

UNDERSTANDING *ENTERTAINMENT VALUE*:
AN INVESTIGATION INTO THE SUBJECTIVITY OF PEOPLE
WHO EXPERIENCE ENTERTAINMENT

by

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ABSTRACT

The purpose of this doctoral dissertation and the research presented herein is to test and refine a general method of observing, capturing, describing and comparing subjective viewpoints on entertainment value. Of particular interest and equally important is the effort to provide a theoretical foundation for the conceptualization, operationalization, and empirical testing of the entertainment value concept, adopting the perspective of those experiencing performance-based and screen-based entertainment. This dissertation is also a crossover study between and among amusement, recreation, entertaining experiences, audience research, and events and live performances. Results will be integrated into the broader study of entertainment, where the core phenomenon under investigation is the entertainment experience.

Entertainment value is a multi-faceted concept, widely used but poorly, or at least not effectively, operationalized for use in scholarly and commercial research. It is proposed herein that entertainment value refers to the type of value that screen-based products and live performances yield to those who experience these generic forms of entertainment. Entertainment value is perceived consumer value, experiential and subjective, a multi-dimensional concept and construct intrinsic to the entertainment experience. In three complementary studies, respondents are grouped based on shared subjective experiences resulting from the consumption of three different kinds of innovative entertainment products: a) an animated, short documentary film, b) one episode a described video television comedy; and c) a live cultural performance.

In an innovative way, Stephenson's Q Methodology (1953) and Typology of Consumer Value proposed by Morris Holbrook (1999) are adopted, tested and refined to empirically identify, describe and compare the subjective viewpoints of those who experience entertainment. The Q Methodology allowed for a rich description of a range of entertainment experiences from almost three hundred respondents. Interpretation of subjective reactions and self-reports, and the differences among these viewpoints, have been facilitated by and pointed to corresponding types of perceived entertainment value. In this sense, Holbrook's (1999) typology for consumer value proved useful, by complementing in a number of ways the design and implementation of this exploratory research with Q methodology.

DEDICATION

To my family,

This work was possible also because of your efforts, patience and trust.

To Charles,

This research was completed because you ensured I had what I needed.

Thank You!

Toronto, Canada, 2012

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1. INTRODUCTION

In this dissertation, Stephenson's Q methodology (1953) and Typology of Consumer Value proposed by Morris Holbrook (1999) are adopted, tested and refined to empirically identify, describe and compare the subjective viewpoints of those who experience entertainment. In three complementary studies, respondents are grouped according to their viewpoints on entertainment value — the type of value that a screen-based product and a live performance yield to those experiencing these generic formats of entertainment.

The different viewpoints on entertainment value reflect shared subjective experiences resulting from the consumption of three different kinds of innovative entertainment products: a) *Ryan*, an animated, short documentary film and the 2005 winner of the Academy Award® for Best Animated Short film; b) one episode of the series *The Kids in the Hall: Death Comes to Town*, a described video television comedy, and c) a live cultural performance such as the *U2* live rock concert in Toronto or the performance of *The Metropolitan Opera* in New York broadcast live in high definition (HD) in cinemas worldwide (*The Met: Live in HD*).

This introductory chapter provides an overview of the scholarly investigation performed for this dissertation. In the first section, the rationale of research is explained, followed by sections with explicit statements about the problem under investigation, and about research objectives and questions. The subsequent section about methodological considerations introduces the Q methodology and consumer-

value framework. The last two sections in this chapter include a review of publications from a range of disciplines and professional fields which should explain the scholarly contribution and, at the end, an outline of the organization and structure of the dissertation.

RATIONALE OF RESEARCH: SIGNIFICANCE OF ENTERTAINMENT AND EXPERIENTIAL VALUE

Entertainment value is experiential. The rationale for conducting research on experiential value relates, in the first place, to the significance of the economic context. The “experience economy,” according to Pine and Gilmore (1999), is the new economic age where consumption experience is the key to future economic growth for practically all kinds of businesses. Innovative organizations were quick to link entertaining experiences with creation of consumer value. Consequently, if entertaining experiences were designed and offered traditionally by show business (entertainment experiences), they are now increasingly offered by firms in traditional manufacturing and service industries (entertaining experiences). In fact, over the past few decades, the number of entertainment options has exploded to encompass numerous new experiences (Pine & Gilmore, 1999; Sayre & King, 2003).

Carú and Cova (2003) embark on an ambitious endeavor to offer a comprehensive and needed overview about the *experience* concept. They look for definitions and views expressed in the disciplines of science, philosophy, sociology, management, or anthropology and conclude that *experience* is still a concept ill-defined or, worse, defined in ideological terms. The understanding they gain, and offered to

readers, is not enough to advance the effort for clarification of the concept. To “avoid finishing again in a dead-end,” in a context established by experience economy and of experiential marketing, the authors advocate that, in the field of marketing, it is best to use a typology of consumption experiences going beyond the ideological view which tends to consider the experience as “extraordinary” (Carù & Cova, 2003: 281-2). All in all, the experiential perspective about entertainment is missing a needed conceptualisation of the fundamental concepts of *entertainment experience* and *entertainment value*.

Secondly, an effort to define and conceptualize *entertainment value* is required because the academic effort to deal with the phenomenon of entertainment “has remained rather weak” (Vorderer, 2003: 131). There is a noticeable gap between what entertainment professionals are able to design, produce and deliver for consumption, and what social science researchers, who are well behind in the study of entertainment, can suggest as core concepts and constructs, key themes, theoretical frameworks and research methods to be adopted. Research on entertainment is not new (Vorderer, 2001), but Stephenson (1967, 1988) was “puzzled” when he looked seriously at mass communication research in 1958 and found how little was being done about its connection with entertainment. Vorderer (2003) acknowledges, for the United States and Europe, a “lamentable” lack of systematic analysis leading to theory building and subsequently to empirical explorations about the uses and effects of entertainment. In more categorical statements, theories of entertainment “per se are practically non-existent” (Fischer & Melnik, 1979) and entertainment research, as an established field of study, does not exist (Vorderer, 2003).

Thirdly, an investigation to understanding entertainment value is also a sign of acknowledgement that entertainment has a significant economic and social importance. As the millennium turned, entertainment alone became a \$480-billion industry (Sayre & King, 2003: 11), global annual spending closes to 1 trillion (Vogel, 2010: xix), and, according to Price & Waterhouse, it is estimated that global spending on entertainment and media in 2010 reached \$1.8 trillion (Sayre & King, 2010: 3). Americans spend at least 140 billion hours and more than \$280 billion a year on legal forms of entertainment, and the United States exports between \$8 and \$9 billion worth of entertainment products annually (Blackley, 2001: 5; Vogel, 2010: xix).

Factors on both demand and supply can explain this noticeable growth. There is, first, an increase in work productivity, which could translate into potentially more leisure time available, as well as disposable income that could be spent on leisure, recreation and entertainment goods and services. Shifts in demographics and values and lifestyle patterns translate into corresponding shifts in entertainment consumption, including into an increase in demand (O'Sullivan & Spangler, 1998; Sayre & King, 2003; Vogel, 2010; Wolf, 1999). Technology advancements have also played a major role by stimulating demand. The emergence of new media, the Internet, and the adoption and use of broadband created opportunities to design and deliver unique and richer entertaining experiences (Doyle, 2002; O'Sullivan & Spangler, 1998; Pavlik, 1998; Vogel, 2010; Vorderer, Klimmt, & Ritterfeld, 2004). Entertainment, in turn, becomes a driver of new information technology development and adoption (Bryant & Love, 1996).

On the supply side, it could be said, "There's no business that's not show business" and companies in almost any industry realize that creativity, humor and play

can offer them the cutting edge in the marketplace (Schmitt, Rogers, & Vrotsos, 2004). Such firms enhance their offerings by taking on entertaining, engaging and boundary-breaking initiatives to create value for their customers and/or consumers. The need to do that is one result of the declining power of traditional advertising, the rise of informed and independent consumer, and the emergence of the experience culture (Schmitt, Rogers, & Vrotsos, 2004). Deregulation, lower barriers to entry, synergies gained through mergers and consolidations, or efficiencies through divestitures, improved infrastructure (e.g. cable ready), branding — all these are contributing factors which translate into more choices competing for the attention of those who need, want and are able to pay for entertainment (Sayre & King, 2003).

Signs exist that scholars with genuine interest in communication, media and entertainment have embarked on the study of entertainment and have adopted social (Sayre & King, 2003, 2010), historical (Hauptert, 2006), and economical (Vogel, 2010; Wolf, 1999) perspectives. The interest in the entertainment model may continue to grow and might predominate well beyond existing preoccupations with traditional communication and cultural studies. In this context, Jennings Bryant underlines that the study of entertainment has been identified as “one of the most important challenges currently faced by communication theory and research in the 21st century” (Bryant, 2004; Vorderer, Klimmt, & Ritterfeld, 2004: 390).

STATEMENT OF THE PROBLEM: UNDERSTANDING THE EXPERIENTIAL VALUE OF ENTERTAINMENT

The purpose of this doctoral dissertation and the research presented herein is to test and refine a general method of observing, capturing, describing and comparing subjective viewpoints on entertainment value. Q methodology and the Typology of Consumer Value proposed by Morris Holbrook together provide a useful approach for producers, distributors and other stakeholders in live and mass-mediated entertainment towards understanding the ways goods and services create value for those being entertained.

Entertainment value is a multi-faceted concept, widely used but poorly operationalized, or at least not used effectively in scholarly and commercial research. Accordingly, of particular interest and equally important in this dissertation is the provision of a theoretical foundation for conceptualization and operationalization, as well as for the empirical testing of the entertainment value concept, adopting the perspective of those experiencing performance-based and screen-based entertainment.

Entertainment value is perceived consumer value, experiential and subjective — a multi-dimensional concept and construct intrinsic to the entertainment experience.

Producers of live performances and mass-mediated entertainment face the well-known problem of high uncertainty of demand for their products (Caves, 2000). At the centre of the efforts to understand the “entertainment society” and “experience economy” should be interest in the ways value is created and wealth generated in the new context of experiences and stories, and of the meanings people associate with

them. To strengthen engagement and retention of those experiencing entertainment, and to improve predictability and market control, require making sense of their motives and behaviour. Furthermore, traditional hospitality and leisure suppliers may also be questioning the relevance of their offerings from an entertainment value point of view (Dobni, 2007). To date, remarkably little effort has been devoted to understanding entertainment value, to explaining its nature, its components, influences and measurement (Cummins, 2005; Dobni, 2007; Swanson, Davis, & Zhao, 2008).

Various branches of entertainment, which depend on advertising-supported business models, have developed highly rationalized feedback mechanisms. Market share, levels of exposure and vernacular opinions are widely used and will continue to be important sources of market intelligence. Such measures, however, do not reach the individual and subjective consumption experience, and so fall short of understanding sources of value creation in live and mass-mediated entertainment. Feedback on the consumption experience is “usually left to appraisals by professional or amateur critics or by consumers themselves, who routinely share opinions about experiential product quality through word-of-mouth” (Davis & Vladica, 2010: 1). In this context, one fundamental question which needs better answers is this: What are effective ways and tools available to uncover and capture individual and subjective opinions about entertainment experiences and the perceived value delivered by these experiences?

OBJECTIVES AND RESEARCH QUESTIONS: CONSUMER'S ACCOUNTS OF ENTERTAINMENT VALUE

Three objectives and two research questions guide this scholarly investigation:

Objective: To assess entertainment research and practices today, with particular attention given to the experience of consuming performance-based and screen-based entertainment.

Objective: To test and refine a general method to investigate the subjective experience and perceived value of performance-based and screen-based entertainment.

Objective: To observe, capture, describe, and compare the subjective experiences and value perceived by those who have experienced performance-based and screen-based entertainment.

Research Question 1 (RQ1): In which ways do individuals explain and account for the subjective experience of consuming entertainment?

Research Question 2 (RQ2): What types of perceived value are gained from experiencing performance-based and screen-based entertainment?

The conceptualisation and operationalization of the *entertainment value* are at the core of this dissertation. The core phenomenon under investigation is the *entertainment experience*. While there is a lack of clarity in the literature on the nature of consumption experiences and their dimensions (Carú & Cova, 2003, 2007; Lanier, 2008; Sherry, 2004; Shaw & Ivens, 2002), this conceptualisation effort is beyond the scope of this dissertation. Nevertheless, for some conceptual clarity, this dissertation explores consumer experiences that are firm-driven and constructed by consumers in relation to a marketing offering (Carú & Cova 2007; Lanier, 2008). This kind of entertainment experience yields value to those experiencing the three different kinds of entertainment discussed in this research: the short animated documentary film, the described video episode of a television comedy, and a live cultural performance.

METHODOLOGICAL CONSIDERATIONS: Q METHODOLOGY AND TYPOLOGY OF CONSUMER VALUE

Two research tools are used and refined to test a model for entertainment value: a) Q Methodology, together with its related Q method and technique, and b) the Typology of Consumer Value proposed by Morris Holbrook (1999). The Typology of Consumer Value proposed by Morris Holbrook (1999) is tested to operationalize the *entertainment value* construct. This typology is founded on “three key dimensions”: 1) extrinsic versus intrinsic; 2) self-oriented versus other-oriented, and 3) active versus reactive. Accordingly, there are eight types of consumer value: efficiency, play, excellence, aesthetics, status, ethics, esteem, and spirituality (Holbrook, 1999: 9-12).

Q methodology is a small-N exploratory methodology that can be used for

measurement and explanation of subjective and affective dimensions of consumption. It permits a systematic examination and replicable description, analysis and interpretation of subjective viewpoints, of an individual's subjectivity as he or she describes it and not as the researcher describes/defines it. In this research, Q methodology is refined to investigate the individual and subjective entertainment experience and the perceived entertainment value derived from such experiences.

Deployment of Q methodology requires completion of six key steps or stages: 1) definition of the *concourse*, or discourse on a topic; 2) selection of participants, *the P set*; 3) selection and testing of the set of items to be sorted, *the Q sample*; 4) the *Q sorting* interview; 5) follow-up, focused interviews with respondents, and 6) analysis and interpretation. Ultimately, the results of a Q study are determined by three decisions: 1) the selection of items in the Q sample; 2) the selection of respondents in the P set, and 3) the technique to analyze data (Webler, Danielson, & Tuler, 2009).

With the help of Q methodology and Holbrook's typology of consumer value, it is possible to uncover the subjective reactions and self-reports of those who experience entertainment, and to produce a rich description of these experiences. In the data collected online and during in- person interviews from almost 300 respondents, one may note a diversity of reactions and opinions about the preferred entertainment performance. Equally important, interpretation of the viewpoints from groups of consumers of entertainment is facilitated by and can point to corresponding types of perceived entertainment value.

SCHOLARLY CONTRIBUTION: ORIGINALITY AND CHALLENGES TO EXISTING PERSPECTIVES

Entertainment value and experience remain ill-defined and not sufficiently explained theoretically (Bryant & Vorderer, 2006; Carú & Cova, 2003), including the questions around assessment of quality and measurement methodology (Aldrich, 2000). This dissertation is tracking prevailing conceptual models for entertainment experience and value, concepts and terms widely adopted and frequently used, to a degree entrenched now in texts of all kinds (as the “experience economy”). The work proposed herein to conceptualize and operationalize *entertainment value* can be integrated into the broader study of entertainment, where the core phenomenon under investigation is the *entertainment experience* of consuming performance-based and screen-based entertainment.

Equally important in the dissertation is to test and refine a general method to uncover the subjectivity of those experiencing live and mass-mediated entertainment, by engaging with different prototypical roles, i.e. the experiencing subject as consumer (customer), spectator, user, and audience member. This was accomplished in an innovative way by adopting Q methodology and Holbrook’s (1999) conceptualization of consumer value and, in this way, challenges traditional studies and methodological approaches used in scholarly and consumer research which seek to understand those who pay for and consume entertainment.

Entertainment can be classified as live (performance-based entertainment) and mass-mediated (screen-based entertainment) (Sayre & King, 2003, 2010). The ways to talk about entertainment experience and value are predominantly illustrated through

affective, cognitive and physiological reactions and/or responses to media and/or to mediated messages, and are described with a diverse set of concepts, such as: attention, presence, immersion, parasocial interactions, empathy, involvement, enchantment, fun, flow, satisfaction, affect, delight, uses and gratification, and notably pleasure and enjoyment. At the same time, a broader conceptualisation of entertainment, as human activities, retains the origins of mass entertainment in live performances and games. Examples in the business practice demonstrate how organizations are able to earn the loyalty of consumers by staging engaging and compelling live experiences for them (Berridge, 2007; O'Sullivan & Spangler, 1998; Pine & Gilmore, 1999).

Unfortunately, only a few scholarly authors discuss designing live cultural performances and event environments for producing certain experiences (Berridge, 2007, Crompton, 2003, Getz, 2007; Jackson, 2006). In this context, the study of performance-based entertainment becomes increasingly relevant for at least two reasons: a) live cultural performances and the services offered around such events have high personal relevance to consumers of live entertainment (Castle, 2008), and b) there is limited scholarly literature to support models of assessing satisfaction with the consumption of live cultural performances (Minor & Hausman, 2004). The experiential view of entertainment, adopted in this dissertation, should enrich the understanding about experiences and value of live entertainment, and should address the gap mentioned earlier, between entertainment practice and scholarly investigation.

Consumer value is still a concept which needs much more work in order to clarify its meaning, and to define, conceptualize and operationalize it (Khalifa, 2004; Payne &

Holt, 2001; Smith & Colgate, 2007; Woodall, 2003), particularly in the context of entertainment and consumption experiences. The work around conceptualization and operationalization of entertainment value requires multi-disciplinary initiatives and a team effort of researchers and professionals from a wide range of disciplines and professional fields — marketing, advertising, hospitality and tourism, human-computer interaction (HCI), cultural economics, sociology, linguistics, communication and media studies, psychology and cultural studies.

Beyond the study of live and mass-mediated entertainment is also an implicit engagement in this dissertation with the play theory of communication, one of the earliest frameworks to study mass media and communication. Established through the work of Huizinga (1955), Caillois (1961) and Stephenson (1988), play theory refers to the entertainment function of mass communication and to ways society develops culture: “the way it dreams, has its myths, and develops its loyalties” (Stephenson, 1988: 48). The link between play and entertainment is re-vigorated and is placing the investigation into entertainment value concept in the broader study of communication and culture.

The topic of entertainment audiences is not a neglected one in the vast literature referring to audiences. Castronova (2006; 2007), Chaney and Chaney (1979), Miller (2004), O’Sullivan and Spangler (1998), Sayre and King (2003, 2010), and Sayre (2007) dedicate parts of their works to diverse descriptions of those who pay for and consume entertainment. Four prototypical roles for consumers of experiences (Davis, 2010) have emerged in social science, the humanities and IT disciplines, and theorize the experiencing subject as a customer or *consumer* (as in economics and several

business disciplines), *user* (as in human-computer interaction studies), *spectator* or member of an audience (as in communication and media studies), or *player* (as in entertainment and interactive games studies).

None of the assigned roles in this consumer-user-spectator-player (CUSP) model, however, fully captures the experience and value constructs or has led to wide acceptance among researchers in the diverse disciplines in which investigation of experiential consumption takes place (Davis, 2010). Although researchers working within one of these roles occasionally attempt to engage with another role, no large-scale review or synthesis across disciplines of research on mediated experiential consumption has taken place. In this sense, the research traditions and relevant knowledge bases of the various social science, humanities and design-oriented IT disciplines are not being thoroughly examined and exploited (Davis, 2010).

What is lacking in the scholarly literature is a theory of entertainment audiences. The good news is that theories of audiences are available in communication research. One can adopt and adapt, for example, McQuail's (1997) definitions and theoretical frameworks, main theories or typologies, and put them in the context of entertainment. There is also a rich literature around the psychology of entertainment which can serve a better understanding of the entertainment spectator. While this body of theoretical and empirical work is well established, reference texts do not have a section or chapter dedicated to entertainment experiences and entertainment value. Ultimately, it is the viewer who decides how to experience the content as entertaining, and findings of this dissertation provide rich descriptions about these experiences from the entertained.

To conclude, this dissertation provides a crossover study between amusement,

recreation, entertaining experiences, audience research and events and live performances. This approach provides a fruitful convergence of knowledge and expertise pulled from a range of study areas, starting with new paradigms of the experience economy, and continuing with an investigation of transformation in the entertainment arena and conceptions of the audience, of particularities of creative industries and experiential products, as well as managerial issues of experience marketing and event production.

