an online article
From friends, acquaintances or colleagues
From the theatre's brochure
From the theatre's website
From a flyer or poster
Other

9. Did you hear or read something about the play after seeing it? Yes/no

If no, skip to question 10.

If yes, where? Please choose all that apply.

From a newspapers
From a magazine
From television
From a notice on the radio
From social media (facebook, twitter, etc.)
From a blog
From an online article
From friends, acquaintences or colleagues
From the theatre's brochure
From the theatre's website
From a flyer or poster
Other

10. Which of the following was most important about the performance to you?

Please rank your choices from most important (1) to least important (5)

Having an enjoyable time
The narrative (or story)

The skill of the performers
 Its relevance to me
 The set and costume design

11. To what extent did the venue in which you saw the performance contribute to:

	not at all	1	6	very much so
a a relaxing evening?	1	2	3	4	5	6
b an enjoyable evening?	1	2	3	4	5	6
c a sociable evening?	1	2	3	4	5	6
d an inspiring evening?	1	2	3	4	5	6

12. To what extent did you find the performance..

a Complicated?	1	2	3	4	5	6
b Surprising?	1	2	3	4	5	6
c Relaxing?	1	2	3	4	5	6
d Inspiring?	1	2	3	4	5	6
e Beautiful to look at?	1	2	3	4	5	6
f Confrontational?	1	2	3	4	5	6
g Good fun?	1	2	3	4	5	6
h Boring?	1	2	3	4	5	6
i Conventional?	1	2	3	4	5	6
j Recognizable?	1	2	3	4	5	6
k Full of new images?	1	2	3	4	5	6
l Socially relevant?	1	2	3	4	5	6
m Relevant for you personally?	1	2	3	4	5	6
n Easy to follow?	1	2	3	4	5	6
o Challenging?	1	2	3	4	5	6
p Comforting?	1	2	3	4	5	6
q Satisfyingly complete?	1	2	3	4	5	6
r Exciting?	1	2	3	4	5	6
s Superficial?	1	2	3	4	5	6
t Funny?	1	2	3	4	5	6
u Impressive?	1	2	3	4	5	6
v Skillful?	1	2	3	4	5	6
w Painfully surprising?	1	2	3	4	5	6
x Demanding for you personally (i.e., it demanded a lot of you)?	1	2	3	4	5	6

13. What part of the performance did you like the most, and why?

14. Please choose one:
- I thought the ticket price was too expensive
 - I thought the ticket price was about right
 - I thought the ticket price was too cheap
 - I don't know how much the ticket cost.
15. Age: _____
16. Gender: M/F
17. Where do you live?
Tartu / Tartu County / Elsewhere in Estonia (where?) / Outside Estonia
18. What is your highest level of education (including any you may be doing now)?
19. In what sector do you work? (If you are retired, in what sector did you work? If you are a student, for what sector are you studying?)
20. With whom did you come to the performance?
On my own
With my partner/spouse
With family (a total of _____ people)
With friends (a total of _____ people)
With friends and family (a total of _____ people)
With colleagues (a total of _____ people)
With classmates from school (a total of _____ people)
21. Do you have any other comments you would like to make on the questionnaire or the performance?
-

Many thanks for your time and effort in completing this survey.

APPENDIX 3. The topic list

Start easy: Like: Why did you go to the performance?

Inventarise: All kind of experience(s), 1 – What do you remember, what comes to mind looking back? 2 – What was noticable? Why? 3 – What did you think of it? Why? What caused this? Why did you decide to go? Did it bring what you expected? Explain? Etc....

Second half: Questions about how the performance made them feel (personally)... What did you experience as special, how did that make you feel, what happened at that moment on stage, what did that do to you, what did that mean to you? (harder, personal questions) End with question: did you miss something, want to tell or discuss something we didn't ask?

Make the respondents talk about their experience as much as possible. They don't have to agree, it gets interesting when different opinions show! Try to find out the backgrounds of these differences. Ask for examples! Ask them to explain!

Make use of experiential notions (challenging – comfortable) from quantitative research without steering to much! This distinction becomes important in the proces of analysing, not specifically in the data gathering process. You just want to make sure you can say something about it. Let your respondents use their own words as much as possible! Close of with questions as: Did you think about the performance afterwards, did you talk about the performance with others? Who? Where? What did you discuss etc.

Topics TEAM

thematic dimension	<ul style="list-style-type: none">> themes> connection to reality> connection to art
narrative dimension	<ul style="list-style-type: none">> story, characters, plot etc.
theatrical dimension	<ul style="list-style-type: none">> desgin of the theatrical space, light, sound etc.> way(s) of acting> way(s) of playing> costumes
communicative dimension	<ul style="list-style-type: none">> interaction between actors and audience> interaction between audience> use of space fort his kind of interaction
contextual dimension	<ul style="list-style-type: none">> organisation of the experience in relation to the daily life of attendants> way(s) of recruiting (groups) of attendants (marketing)

> relationships between attendants (in their daily life)

Experience(s)

- > positive, negative (expectations, judgement)
- > what did you think about the performance? What caused that?
- > did you talk about the performance afterwards?
- > what information did you get/seek? (before/after)
- > what does the performance mean to you now? What did it bring?
- > what did you do after the performance?