The answers to the two research questions should position this dissertation and related research at the leading edge of knowledge creation, and would contribute to the pioneering work and innovative endeavours regarding entertainment initiated by Sayre and King (2003, 2007), in media entertainment (Zillmann & Vorderer, 2000) and psychology of entertainment (Bryant & Vorderer, 2006), by some researchers who attempt to engage with two or more prototypical roles (CUSP) at the same time (Davis, 2010; Davis & Michelle, 2011; Persson, Höök, & Simsarian, 2000; Ross & Nightingale, 2003), and by Getz (2007) and Berridge (2007) regarding experiences during planned live events.

ORGANIZATION AND STRUCTURE OF THE DISSERTATION: THREE Q STUDIES IN EIGHT CHAPTERS

This introductory and first chapter outlined the proposed research: the rationale, explicit statements about the problem under investigation, formulation of research objectives and questions, core methodological considerations to introduce Q

methodology and consumer value framework, and clarifications about scholarly contribution.

Second chapter in the dissertation refers to the study of entertainment in the context of experience economy and of experiential products. Entertainment and entertaining products are positioned in the realm of creative industries and of experiential goods and services; the economics of entertainment are explained in detail in this context. Individual and subjective experiences of those who experienced entertainment are investigated in this dissertation, so last two sections in this chapter are tracking the re-conceptualisation of models, concepts and research methodologies adopted in traditional audience research.

Chapter three deals exclusively with entertainment value concept. A comprehensive synopsis of the consumer value concept is followed by the section about the Typology of Consumer Value proposed by Morris Holbrook (1999), adopted in this dissertation to conceptualise and operationalize entertainment value. The concept itself is defined in another section, where clarifications are offered about the definition proposed. The last section in chapter three is a review of evidence tracking innovation in business and creative practices to produce and deliver entertaining experiences.

Chapter four has methodological considerations. The Q methodology, together with its related Q method and technique, are presented in a very detailed manner. In addition to theoretical considerations about the methodology, the chapter includes also a step by step presentation of its use in the three Q studies where the entertainment value concept and Holbrookian model are refined and tested.

This dissertation presents three complementary Q studies about screen-based

and performance-based entertainment. Shared subjective experiences of three innovative entertainment products were observed, captured, and viewpoints were described and compared. Further, different types of perceived entertainment value are suggested and illustrated for: a) an animated, short documentary film turned into an original offering to facilitate storytelling (chapter five), b) a described video television comedy in which novelties in creative processes enhanced entertainment experiences for Blind and sighted audiences (chapter six), and c) live cultural performances presented as the platform to distribute entertainment experiences (chapter seven).

The last part of the dissertation, chapter eight, includes a summary and concluding considerations concerned with the adoption and use of Q methodology and of Holbrook's typology of consumer value. Results in the three Q studies are outlined against the objectives and research questions formulated in the beginning. The last section in the dissertation regards proposed research that should complement and advance the scholarly agenda initiated herein.

DEFINITION OF TERMS

Entertainment

Sayre and King (2003, 2010) embark on a conceptualization by clarifying upfront that entertainment is not art, ordinary life, truth, intellectual thought or morale, and that it has six characteristics: 1) it is provided by highly trained experts, experienced professionals who act in teams, 2) it is a result of multiples inputs from a range of people, 3) it is controlled by a central figure who organizes and

decides, such as a director, producer and writer, 4) it relies on technology to maximize the product effectiveness, 5) it is a web of symbols to add to the audience's experience, and 6) it is a product which marketing and promotions indicate how it should be experienced before the product is accessed (Sayre & King, 2003: 2).

Performance-based Entertainment (or Live Entertainment)

Entertainment as an activity comes in two forms, "where we are spectators watching others perform in an arena or on stage, and activity of participation such as games and travel where we become part of the experience" (Sayre & King, 2010: 10).

Screen-based Entertainment (or Mass-mediated Entertainment)

According to Sayre and King (2010), entertainment is an activity, but mediated by mass media and "takes place primarily in the home" (Sayre & King, 2010: 13).

Entertainment Offering

Entertainment can offer a tangible good, such as a cinema ticket, a movie on DVD or a book, or can be an intangible service, such as a musical performance. Entertainment goods and services can be consumed as they are, or can go into the production of other kinds of products (such as the score of a movie). Some are capital or durable consumer goods, such as a painting in a museum or the installations for an attraction in a theme park, and can yield a flow of services

over their lifetime. Others, such as a circus performance or musical concert, exist only for a particular time span.

Described Video Information and Entertainment (DVIE)

DVIE provides audio descriptions of visual stimuli (Udo & Fels, in press).

Described video, as in described video television program, refers to the feature of this particular form of presentation for an entertainment product.

Audio Description (AD)

AD refers to the technique “used to make live theatre, film presentations, dance performances, art exhibits, parades, and other events accessible” to Blind and partially sighted audiences (van der Heijden, 2007:6). AD as in audio description track, refers to the medium that holds the audio narrative. Audio description also refers to the practice or the process to add audio description track to media (accessible media), with the purpose to enhance the entertainment experience of described video live performances and screen-based entertainment.

Creative Products

Creative products are intangible services and tangible goods which contain a “substantial element of artistic or creative endeavour,” and are broadly associated with “cultural, artistic, or simply entertainment value” (Caves, 2000:1).

Creative Industries

Creative industries are supplying creative goods and services and includes book and magazine publishing, the visual arts (painting, sculpture), the performing arts (theatre, opera, concerts, dance), sound recordings, cinema and TV, even fashion and toys and games (Caves, 2000:1).

Q methodology

Q methodology is “a set of statistical, philosophy-of-science, and psychological principles...to study human behaviour, and brings together and justifies the Q technique, the Q method, and the subject matter” (Stephenson, 1953: 1).

Q technique

The Q technique refers to the means by which data are collected for factoring, it is “a set of procedures whereby a sample of objects is placed in a significant order with respect to a single person” (Brown, 1980: 6). The sample of objects involves, typically, statements of opinions. The procedure consists of rank-ordering the objects under a specified condition of instruction.

Q method

This is the method by which the collected data are analyzed, mainly the statistical method of factor analysis (Hogan, 2008; van Exel & de Graaf, 2005).

P set

The P set refers to the sample of respondents, the participants in a Q study who will produce the Q sort by rank-ordering of the items in the Q sample.

Concourse

A comprehensive set of stimuli or items regarding the research topic. It is a technical concept used in Q and refers to what is being said about the topic of investigation; also called *flow of communicability* (Hogan, 2008; Robinson, 2008), *trait universe* (Stephenson, 1953) and *communication concourse* (Brown, 1980).

Q sample

It is a selection of objects, or stimuli, or items from the concourse (i.e. population of statements) and is broadly representative of the range of perspectives on the topic of investigation, as captured in the concourse.

Q sort

The act of scoring items and their distribution constitutes a Q sort. Q sorts obtained from several persons are “normally correlated and factor-analyzed by any of the available statistical methods” (Brown, 1980: 6).

Non-significant Q sort

A Q sort which has received a score, after factor analysis, but not significant for any of the factors calculated and not taken into consideration for any viewpoint.

Confounded Q sort

A Q sort which has received a calculated score, after factor analysis, significant for two factors or viewpoints.

2. ENTERTAINMENT

Entertainment is a business with realistic prospects for growth and significant profit opportunities, and Canada is home to innovative organizations that are offering excellent entertainment products and services. *Cirque du Soleil*, *Celine Dion*, *Degrassi*, *Ubisoft*, *Team Canada* and the *Vancouver Winter Olympics* are just a few of many brands, titles, performers and events which have successfully entertained in Canada and worldwide. There is sufficient evidence to illustrate that individuals, viewed in the diverse roles of players, producers, users, fans, listeners, readers, consumers, visitors, participants, viewers and spectators want to be entertained and, especially in developed societies, devote remarkable amounts of time to entertainment experiences (Schmitt, Roger & Vrotsos, 2004; Vorderer, Klimmt & Ritterfeld, 2004).

Entertainment can move people emotionally and is becoming universally interesting and appealing, sought for its own sake (Vogel, 2010), important all over the world (Sayre & King, 2003), and “fast becoming the driving wheel of the new world economy” (Wolf, 1999: 4). The business sector has been quick to acknowledge the shifts in current lifestyles and values specific to the “entertainment society” (Sayre & King, 2003, 2010), and to capitalize on the opportunity offered by the significant and increasing demand of entertainment consumption. On the other hand, entertainment research in Canada is falling behind research performed in the United States and Western Europe and well behind the evolution and development of entertainment produced in Canada or by Canadians. The study of entertainment cannot only occupy

a central position as a study field or discipline, but can also contribute to the broader theory of communication.

This second chapter is about entertainment and the next one deals with entertainment value concept, both supporting the argument about the importance of studying entertainment. They also build a foundation for the research in this dissertation by outlining the ways these two core concepts, *entertainment* and *entertainment value*, are illustrated today in scholarly literature. This chapter zooms in on the entertainment concept. In the following five sections, entertainment and entertaining offering are positioned in the realm of creative industries and of experiential goods and services; the economics of entertainment are explained in detailed in this context.

STUDY OF ENTERTAINMENT: ENTERTAINMENT IN COMMUNICATION AND CULTURAL STUDIES

Culture is communicated through play (Caillois, 1961; Huizinga, 1955; Stephenson, 1967, 1988) and entertainment (Sayre & King, 2010), and so entertainment research can occupy a central position as a study field or discipline, and also contribute to the broader theory of communication and culture. Encouraging signs or statements in this sense come from scholars with a genuine interest in communication, media and entertainment. Because entertainment can entail broad conceptualization, theory building requires teamwork and multi-disciplinary initiatives.

The study of entertainment has already attracted the interest of researchers and professionals from many disciplines. Publications that mention entertainment or related

concepts in their titles come from sociology, psychology, economics, management, communications, hospitality and tourism, sports, media, and events management. Foundation texts debate entertainment and society (Sayre & King, 2003, 2010), the experience economy (Pine & Gilmore, 1999), the dream society (Jensen, 1999), the business of entertainment and its economy (Hauptert, 2006; Sayre, 2007; Vogel, 2010; Wolf, 1999), media entertainment (Zillmann & Vorderer, 2000), the psychology of entertainment (Bryant & Vorderer, 2006), cultural convergence (Jenkins, 2006) and events studies (Berridge, 2007; Getz, 2007).

Nevertheless, the deficit of research on forms of entertainment, patterns of reception and effects of mass media entertainment remain “considerable,” perhaps because of its “supposed comparative triviality,” or because of earlier training in history or political economy on the part of pioneers in communication studies (Fischer & Melnik, 1979: 2). Stephenson (1967, 1988) was “puzzled” when looking seriously at mass communication research in 1958, and found how little was being done about its connection to entertainment. Vorderer (2003) acknowledges, for the United States and Europe, a “lamentable” lack of systematic analysis to lead to theory building and subsequently to empirical explorations into the uses and effects of entertainment. Simply put, “[T]here is simply no positive correlation between the amount of entertainment that is consumed and the amount of scholarly research in the field of entertainment” (Bosshart & Macconi, 1998: 3). In a more categorical statement, theories of entertainment “per se are practically non-existent” (Fischer & Melnick, 1979), entertainment research as an established field of study does not exist or, at best, the academic effort to deal with the phenomenon of entertainment “has remained rather

weak” (Vorderer, 2003: 131).

Misunderstandings about entertainment or at least a notable level of confusion exist, given the fact that entertainment is a multi-faceted term and concept, and that various scholars use different approaches to define it and different terms when referring to it. Vorderer (2001) discusses two misunderstandings about entertainment:

[T]he first misunderstanding sees entertainment as a feature of the media offer itself. According to this perspective, some contents are entertaining, some aren't. TV shows, films, soap operas, sitcoms, e.g., belong to the (most) entertaining offers, while news, documentary, and learning programs, e.g., are less or not at all entertaining (Vorderer, 2001: 248).

The second misunderstanding

sees entertainment in direct contrast to information. In this perspective, the more information a program provides, the less entertaining it is, and vice versa. In other words: The more entertainment a user may experience, the less he or she will learn from it (Vorderer, 2001: 249).

However, it is the viewer who decides how to experience content: “neither media researchers nor TV channels can decide what is entertaining and what is not, but only make an analysis of what the user is doing with a given content” (Vorderer, 2001: 249).

Heinz-Dietrich Fischer (1979) argues that entertainment in print, radio or film, for example, was “far more a result of recipient's mechanism of selection and interpretation” (Fischer, 1979: 11). Within the process of reception, the interpretation of the communication as entertainment depends on the psychological predispositions of

the recipient, the physical condition, level of education, or group membership and situational factors (Fischer, 1979). Ultimately, entertainment is appealing, triggering interest and demanding attention, so it “appears more and more to be a crucial condition for successful information processing” (Vorderer, 2001: 250).

One of the earliest frameworks to study entertainment, if not the one where entertainment theories and research originated, is the play theory. It has been established especially through the works of Johan Huizinga (1955) and Rogers Caillois (1961), as well as William Stephenson’s *The Play Theory of Mass Communication* (1967, 1988). Play is a human activity, free of charge but subject to rules, an interlude in the day, unproductive, secluded, has a beginning and an end, often uncertain about its ends, pretending and unreal (Stephenson, 1998). Play has four fundamental categories, *agon*, *alea*, *mimicry* and *ilinx*, depending upon whether “the role of competition, chance, simulation, or vertigo is dominant:”

One plays football, billiards, or chess (*agon*); roulette or lottery (*alea*), pirate, Nero, or Hamlet (*mimicry*); or one produces oneself, by a rapid whirling or falling movement, a state of dizziness and disorder (*ilinx*) (Caillois, 1961: 12)

The entire universe of play can be placed on a continuum, between two opposite poles: *paidia* and *ludus*. Uncontrolled phantasy, spontaneous and free improvisation, exuberance and carefree gaiety are forms of play and are games which can be designated *paidia*. At the other extreme is the opposing principle of *ludus*, requiring effort, patience, calculation, subordination to rules, skills, or ingenuity (Caillois, 1961).

Play is a source of culture and the way a society develops its culture, “the way it dreams, has its myths, and develops its loyalties” (Stephenson, 1988: 48).

Understanding play and games can provide “culture clues,” and patterns or basic themes of culture “should be deducible from the study of play and games no less than from the study of economic, political, religious, or familial institutions” (Caillois, 1961: xi).

Stephenson uses the theory of play towards understanding what can and cannot be changed in human behaviour by mass communication, following the principles of “social control” and “selective convergence.” The principle of social control has to do with inner beliefs and values, and conveys “religious belief, political faith, or status and place in life,” while convergent selectivity is concerned with “non-customary modes of behaviour, fads and fancies, with opportunities to please, free from a degree of social control” (Stephenson, 1988: 2).

Play theory and the principle of convergent selectivity are important to explain the role of mass communication and its entertainment function. There is a large group of scholars who conceptualized entertainment as function of communication. Radio, newspaper and film offer information and commentary, but can also fulfill a third function — an “underestimated central function of communication” (Fischer, 1979), the “socius” or “companionship” function (Prakke, 1979). Fischer and Melnick (1979) reject the myth of “pure entertainment” and embrace the functional paradigm. Their cross-cultural and cross-media examination illustrates how entertainment fulfills a variety of social functions: It maintains social stability or a political status quo, can work to dismantle or reinforce a political system, supports a dominant culture, [it] can replace religion as a cultural activity and [it] fulfills the “socius” or “companionship” function

(Fischer & Melnick, 1979). Stephenson applies the *ludenic theory* to newspaper reading and illustrates the “escape function” and enjoyment of reading the news (Stephenson, 1979). He also introduces the “communication-pleasure” concept, which equates to conversation through mass media.

An intuitive model suggests that entertainment is a process consisting of sub-processes, activities, or phases, for example: 1) preparation and selection processes involved in orienting to and selecting entertainment goods and services; 2) receiving and processing entertainment, and 3) the reaction processes to the media messages selected and received (Bryant & Vorderer, 2006). In a similar approach, the following phases are identified in the consumption of entertainment: 1) motivation, regards user motivation to consume entertainment; 2) selection of entertainment categories, products, services, or experiences; 3) the experience of entertainment consumption, together with reception and reaction processes; and 4) the effects of the consumption of entertainment, together with outcomes and consequences that entertainment may have on users/consumers (Vorderer, Klimmt, & Ritterfeld, 2004; Vorderer & Bryant, 2006). These sequences are arbitrarily drawn, interrelated, not necessarily distinct and do not suggest a certain order of relevant activities.

The process-oriented approach is easier to grasp and conceptualize and resembles the decision-making process for purchasing goods and services, widely discussed in consumer behaviour and marketing literature. Closer to this model is to conceptualize entertainment as “human activity” and to study its “psychological, cognitive, affective and behavioural dimensions” (Vorderer, Steen, & Chan, 2006: 3). As human activity, entertainment evolved together with the historical evolution of leisure

and entertainment in the society (Zillmann, 2000). This broad view on entertainment (as human activity) retains the origins of modern entertainment in live performances and games:

If entertainment is crudely defined as any activity designed to delight and, to a smaller degree, enlighten through the exhibition of fortunes and misfortunes of others, but also through the display of special skills by others and/or self, it becomes clear that the concept encompasses more than comedy, drama, and tragedy. It engulfs any kind of game or play, athletic or not, competitive or not, whether witnessed only, taken part in, or performed alone. It subsumes, for instance, musical performances by self for self or other, of others for self, or with others; similarly it subsumes dancing by self, of others, or with others (Zillmann & Bryant, 1994: 438).

Consumers undertake entertaining activities during free time, the time left after the basic survival needs of existence have been met. It is leisure time, when individuals engage in: 1) recreation activities or experiences carried out for satisfaction, or pleasure, or creative enrichment, or for re-creation of body and soul; 2) entertainment activities that produce satisfying and pleasurable experiences such as received from comedy or magic, and activities of spectatorship of public performances such as concert or drama; and 3) amusement diversion such as in games or during spectacle, to gain satisfaction derived from play (Sayre & King, 2003, 2010; Vogel, 2010).

Without concluding with a clear definition, Vorderer (2001) expands on the concept of entertainment by integrating empirical work and theoretical research produced in the area of the psychology of entertainment by Zillmann, Bryant, Nabi, Krcmar, Sherry and others:

[Entertainment is] an experience that helps media users to cope with their everyday life. For some, it's pleasure seeking in boring situations or compensation in burdening situations; for others it's compensation in a depriving situation, fulfillment of needs in unsatisfactory situations, and self-enhancement or even self-realization when they are – for whatever reason – ready for it. In any case, it's playing and it helps to cope with life. It's what media users seek often, and to their own advantage (Vorderer, 2001: 258).

Behavioural research tracking cognitive, affective and physiological responses to entertainment experiences is an established area with a solid body of knowledge consisting of several theories and consistent empirical results. Zillmann and Bryant (1994) and Zillmann and Vorderer (2000) put together a comprehensive collection of studies explaining entertainment and its enjoyment. The psychological appeal of media entertainment is illustrated through diverse responses, including humour, conflict, suspense, violence, horror, affect, enjoyment and arousal. Relevant theoretical frameworks such as mood management, selective exposure, affective disposition, or excitation-transfer today provide a fundamental understanding of entertainment and of media effects (Vorderer, 2003).

Sayre and King (2003, 2010) place the theoretical foundation of entertainment close to the Freudian pleasure principle: “[W]e strive to seek pleasure and to avoid pain” (Sayre & King, 2003: 68). The study of entertainment is then the study of drama and such genres as tragedy, comedy and mystery. The understanding of dramatic formulae can explain human experiences and what makes these experiences pleasant, enjoyable and thus entertaining. A series of theories develop this understanding, including the disposition theory of drama, the excitation transfer and its principles for mystery, the theory of escapism, the concept of catharsis applied for explaining horror,

the misattribution theory of humour, and the theory of parasocial interactions and identification with protagonists (Sayre & King, 2003).

Other conceptual frameworks increase in complexity and suggest an integration of different theories. Ohler and Nieding (2006), who present an evolutionary perspective on entertainment, incorporate three different views concerned with the origins of entertainment: 1) as an evolutionary by-product (leisure-time approach), 2) as an adaptive function explained by patterns of sexual selection (the ornamental mind theory), and 3) as an adaptive function explained by the evolution of a play module (the play theory) (Ohler & Nieding, 2006: 431). Vorderer, Steen, and Chan (2006) address the question of motivation in entertainment research and provide a richer causal theory. They integrate the evolutionary psychology with the study of human activities which are intrinsically motivated and experienced as being “an end in itself” (Vorderer, Steen, & Chan, 2006).

The growth of entertainment and the successes of high-profile companies such as Disney have also led to some authors' being vocal and critical, insisting on the downside of an entertainment economy. Holbrook (2001), in a rather long and dense paper, reviews the “dysnohobic” literature (i.e. the world of Henry Giroux, or McChesney’s critique) and emphasizes the “dumbing down” of the “cultural artefacts” offered for public consumption. The hegemonic influence of Disney is one example which illustrates corporate power, commodification, and commercialization of communication (Holbrook, 2001). Joanna Blackley (2001) explores implications of the globalization of entertainment and suggests that academia should take this phenomenon seriously when answering questions about accelerated cultural

interchange. The study of entertainment should be approached “as an intellectual framework, a point of view, a lens, or a perspective for better understanding culture, society and all else human in the world’s industrial economies” (Blackley, 2001: 3).

To conclude, research on entertainment is not new (Vorderer, 2001) and attempts at theory which embraces the concept of entertainment have related it to a wider context (Fischer & Melnick, 1979). On the same note, Jennings Bryant concludes that the study of entertainment has been identified as “one of the most important challenges currently faced by communication theory and research in the 21st century” (Bryant, 2004; Vorderer, Klimmt, & Ritterfeld, 2004: 390). The next section presents a more recent view that brings together entertainment and consumption experiences.

ENTERTAINING EXPERIENCES: AN OFFERING OF THE EXPERIENCE ECONOMY

Experiences have always been at the heart of entertainment, although entertainment is only one aspect of an experience (Pine & Gilmore, 1999). Innovative firms were quick to link entertainment experiences with the creation of consumer value. Many organizations would therefore engage consumers in amusing, interactive and entertaining consumption experiences, attempting to connect with them in personal and memorable ways. Consequently, over the past few decades the number of entertainment options has exploded to encompass many new experiences (Pine & Gilmore, 1999; Sayre & King, 2003, 2010). Entertainment experiences have been offered typically by show business, but entertaining experiences are now associated to an increasing range of services and goods produced by firms in traditional industries.

Entertaining experiences are created and consumed in diverse contexts, ranging from live cultural performances and events (Berridge, 2007; Getz, 2007), to playing electronic games (Holbrook, Chestnut, Oliva, & Greenleaf, 1984), as well as during leisure activities (Unger & Kernan, 1983). Such activities include “extraordinary” experiences as river rafting (Arnould & Price, 1993) and skydiving (Celsi, Randall, & Leigh, 1993) and in a museum using “wearable museum” helmets (Sparacino, 2004, 2008). Entertaining experiences are more common than ever in public spaces — the “third places” (Mikunda, 2004; Schmitt, Rogers, & Vrotsos, 2004; Sit, Johnson-Morgan, & Summers, 2006).

There are frameworks which bring together entertainment and experiences. Nijs (2003) links value, experiences and entertainment by advancing the thesis that value creation will be more emotionally focused, taking many possible shapes and directions, ranging from creating and attaching stories to staging theatrical and entertainment formulas. As prosperity and leisure time increase, people attach more importance to the emotional than the rational value of what they consume. Another perspective proposes four “realms” of experience and value — entertainment, education, escapism and aestheticism (Pine & Gilmore, 1999; Sayre, 2007). Entertainment is the kind of experience which consumers absorb through their senses and their minds, i.e. when viewing a cultural performance. To purchase an experience implies paying “to spend time enjoying a series of memorable events that a company stages — as in a theatrical play — to engage [the customer] in a personal way” (Pine & Gilmore, 1999: 2).

The ways to talk about entertainment predominantly present experiences offered by media; entertainment is referred to as an experience one goes through when

exposed to media (Vorderer, 2001). Bosshart and Macconi have systematized six dimensions, usually used and seldom explained, to describe the entertainment experiences of media users: 1) psychological relaxation, because it is restful, refreshing, light and distracting, 2) change and diversion, because it offers variety and diversity, 3) stimulation, because it is dynamic, interesting, exciting and thrilling, 4) fun i.e. merry, amusing and funny, 5) atmosphere, perceived as beautiful, good, pleasant and comfortable, and 6) joy, i.e. happy and cheerful (Bosshart & Macconi, 1998: 3-6). They also group the pleasant aspects of entertainment in four different categories: 1) pleasure of senses, 2) pleasure of emotions, 3) pleasure of personal wit and knowledge, and 4) pleasures of (socio-) emotions (Bosshart & Macconi, 1998: 4).

Several concepts are associated with a conceptualisation of entertainment and of entertainment experience: attention and presence (Klimmt & Vorderer, 2003), immersion and involvement (Bryant & Zillmann, 1994; Vorderer, 2001), flow (Csikszentemihalyi, 1990; Sherry, 2004), delight, and especially pleasure and enjoyment (Nabi & Krcmar, 2004; Sherry, 2004; Vorderer, Klimmt, & Ritterfeld, 2004). Probably the most structured and extensively researched conceptual model for entertainment experience has at its core *enjoyment*. The model around this concept introduces prerequisites of enjoyment which have to be met by the media user (such as presence or suspension) and the media product (such as aesthetics or content). It also explains why people are motivated to consume entertainment, for example escapism or mood management, what the effects might be (such as catharsis or learning) and what manifestations of entertaining media consumption (such as suspense or sensory delight) might exist (Vorderer, Klimmt, & Ritterfeld, 2004: 393).

Unfortunately, the foregoing experiential perspective about entertainment is missing a conceptualisation of the fundamental concepts of *entertainment experience* and *entertainment value*. Including behavioural research and studies concerning the psychology of entertainment do not offer a needed conceptualisation. Instead, an entertaining experience is most often illustrated through affective, cognitive and physiological reactions and/or responses to media and/or to mediated messages.

The gap of knowledge about *entertainment experience* and *entertainment value* exists also at another group of authors, still placed within the experiential paradigm. This second group applies — in a systematic and detailed manner, and with notable rigor — frameworks, concepts and models inspired from business practice. It is a crossover in literature about observed business practices, models and trends from the entertainment industry, and creating new research opportunities for the study of the more recent developments in digital and interactive entertainment. The literature is extremely useful, especially for an audience outside academia, as well as for practitioners who need actionable paradigms, examples to illustrate a point or a concept, and “to do” checklists which can be followed to turn entertainment theory into practice.

For example, O’Sullivan and Spangler (1998) introduce some players in the experience industry — the Experience Enhancers, Infusers and Makers, and then endeavour to conceptualize an *experience* by suggesting the four Ps of the customer-centred experience: Parameters (of the experience), People (who are experiencing), Particles (markets) and PerInfoCom (communication, information personalization). Schmitt (1999) offers one more perspective on the experiential paradigm when he

suggests frameworks such as strategic experiential modules (SEM), experiential grid and experience providers (ExPros). These are frameworks which can be applied so that consumers “sense, feel, think, act and relate” to an offering. Schmitt uses many practical examples of experience providers, the types of experiences they create, and about how businesses use visuals, communications, product presence and websites to create various types of engaging and entertaining experiences.

In management sciences, practices for experiences can be inspired by practices relevant to the creative arts and to the design of event experiences (Berridge, 2007; Hill, O’Sullivan, & O’Sullivan, 1995; Schmitt, Roger, & Vrotsos, 2004). For example, creative arts marketing can conceptualize in a useful way for the entertainment industry the audiences for artful production, the cultural product, and the distribution of performing arts (Hill, O’Sullivan, & O’Sullivan, 1995). The study of performance-based entertainment can be placed at the intersection of research on leisure, experiences and live cultural performances and events. However, only a few scholarly authors discuss how to create environments for events which would produce certain desirable experiences (Berridge, 2007, Crompton, 2003, Getz, 2007; Jackson, 2006).

Schmitt, Roger, and Vrotsos (2004) illustrate many examples of how live events and cultural performances are organized by businesses for external customers as well as for internal audiences. The authors identify ways to leverage the power of entertainment through corporate events, guerrilla marketing, customer-driven shows, multimedia theatre and much more. They explain how to create value for the firm with show-business-inspired initiatives, the most relevant example being offered by the immersive experiences in Las Vegas. Notably, the *event experience* is the core

phenomenon that Getz (2007) proposes in his theoretical foundation for *events studies*.

This approach shows an interesting convergence of knowledge and expertise which covers a wide range of topics, starting with new paradigms of the experience economy, and continuing with transformations in the entertainment society, and adding new perspectives to managerial issues of experience marketing and events management.

To conclude, Michela Addis, in her paper about new technologies, cultural consumption and entertainment, suggests that “experiential interpretation of consumer behaviour has been one of the most innovative fields of study in these last 20 years” (Addis, 2005: 729). In this dissertation, entertainment is conceptualized as a sensory, stimulating, emotional experience, and also as a good, a service, a thing with an existence, which can be found and purchased (Sayre & King, 2003). The next section refers to the particular ways of crafting and marketing entertainment, and the resulting economic characteristics of the entertainment offering; entertainment is placed in the realm of creative industries.

ENTERTAINMENT OFFERING: ECONOMIC CHARACTERISTICS OF EXPERIENTIAL PRODUCTS

Entertainment can offer consumers a tangible good, such as a cinema ticket, a movie on DVD or a book, and can be intangible services and information, such as a musical performance. Entertainment goods and services can be consumed as is, or go into the production of other kinds of products (the score of a movie). Some are capital or durable consumer goods, such as a painting in a museum or the installations for an attraction in a theme park, which can yield a flow of services over their lifetime. Others,

such as a circus performance or musical concert, exist only for a particular time span. Finally, entertainment can be sold on the market or provided free of charge.

While entertainment goods and services are experiential, most of them are experiences — intangible content not consumable in the purest sense of the term (Doyle, 2002; Towse, 2003). A high level of financial uncertainty accompanies any new production, because the full value can be assessed only after the producer has paid almost the full cost of creating the good or service. Furthermore, any new production is subject to radically uncertain reception. Because consumers must first experience the product before being able to appreciate it, consumer demand does not necessarily reflect value (Alexander, 2004; Doyle, 2002; Towse, 2003). Ultimately, any creative project “can be a golden goose or a turkey” (Gasson, 1996: 50).

To minimize the danger of misses, producers are formatting the output, either using genres or adopting the star system. Another solution is supplier-induced demand, where “an expert judgment has to be relied on to ensure quality.” In this way, they rely on brand-name talent, such as prominent columnists in publishing, best-selling authors in book publishing, or celebrities in film and television (Hesmondhaghl, 2002). One of the consequences of these approaches has to do with the “dominance of expert opinion, often supported by state finance, with the consumer/taxpayer being unable to assert her preferences” (Towse, 2003: 3).

The adoption of stars systems can help because the use of a film celebrity may increase box-office sales and it may significantly increase the fixed production costs. Significant high capital requirements for production and global marketing costs can be positive because can maintain barriers to entry (Towse, 2003). On the other hand, a

significant increase in fixed production costs combined with a high rate of failure and uncertain demand can exacerbate the overall financial risk. Dependence on brand-name talent, a star columnist, a best-selling author, or a film celebrity usually “doubles the stakes regarding investment in a project” (Gasson, 1996; Towse, 2003). Big brand names own themselves, exercise oligopolistic control over the industry, can reduce profit margins to a minimum in their demands for the best financial settlement (such as payments in advance and royalties on sales). Although companies may create the brand name, the talent could decamp to the competitor, or promote another product, taking with them any goodwill created, (Gasson, 1996: 50).

While entertainment goods and services may be appreciated for the ways in which they enrich a cultural environment, there is also a market for them as products perceived to satisfy needs and wants. Buyers are willing to pay for “information on events and public activities, occurring at the local, national and international levels, for discussion of ideas and opinions, entertainment and diversion, and information on how to meet other needs and wants” (Picard, 2002: 105). For example, buyers and consumers of media products and services look through a diversity of types of information offered, and select those matching their consumption patterns. They want a certain quality or level of content, easy access to the product or service, and a certain price point. Conflicts between wants and needs exist, such as desire for a high-quality image but a low subscription rates (Picard, 2002; 21-22).

Entertainment output's commercial value is tied to “the information or the message they diffuse, rather than the medium, the physical carrier” (Doyle, 2002: 12). Consequently, entertainment goods and services share the economic characteristics of

information goods (Hutter, 2003; Towse, 2003). First, the fixed cost of producing the original is high, whereas the marginal cost of making a copy is low, approaching zero. The result is a high production-to-reproduction cost ratio (Alexander, 2004; Doyle, 2002; Towse, 2003). Secondly, organizations in many creative industries, especially the media, operate in the dual product market, i.e. packaging and selling two distinct commodities — content and audiences (Doyle, 2002; Picard, 1989, 2002). Content such as news or entertainment is the product, while access to audiences is sold to advertisers in the advertising market.

Linked to this duality is the “editorial function” introduced by Garnham (2000). Some person or institution, referred to variously as a publisher, television channel controller, or film distributor, assumes the role of “matching cultural repertoire to a given audience” and “matching the cost of production of that repertoire to the spending powers of the respective audience” (Garnham, 2000: 138). To illustrate, one object of media is essentially to add value to intellectual property, “to buy intellectual property, to repackage it and to maximize revenues by selling it as many times as possible to as many people as possible at the highest possible price” (Gasson, 1996: 51).

Industries protected by copyright have become “virtually synonymous” with cultural or creative industries (Towse, 2003: 171), and entertainment is no exception. Media companies, for example, create and market intellectual property of three types: a) information; essential so that markets operate efficiently; b) education; the means by which human capital can be increased; and c) entertainment; the closest substitute for happiness economy can offer (Gasson, 1996: 52). The great economic characteristic of intellectual property is that it “does not get used up,” i.e. ideas can be sold many

times over and most valuable IP properties can be sold in different formats, often to the same people. This distinctiveness encourages a tendency towards mergers and integration (vertically and horizontally) and at least partly explains the observed concentration of ownership and control (Gasson, 1996; Towse, 2003; Wasko, 2005). A high degree of concentration of ownership on the production side should facilitate economies of scale and scope, a strategy adopted on the grounds that a large amount of working capital is required to finance production, if the producer is to retain the rights to the film or programme (Doyle, 2002; Gasson, 1996; Towse, 2003).

Furthermore, intellectual property is produced where it is consumed most of the time. It is therefore not threatened by cheap labour and will have a guaranteed place in developed economies (Gasson, 1996: 52). Finally, advancements in information and communication technologies enhance rather than threaten the value of IP rights. This is either because of new tools and methods to protect it, or because new markets have been created with the invention of each new medium (e.g. recorded sound, wireless, cinematic photography, or television) (Gasson, 1996: 53).

Entertainment offerings, like any other creative output, are increasingly international and can seamlessly circulate across national borders. Producers look to sell to the largest number of consumers, as many times as possible, at the highest possible price in order to recover the development costs of both successful and unsuccessful productions (Alexander, 2004; Gasson, 1996). Digital technologies have functioned to lower reproduction costs, making global distribution easier and more profitable, although susceptible to piracy. Most features presented so far, such as the nature of a good, high production-to-reproduction cost ratios, and high levels of

uncertainty and risk are key factors driving content creators and media companies to mass-produce and expand globally (Alexander, 2004: 86).

Entertainment sold into global markets is subject to a “cultural discount in pricing, dependent on the degree of cultural relevance” (Alexander, 2004: 88). At the same time that the market in the United States is extremely large and relatively intolerant of imported products, the rest of the world is highly susceptible to U.S. products (Gasson, 1996; Hesmondhalgh, 2002). Although the “long standing domination of cultural trade” by the United States may be diminishing (Hesmondhalgh, 2002: 2), American producers are still able to amortize their costs across a wider sales base. Therefore, unlike other English language producers in the U.K., Canada and Australia, Americans can price closer to the marginal cost when exporting their cultural goods and services (Gasson, 1996; Hesmondhalgh, 2002).

Some entertainment products encompass or contain qualities of a public good, with elements which cannot be taken into account by markets through price. They are highly instrumental, meaning that “their value to society is much greater than their market value and can never fully be measured” (Alexander, 2004: 87). Price mechanism alone cannot therefore be used for the allocation of resources during production, nor can it establish the price in the market (Alexander, 2004; Doyle, 2002; Garnham, 2000; 2005; Hutter, 2003; Picard, 2002; Priest, 1994; Towse, 2003). It is not unusual to have governments, in order to produce the socially desirable cultural output, step in either to produce directly, subsidize, or regulate production and distribution of creative products (Towse, 2003).

One more notable characteristic of an entertainment offering concerns the

diversity of skill required for its production – “motley crew” (Caves, 2000). For the most part, content results from the employment of artists trained in producing texts, it is an output of human ingenuity, an extremely important aspect of the production and marketing stages. Creative talent and “humdrum,” or ordinary personnel, are usually working in project teams, especially during the creation and conception stages, teams granted a large degree of autonomy (Caves, 2000; Hesmondhaghl, 2002). At the same time, the diversity of tastes, skills, preferences, priorities of different artists complicate the deal for organizing the activity, for selection of creative inputs for a given creative product, and for sustaining all team member's cooperation while production is under way (Caves, 2000: 5).

Below is a brief review of six more basic “bedrock” economic properties of creative activities “that distinguish them from other sectors of the economy, and in some cases distinguish creative activities from one another” (Caves, 2000: 2):

nobody knows: the demand is uncertain and production takes place under “symmetrical ignorance” (Caves, 2000: 2).

Creative products are experiential; contracts are incomplete because of uncertainty about the quality and novelty of the artistic input; contracts cannot stipulate fully all details or envisage all contingencies and therefore cannot provide optimal incentives to input suppliers; pervasive use of option contracts where one keeps the option to invest or not in the production once fresh news arrive; much of the costs are sunk, research and pretesting are largely ineffective, and core organizational structures should overcome or minimize

capital outlay in the whole production process, from content creation to delivery in the marketplace (Caves, 2000; Towse, 2003).

infinite variety: “differentiated products” (Caves, 2000: 6).

An almost infinite variety of creative products available both within particular format (e.g. videos to buy or to rent at a rental store) and between formats (e.g. DVD and Blue ray); incentives to building and offering a portfolio of goods and services (Caves, 2000; Flew, 2002).

A list/B list: vertically differentiated skills of the creative input.

Producers and other content aggregators assess and rank creative personnel according to skills of creative input; rank matters because the money at stake; “differential rent” is the extra amount of money that people will pay to see a movie with an A list star, over the same movie with a B list star (Caves, 2000; Flew, 2002).

ars longa: “durable products and durable rents” (Caves, 2000: 9).

Many creative products are durable; the legal duration of the copyright determines how long the original creator or performers can collect these royalties, which are rents to creator; associated organizational challenges regard an efficient collection of numerous small-value rents and warehousing and retrieval of creative durables (Caves, 2000).

time flies: time is of essence.

Economic profitability of creative activities relies on close temporal coordination of production and prompt realization of revenues; the organizational challenge is that “time flies” and the “motley crew” properties implies a “hold-up problem: an indispensable input demanding better terms on the treat of withholding its services at the last moment” (Caves, 2000: 8).

art for art's sake: how creative workers care about their product.

The creator (artist, performer, author) cares vitally about the originality displayed, technical prowess demonstrated, the resolution and harmony achieved in the creative act; artistic concerns bear some relation to the consumer ultimate reception of the product; there is a distinction between creative and humdrum inputs, wherever they work, humdrum inputs demand a wage at least equal to what they earn in the outside market for inputs of their type (Caves, 2000: 4).

Caves analyzes creative industries through the organization of creative activities and the use of contract theory and industrial organization studies. The list above provides a guideline to the economic characteristics of the group of industries involving entertainment, thus placing activities required to produce and market entertainment goods and services in the realm of creative industries.

Creative industries is a term popular in European policy circles, “encompassing not only the heavily industrialized and commodified industries, called ‘cultural industries’, but also the more craft-based activities of jewellery making fashion, furniture

design, and household objects and so on” (Hesmondhalgh, 2002: 14). Cultural industries has been and remains a frequently used term (Garnham, 2000; 2005; Hesmondhalgh, 2002; Towse, 2003), although cultural industries are increasingly called creative industries (Caves, 2000; Flew, 2002; Hesmondhalgh, 2002; Towse, 2003). The formal origins of the concept can be found in the establishment of a Creative Industries Task Force by British Prime Minister Tony Blair Labour Government, after his elections in 1997. Prior to that time, the term cultural industries was used to describe the arts, but the newly created Department of Culture, Media and Sport (DCMS) shifted to the term creative industries, and identified policy measures which could further promote development of those industries (Flew, 2002: 3).

Caves (2000) does not provide an explicit definition, although he describes them broadly as “supplying goods and services broadly associated with cultural, artistic, or simply entertainment value” and “part of the group of industries that display distinctive forms of competitive behaviour or pose distinct problems for public policy” (Caves, 2000: 1). Hesmondhalgh (2002) advances alternative terms quite often used interchangeably in literature: leisure industries, which would include sport and tourism, and entertainment industries, usually used by American scholars and business analysts (Hesmondhalgh, 2002; Vogel, 2010; Wolf, 1999).