Characteristics of the respondents

- > inventarise before (or after): name, contactinfo, age, sexe etc.!
- > how often do you go? What genres? Other art forms

By Antine Zijlstra

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- Wilders, Marline Lisette; Toome, Hedi-Liis; Šorli, Maja; Szabó, Attila; Zijlstra, Antine 2015. “I was utterly mesmerised“. Audience experiences of different theatre types and genres in four European cities compared. *Amfiteater. Journal of Performing Arts Theory*, 3(1–2), 305–343.

CURRICULUM VITAE

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Education:

2010–2015 University of Tartu, theatre research, PhD
2012–2013 University of Groningen, The Netherlands, theatre research,
DoRa scholarship
2007–2009 University of Tartu, theatre research, MA, *cum laude*
2004–2005 Université Paris 7 – Denis Diderot, sociology and French,
Erasmus program scholarship
2002–2007 University of Tartu, sociology, BA
1990–2002 Pärnu Sütevaka Gymnasium of Humanities

Working experience

Nov 2015 communication manager, Pärnu theatre Endla
2014– part time lecturer, Estonian University of Arts
2013–2015 coordinator on innovation schools, University of Tartu, Institute
of Education, Pedagogicum
2009–2012 organisational secretary, Estonian Theatre Union
2006–2012 projectmanager for festivals Draamake 2009, Balti Teatrisügis
(seasonally) 2006, 2009 and 2012, Kooliteater 2009, UNT! 2008, Draama
2007, Estonian Theatre Festival Foundation
2006–2007 Inquiry coordinator, Research Centre Klaster

Languages

English – very good in writing and speech
French – very good in writing and speech
Finnish – satisfactory in speech, good in understanding
Russian – poor in speech and understanding

Administrative activities

Since 2011 member of Eesti Kultuurikoda
Since 2010 member of Estonian Association of Theatre Researchers and
Theatre Critics, head in 2011–2013, member of board since 2015
Since 2011 member of International Federation of Theatre Research
Since 2010 member of STEP (Project on European Theatre Systems)

Research interests

Functioning of theatre, theatre systems, audience research, reception research, theatre policy, qualitative methods, quantitative methods

Chosen publications:

- Toome, Hedi-Liis 2015. Do you feel the same? Different dominants of theatrical experiences. *Nordic Theatre Studies*, 27, in publishing
- Toome, Hedi-Liis; Saro, Anneli 2015. Theatre Production and Distribution in Different European Cities. *Amfiteater. Journal of Performing Arts Theory*, 3(1-2), 256–279.
- Wilders, Marline Lisette; Toome, Hedi-Liis; Šorli, Maja; Szabó, Attila; Zijlstra, Antine 2015. “I was utterly mesmerised“. Audience experiences of different theatre types and genres in four European cities compared . *Amfiteater. Journal of Performing Arts Theory*, 3 (1–2), 305–343.
- Van Maanen, Hans; Šorli, Maja; Toome, Hedi-Liis; Wilders, Marline Lisette; Edelman, Joshua; Szabo, Attila; Balkányi, Magdolna 2015. Spectators, who are they? *Amfiteater. Journal of Performing Arts Theory*, 3(1–2), 281–303.
- Van Maanen, Hans; Edelman, Joshua; Balkanyi, Magdolna; Bremgartner, Mathias P.; Hansen, Louise Ejgod; Saro, Anneli; Schappach, Beate; Šorli, Maja; Toome, Hedi-Liis; Szabo, Attila 2015. Theatre Systems Compared. *Amfiteater. Journal of Performing Arts Theory*, 3 (1–2), 234–255.
- Toome, Hedi-Liis 2015. Täpsus vs täpsustus ehk mõtteid teatristatistika kogumisest Eestis. O. Karulin, K. Pappel (Toim.). *Teatrielu 2014*, Eesti Teatriliit: Tallinn, 204–209.
- Toome, Hedi-Liis 2015. Mida tunneb teatris publik? *Sirp*, 06.03.
- Toome, Hedi-Liis; Unt, Liina (toimetajad) 2014. *Teatrielu 2013*. Tallinn: Eesti Teatriliit.
- Toome, Hedi-Liis 2013. Teatrist Tartus, rahvusvaheliselt. Metodoloogilisi küsimusi rahvusvahelises võrdlusuuringus. *Eesti teatriteaduse perspektiivid*, A. Saro, E. Süvalep, A. Merilai (Toim.), Tartu Ülikooli Kirjastus: Tartu, 55–82.
- Toome, Hedi-Liis 2013. Ooperi- ja muusikalilavastuste publiku teatrikülastuse põhjused ning etenduse vastuvõtt Vanemuise muusikalavastuste näitel. *Res Musicae*, 5, 160–180.
- Toome, Hedi-Liis; Unt, Liina (toimetajad) (2013). *Teatrielu 2012*. Eesti Teatriliit
- Toome, Hedi-Liis 2013. Mis? — Vaatlus. Kus? — Tartus. Objekt? — Publik. Publiku-uuring Vanemuises ja Tartu Uues Teatris. *Teater.Muusika.Kino*, 3, 25–28.
- Toome, Hedi-Liis 2012. Teater Tartus – kes, mida ja kellele? *Eesti teatristatistika 2011*. Eesti Teatri Agentuur: Tallinn, 91–93.
- Toome, Hedi-Liis 2012. The Rise and Fall of Ühtne Eesti, *Teatrielu 2010*, M. Kolk (Toim.), Eesti Teatriliit: Tallinn, 13–30.