“Core” institutions and organizations of the creative industries are television (over-the-air or OTA, cable and satellite), radio, cinema, newspaper, magazine and book publishing, music recording and publishing, advertising, and the performing arts, (Caves, 2000; Garnham, 2000; 2005; Hesmondhalgh, 2002; Towse, 2003). There are also “peripheral” institutions, such as theatre and print, “centrally concerned with the

production of texts, but where the reproduction of these symbols uses semi-industrial or non-industrial methods.” Finally, “borderline cases” such as sports, consumer electronics, software, and fashion are related to “core” industries, but are distinct enough to be treated separately (Hesmondhalgh, 2002: 13). For Towse (2003) the borders between sets of industries are blurred, but what distinguishes is their cultural content. Thus, new industries are added to the mix, such as architecture, the art market, crafts, design, toys and games, or, in other words,

mass-produce goods and services with sufficient artistic content to be considered creative and culturally significant. The essential features are related to the combination of industrial-scale production with cultural content (Towse, 2003: 170).

In essence, the economic characteristics of creative industries are said to be “effects of the problems” these industries are facing: a) a risky business because uncertain demand, b) high fixed costs of production and low to zero variable costs for reproduction and distribution, and c) texts, the output of the industries, act like semi-public goods; are rarely destroyed by the use and are valuable because of their scarcity (Hesmondhalgh 2002). Most common solutions undertaken by businesses and other organizations to address such challenges are at the origins of additional attributes of creative industries: d) integration and concentration because companies look for audience maximization in order to mitigate the high risks; e) artificial scarcity of goods and services, created in various ways by intellectual property owners; f) business strategies and management practices that facilitate a loose control of symbol creators and tight control of distribution and marketing; g) “overproduction”, because companies

tend to offset misses against hits, so they put together a “repertoire” or a “catalogue”; h) formatting the cultural output, for example through adoption of stars system and use of genres, all in order to minimize the danger of misses (Hesmondhagh, 2002).

In sum, entertainment goods, services and processes employed in production and marketing, all differ in substantial and systematic ways from those of their counterparts in the rest of the economy, where "creativity" plays a lesser role. What is different, and sets creative industries apart including entertainment, are the economic features of the final product (Caves, 2000; Towse, 2003). Ultimately, all creative talent, producers and marketers of entertainment are faced with the high uncertainty of demand for their outcome. To improve predictability and market control requires making sense of the motives and behaviour of those experiencing entertainment. Consequently, the search for understanding value in entertainment needs to focus on consumers' needs and wants, i.e. what individuals value in an entertainment experience. Audiences for entertainment are discussed next in the chapter. The following section illustrates how changes in conceptualisation of audiences track changes in consumption behaviour of those who experience entertainment. The last section tracks changes in research methodologies, corresponding to changes in conceptualisation.

ENTERTAINMENT OMNIVORES: AUDIENCES, CONSUMERS, SPECTATORS, USERS, FANS

People generally place high value on enjoyable, entertaining and satisfying experiences. Branches of entertainment, which depend on advertising-supported

business models, have developed highly rationalized feedback mechanisms to learn about what consumers value when they interact with a business and its products. For example, market share and levels of exposure are widely used and will continue to be important sources of market intelligence. They are not able, however, to analyze the individual and subjective consumption experience. Topics concerned with the “inadequacy of current knowledge” are becoming increasingly important; what individuals do or plan to do when they are not members of an audience (Jeffrey, 1994), and “predicting demand for a new movie given the characteristics of that movie with respect to a number of attributes” (Wierenga, 2006) are two examples. These kinds of themes point to apparent misalignments between traditional research questions asked about audiences in general and members of an audience in particular (for example, who are they and what they do).

What audience members do is engage in a diversity of ordinary activities, such as “reading printed books, magazines, and newspapers, or electronic computer screens and CD - ROMs, listening to records or CDs, tuning in radio and television channels, subscribing to cable or adjusting the satellite dish, playing videogames at home or at the arcade, and attending movies or concerts” (Jeffrey, 1994: 945). In order to perform such activities, individuals usually go through a monetary exchange. They are asked to pay for the product, sometimes packaged, such as in a “premium” version, or pay fees for accessing a particular good or service, or pay for hardware and its servicing or network improvement. Gradually, members of an audience can turn into consumers or vice versa.

In the “market”, the “marketplace” and the “consumer” models in audience

research, members of an audience are recognized as consumers (Webster, 1991), a distinction is made between audience and consumer (Jeffrey, 1994; Picard, 1989), or the audience dimension completely ignored (Wierenga, 2006). The distinction is that consumer conceptualisation focuses on acquisition, while audience concept traditionally has to do with actual use. For example, individuals can be consumers of television receivers and part of an audience of broadcast programming. Thus, members of an audience may not be consumers, depending on whether they paid for cultural products or media use (Picard, 1989: 102).

Although often used interchangeably, the concepts of audience and consumer are not synonymous, and are also understood and measured differently (Jeffrey, 1994; Picard, 1989). The “marketplace” model in audience research recognizes the “consumer” role of members of an audience, a role assumed when individuals “enter the marketplace and select products that suit their taste” (Webster, 1991: 12). As consumers, individuals are rational, well informed and act in their own self-interest to satisfy individual preferences when making consumption choices (Webster, 1991). They are usually going through the stages of a purchasing decision process and selecting from a range of choices.

Consumers' scarce resource is cash. Consumers are important for their disposable personal income, their spending on creative products (Wierenga, 2006), and their representation of the “household penetration rates for media and communications products” owned, used and consumed (Picard, 1989). Consequently, consumers form potential markets for creative goods and services (Jeffrey, 1994), including live performances and screen-based entertainment. They express their preferences partly

in the prices paid. In such markets, the “diversity of content” will be impacted by certain actions of buyers and sellers. The diversity of content may be reduced because some unpopular and thus unprofitable products will be undersupplied. In fact, the “diversity of consumption” narrows the “diet of programming,” since individuals will find and consume only what they prefer (Webster, 1991).

An audience, on the other hand, is a more abstract term, since the audience is not usually observable, especially in mass media. It is neither a tangible nor a stable entity. The assumption is that an audience consists of citizens or members of the public who use, for example, a communication channel or listen to a radio broadcast. The most common use of audience concept refers to the readers, viewers, and listeners of a media channel. It also refers to those who attend some type of live cultural performance. Audiences' needs and wants can deal with a balanced “presentation of civic affairs for an informed citizenry,” with unrestricted and easy access to information and offered at an affordable and equitable cost (Jeffrey, 1994; Picard, 1989). Audiences are relevant because of the time available for viewing, listening or reading. The scarce resource is thus time (Jeffrey, 1994; Picard, 1989).

An audience has economic value, it has the potential to be packaged and sold as commodity. The assumptions of the commodity model are: 1) the economic value of an audience is measured by its size, 2) both in policy making and in economic transactions, the measurements of the audience size may serve as the coin of exchange, 3) commercial media must be allowed to create and sell audiences, if they are to exist, and 4) the public interest is served by a media system that provides for an equitable distribution of revenues based on the commodity value of audience (Webster,

1991: 16).

Audience as commodity is the model adopted for explaining an audience viewed as a measure of exchange in economic transactions between media organizations and advertisers, or used for their economic value in policymaking (Livingstone & Lunt, 2007; Webster, 1991). Most laws and regulations have an economic effect on media business and related industries. Governments are thus interested in promoting policies which not only serve the public interest but also have a positive impact on the bottom line. In such policies, citizens are relevant in their role of audience-commodity (Webster, 1991).

Audience, like entertainment and value, is a widely adopted scholarly concept. It is being used with different meanings and, at times, is even misunderstood, generating debate and contradictory claims. Answers to simple and fundamental questions are still being debated and can be easily and hotly contested. Such questions include, "Is there an audience?" "If there is, what is an audience anyway?" "How can audience be conceptualized and measured?" (Ang, 1991; McQuail, 1997; Mosco & Kaye, 2000). Nevertheless, the concept has remained resilient and kept its relevance in business practices, policymaking and academic research after decades of ambiguity and controversy. Some scholars suggest that this has been possible especially because of the vested interests of media institutions, which are focused on seeking audiences (Ang, 1991; Mosco & Kaye, 2000).

While the concept of audience may be one of the "governing ideas" in communication research (McQuail & Windahl, 1993; Mosco & Kaye, 2000), the scholarly work had been centred overwhelmingly on media and mass communication.

Media and their respective markets are different and thus so is the conceptualization of corresponding audiences. There is a reading public as well as a book market, a paying readership for newspapers and periodicals, a paying audience for music, a film-going public for movies, an audience for outdoor billboards, and “potential” audiences, “regular” audiences and “actual” audiences, concepts typically used in broadcasting, for screen-based media (McQuail, 1997).

Several other ways to talk about audiences exist, such as describing them by medium or channel (as in TV audience), content of message (genre), time (primetime) or place (national) (McQuail, 1997: 2). As a media commodity, an audience can stand for subcultures, fandom, ethnic diasporas, religious communities, and even domestic households (McQuail, 1997; Ross & Nightingale, 2003). The audience-centred models of communication and the audience-consumer conceptualizations are predominantly related to circumstances of mass communication and implicitly to mass-mediated entertainment. Nevertheless, the development of audiences, historically, began with a crowd gathered in one spot to view or listen. In this model of communication, members of an audience, as spectators, experienced an event live and unmediated. The source does not seek to transmit information or beliefs, but to capture attention, regardless of the communicative effect and perhaps the audience revenue (McQuail, 1997: 41).

Traditional themes in audience research refer to limitations of measurement techniques, fragmentation of the mass audience, public broadcasters' search for distinctiveness, ethnographic approaches which emphasize the active nature of audiences, and debates over national identity and the impact of foreign broadcast media (Jeffrey, 1994). McQuail (1997), however, suggests that four relevant changes

in media have affected both the audience and ideas about audience.

The first change has to do with “overabundance,” or information overload created by a significant increase in production and supply. More content choices and new possibilities for delivering it exist, in addition to an enlargement of reception possibilities as apparatus becomes cheaper. There is a greater ease of message reproduction and distribution, for example in print and music publishing (McQuail & Windahl, 1993; McQuail, 1997).

A second change has been manifest in audience fragmentation and segmentation, both facilitated by this overabundance of information and the rapid development of new ways of recording, storage and retrieval of sound and pictures. Fragmentation is the dispersion of an audience over more and more sources of content (McQuail, 1997: 133, Webster, 2005: 367). Segmentation is the audience polarization regarding choice of content. Both are processes driven by suppliers of media products trying to assemble an increased specialized offering (such as TV channels or niche magazines) with the purpose of managing consumer markets and delivering appropriate audiences to advertisers (McQuail, 1997; Picard, 2002; Webster, 2005).

The third change involves increasing globalization, internationalization, and the “transnationalization” of cultural flows driven by several factors: economical, such as maximization of audience; technological advances, such as satellite communications for transmission across national frontiers; and regulatory changes that facilitate import and export of cultural goods and services (McQuail, 1997).

The fourth and final change has to do with the encouragement of a “more genuinely interactive audience – as opposed to simply an active one which uses its

power to switch channels or shout out at the TV” (Ross & Nightingale, 2003: 147). A series of innovations supported this type of shift and include the ways media have been used, such as phone-in radio slots, television talk shows and now user-generated content on the Internet, as well as such technological innovations as the digitization of content and computer-based networked communications (McQuail, 1997; Ross & Nightingale, 2003).

All these changes are “undermining traditional conceptual and analytical approaches, while at the same time opening up new dimensions for conceptualizing audiences” (Napoli, 2008: 1). The distinction between sender and receiver, which was crucial to a traditional definition of audience, is no longer valid. Shifts in lifestyle and individual values, combined with technological advances applied in digital and interactive media and supporting on-demand and multi-platform consumption of digital content, allow present-day audiences to be simultaneously spectator, consumer and player in the (media) event or spectacle. A model is then needed to illuminate the individual in the audience as a personal participant who may be morally committed in one way or another (McQuail, 1997). A need also arises to refresh the perspective and to review existing audience-centred communication models and research methods.

Carey (1989) challenged the transmission, or the transportation model of communication, and pointed to an alternative ritual view on communication. The model “has celebratory, consummatory and decorative, rather than utilitarian, aim and it often requires some element of ‘performance’ for communication to be realized” (McQuail & Windahl, 1993: 55). Beyond mass audience models also lies a conceptualization of audience where the experiencing subject is engaged in two or more prototypical roles at

the same time. Furthermore, such roles are expanding from the traditional spectator, listener, reader, respondent and citizen, to more recent and increasingly diverse player, fan, user, browser and consumer (Davis, 2010; Davis & Michelle, 2011; Persson, Höök, & Simsarian, 2000; Ross & Nightingale, 2003).

In this sense, there is substantial scholarly work relevant to creative industries, entertainment and the experience economy: theoretical frameworks such as parasocial interactions, qualitative research on media fandom, and the work of Ricardo Castronova (2006, 2007) on games and their synthetic worlds. The rich literature on entertainment produced by Peter Vorderer, Bryant Jennings, Dolf Zillmann and their collaborators represents another example of existing work which can offer a solid base for a refreshing perspective and perhaps a useful start for rethinking audiences (Bryant & Vorderer, 2006; Bryant & Zillman, 1994; Vorderer, 2003; Vorderer & Bryant, 2006; Zillmann & Bryant, 1994; Zillmann & Vorderer, 2000).

One model increasingly noted by scholars is related to the fandom phenomenon, and is equally relevant to performance-based and screen-based entertainment. The phenomenon is gaining considerable attention as “increasingly important as audiences fragment and diversify” (Livingstone, 2004: 81). The fans and fandom phenomenon is relevant especially for the Q study on live cultural performances; those who participate are either loyal admirers of certain bands and artists recruited especially from fan sites, or devout attendees, recruited before live performances, of opera and theatre performances now broadcast regularly in a cinema.

A fan is an active consumer who can now also add the role of producer (Jenkins, 2006), having become a “proactive collaborator” whose cultural activity is socially

organized and celebrated (Ross & Nightingale, 2003: 137). The fandom phenomenon is being boosted by “network externalities”, “social contagion” and “community effect” (i.e. the emergence and delineation of communities) (Hutter, 2003: 267). These are three effects of the information economy where production often takes place in networks and the consumption of information goods is heavily dependent on the community context within which an individual acts (Hutter, 2003: 266). “Shrewd companies” would tap into this culture to foster consumer loyalty and generate low-cost content. There will be a category of fans who “accept” having their tastes commodified in order to be taken into consideration and desired by the networks, as was the case with the television shows *Survivor* and *American Idol* (Jenkins, 2006; 62-63).

To conclude, the concepts of mass audience (McQuail, 1997) and mass medium have been on the decline, threatened “because no one will be obliged to accept the same package of information at the same time as anyone else” (McQuail, 1997: 10). Furthermore, “allocutive patterns”¹ of mass communication are gradually being supplemented or replaced by “consultative” and “interactive” patterns (McQuail, 1997), and the role of the members of an audience can encompass “seeker, consultant, browser, respondent, interlocutor, or conversationalist” (Ross & Nightingale, 2003: 147)

At the extreme, fragmentation can theoretically lead to the end of “audience as a social collectivity” and, in a decentralized network, the audience concept itself can be seen as

¹ “Allocutive” pattern refers to direct communication in one-to-many format. In “consultative” pattern, receivers seek out and choose from a wide range of informational and cultural content what they want, when they want it. An “interactive” pattern is one in which conversations and exchanges of information are possible between sender and receiver, without reference to the centre, by way of an infinitely extensible network linking everyone (McQuail, 1997: 128-129).

“obsolete”, or becomes “a misnomer” (Livingstone, 2004: 75; McQuail, 1997: 10).

AUDIENCE RESEARCH: A RE-CONCEPTUALISATION OF RESEARCH METHODOLOGIES

Changes in the concept of audience triggers shifts in the ways audience research is undertaken, with a corresponding “re-conceptualization of media research methods and approaches” (Ross & Nightingale, 2003: 155). Scholarly work is adopting new theoretical frameworks beyond the well-established models such as of media effects and parasocial interactions. New models are tested, such as those having to do with virtual communities and identities, and those around media fandom. The present research phase, that of “critical cyberculture studies”, is less descriptive, more critical, and deals with design elements of sites, digital discourses and governance issues (Ross & Nightingale, 2003: 156). The theoretical and policy agenda of audience research raises questions of “harmful content, domestic regulation of media, participation in a shared culture, ensuring informed and democratic consent, and so on”, and uses such key terms as “choice, selection, taste, fandom, intertextuality, interactivity”(Livingstone, 2004: 79).

Jensen and Rosengren (1990) map the variety of research methods and techniques adopted in both the humanities and the social sciences, and group these into five audience research traditions: a) effects research; b) uses and gratifications; c) literary criticism; d) cultural studies; and e) reception analysis (Jensen & Rosengren, 1990: 224). McQuail (1997), in a similar effort, incorporates survey and statistical analysis in the “structural” tradition of measurement, survey, experiment and mental

measurement in the “behavioural” tradition, and qualitative and ethnographic approaches in cultural and reception studies, or the “sociocultural” tradition. Finally, Gauntlett (2005) suggests “creative methods” of gathering knowledge where participants spend time applying their playful or creative attention to the act of making something symbolic, and then reflecting on it (specifically a study on environmentalism using videos made by children).

Jeffrey (1994) suggests two basic orientations which could be taken towards gaining knowledge of individuals who form an audience, depending on the researcher's interest in the “cultural” or “economic” dimension. A cultural approach to understanding audience behaviour deals with attitudes toward democratic values, education, public health and community safety, literacy and quality of community life. The research questions asked are often answered “on the basis of anecdotes,” although researchers use various techniques. Trends analysis or meta-analysis is usually drawn upon disparate data, and thus requires some interpretation. Sales and ratings data, and focus groups and surveys used, must be explicitly interpreted and qualified. Much of research along “cultural” dimension is “producer-oriented,” consisting of content analysis or study of concentration or nationality of owners, producers and distributors (Jeffrey, 1994).

The “economic” approach is linked to the market model and conceptualization of audiences as consumers, so research has been conducted into consumer behaviour and motivation, or concerning the efficiency of creative firms in meeting demand (Jeffrey, 1994). Most common, scholarly and commercial research is related to audience measurement, having to do with tracking audience size, composition, patterns

of demand, use and satisfaction. For these purposes, measurement tools include business data analysis, market data analysis, survey and focus groups, and use-monitoring such as diaries and people-metres (McQuail, 1997; Picard, 1989).

Demographic methods describe the audience and measure attributes such as age, gender and income. Psychographic methods describe members of an audience and how they think. Such methods assess opinions, values, needs, personality, preferences and interests. There is also profiling, for profiles of audiences. The method regards lifestyle and measures time expenditures, social activities and contexts, purchasing behaviour, product uses, and media use patterns (McQuail, 1997).

The consumption activity of audiences has been captured in both qualitative and quantitative empirical research. For example, Silverstone (1991) provides a cultural interpretation of audiences as “consumers of mediated messages and media and information technologies,” firmly embedded in “social and cultural environments of both public and private spheres.” He adopts a qualitative approach to studying households in England and a model of media consumption which took “social, economic, and technological aspects of the domestic sphere as central.” The domestic sphere is defined as “moral economy, where television audience has to be understood as a set of practices, both routine and ritualized, which are firmly embedded in its various multiple aspects of its domesticity” (Silverstone, 1991: 135).

An example of a quantitative study is the attempt to estimate the demand for creative goods and services by Favaro and Frateschi (2005), who use data from the Citizens and Leisure survey. They looked at listening habits and attendance to live concerts, and identify three diversified configurations of musical preferences and

consumption, strongly correlated to sets of individual socio-demographics (occupation, status, gender, age and education) and regional characteristics². These three groups of consumers are: a) “snobs” or people having a taste only for classical music, b) “pop” people, and c) emerging “cultural omnivores,” lovers of both classical music and other musical genres (Favaro & Frateschi, 2005: 8). An econometric model has been used, for example, to measure and conclude that, in the case of listening habits, the coefficients relative to the “snob,” the “pop,” and the “omnivore” differ significantly among individuals. They do so, however, almost exclusively according to personal characteristics such as age, education, gender, and taking part actively in musical activities (Favaro & Frateschi, 2005: 18).

A common audience measurement study is the one in which Webster (2005) uses data collected by Nielsen Media Research within the national “people-meter sample” (the Nielsen Television Index), to answer questions concerned with the fragmentation and polarization of the American television audience. In this study, data is analyzed to answer five questions: How is the total audience distributed across the available networks? What percentage of viewers uses (or fails to use) each network in the course of a week? How much time do people spend with the networks they elect to

2 The aim of the “Citizens and Leisure” multipurpose survey is to acquire information on leisure activities practiced by the Italian population, with an emphasis on cultural consumption and the use of information technologies. The respondents were asked about their cultural habits, preferences and practices in various areas (cinema, theatre, visual and performing arts, etc.). In the case of music, the survey investigated three main aspects of the behaviour of respondents: their listening habits, attendance to live concerts, and active personal involvement in music-related practices.

The survey was carried out by the Italian National Institute for Statistics in December 2000 with a two-stage stratified sampling scheme, and reached 54,239 individuals in 19,996 families (Favaro & Frateschi, 2005).

view? What is the relationship between network audience size and average TSV (time-spent-viewing)? Among those who use a network, what percentage of their overall TV viewing time is devoted to that versus other networks? The findings confirmed that audience fragmentation “is well underway — moreso than is generally appreciated,” and that “variable and generally modest levels of polarization lie beneath the surface of the fragmented audience,” much of it driven by the structure of the media environment itself” (Webster, 2005: 378).

Audience research, in general, and the study of consumer behaviour in entertainment, in particular, can be contextualized as a question of time and money available, and time and money spent (Jeffrey, 1994). Accordingly, the selection of methods varies. Large-scale surveys are usually carried out by large organizations such as BBC, CBC Research, Statistics Canada, and by commercial measurement services such as the Nielsen Company. Sales data about audiences form part of a larger set of indicators, including cultural industry statistics, family expenditures, the general social survey and time-use studies. Qualitative methods can aid in refining the understanding of the measured activities, generating hypotheses and challenging assumptions. With a combination of studies, “the meaning of audience relationships with media products of the cultural industries can be probed in depth” (Jeffrey, 1994).

For example, Wierenga (2006) is suggesting that the motion picture industry can benefit from the expertise acquired in the consumer behaviour research performed in the fast-moving consumer goods sector. Decisions making models widely used in marketing and consumer behaviour disciplines consist of stages such as need recognition, search for information, evaluation of alternatives, purchase, consumption

and post-consumption evaluation. These are models which can well be adopted for a “consumer movie decision process,” in order to gain insights in choice behaviour with respect to movies (Wierenga, 2006: 674). Movie consumer panels (i.e. focus groups), although employed in the industry, are not yet common practice for estimating consumption choices. A new movie is a particular combination of storyline, cast, director, special effects and other attributes which can be identified and used for a conjoint analysis, to predict consumer demand for a particular new movie. Conjoint analysis “can also be used for construction of electronic recommendation agents for movies,” to determine a consumer profile and worth, and to come up with recommendations for films which fit individual consumer utilities (Wierenga, 2006: 675).

Technological advancements simultaneously transformed “dynamics of media consumption, as well as the dynamics of gathering information on various dimensions of audience behaviour” (Napoli, 2008: 1). There are new opportunities for audiences to interact with media and content, whether at the most basic level of searching or at more advanced levels, such as providing feedback, participating, responding and generating content. These are opportunities for “the gathering of new streams of data about media consumption habits, content preferences, degree of engagement and levels of anticipation for, and appreciation of the content (consumed)” (Napoli, 2008: 26). Potential exists for audiences to minimize influence from agents of control and monitoring because of greater online anonymity or “unknowability,” as well as because of some regulatory limits to the power of businesses to control and access information. However, the technologies which track audiences have so far allowed organizations to keep their consumers “on a leash” through intelligence-gathering, propaganda and

publicity (McQuail, 1997: 137).

To conclude, the study and research of audience remains “central to the analysis of the new communication environment” (Livingstone, 2004: 86). There is nevertheless a change in the concept and a re-configuration of methodologies. Methodologically, audience research is now faced with the task of capturing experiences “which are private rather than public, concerned with meaning rather than overt practices, experiences of all society not just the elite, commonly regarded as trivial and forgettable rather than important” (Livingstone, 2004: 85). Measurement and recording an “evening’s surfing, game playing or instant messaging” can be “tricky” (Livingstone, 2004) and there are examples where a researcher is also a participant in a chat room or newsgroup, in a more personal way (Ross & Nightingale, 2003). Novel and complex research methods and tools are needed to study such characteristics of the web-based text as global reach, intertextuality and non-linearity. For example, the “Conversation Map” is software used to analyze and display in a graphical form the content of and relationship between messages to a newsgroup (Ross & Nightingale, 2003: 157).

Throughout this transition for concept and methodology, the power dynamics surrounding the key stakeholders play a central role in the determination of any reconceptualization of audiences; any change can be beneficial to certain stakeholder interests, while harmful to others. Consequently, there is a degree of resistance and negotiation, focused on “either the technological processes that are transforming the dynamics of media consumption, or the new audience information systems” (Napoli, 2008: 29). The search for understanding those who experience entertainment, however, should be an immediate priority for those involved in creative and business

practices. This dissertation attempts to address this need for understanding consumers. The challenge is to learn about those who are entertained, what they value, and then to establish the right business and creative practices and assemble solutions for each market.

3. ENTERTAINMENT VALUE

New and innovative business and creative practices have created opportunities to design even more entertaining experiences and deliver value to the entertained (Vogel, 2010; Vorderer, Klimmt & Ritterfeld, 2004). For example, the evolution of theme parks illustrates how business and creative practices in entertainment both benefit from innovations in digital and interactive media and communication technologies, as well as from those outside the technology realm. Theme parks are spaces where various events are organized and live entertainment offered in order to create enjoyable and interactive experiences for their visitors. Such parks were initially recreational parks, then re-conceptualized as themed parks. New components were later added to the traditional offerings, such as locations in close proximity to shopping malls, conferencing services for business, or cruising and tourist destinations. Finally, virtual reality and digital and interactive hardware (360-degree screens) are enhancing existing attractions and creating new occasions for fun and richer entertaining experiences (Wanhill, 2002).

This part of the dissertation deals with the value provided by such experiences to those being entertained. The first section provides a comprehensive synopsis of the *consumer value* concept. Holbrook's (1999) definition and typology of consumer value are presented in the second section, together with examples in the scholarly literature where the experiential view of consumer value has been applied in areas such as retail, hospitality and tourism, and entertainment. The *entertainment value* concept is defined

and discussed in a dedicated section in the chapter. The last section is a review of evidence tracking innovation in business and creative practices to produce and deliver entertaining experiences.

The “innovation radar” (Sawhney, Wolcott, & Arroniz, 2006) is the analytical framework applied herein to search for innovation in entertainment business and creative practices. The model has been developed to explain patterns of business innovation in large, global firms that have complex activities, including in R&D. Entertainment output is being created by large, global firms that usually dominate their sector, being these themed parks (i.e. Disney), movies (Hollywood studios), or games (i.e. Nintendo).

Figure 1: The Innovation Radar



(Sawhney, Wolcott, & Arroniz, 2006)

CONSUMER VALUE: A SYNOPSIS OF THE CONCEPT

Organizations can generate value through four types of activities: origination, execution, correction, and application — in other words value generated from newness, finishing, improvement, or use (Pine & Gilmore, 1999: 199). *Value*, however, is a concept “overused and misused” in social science (Leszinski & Mann, 1997), a concept where there is still a lack of agreement among scholars with respect to the conceptualization and measurement (Huber, Herrmann, & Morgan, 2001; Korkman, 2006; McKnight, 1994; Payne & Holt, 2001; Sánchez-Fernández & Iniesta-Bonillo, 2007). At the same time, the debate, in particular among philosophers, psychologists, social psychologists and economists, had shaped the concept for centuries.

There are various ways to explain how value is created and to define and measure the *value* concept. The first academic attempts to explain value were offered by the classical school of economics through exchange, utility, and labour value theories (Payne & Holt, 2001; McKnight, 1994). More recently, the literature on strategy, psychology, goods and services marketing, consumer behaviour and organizational behaviour are opening new avenues for investigation, so that value becomes an important concept for research and practice in such diverse fields as finance, economics, management, information systems, ethics, aesthetics and justice (Huber, Herrmann, & Morgan, 2001; Khalifa; 2004; Payne & Holt, 2001; Woodall, 2003). Nevertheless, such diversity of interpretations from a range of fields adds to the complexity and ambiguity of the value concept.

At the broadest level of conceptualisation, the value concept is discussed in three main contexts: a) an organization has value to its stakeholders; b) customers have a certain value to an organization; and c) consumption of goods and services brings value to consumers, or the customers of an organization (Payne & Holt, 2001; Woodruff, 1997). It is beyond the scope of this dissertation to synthesize and expand on the literature on value. Instead, a synopsis of recent views about the *consumer value* concept will provide the introduction to the subject matter and establish a context for the experiential view on consumer value, and for a proposed definition of entertainment value, as are offered later in the chapter.

Consumer and customer-oriented approaches regard the role of value in creating competitive advantage for organizations. Payne and Holt (2001) engage in an effort to “diagnose” *customer value* through a comprehensive review of the value literature. They identify four areas having key influences in the thinking on customer value: 1) consumer values and consumer value, 2) the augmented product concept, 3) customer satisfaction and service quality, and 4) the value chain. Three additional perspectives have emerged: 5) creating and delivering customer value, 6) the customer’s value to the firm (or customer equity, or customer lifetime value), and 7) customer-perceived value (or perceived value). Finally, the newest additions to the literature are: 8) shareholder value, and 9) relationship value (Payne & Holt, 2001: 161). Turnbull (2009) in turn concludes that three perspectives dominate recent academic literature referring to customer value: 1) value in exchange (Zeithaml 1988), 2) value in possession (Richins 1994), and 3) value in use (Woodruff 1997).

Extensive efforts and comprehensive texts referring to the concept of value pull

together and incorporate different streams of research into a more coherent framework: about *value* and *customer value*, and the distinctions between them (Khalifa, 2004; Korkman, 2006; Payne & Holt, 2001; Sánchez-Fernández & Iniesta-Bonillo, 2006, 2007; Sánchez-Fernández, Iniesta-Bonillo & Holbrook, 2009; Smith & Colgate, 2007; Sweeney, 2008; Woodall, 2003), and between *customer value* and *consumer value* (Lai, 1995; Jensen, 1998, Payne & Holt, 2001; Sweeney, 2008). Notably, the conceptual framework established by Holbrook (1999) for consumer value and its associated value typology have helped the understanding of perceived consumer value. At the same time, they have “stimulated thought-provoking discussion and critique among researchers” (Sánchez-Fernández & Iniesta-Bonillo, 2007: 442).

Other streams in the literature look at additional concepts and make distinctions, between *customer value* and *values* (Huber, Herrmann, & Morgan, 2001; Korkman, 2006; Payne & Holt, 2001; Raval & Grönroos, 1996; Sánchez-Fernández & Iniesta-Bonillo, 2007), analyze the range of conceptual models for *perceived customer value*, including the relation to *quality* and *satisfaction* (Cronin, Brady, Hult, & Tomas, 2000; Eggert & Ulaga, 2002; Holbrook, 1999; Gallarza & Gil, 2006, 2008; Huber, Herrmann, & Morgan, 2001; Lapierre, 2000; Lin, Sher, & Shih, 2005; Mathwicka, Malhotrab, & Rigdon, 2001; Menon, Homburg, & Beutin, 2005; Parasuraman & Grewal, 2000; Sánchez-Fernández & Iniesta-Bonillo, 2006, 2009; Sheth, Newmann & Gross, 1991; Smith & Colgate, 2007; Sweeney & Soutar, 2001; Woodall, 2003), and discuss *customer equity* and *customer capital*, concepts reflecting the value for the firm (Bayon et al, 2002; Chang & Tseng, 2005; Lemon, Rust & Zeithaml, 2001; Rust, Lemon & Zeithaml, 2004; Voorhees, 2006).

In an experience economy, the sources of value are positive, engaging and memorable experiences. The “experience economy”, according to Pine and Gilmore (1999), represents a new economic age where the consumption experience is key to future economy growth and, at firm’s level, key to avoiding commodification. The consumption experience is the new source of value creation which has until now gone largely unrecognized and represents the fourth economic offering — distinct from commodities, goods and services. For example, when a consumer pays for a service, s/he purchases a set of intangible activities carried out on his/her behalf. When a consumer buys an experience though, s/he “pays to spend time enjoying a series of memorable events that a company stages — as in a theatrical play — to engage him in a personal way” (Pine & Gilmore, 1999: 2). Consequently, businesses which earn a place in the hearts of consumers will also “capture” their dollars by staging engaging and compelling experiences for them. Consumers then remain loyal as a result of such experiences (Berridge, 2007; O’Sullivan & Spangler, 1998; Pine & Gilmore, 1999; Schmitt, Rogers & Vrotsos, 2004).

Stories are also considered to be part of the new economic offering — stories of adventure, love and solidarity, care, identity, peace of mind, and convictions. The idea is outlined through Jensen’s “dream society” (Jensen, 1999), where organizations, communities and individuals flourish based on stories, descriptions, sentiments and human values. Consumers are prepared to pay for certain kinds of socially justified stories and heroes. Consequently, business should be addressing and focusing on the consumer’s emotions rather than the rational value of the offerings (Castronova, 2007;

Nijs, 2003; Jensen, 1999; Woods, 2004). Stories in tune with consumers' values and which engage their emotions and touch their aspirations, hopes and dreams can accomplish that goal.

For Diane Nijs (2003), the “emotion economy” is the appropriate term to cover the phenomenon of value creation in the “emotional sphere” through a mixture of activities along three dimensions — those of profit, planet and people. In an article about “emotion economy”, “imagineering” and the “emotional enterprise,” she brings together the economy of “experiences and sensations” and the human value economy of “emotions, stories and sentiments.” She suggests that the experience economy is an exponent of the profit dimension, and the human value economy is the exponent of the dimensions of the planet and people. Moreover, she distinguishes between American authors from “masculine”-coded countries, authors such as Pine, Gilmore, Wolf, or Davenport, and Scandinavians such as Jensen, a Danish author coming from the group of “feminine”-coded countries. Americans speak of the profit-experience economy, while Europeans speak of the newer dimensions of people and the planet, in addition to the traditional profit dimension (Nijs, 2003).

These three approaches towards explaining the phenomenon of value creation illustrate the experiential view mentioned earlier in relation to the concept of entertainment, a view where value is conceptualized

as the benefits derived from consumption-related experience and is presented such that independence of, or at least prevalence over, any sense of associated sacrifice is implied” (Woodall, 2003: 7); and

a consumer's appreciation of the experience of an object or situation for its own sake, apart from any other economic utilitarian consequences that may arise. Consumer appreciation may arise through either direct involvement or distanced observation of the object or situation (Sit, Johnson-Morgan, & Summers, 2006: 3).

The experiential view was rediscovered, vigorously pursued, and extended about three decades ago, following a series of contributions about hedonic consumption (Hirschman & Holbrook, 1982), consumption experience and the role of emotion in this type of experience (Havlena & Holbrook, 1986; Holbrook & Hirschman, 1982; Holbrook, 1986; 1987; Holbrook & Batra, 1987), and, more recently, consumer value (Holbrook, 1999). The pioneering efforts of Hirschman and Holbrook established in the scholarly literature and research the experiential view on value. Nevertheless, they acknowledge the remarkable contributions of their predecessors, distinguished scholars like "Sid Levy at Northwestern in the 1960s, Wroe Alderson at Wharton in the 1950s, and the economists Lawrence Abbott in the 1950s or Alfred Marshall in the early 1900s, all the way to Adam Smith in the Eighteenth Century" (Holbrook, 2006: 715).

A number of scholars continued the pioneering efforts of Hirschman and Holbrook, almost all of them researchers in the field of consumer behaviour (Woodall, 2003). Sheth, Newman and Gross (1991) have proposed a theory to explain why consumers make the choices they do. Their theory is based on five independent consumption values influencing consumer choice behaviour: functional, social, emotional, epistemic and conditional value. They also define *emotional value* as "the perceived utility acquired from an alternative's capacity to arouse feelings or affective states" (Sheth, Newman & Gross, 1991: 161). While this consumption-value theory is an important contribution to the study of perceived value, it ignores some types of value

posited later by Holbrook, such as ethics and spirituality (Sánchez-Fernández & Iniesta-Bonillo, 2007).

Babin, Darden and Griffin (1994) introduced the *hedonic value* construct and describe it as the “potential entertainment worth of a consumption experience”. They measure it in a retail shopping context, using such scale items as enjoyment, excitement, captivation, adventure, and escapism. Richins (1994) investigates the linkages between emotions, happiness and the consumption experience. Meanings people associate with objects form sources of value and thus people own objects for the value which resides in the memories and experiences associated with them. Possession value is “the extent to which an owner holds a possession to be dear, independent of exchange opportunities,” and thus refers to value in use rather than to economic value (Richins, 1994: 505).

The consumption of experiential products such as those offered by entertainment generates both utilitarian and hedonic outcomes. Traditional definitions of perceived value attached to the utilitarian or cognitive view favour the economic utility of an offering (Korkman, 2006; Sánchez-Fernández & Iniesta-Bonillo, 2007; Sit, Johnson-Morgan, & Summers, 2006). For example, perceived value concerns the judgement about value which occurs in the consumer’s mind, the “subjective view of the consumers on what is created and delivered” (Payne & Holt, 2001: 168). However, goods and services apparently providing only utilitarian value (such as food, toys, etc.), are frequently associated with hedonic responses, with emotions, with what consumers feel and do, and with the motivations they have for consuming. This dissertation embraces the experiential, phenomenological view on consumption, as it was

reinvigorated by Holbrook and Hirschman. More on the experiential view of value, together with an in-depth outline of Holbrook's consumer value typology, its merits and the reasons for adopting it, are discussed next.

HOLBROOK'S TYPOLOGY OF CONSUMER VALUE: AN EXPERIENTIAL VIEW ON VALUE

Holbrook (1999) argues for the crucial role consumer value plays at the heart of all marketing activities and defines it as “an interactive relativistic preference experience” (Holbrook, 1999: 5). It is crucial to understand that consumer value is *an experience*, as it refers to the perception, i.e. the consumer's evaluation of the experience of consumption. During the consumption experience, the product can be of some value to consumers because of its properties — the product orientation stance, objectivism, or utilitarian view, or because of the perception of its qualities and how they please consumers — subjectivism, or consumer-centric stance, the hedonic view. For experiential products such as live performances and screen-based entertainment, the consumption experience itself can be entertaining and perceived to generate value, rather than the product itself, the brand chosen, nor the object possessed (Holbrook, 1999).

According to Holbrook, the nature of consumer value is *interactive*, resulting from an “interaction” between the consumer and the product itself, or the business. Consumer value is also *relativistic* because consumers are different (i.e. value is personal), because they make comparisons among different products (i.e. value is comparative), and because consumption takes place in various circumstances (i.e.

value is situational). Finally, judgment about the value is a matter of consumer preference having to do with the affect, attitude, predisposition, opinion, response tendency, or valence. Consumer value perceived as resulting from the experience of consuming entertainment is therefore *preferential*.

Holbrook provides a *typology of consumer value*, founded on three key dimensions: 1) extrinsic versus intrinsic value; 2) self-oriented versus other-oriented value; and 3) active versus reactive value (Holbrook, 1999: 9). The first dimension concerns what generates value during the act of consumption. Some consumption experiences can be appreciated as ends in themselves (i.e. intrinsic value). Other products are appreciated for their features, as means to an end (i.e. extrinsic value). The second dimension concerns the party who benefits from the consumption act. While value is self-oriented when the individual goes through consumption experience for own benefit, it is other-oriented when the individual consciously consumes for the benefit of others. The third dimension involves the contrast between the active and passive stances of the consumer. This area is less discussed in the literature, and concerns the interaction between consumer and product. When part of the consumption experience involves things the consumer does to or with a product, then the value is said to be active. When the consumption experience involves things done by the product to or with the consumer, then the value is passive.

Accordingly, there are eight types of consumer value: *efficiency, play, excellence, aesthetics, status, ethics, esteem, and spirituality* (Holbrook, 1999: 12). Play, for example, is the experiential value resulting from spending a day at Florida's Disney theme park, Disney World. The type provided by this type of playful experience

can be considered self-oriented, actively sought and enjoyed for its own sake. Play typically involves having fun and functions as one of the distinctions between work and leisure. As prosperity and leisure time increase, people attach more importance to the *emotional value* than the *rational value* of what they consume (Nijs, 2003). Play and fun then are ways to provide emotional value to individuals through interactive experiences which are preferential, subjective or objective, and personal, comparative and situational.

Figure 2: The Typology of Consumer Value

		<u>Extrinsic</u>	<u>Intrinsic</u>
Self-Oriented	Active	<u>Efficiency</u> Google	<u>Play</u> a day at Disney
	Reactive	<u>Excellence</u> trip from Paris to Bruxelles with Thalys (TGV)	<u>Aesthetics</u> one ticket at Louvre
Other-Oriented	Active	<u>Status</u> drive a BMW	<u>Ethics</u> buy a "green" bag
	Reactive	<u>Esteem</u> own a Picasso	<u>Spirituality</u> pilgrimage to Mecca

(adapted from Holbrook, 1999)

Holbrook's (1999) conceptual framework of consumer value and the associated typology address limitations of the cognitive (utilitarian) approach to value concept. Types of value such as play, esteem and status, for example, question the assumption that consumers are independent and rational individuals able and willing to assess the value of a product. Holbrook's typology thus proposes a multi-dimensional and comprehensive model. Eight types of perceived value tend to occur together to varying degrees in any given consumption experiences. Moreover, the typology captures economic, social, hedonic and altruistic components which can be used for a consumer value construct with more sources of value than those proposed in other studies. For example, the consumption-value theory proposed by Sheth, Newman and Gross (1991) ignores some types of value, such as ethics and spirituality (Sánchez-Fernández & Iniesta-Bonillo, 2007). Notably, Holbrook's perspective goes beyond explanations offered by simple cognitive processes and allows for an inclusion of the context of the experience as a source of value creation (Korkman, 2006).