- Toome, Hedi-Liis 2012. Kapitalismijärgse elu võimalikkusest Unistuste vabariigis, *Teatrielu 2009*, M. Kolk, (Toim.), Eesti Teatriliit: Tallinn, 92–108.
- Toome, Hedi-Liis 2010. Kogukonnateater Eestis 2008. aasta näitel, *Teatrielu 2008*, O. Karulin (Toim.), Eesti Teatriliit: Tallinn, 162–180.
- Toome, Hedi-Liis 2010. Von Krahli Teatrist ja Von Krahli Akadeemiast Pierre Bourdieu' väljateooria raames ning „Kas on elu pärast kapitalismi?“ näitel. *Interaktsioonid. Eesti teater ja ühiskond aastatel 1985–2010*, L. Epner, A. Saro (Toim.), Tartu Ülikooli Kirjastus: Tartu, 208 – 230.

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Haridus

2010–2015 Tartu Ülikool, teatriteadus, doktorantuur
2012–2013 Groningeni Ülikool, Holland, teatriteadus, DoRa stipendium
”Doktorandi semester välismaal”
2007–2009 Tartu Ülikool, teatriteadus, magister, *cum laude*
2004–2005 Université Paris 7 – Denis Diderot, sotsioloogia ja prantsuse
keel, Erasmus programm
2002–2007 Tartu Ülikool, sotsioloogia, bakalaureus
1990–2002 Pärnu Sütevaka Humanitaargümnaasium

Töökogemus

Nov 2015 kommunikatsioonijuht, Pärnu Teater Endla
2014 – lepinguline lektor, Eesti Kunstiakadeemia
2013–2015 innovatsioonikoolide koordinaator, Tartu Ülikool,
Haridusteaduste Instituut, Pedagogicum
2009–2012 organisatsioonisekretär, Eesti Teatriliit
2006–2012 projektijuht (Draamake 2009, Balti Teatrisügis 2006, 2009 ja
(hooajaliselt) 2012, Kooliteater 2009, UNT! 2008, Draama 2007), SA Eesti
Teatri Festival
2006–2007 Küsitlustöö koordinaator, Uuringukeskus Klaster

Keelteoskus

Inglise keel – suurepärane kõnes ja kirjas
Prantsuse keel – väga hea kõnes ja kirjas
Soome keel – rahuldav kõnes, arusaamine hea
Vene keel – kehv kõnes, arusaamine kehv

Organisatsiooniline kuuluvus:

Alates 2011 Eesti Kultuurikoja liige
Alates 2010 Eesti Teatriuurijate ja -kriitikute Ühenduse liige, esinaine 2011–
2013, juhatuse liige alates 2015
Alates 2011 IFTR (International Federation of Theatre Research) liige
Alates 2010 Rahvuvahelise uurimisrühma STEP (Project on European Theatre
Systems) liige

Uurimissuunad

Teatri funktsioneerimine, teatrisüsteemid, publiku-uuringud, teatri vastuvõtu-uuringud, teatripoliitika, kvalitatiivsed meetodid, kvantitatiivsed meetodid

Valitud publikatsioonid:

- Toome, Hedi-Liis 2015. Do you feel the same? Different dominants of theatrical experiences. *Nordic Theatre Studies*, 27, in publishing
- Toome, Hedi-Liis; Saro, Anneli 2015. Theatre Production and Distribution in Different European Cities. *Amfiteater. Journal of Performing Arts Theory*, 3(1-2), 256–279.
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- Toome, Hedi-Liis 2010. Von Krahli Teatrist ja Von Krahli Akadeemiast Pierre Bourdieu' väljateooria raames ning „Kas on elu pärast kapitalismi?“ näitel. *Interaktsioonid. Eesti teater ja ühiskond aastatel 1985-2010*, L. Epner, A. Saro (Toim.), Tartu Ülikooli Kirjastus: Tartu, 208–230.

DISSERTATIONES DE STUDIIS DRAMATICIS UNIVERSITATIS TARTUENSIS

1. **Eike Värk.** Näitleja loomingulise pikaalisuse ja mitmekülsuse fenomen Salme Reegi näitel. Tartu 2012, 242 lk.
2. **Ott Karulin.** Rakvere Teater „täismängude” otsinguil aastail 1985–2009. Tartu 2013, 269 lk.