Some of the critiques of the typology of consumer value relate to the theoretical foundations of the experiential view. Holbrook's standpoint is that value resides in the consumption experience, and thus in the consumer. Fundamental questions about the model have been raised with regard to a) uncertainty about the theory, antecedents and consequences of the dimensions of the typology; and b) the exact nature of the hierarchical relationship between quality and value (Sánchez-Fernández & Iniesta-Bonillo, 2007; Smith, 1999). "[V]alue as an experience" (Holbrook, 1999: 5) can be interpreted as a rather extreme form of subjectivism thinking; the experience is put into the forefront and it appears that the physical good has disappeared (Brown S., 1999;

Korkman, 2006). In addition, all but one category, efficiency, refer primarily to benefits perceived by the consumer (Sánchez-Fernández & Iñiesta-Bonillo, 2007).

The operationalization of the value concept, as proposed by Holbrook, can be an additional challenge, considering the complexity of its structure. There are eight different types of value and only subtle differences can make the distinction between status and esteem, ethics and spirituality, and reactive and passive dimensions in the typology (Brown S., 1999; Richins, 1999; Sánchez-Fernández & Iñiesta-Bonillo, 2007; Sánchez-Fernández, Iñiesta-Bonillo & Holbrook, 2009; Wagner 1999). Therefore, scholars, including Holbrook, use simplified models of consumer value in their empirical applications (Holbrook, 2006; Mathwicka, Malhotrab, & Rigdon, 2001; Gallarza & Gil, 2006; Gallarza, Arteaga, Floristan, & Gil, 2009).

Experiential value has received little empirical research and only a few studies have explored Holbrook's typology (Sandstrom, Edvardsson, Kristensson, & Magnusson, 2008; Turnbull, 2009). The range of study areas where Holbrook's consumer value framework has been empirically tested remains limited. Nevertheless, Holbrook's contribution has been noted by scholars who engage with the value concept and has an impact on their various conceptualizations, including: *experiential value* in catalogue and online shopping (Mathwicka, Malhotrab, & Rigdon, 2001), a theory of *derived value for the consumer* (Woodall, 2003), a research agenda concerning *value in experience* (Turnbull, 2009), retail and hospitality and tourism for *economic value* construct and the relation to *satisfaction* (Sánchez-Fernández & Iñiesta-Bonillo, 2009), *consumer value* (Gallarza & Gil, 2006; 2008; Sánchez-Fernández & Iñiesta-Bonillo, 2006; 2007; Sánchez-Fernández, Iñiesta-Bonillo, & Holbrook, 2009), conceptualizing

product *quality* in the case of wine (Charters & Pettigrew, 2006), distinguishing between *consumer desires* and *value perceptions* regarding art collection and exhibit visits (Chen, 2008), and understanding the consumption mechanisms (*gifting motivations*) and communal activities surrounding Napster, the file-sharing system (Giesler & Pohlmann, 2003).

A relatively recent series of studies especially in retail, hospitality and tourism, provide for fruitful discussions about the value concept and, most importantly, propose models for consumer value which can be inspiring in conceptualizing and operationalizing entertainment value. The most important one is by Mathwicka, Malhotrab, and Rigdon (2001), who construct *experiential value*, design the *experiential value scale*, and measure it for two retail channels — the Internet and catalogue-based outlets. Perceived experiential value construct is multi-dimensional, constituted by four key dimensions and six sub-dimensions. The four key dimensions are aesthetics, playfulness, service excellence and customer return on investment. Three of the key experiential dimensions comprise two sub-dimensions each: visual appeal and entertainment for aesthetics; escapism and enjoyment for playfulness; and efficiency and economic value for customer return on investment.

In the case of online shopping, value originates in the perceived return on financial, temporal and behavioural investment. This finding suggests an emphasis on cost reduction over brand-based differentiation, and supports earlier predictions of Pine and Gilmore (1999) regarding commoditization of products and services on the Internet (Mathwicka, Malhotrab, & Rigdon, 2001: 50). Catalogue-based shopping also offers value resulting from efficiency and affordability. It provides consumers with experiential

value and is entertaining and visually appealing — additional sources of value either missing from or not noticed in the online context (Mathwicka, Malhotrab, & Rigdon, 2001: 51).

Still in the retail context, Bevan and Murphy (2001) apply Holbrook's typology of consumer value in order to report on the ways in which major U.K. grocery outlets are using the Internet to create value for their website users. Over and above the value offered by bricks-and-mortar stores, the authors suggest that "each of the retailers surveyed are similar in terms of the nature of the value they have created for consumers online, these being value-as-convenience and value-as-excellence" (Bevan & Murphy, 2001: 279). Youn-Kyung (2002) compares four dimensions of consumer value offered by shopping malls and Internet retailers: efficiency, excellence, play and aesthetics. Moreover, she suggests an extension of the study to catalogues and brick-and-mortar stores, expanding the value typology by adopting "other-oriented" dimensions consisting of status, ethics, esteem and spirituality.

In a different industry, Jensen and Hansen (2007) focus on *consumer values* in restaurant meal experiences in Norway, and Schroder and McEachern (2005) conducted focus groups and questionnaires to investigate *consumer value* derived from specific McDonald's and KFC products. Based on a comprehensive literature review on value concept, Sánchez-Fernández, Iniesta-Bonillo, and Holbrook (2009) suggest an exploratory multi-dimensional model for the structure of *consumer value* which includes play as one of its six components. The other five components are aesthetics, efficiency, quality, altruistic value, and social value. The empirical study of the proposed model was conducted in the context of vegetarian restaurants in Spain. Play

becomes a component in other proposed models of *consumer value* tested, as in the context of a university's student travel behaviour (Gallarza & Gil, 2006; 2008) and a volunteering tourism experience at an international religious event (Gallarza, Arteaga, Floristan, & Gil, 2009).

Finally, the application of Holbrook's typology of consumer value in entertainment or closely related areas is difficult to find. Gordijn, Akkermans, van Vliet, and Paalvast (2000) analyze two prototypical music consumer groups — *yuppies* and *students* — and suggest that incentives to legal forms of digital music consumption can be constructed by redesigning how the online business model for digital content creates consumer value. Authors conclude that successful business scenarios have to be based “on a low price for the right to listen to a track of music, and that subsequent listening to a track should be priced in a nonlinear way to discourage illegal acquisition of music” (Gordijn, Akkermans, van Vliet, & Paalvast, 2000: 62). Barriers can also be created to discourage illegal downloading, especially by enlarging the gap between the search time for legal and illegal content — the convenience/efficiency type of value in Holbrook's typology.

To conclude, the typology of consumer value proposed by Holbrook (1999) is tested in this dissertation together with Q methodology, as will be shown in the methodological part, to operationalize *entertainment value*. As it has proved to be valuable in other contexts, the typology herein should help uncover, describe and compare groups of shared subjective viewpoints resulting from the consumption experience of three different kinds of screen- and performance-based entertainment.

At the centre of efforts to understand “entertainment society” and “experience economy” should be interest in the ways value is created and wealth generated in the new context of experiences and stories, as well as of the meanings people associate with them. Despite the growing influence of entertainment, remarkably little effort has been devoted to understanding *entertainment value*, and explaining its nature components, influences and ways of measuring it (Cummins, 2005; Dobni, 2007, Swanson, Davis, & Zhao, 2008). This scholarly investigation of *perceived entertainment value* concerns subjective views about performance-based and screen-based entertainment, as described by those experiencing these two generic forms of entertainment. The experiential view of the customer value concept, reinvigorated by Holbrook and Hirschman and introduced earlier in the chapter, is useful with respect to positioning and conceptualizing entertainment value as *multi-dimensional, experiential, subjective consumer value*. Accordingly, in this dissertation **entertainment value is defined as the type of value that a screen-based product or live performance yield to those experiencing these generic forms of entertainment. Entertainment value is (perceived) consumer value, experiential and subjective — a multi-dimensional concept and construct intrinsic to the entertainment experience.**

The value a particular individual gleans from the entertainment experience is an outcome of the consumption act and, although attached to the experience, can be complemented by the acquisition of an entertainment good (such as a collection of concert tickets or posters). It is value generated by use situations and/or by

possessions, and is closely linked to individual consumer values. Entertainment value is thus *consumer value* — one of the four key influences on the thinking of value conceptualization (Payne & Holt, 2001) and *value in use*, as presented by Woodruff (1997).

Entertainment value is consumer value intrinsic to experience (Holbrook, 1999), and thus *value in experience*, defined in a more holistic perspective as “perception of value over the entire course of the customer experience” (Turnbull, 2009: 4). Because experiences can have stages, phases or dimensions (Arnould, Price, & Zinkhan, 2004; Shaw & Ivens, 2002), value is received during consumption as well as during activities performed before or after consumption. Entertainment value also results from the anticipation of, and memories and reflections related to, an entertainment experience.

Entertainment value is *subjective (relativistic and preferential)* since the experience is different for each consumer. Acknowledging the difference between *value* and *values*, as pointed out earlier, strong linkages exist between *entertainment value* and one individual's *values*. The one individual's set of deeply held beliefs manifest differently in the context of consumption experience, and the overall entertainment value may thus be conditioned by a set of values (Payne & Holt, 2001). An understanding of personal sets of values is then needed to determine, and ultimately manage, the context and outcome of experiencing entertainment.

Entertainment value, as *perceived consumer value*, helps describe the phenomenon of the consumption of entertainment experiences. It is a *multi-dimensional* construct because it includes a number of dimensions which together offer a more complete representation of a complex phenomenon (Babin, Darden & Griffin,

1994; Holbrook, 1994, 1999; Huber, Herrmann, & Morgan, 2001; Sánchez-Fernández & Iniesta-Bonillo, 2007; Sheth, Newman & Gross, 1991; Sweeney & Soutar, 2001). By adopting the typology posited by Holbrook, the eight dimensions of entertainment value correspond to the eight types of consumer value: *efficiency, play, excellence, aesthetics, status, ethics, esteem, and spirituality* (Holbrook, 1999: 12).

Dobni (2007) brings together work across multiple disciplines and provides another multi-dimensional conceptual model of entertainment value, illustrated with examples from hospitality and tourism. Entertainment value is modeled as a positive function of perceived benefits and a negative function of perceived sacrifice. Four broad categories of benefits have been identified: emotional arousal, recovery and regulation, aesthetic appreciation, and social development. The cost of entertainment, or the sacrifice component, resides in monetary expenditures, time outlays, environmental nuisances, physiological and psychological effort (Dobni, 2007: 11-16).

Unlike Holbrook's model, Dobni's conceptualisation suggests an assessment a consumer makes for his/her purchase of entertainment products — a conceptualization specific to the customer value concept in Payne and Holt (2001). The model is less relevant to the experiential view, but nevertheless is noted also because it recognizes the *dynamic nature* of entertainment value. Value is created and changes over time as a result of ongoing series of transactions or activities, during and after pre-consumption, consumption and post-consumption (Dobni, 2007; Khalifa, 2004; Korkman, 2006; Payne and Holt, 2001; Sayre & King, 2003; Woodall, 2003; Woodruff, 1997).

Two distinctions are notable for a conceptualization of entertainment value concept. As consumer value, *entertainment value* is distinct from *customer value*.

Customer value is the assessment a customer makes regarding his/her purchase, i.e. an assessment of perceived benefits and sacrifices in the purchasing and use situations (Payne & Holt, 2001; Turnbull, 2009). This definition is adopted especially in the marketing and strategy (value in exchange) literature. At the same time, knowledge of consumer value can better explain customer value. Further, entertainment value as *consumer value* is distinct from *customer equity*, or *customer lifetime value*; equity and lifetime value are concepts that reflect customer value to the firm.

In this sense, a conceptualisation of *value equity* presented by Sweeney (2008) derives from a combination of the frameworks presented by Sheth, Newman and Gross (1991) and Sweeney and Soutar (2001). Value equity includes six dimensions: 1) entertainment value; 2) social value; 3) service quality; 4) price; 5) epistemic value; and 6) satisfaction. Value equity, with entertainment value as one of its dimensions, is further linked to *customer equity* by Rust, Zeithaml, and Lemon (2004), who introduce a strategic framework revealing the key drivers thought to increase a firm's customer equity — value equity, brand equity and retention equity. The three authors define value equity as the customer's objective assessment of a brand, emphasising the rational and objective assessments of a firm's offerings (Rust, Lemon, & Zeithaml, 2004; Sweeney, 2008).

Only a few empirical studies develop and test constructs for *experiential value* and *entertainment value* in particular (Turnbull, 2009; Sandstrom, Edvardsson, Kristensson, & Magnusson, 2008). As was mentioned earlier, Babin, Darden and Griffin (1994) introduce a *hedonic value* construct and describe it as the “potential

entertainment worth of a consumption experience.” Mathwicka, Malhotrab, and Rigdon (2001) construct *experiential value*, design the *experiential value scale*, and conclude that catalogue-based shopping offers entertaining and visually appealing experiential value as additional sources of value, either missing from or not noticed in the online context (Mathwicka, Malhotrab, & Rigdon, 2001: 51). Trail and James (2001) propose one more scale, the Motivation Scale for Sport Consumption (MSSC). It includes nine motives hypothesized to drive the behaviour of a sport consumer: achievement, acquisition of knowledge, aesthetics, drama, escape, family, the physical attractiveness of participants, the quality of the physical skills of the participants, and social interaction (Trail & James, 2001: 115).

In a different context, special event entertainment (SEE) is a category of shopping-centre entertainment used to provide consumers with a reason to stay longer, visit more often and buy more. Such special events include music performances, fashion shows, product launches, market days, etc. — events where consumers participate for fun, enjoyment or escapism. In this type of environment, seven constructs are proposed to define how consumers respond to retail event entertainment: perceived experiential value, emotions, satisfaction, demographics, personality, involvement and social situation (Sit, Johnson-Morgan, & Summers, 2006).

Perhaps the most elaborate scholarly contribution considers *entertainment value* as one of the six components brought together to conceptualize *value equity* in the sport service consumption experience. Sweeney (2008) operationalizes and tests entertainment value by modifying items developed by James, Sun, and Lukkarinen (2004) for the measurement of the entertaining aspects of attending a sporting event.

The entertainment value construct contains 6-factors measured with a 21-item scale: amusement, partying, game immersion, escape, aesthetics, and drama (Sweeney, 2008: 187). Entertainment value derives from *emotional value*, defined as the enjoyment derived from a product or service, and viewed in terms of the hedonic benefits consumers seek from the consumption experience. *Entertainment value* is experiential, consumer value, as *emotional value* is a component of a model of *consumer value*: “the utility derived from the feelings or affective states that a product generates” (Sweeney & Soutar, 2001: 211).

In this dissertation, the application of Holbrook’s theoretical framework and the typology of consumer value for the concept of *entertainment value* should address the need for conceptualisation and the limited empirical research on the value of experiential products. Furthermore, such an application can open a new research stream in the study of entertainment by investigating new ways to create and deliver consumer value through entertaining experiences. The final section in this chapter about entertainment value illustrates just that, how business and creative practices produce value and deliver entertaining experiences. It is a review of evidence regarding innovation in creative and business practices along the four “anchors” of the “innovation radar” (Sawhney, Wolcott, & Arroniz, 2006): *offering, processes, points of presence, and customers*.

The “innovation radar” is a tool that helps monitor twelve different ways to innovate and create value. In this section, the search for entertainment value is guided by the “radar” and tracks innovation along four key “business anchors”: a) original *offering* to facilitate storytelling in entertainment, b) novelties in *processes* to enhance entertainment experiences, c) digitization and commercial *distribution*, and d) imaginative *consumer experiences* from “synthetic worlds.”³

Innovations along the *offering*⁴ anchor have to do with components, assembly methods and technologies that can be used to create entertainment experiences and to organize the act of the consumption of such experiences. Consumption of entertainment has been radically changed because of new ways of combining and integrating various media to create a portfolio of products and solutions addressing consumer problems, needs and wants. Entertainment consumption, as well as production and distribution, are changing as a result of innovations in communication and information technologies. In mass-mediated entertainment, such transformation is recognized as the *convergence of media*.

The terms digital convergence or media convergence refer to the “coming

3 Some findings in these sections are also presented in an analysis of the independent producers of documentary film in Canada, as presented at the *8th World Media Economics and Management Conference* in Lisbon, Portugal (Vladica & Davis, 2008) and published in *The Media as a Driver of the Information Society* (Vladica & Davis, 2009).

4 Offerings are firm’s goods and services. These are made of a set of common components assembled according to specific methods and technologies to create a portfolio of solutions to solve customer problems (Sawhney, Walcott, & Arroniz, 2006: 77).

together of the technologies of media, telecommunications, and computing (...) digital technology is the driving force behind convergence” (Doyle, 2002; 21). In this sense, *convergence* refers to innovative methods of assembling digital media in order to facilitate the consumption of entertainment. The bringing together, in digital form, of text, graphics, motion video and sound, and the provision of universal access through a variety of networked, digital communication devices is the popular perception of convergence (Pavlik, 1998). Mobile phones and other personal communication devices are the examples of promising media built on convergence and digitization which can support the growth of entertainment consumption.

Henry Jenkins (2006) suggests a broad paradigm of convergence, related to production, distribution and consumption of content, digital communication and information manipulation, and the use of computer and other communication and network access devices:

I mean the flow of content across multiple media platforms, the cooperation between multiple media industries, and the migratory behaviour of media audiences who will go almost anywhere in search of the kinds of entertainment experiences they want (Jenkins, 2006; 2).

For Jenkins, “culture convergence” links “media convergence” to “participatory culture” and “collective intelligence.” Furthermore, “convergence thinking” is the paradigm for conducting business in media; a new set of assumptions is reshaping American popular culture and the relationships among media audiences, producers and content.

Interactivity is the other source of innovation concerned with the *offering* anchor in the “innovation radar”. Interactivity is a term usually used to differentiate between

new digital and old analogue (vinyl disk, audiotape, celluloid film and print) media. Interactivity is enhanced by digitization and makes possible creation of new sorts of content for novel media products and experiences (Doyle, 2002). “[W]ithout interactivity, digital entertainment would simply be a duplicate of traditional entertainment” (Miller, 2004: 56). Interactivity takes different forms in practice — games and interactive narrative in games (Sayre & King, 2003, 2010; Vorderer & Bryant, 2006), interactive television (Doyle, 2002; Sayre & King, 2003, 2010), digital storytelling (Miller, 2004), digital publishing and digital broadcasting (Doyle, 2002) and film and video (Sayre & King, 2003, 2010).

The *interactive narrative* is “a time-based representation of character and action in which a reader can affect, choose or change the plot” (Meadows, 2003). The “narrative interactive cinema” is an area of research and tool development, one of intense experimentation placed at the intersection of creativity and technology (Ben-Shaul, 2004). When interactivity is provided in a certain way, it may offer superior consumer experience. Fetishization of technology, or “being carried away by the power behind technology”, and having a positive user experience with the technology (McCarthy, Wright, Jayne, & Dearden, 2006), are illustrated through “wearable cinema” (Sparacino, 2004) and the “museum wearable” (Sparacino, 2008):

The museum wearable is a wearable computer that orchestrates an audiovisual narration as a function of the visitor’s interests gathered from his/her physical path in the museum and length of stops. It offers a new type of entertaining and informative museum experience, more similar to mobile immersive cinema than to the traditional museum experience (Sparacino, 2008: 320).

The museum wearable offers an innovative way of displaying documentaries in a museum exhibition, in the context of “narrative spaces” (Sparacino, 2008) or “mediascapes.” It creates new user experience as consumers walking through the physical world and trigger digital media situated in that place for a particular reason by the mediascape designer (Reid, Cater, Fleuriot, & Hull, 2005).

A discussion of the interactivity concept brings together views from disciplines as diverse as sociology, computer science, mass communication, media, engineering and linguistics (Downes & McMillan, 2000; Jensen, 1998; Sayre & King, 2003, 2010; Vorderer & Bryant, 2006, Zillmann & Vorderer, 2000). It can be not only wide-ranging but also controversial and is beyond the scope of this chapter. Nevertheless, three aspects of interactivity are noted herein, to emphasize the importance of interactivity in the context of entertainment experiences — practice, research and theory-making.

First, interactivity, like entertainment, is a multi-faceted term which needs conceptualization and continues to be a blind spot in media and communication research (Jensen, 1998). Interactivity can refer alternately to a technological feature of the media, to a feature of the communication act (Kwan, Park, & Seung, 2006), and to ways of using media (Zillmann & Vorderer, 2000). The second aspect of interactivity touches on the fact that most entertainment theory, especially in media psychology, deals primarily with non-interactive media and media use. Perhaps new theories, concepts, models and hypotheses are needed to explain interactive entertainment (Vorderer, 2000). The third aspect regards the question of how much interactivity is needed or wanted. Scholars interested in the impact of interactivity on entertainment consumption and experiences should track whether interactivity would induce disruptive

innovations in the experience, or simply peripheral modifications to the pleasure of consuming entertainment (Vorderer, 2000).

Digital and interactive media and on-demand and multiplatform communication technologies affect the processes⁵ by which goods, services and information are produced and also facilitate the re-engineering of the value chain (Cook and Wang, 2004; Currah, 2003; Irwin, 2004; Silver & Alpert, 2003; Zhu, 2001). The computer, the Internet and the Web — key components of the digital and interactive entertainment — can dramatically alter the consumption experience. For instance, a visit to a museum, for leisure and/or educational purposes, can be transformed into a different kind of memorable entertaining experience. Sparacino (2004) offers an example of the use of interactive technologies for effective communication and storytelling in the “Puccini Set Designer.” The solution incorporates augmented reality, enriched with sensorial inputs and multimedia presentations. In another example, discussed in the results section of this dissertation, an empirical study investigates the entertainment value provided to persons who are Blind and partially sighted, by innovative, non-conventional audio description techniques for television and film. The entertainment consumption experience can be improved through accessibility enhancement of described video versions of screen products (the television comedy series).

To arrive at this level of offering, organizations need to modify established business activities and conduct internal operations in different ways, innovating along

⁵ Processes are business activities to conduct internal operations and to move goods, services, and information along the supply chain, activities managed by employees in the firm's organization, or by outside partners (Sawhney, Walcott, & Arroniz, 2006: 77).

the *processes* anchor. Digitization of content, discussed earlier, creates opportunities for significant cost reductions during production. For example, digitization and Internet-based transmissions are reinforcing the multi-locational structure of motion picture production, allowing producers and studio executives to monitor progress more easily and intervene in shooting in distant locations. The "dailies" (i.e. the film footage shot that day) are now regularly digitized and sent back via the Internet (Currah, 2003) rather than being flown and couriered. A film project can become "a real-time circuit of knowledge exchange, sustained by the creative inputs of firms in different places." Independent producers across the world are now "exchanging scripts, advice, filmmaking techniques and work-in-progress via the Internet, which in turn is leading to the emergence of novel, transculturated films" (Currah, 2003). Social media also opens up new possibilities to filmmakers to find talent and partners and assemble them in project teams, as well as to locate and communicate with audiences.

An often-discussed trend is the participation of viewers in the production of news and entertainment content. Computer-based media induce interactivity involving clicking icons, choosing links, and creating pathways through the website. Burke (2005) and several projects developed earlier by Davenport (1993), Davenport & Murtaugh (1997), Davenport, Barry, Kellilher, & Nemirowski (2004), and Zsombori, Ursu, Wyver, Kegel, & Williams (2008) experiment with various ways of combining "traditional narrative with visual art and interactivity":

the goal of an interactive narrative is not to author the narrative, but to provide a context and an environment in which the narrative can be discovered or built by the readers of the story. In this way designers and authors of interactive narrative are far more like

architects than writers (Meadows [2003] in Burke, 2005: 141).

One consequence is that the sequence and duration of images is more often determined at the time of presentation rather than fixed in the production process by filmmakers. Nardon, Pianesi and Zancanaro (2003) test flexible sequences of screenshots to increase the involvement of the audience with the film during the consumption stage. Having multiple versions ("versioning") impacts the ways content is created and packaged for future distribution and pricing (Barry, 2006; Chang, Lee & Lee, 2004; Cook & Wang, 2004).

The transformations brought to the value chain by digitization and convergence are of interest to the business models supported by new technologies as regards innovation along the *processes* anchor. Commercial distributors of digital products, like their public and not-for-profit sector counterparts, continue to experiment with various models to generate revenue. For products created and distributed by cultural and heritage organizations, the current models include government funding (for operations and/or project funding), partnership arrangements (cost-sharing and/or content access), corporate/private sponsorship, product sales and licence fees, and access/subscription fees (Wall Communications, 2002: 45). Other more established models currently available in the marketplace include subscription-based, content licensing, usage fee (i.e. transaction-based usage charges), advertising, sponsorships and online goods/services sales (Lobbecke & Falkenberg, 2002; Wall Communications, 2002).

Web-based models for distribution of independent productions, such as for documentaries, usually allow the rights holder to retain a percentage of the retail price, after the cost of the transaction has been deducted. Such commercial models may

provide independent producers a significant opportunity to tap into a growing market.

At a certain point in time, TV episodes on iTunes returned \$1.44 to the rights holder, out of a \$1.99 retail price (Hodder, 2006). Moreover, online movie sites such as SnagFilms (www.snagfilms.com), HungryFlix (<http://www.hungryflix.com>), or B-Side (www.bside.com) offered a revenue split of 50/50, 60/40 and 70/30, respectively⁶.

iTunes, Netflix, Zip.ca, Movielink, and Amazon's Unbox are more popular solutions which seem to work for both online distributors and rights holders⁷.

Telcos are aggressively positioning themselves in media distribution and increasing their share of content revenues to 30%-50%, by offering video on demand through their networks and capitalizing on the widespread and extensive use of mobile phones with video features. Online portals such as YouTube can receive up to 100% of the revenues derived from the monetization of user-generated content (Berman, et al, 2007: 9). Audiences, however, do not necessarily embrace such models on a level that might satisfy commercial expectations. In December of 2007, Hewlett Packard discontinued technological support for its video download service, leading to Wal-Mart's decision to close its retail download service for movies, while keeping one for music (Hesseldahl, 2007).

Finally, media entertainment is moving along the value chain towards audiences through rights management of acquisitions, pre-sales and co-productions. Television used to be the traditional home for mass-mediated entertainment and continues to be the main distribution method. Any transformation in the broadcasting sector affects the

6 For example, 70/30 indicates that 70% of the revenues go to the right holder.

7 See also the compilation by Kirsner and Scott: <http://www.scottkirsner.com/webvid/gettingpaid.htm> (retrieved October 10, 2008).

ways entertainment is produced and distributed. While the broadcasting model and industry remain profitable, television is nevertheless moving to a model shaped by audience interactivity, mobility, Internet protocols and digital convergence (McRae, 2006). As a result, players in the entertainment industry follow closely the establishment of new practices for the management of intellectual property and rights trading, in order to stimulate and reward creativity and to avoid alienating the audiences.

In this context, Arakji and Lang (2007) view the intellectual property issue from a different angle. They analyze innovation in business practices for entertainment software firms (games), capturing the trend of producer-consumer collaboration during product development. They look at the practice of outsourcing innovation, i.e.; the design and development of new games outsourced to (digital) consumer networks. This approach could offer economic value to firms and experiential value to game players. It also, however, raises questions with regard to the ownership of the IP rights and the sharing of economic rewards. Such working practices not only illustrate the radical transformation of the value chain but also translate into significant temporal and monetary savings for the producers.

Digitization and convergence are lowering exhibition costs. Chang, Lee and Lee (2004) propose a framework to think about innovation in promotion and distribution practices based on four economic properties of video products⁸:

8 Innovation along the “points of presence” anchor involves firm’s channels of distribution, the business network which sometimes connects with the buyers, and the places where its offerings can be bought or used by those who consume goods, services or information (Sawhney, Walcott, & Arroniz, 2006: 77).

Video as *experience good*: practices would include preview/browsing (Chellappa and Shivendu, 2005), user reviews and evaluations (Bo & Benbasat, 2007), and celebrity endorsement and critical reviews (Reinstein & Snyderz, 2005).

Video enjoys *returns to scale and non-rivalry*: practices include price-quality discrimination through windowing and versioning (see Barry, 2006) and bundling (Chang, Lee and Lee, 2004).

Video is a *public/non-excludable good*: property enhanced by technological innovations (i.e. DRM technologies) and legal tactics (Peitz & Waelbroeck, 2005).

Video can exploit the interdependency of *willingness to pay*: practices include personalization (such as Amazon.com recommends books and music, can be used for VOD) and privilege (such as VIP special premieres before releasing the movie).

One promising technology, based on an innovative approach to accessing content and on innovations in the transmission of information, is file-sharing within P2P networks. Such networks are now recognized for their importance and the potential benefits they could bring to the entertainment industry by, for example, expanding the number of distribution channels (and thereby providing greater reach). At the same

time, it has become the norm to download music from the Internet without compensating either the artist who created the music or the firms which created, packaged, promoted and distributed the music materials. Rupp and Smith (2004) explore the impacts of P2P networks on the entertainment industry and advocate a model for recognizing the importance of the P2P technology, one which would also compensate the artistic talent.

Video games were the first form of computer-based play, making it the “granddaddy of all digital and interactive entertainment” (Miller, 2004). Transforming the computer into a fun machine has been one more stage in entertainment innovation, a process which continues today at an even faster pace and with more communication devices. Games, online games, computer games, video games, and arcade games constitute one more interesting direction with regard to entertainment-related innovation because they represent milestones in entertainment experience innovation, especially along the *costumer* anchor⁹ in the innovation radar.

Games are able to address intimate and sophisticated human needs through elaborate and multimedia experiences offered within “synthetic worlds”, to adopt Castronova’s (2006) term. The massively multiplayer online role-playing games (MMORPG) such as *Dungeons and Dragons*, and the social networks such as *Second Life*, highlight an innovation process which has been able to enrich the experiences of players and users of games, i.e. entertainment consumers. Moreover, the integration of

⁹ Customers are those who buy, end consumers together with their needs and what they value. Their experiences are created while they interact with a firm and its mechanisms used to recapture the value it creates with its offering (Sawhney, Walcott, & Arroniz, 2006: 77).

games into business practices opens new avenues for any kind of organization to interact with its consumers and potentially to recapture in novel ways the value it creates with its offering. On the other hand, Vogel (2010) has only fifteen pages in total dedicated to toys and games and only two to video games, in his almost six-hundred-page economic analysis of the entertainment industry. In comparison, the chapter on music has forty pages, the one on gaming and wagering, almost sixty. Movies rate three chapters and almost one hundred and fifty pages.

In 2003, computer and video games software sales totalled seven billion dollars in the United States (Vorderer & Bryant, 2006: 1). Around same year, video games outperformed the U.S. movie box office; the revenue from video games turning out to be larger than the film industry's profits (Sayer & King, 2003). In 2001, perhaps three to four million people had an account in virtual worlds; a few years later it was estimated at 20 to 30 million (Castronova, 2007: 18). Something occurred in a short interval of time: “something quite bizarre must be going on” with regard to electronic games and their synthetic worlds (Castronova, 2006). The facts are that playing computer-based games, online and offline, alone, with friends, or with strangers seems to be an activity which can build a consistent and large group of individuals, and generate significant amounts of money — money for those who produce, as well as for those who play:

the commerce flow generated by people buying and selling money and other virtual items (that is magic wands, spaceships, armor) amounts to at least \$30 million annually in the United States and \$100 million globally” (Castronova, 2006: 2).

Those who write about entertainment usually include a section about games. In

a positive development, academicians are increasingly preoccupied with studying games, ready to take on the hard task of providing answers to the simplest questions. Are video and computer games entertaining? If so, why? Do games qualify as entertainment? Why do people play games and what is happening when they do it? (Vorderer & Bryant, 2006) Different theories, some applied to traditional entertainment products such as film and music, are tested and used to explain what is happening in this innovative area of entertainment. Importantly, the theoretical frameworks, the methods, the questions, the results and conclusions focus on the users, the players, the consumers of video games and of entertainment in general.

The conclusion for this section and chapter is that producers and distributors of entertainment can create superior consumer experiences and monetize on opportunities, some presented herein. Firm's offering, processes and its presence in front of the consumers, as well as the organisation of the consumption are changed in ways that enhance entertainment experiences. The following chapter on methodological considerations outlines an approach to investigate entertainment experiences and the subjectivity of those who experience different kinds of live and mass-mediated entertainment.

4. Q METHODOLOGY

Research methodologies adopted in the study of entertainment are marginally discussed in the literature, where the focus has been on definition of constructs and presentation of conceptual frameworks, and on reporting findings and conclusions. Zillmann and Bryant (1994) report the use of interviews as the method, and the questionnaire as a tool to study media effects. Sayre and King (2003, 2010) mention the usual techniques of focus groups and text analysis, together with less usual ones for entertainment study, such as laboratory research, field research and self-reported exposure. Gauntlett (2005) offers a systematic critique of effects theories in which he also refers to methodologies adopted by media effects research, suggesting visual research as new qualitative method to research media and audiences. Rather than treating people as audiences of specific media products, individuals are asked to produce media or visual material themselves, as a way of exploring their relationship with particular media issues or dimensions. Gauntlett tested the method with children who made videos about their relation to the environment. In another study, young men produced drawings of celebrities as part of an examination of their aspirations and identification with stars (Gauntlett, 2005).

In a letter written to the British journal *Nature* in 1935, William Stephenson, a Ph.D. in Psychology and Physics, introduced Q methodology, in which he outlined his ideas about the study of human subjectivity (Brown, 1980). He called for an approach which correlates persons, not variables (Stephenson 1935). Q methodology is adopted

in this dissertation for a systematic examination of individual and subjective entertainment experience and the perceived entertainment value derived from such experiences. This methodological part of the dissertation presents Q methodology in detail. The next two sections reiterate the research problem, objectives and questions. The two subsequent sections focus on a description of Q methodology and the corresponding Q method and technique, as they are applied in three studies of the entertainment value of a short animated documentary film, a described video episode of a television comedy, and a live cultural performance.

STATEMENT OF THE PROBLEM: UNDERSTANDING THE EXPERIENTIAL VALUE OF ENTERTAINMENT

The purpose of this doctoral dissertation and the research presented herein is to test and refine a general method of observing, capturing, describing and comparing subjective viewpoints on entertainment value. Stephenson's Q methodology and the Typology of Consumer Value proposed by Holbrook provide a useful approach towards permitting producers and distributors of live and mass- mediated entertainment a better answer to one fundamental question: What effective ways and tools are available to capture and uncover individual and subjective opinions about entertainment experiences and the perceived value delivered by these experiences?

Entertainment value is a multi-faceted concept, widely used but poorly operationalized and not used effectively in scholarly and commercial research. To date, remarkably little effort has been devoted to understanding entertainment value, to

explaining its nature, its components, influences and measurement (Cummins, 2005; Dobni, 2007; Swanson, Davis, & Zhao, 2008). Accordingly, of particular interest in this dissertation is the effort to provide a theoretical foundation for the conceptualization and operationalization, as well as empirical testing of the concept of *entertainment value*, adopting the perspective of those experiencing performance-based and screen-based entertainment.

OBJECTIVES AND RESEARCH QUESTIONS: CONSUMER'S ACCOUNTS OF ENTERTAINMENT VALUE

To understand, conceptualize and operationalize *entertainment value*, the investigation departs from prevailing approaches to audience or reception studies and puts forward a research agenda with three key areas of investigation: 1) review of entertainment-related research and practice, with particular interest given to experiential view and to understanding the value provided by the experience of consuming performance-based and screen-based entertainment, 2) test and refine a general method to observe, capture, describe and compare subjective experiences, and 3) examination of individual and subjective experiences of those who consume entertainment. More specifically, entertainment value is investigated with Q methodology in three complementary Q studies for three different kinds of innovative entertainment products: a short animated documentary (*Ryan*), an episode of a described video television comedy (*The Kids in the Hall: Death Comes to Town*) and a live cultural performance (a live rock/pop concert, National Theatre's *NT Live* and *The*

Met: Live in HD from Metropolitan Opera).

The research presented herein is guided by three objectives and two research questions:

Objective: To assess entertainment research and practices today, with particular attention to the experience of consuming performance-based and screen-based entertainment.

Objective: To test and refine a general method to investigate the subjective experience and perceived value of performance-based and screen-based entertainment.

Objective: To observe, capture, describe, and compare the subjective experiences of individuals and value perceived by those who have experienced performance-based and screen-based entertainment.

Research Question 1 (RQ1): In which ways do individuals explain and account for the subjective experience of consuming entertainment?

Research Question 2 (RQ2): What types of perceived value are gained from experiencing performance-based and screen-based entertainment?

Two basic concepts are under investigation — *entertainment experience* and the

corresponding *entertainment value*. The conceptualisation and empirically testing of the *entertainment value* are at the core of this dissertation. Q methodology is refined and used to provide answers to the two research questions. It is a methodology exploratory in nature and at the same time not appropriate for confirming or rejecting hypotheses (Brown, 1980; McKeown & Thomas, 1988; Stephenson, 1953; Ward, 2008; Watts & Stenner, 2005). A detailed presentation of the methodology and its use follows in the reminder of this methodological part of the dissertation.

Q METHODOLOGY: THE STUDY OF SUBJECTIVITY

Q methodology and *Q method* were developed in the 1930s by William Stephenson, the British physicist-psychologist with an interest in a better technique for exploring human subjectivity. Subjectivity, for Stephenson, “was no mysterious or romantic notion” and, although anchored in self-reference, should not be inaccessible to rigorous examination (Hogan, 2008). Stephenson was thus interested in and developed Q methodology to allow for a systematic measuring of subjectivity. It was based on a technique which translates a subjective viewpoint into the ranking of stimulus objects. It is this operation which provides the raw data for further analysis (the *Q sort*). While working at the University of Chicago, Stephenson wrote *The Study of Behaviour: Q Technique and Its Methodology* (1953), the foundational work in which he outlined Q methodology as a way of thinking about human subjectivity, and illustrated its use for the study of human behavioural manifestations (Wilson, 2005).

Over the years, Q methodology has gained increasing recognition. Today, there

is a community of researchers who advance its practice and co-operate online through a website (www.qmethod.org) and a web listserv for ongoing dialogue. In print, knowledge and expertise are disseminated through the *Operant Subjectivity* journal, the official organ of the International Society for the Scientific Study of Subjectivity (ISSSS or I4S). Last but not least, the International Q Conference is being held annually at different host sites (Robinson, 2008; Wilson, 2005). Unfortunately, Q methodology goes unmentioned in most recent communication, media, and audience research methods handbooks (Davis & Michelle, 2011).

With regard to the methodology itself, Stephenson makes the distinction between *Q methodology* and *Q technique*, beginning with the subtitle of his book — *The Study of Behaviour: Q Technique and Its Methodology*. On page 1 he introduces Q methodology as “a set of statistical, philosophy-of-science and psychological principles,” as the “system” which brings together and justifies the techniques, the methods and the subject matter. The Q technique refers to the means by which data are collected, mainly the *Q sorting* technique. The scientific base in Q methodology is the *Q method*, which refers to the method by which the collected data are analyzed — mainly the factor analysis (Hogan, 2008; van Exel & de Graaf, 2005).

There is one more important distinction to note, between R and Q methodologies. As a graduate student in England, Stephenson had the opportunity of working with Spearman, the originator of what developed into factor analysis. This early understanding of the R methodology later allowed him to propose a simple and elegant alternative methodology — Q. A detailed review of major differences between Q and R methodologies, as well as of the R-Q controversy, is discussed elsewhere

(Brown, 1980, 2009; Danielson, 2009; Stainton Rogers, 1995, 1995; Robinson, 2008; Stephenson, 1953).

To summarize, Q methodology is distinct from R methodology in at least three significant ways (Robinson, 2008). The first difference concerns the foundations of measurement. The two methodologies measure different things, since the corresponding data matrices contain objective measures (R), and the other has data of a subjective kind (Q). R reflects select populations of persons who have each been measured in tests, while Q represents populations of distinct tests (such as statements, images), each of which is measured by individuals (Brown, 1996; Robinson, 2008; Stephenson, 1953). Secondly, the two methodologies measure different things because two different phenomena are under investigation. Of interest for R are the relationships between variables, so it concerns the objective examination of the traits, attributes and characteristics of persons. Q is concerned with subjectivity of individuals, with viewpoints and opinions. Finally, the population and the sample are different. In R methodology, these refer to a group of people; in contrast, the population in Q refers to groups of items. Most often, population in Q is comprised of statements and images, but other stimuli which can be sorted have been used (Brown, 1980; 2009; Danielson, 2009; Stainton Rogers, 1995; Robinson, 2008; Stephenson, 1953).

Overall, Q methodology provides a systematic, rigorous means of objectively describing human subjectivity through the combination of qualitative and quantitative analyzes. It combines the strengths of both qualitative and quantitative research techniques during the development and analysis of Q sorts, when subjective viewpoints are translated into patterns and quantified (Brown, 1980, 1996; McKeown & Thomas,

1988; Stephenson, 1953). The underlying Q method is a small-N exploratory factor analysis which can be used in this study for the measurement and explanation of subjective and affective dimensions of entertainment consumption. It permits replicable description, analysis and interpretation of subjective viewpoints, of an individual's subjectivity, as s/he describes it, and not as the researcher describes or defines it.

In a typical study adopting Q methodology, participants are asked to sort and rank-order a set of items, most commonly a set of statements, into a pattern which indicates their subjective viewpoints on the set of items (i.e. the statements). The sorting stage is the Q sorting technique performed by respondents; sorting and rank-ordering of the Q sample items according to a *condition of instruction*, which tells them what to do, think, or remember while conducting the Q sorting. For example, the condition of instruction asks respondents to place a set of statements on a scale from *most agree* to *most disagree*, according to their level of agreement with each statement (Figure 3).

A *Q sort* constitutes the resulting distribution of items and typically follows the shape of a normal distribution. All Q sorts collected from respondents are factor analyzed to reduce the numerous viewpoints to a few meaningful factors. The factors are described, interpreted and should represent shared viewpoints on the topic under investigation. These viewpoints are usually rich in subjective data and, as a small N-technique, the Q method provides depth rather than generalizability (Hogan, 2008; Ward, 2008; Robinson, 2008; Wilson, 2005).

Q methodology offers noteworthy advantages to researchers. First, it provides the ability to identify and describe the complexity of respondents' subjective opinions,

attitudes, values and viewpoints. This can be accomplished by the ways items are selected from the general discourse about the topic, and by allowing respondents to interpret freely the meanings of the statements and to produce Q sorts accordingly. Practically, the researcher inference is minimized (Webler, Danielson, & Tuler, 2009). This is important consideration, particularly for this study, as the interest is in the ways respondents define and explain the subjective experience of consuming performance-based and screen-based entertainment.

Figure 3: Sorting sheet for Q sorting interview:

<u>Sorting Sheet</u>								
Question: Please select one particular performance you attended, and think of your experience that you had during this live cultural performance (i.e. the live broadcast from Metropolitan Opera/National Theatre, or the rock concert) while you rank the following statements.								
To what extent do you agree with the following statements?								
Write the number of the statement in the sorting sheet below, in the corresponding box:								
Most Disagree		Neutral/Don't Know					Most Agree	
1	2	3	4	5	6	7	8	9

Important also is the opportunity to capture with only small groups of respondents the diversity of the overall attitudes, thoughts, feelings and opinions of respondents on a subject. Traditionally, research methodologies and techniques excel in investigating the number of people who think similarly about a certain topic and in describing which traits, socio-demographics or other variables are specific to groups of people (such as audience measurement in audience research). Unlike these, Q methodology can facilitate in-depth understanding into *how* and *why* respondents think the way they do (Brown, 1993; Robinson, 2008; Stephenson, 1953). Last but not least, as observed in the studies conducted for this dissertation, many participants are surprised by and appreciative of the novelty of the method. When properly conducted, the sorting stage can become an eye-opening, instructive and enjoyable experience (van Exel & de Graaf, 2005).

One more reason for the use of Q methodology is that there is enough knowledge, expertise and support available to conduct a successful Q study. Q is an established methodology with proven ability to provide insights not available through other methods (Brown, 1980). In addition to online and print research, there are dedicated Q methodological software packages, such as PCQ for Windows and PQ Method, which facilitate data input, automatically generate the correlation matrix, and are user-friendly, especially for non-experts in statistical manipulation.

While a number of methodological concerns have been raised, they stem mainly from a lack of understanding of the methodology and its administration. In general, these refer to the long-standing R-Q controversy and confusion (Brown, 2009; Danielson, 2009; Watts & Stenner, 2005). Questionable are the use of only a small

number of respondents and the validity of the factor interpretations. Another often mentioned shortcoming of Q methodology has to do with the ability to generalize, as in estimating population statistics and suggesting the proportion of the population of individuals who subscribe to a viewpoint identified in the factor analysis (Ward, 2008). In contrast to R, in conducting a Q study, the interest lies in various viewpoints and how they differ. Q methodology seeks to capture and interpret communicated points of view which may be generalized back to the phenomenon being studied, and not to the persons who rendered a point of view, their traits or how many are in the general population. Simply put, generalizations in Q refer to segments of *subjective communicability* rather than demographics (Brown, 1980; Ward, 2008).

One aspect which apparently provides “an unnatural outcome” and can be confusing for respondents, concerns the use of free versus forced distribution in the sorting process (Ward, 2008). Some participants question this requirement and perceive the need to arrange the sorting items in the shape of a normal distribution as a constraint and limitation of their freedom to express their viewpoints. Nevertheless, from a methodological point of view, there is significant research to indicate that the shape of the distribution has negligible effects on the sorting results (Brown, 1980; McKeown & Thomas, 1988; Stephenson, 1953).

While the sorting stage (Q sorting technique) can be enjoyable for respondents, it can turn into a frustrating experience for some, and could translate into higher dropping rates and superficiality. Such a situation might happen when the researcher is not present to guide the respondents through the process of sorting and rank-ordering the set of items (i.e. statements). Ideally, Q sorts occur during a meeting between

researchers and participants in the study. This is not possible if respondents produce Q sorts individually and alone, or in web-based or paper-based situations in which they are required to mail or email back the Q sorting sheet. Sorting larger sets of items can also become time-consuming, adding to any frustration resulting from potential poorly designed items or conditions of instructions.

Originally developed for use in the domain of psychology, Q methodology has been used in many social science disciplines, such as political science (Brown 1977, 1980; Rhoads, 2008), education and health care (Cross, 2005; Brown, 1993), psychology (Stenner & Stainton Rogers, 2004; Stenner, Watts, & Worrell, 2008; Watts & Stenner 2005), public policy and administration (Brown, Selden, & Durning, 2008; de Graaf & van Exel, 2008-9; Stainton Rogers, 1995), tourism (Stergiou & Airey, 2011; Davis, 2003; Dewar, Li, & Davis, 2007), sports and recreation (Farquhar & Meeds, 2007; Ward, 2008; White, 2001). Hogan (2008) and Watts and Stenner (2005) point out the diversity of topics investigated with Q: chronic pain, environmental and sustainability issues, health and illness, jealousy, love, personality, violence and terrorism. Respondents are asked to offer subjective opinions about social objects, representations of the self and others, the understanding of social issues, cultural artefacts, and about policies and strategies. The vast range of topics has in common the fact that “they are socially contested, argued about and debated; in other words, matters of taste, values and beliefs about which a limited variety of alternative stands are taken” (Stainton Rogers, 1995: 180).

The following examples detail and better illustrate traditional applications of the methodology. Babcock (2005) uses Q methodology to collect and analyze depictions of cultures of risk specific to the Boston and London business communities, in a particular economic climate and time period. The experiences and insights examined are those of individuals in innovation investment communities, including entrepreneurs, investment angels, venture capitalists and institutional investors. In another study, Collins, Maguire, and O'Dell (2002) investigate and describe in four ways smokers' own representations of their smoking behaviour: smoking as a social tool; the dual-identity smoker; reactionary smoking; and smoking as a social event. Authors suggest that understanding the diversity of smokers' explanations of their own smoking could play a useful role in developing more effective and targeted interventions.

Haesly (2005) uses Q methodology to allow respondents to express their views on national identity and nationalism. The author extracts six different types of national identity as described by Scottish and Welsh respondents. These types of national identity suggest individual behaviour, identify areas of social and political contestation surrounding imagined national communities, and ultimately highlight distinctive components of contemporary Scotland and Wales (Haesly, 2005: 261). Sickler, et al (2006) report on a study conducted in preparation for the development of an exhibit in the United States on the cognitive abilities of dolphins. The aim was to determine potential visitors' social perspectives on dolphin intelligence and how belief might influence the acceptance of scientific information. With the help of Q methodology, three distinct perspectives revealed that consensus emerged among adults on points about dolphins' high intelligence and communication abilities. Differences in

perspectives referred to the acceptance of the extent of self-awareness, to learning capacity, and to the affinity of humans to dolphins. Consensus and differences also exist among child respondents.

In studies in the medical and psychology fields, the concerns of new mothers have been captured in six dominant narratives: family-centred; stressed, happy mothers, missing personal space, supportive family, and mother-child-oriented (Jordan, Capdevial, & Johnson, 2005). In another study, hospitalized chronically ill patients experience hope in different ways. Five patterns of subjective experiences of hope emerged, suggesting that chronically ill patients focus on different dimensions of meaning and so the conceptualization of hope as a unitary construct may not accurately reflect people's experiences of hope (Kim, Kim, Schwartz-Barcott, & Zucker, 2006).

The list of research questions is long, diverse and provocative, and the proliferation of studies demonstrates the applicability of the methodology in virtually every corner of human endeavour (Hogan, 2008). The dual nature of the methodology, i.e. both quantitative and qualitative, and its rigorous and structured approach have seen it steadily gain prevalence in academic and commercial research. Reports of Q studies are now accepted in a wider range of scholarly journals (Robinson, 2008). Increased acceptance stimulates those looking for "new" methodologies to investigate new questions or reinvestigate old ones. The next section suggests how Q methodology has been applied to the study of performance-based and screen-based entertainment.

STUDY OF ENTERTAINMENT: Q METHODOLOGY FOR LIVE AND MASS-MEDIATED ENTERTAINMENT

Surveys, questionnaires and in-depth interviews are common in audience and consumer behaviour studies. At the same time, Q methodology has been employed since the 1960s, especially in the larger fields of media studies and mass communication (Davis & Michelle, 2011). However, it remains unfamiliar to most audience researchers, it goes unmentioned in most recent communication, media, or audience research methods handbooks, and its use is still infrequent in the audience and entertainment research areas (Davis & Michelle, 2011; Davis & Vladica, 2010).

One objective of this dissertation is to test and refine Q methodology as a general method for observing, capturing, describing and comparing the subjective experience and perceived value for those experiencing performance-based and screen-based entertainment. In this enquiry, the adoption and use of Q methodology can contribute to establishing a new approach towards uncovering the nature and sources of entertainment value, incorporating both qualitative and quantitative approaches. In addition, until now no significant Q study has been identified where respondents were Blind and partially sighted. Next are several examples about Q studies conducted in the entertainment and leisure industries of television, film, music, book publishing, spectator sport and tourism.

A review of more than one hundred scholarly articles, book chapters and conference papers using Q methodology for research on audiences, broadly defined, are grouped into three thematic categories: a) audience studies, b) user studies; and c)

vernacular narratives, which is a smaller category of papers which investigate myths, stories and beliefs about terrorism, divorce, political figures, animals and illness (Davis & Michelle, 2011: 20). The texts reviewed reconfirm that Q methodology allows insights into audience subjectivities in a much richer way than those provided by conventional surveys. It also provides a structured approach for research design, and “better replicability” than qualitative approaches such as focus groups or ethnographic observation” (Davis & Michelle, 2011; Khoshgooyanfar, 2011).

When Stephenson looked at mass communication research in the 1950s and later proposed the play theory of mass communication (Stephenson, 1967), he was clearly interested in the application of Q to advertising, print, television and film reception (Stephenson 1978, 1979, 1986). He first envisaged “a key role for Q methodology” (Davis & Michelle, 2011) in the study of subjective responses to cultural offerings in a research program he called “experimental aesthetics” (Stephenson, 2005). He then conducted a study on the immediate experience of movies, where he notes that “the psychologist, psychoanalyst, sociologist, and the film critic do not examine the movie-goers experience” when they examine movies. Like Robert Warshow, film critic and author of *The Immediate Experience* (Warshow, 1962), Stephenson advocates going beyond “a prioristic speculation and explanation” of movies, beyond “any intrusion of speculation from psychologist, critic, or sociologist, that comes between the movie and its viewer” (Stephenson, 1978: 97-98). The study brings forth three viewpoints on the experience of those viewing a 30-minute educational movie entitled *The Million Club* produced for the American Cancer Society.

A study of audiences for the television serial *Law and Order* shows that viewers

have "limited autonomy" in constructing meaning from television entertainment. Viewer responses referred to the portrayal in an episode of the series of a racial incident which took place in Brooklyn, New York in 1991. The analysis reveals at least seven distinct readings of the program, including bipolar factors. While viewers had some autonomy regarding interpretation, there was consensus about some of the messages in the story and only four clear factors emerged (Carlson & Trichtinger, 2001). A recent study on differences in viewpoints among viewers of a 26-episode series broadcast in Iran concludes that Q methodology is effective in bringing forth opinions which otherwise remain hidden when using a questionnaire or scale (Khoshgooyanfar, 2011). Reber and Harriss (2003) investigate whether groups of people could be identified by specific viewing repertoires, since individual television viewers often prefer specific channels. This Q study identifies five distinct types of "channel repertoires" related to frequency of viewing and six related to affinity. These channel repertoires sometimes, though not always, correlate to demographic or psychographic characteristics of their audiences.

Steven Brown (1977, 1980) advocates for and outlines Q methodology as a method to study works of literature by allowing for a systematic comparison of their literary interpretations:

What is intrinsic to political literature is the response which it stimulates - the "re-creative response" of individual minds [...] and the most important feature of this response is its subjective nature. Unlike facts, literary interpretations cannot be confirmed or refuted, but only advanced; consequently, they are matters of preference and, as such, are subjective (Brown, 1977: 568).

This study of the subjectivity of reader response to political literature is illustrated

through an analysis of three novels: *Lord of the Flies* (Golding, 1959), *In Search of Nixon* (Mazlich, 1972) and *The Ninth Wave* (Burdick, 1956). In another study, Herman Hesse's novel *Steppenwolf* falls under Brown's attention when he asks graduate students to produce Q sorts representing the main character, Harry Haller, as he appears in several episodes. Although originally published in 1927, *Steppenwolf* proved its appeal to youth cultures fifty years later and was released as motion pictures (Brown, 1980).

The Bridges of Madison County (1995) is another movie inspired by a romance novel. Reader response to the story is investigated by Thomas and Baas (1994), who identify four readings of the novel: a) readers experienced the story as though it were real, b) readers were more interested in the story *of* the novel than the story *in* the novel, c) readers took a critical view of the novel's literary quality, and d) readers found the wife's behaviour implausible as well as questionable. Female readers, who comprise the vast majority of readers of this genre, did not identify with the female protagonist, as most theory had assumed.

Michelle's (2007) Composite Multidimensional Model of Audience Reception, theoretically and empirically informed, is tested in a Q methodology study of cross-cultural receptions of the movie *Avatar* (2009). 120 respondents from 27 countries sorted 32 statements chosen to reflect diverse subjective responses to the film. Factor analysis of the Q sorts reveals four distinct subjective orientations toward *Avatar*, which exhibit notable similarities to the four modes of reception theorized. Factor 1, *the transparent mode* in the Model, is marked by suspension of disbelief regarding feelings of being transported to the revelatory new world of Pandora and an emotional

engagement with the plight of the *Na'vi* people. Factor 2, the *discursive mode*, exhibits estrangement and emotional detachment, with such viewers rejecting *Avatar* as an over-commercialized Hollywood entertainment product. Factor 3, identified as the *referential mode*, focuses attention on the film's similarity and relevance to past and present struggles occurring in the real world against militarism and the exploitation of natural resources. Finally, viewers in Factor 4, the *mediated mode*, relate primarily to *Avatar* as a constructed entertainment media product which is aesthetically pleasing and technologically remarkable, but has significant shortcomings in terms of script and storyline (Michelle, Davis, & Vladica, 2011).

Music and the music industry have also attracted the interest of researchers who use Q methodology. Maxwell (2001) examines the relationship between the experience of victimization and how respondents interpret musical lyrics. Individuals in Factor A interpret the song as a literal representation of rape, battering and sexual assault. The analysis shows a significant correlation between Factor A and the amount of specific abuse behaviour these individuals had experienced. Respondents in Factor B interpret the lyrics as a more abstract expression of the conflict over decision-making (Maxwell, 2001). The subjective approach of Q methodology is also used in a study of Australian executives recruited from a sample of music industry firms. Results show three distinct clusters of firms which emerged from the sample. The study regards theoretical aspects of the resource-based view (RBV). The three clusters of viewpoints are based on resource preferences, firm characteristics, and managerial perceptions (Robinson, 2008).

A few studies adopt Q methodology to investigate the motivations of people who

attend, watch or participate in sport entertainment. Football on television has an important role in American culture and, by employing Q methodology, White (2001) identifies five different types of fans of the National Football League. According to differences in how and why Americans watch games on television, the five typologies are: a) the Thrill Seeker, the stereotypical working-class fan who seeks positive stress and excitement, b) the Outsider, who hopes s/he to learn more about the game and be accepted by other fans, c) the Super Fan, who follows the game and players closely and feels as though s/he knows them, d) the Nonpartisan, who follows the game but not a particular team closely, and e) the Focused, or the one who watches the game alone and with intensity (White, 2001: iv).

Casual players, skilled players and isolationist thrill-seekers are the most common types among the millions of people who participate in online fantasy sports. Differences among typologies of online sport players are primarily associated with arousal and surveillance, while entertainment, escape and social interaction motivations were judged less important. It is perhaps surprising that social interaction has been of minimal importance to fantasy sports users, a finding which implies that not all online communities build or maintain relationships (Farquhar & Meeds, 2007). Myers (1990) uses Q methodology to investigate the aesthetics of computer game-playing, based on use-and-gratification theory, the same theoretical background favoured by Farquhar and Meeds (2007). Myers organizes the Q sample around four key aesthetic gratifications of the experience of playing electronic games — challenge, curiosity, fantasy and interactivity. The P set consists of three categories of respondents. One referred to any type of favourite game, a second to video arcade games, and the third

to home computer games. The analysis shows that interactivity and challenge are more powerful motivators of game- playing than fantasy.

Computer games and mobile phone use are investigated in other Q studies about gratification associated with and motivation for resistance to such devices. Chen, Chen, and Liu (2010) have dealt with perceptions of online gaming among Taiwanese students. Liu (2008) distinguishes among four types of mobile phone users — guanxi-expanding, illness-phobia, convenience-oriented and life-interrupting. Respondents in one of these groups express concern about the health effects of mobile phones, while another group resents the way mobile devices interrupt face-to-face social relationships (Liu, 2008).

In this investigation of entertainment value, Q methodology is adapted and tested on respondents to observe, capture, describe and compare groups of shared subjective experiences resulting from the consumption experience of the three innovative entertainment products mentioned earlier. All details explaining the deployment of Q methodology are presented in the next and final section of this methodological chapter.

A Q STUDY ON ENTERTAINMENT VALUE: INVESTIGATION WITH Q METHODOLOGY IN SIX STAGES

Deployment of Q methodology requires completion of six key stages or steps: 1) definition of the *concourse*, or discourse on a topic, 2) the selection of participants, *the P set*, 3) the selection and testing of the set of items to be sorted, *the Q sample*, 4) the

Q sorting interview, 5) the follow-up, focused interviews with respondents, and 6) analysis and interpretation. Ultimately, the results of a Q study are determined by three decisions: 1) the selection of items in the Q sample, 2) the selection of respondents in the P set, and 3) the technique to analyze data (Webler, Danielson, & Tuler, 2009).

Concourse and *discourse* are technical concepts used in Q methodology and refer to what is being said about the topic of investigation. It is also referred to as *flow of communicability* (Hogan, 2008; Robinson, 2008), as *trait universe* by Stephenson (1953) and *communication concourse* by Brown (1980). Technically, it is a comprehensive set of stimuli or items regarding the research topic and problem. Items can be self-referring statements about the experience of viewing a film (Davis & Vladica, 2010; Michelle, Davis, & Vladica, 2011), visual metaphors of the Internet (Hogan, 2008), photographs of landscapes (Fairweather & Swaffield, 2001), names and logos of television channels or programs (Atwood, 1968; Reber & Harris, 2003), song lyrics (Maxwell, 2001), stories about dolphins (Sickler, et al, 2006), cartoons to study humour communicability (Kinsey, 1993; Kinsey & Taylor, 1982) and, in general, any other related factor which can be used to produce the Q sample. The main objective at this stage is to ensure enough breadth in the concourse to capture the diversity of thoughts, feelings, opinions and overall attitudes of respondents to the research subject.

A concourse is derived from a variety of sources. When statements are used, they can come directly from individuals, discussions, formal and informal interviews, correspondences, messages posted online on discussion boards and fan forums and

so on. Alternatively, statements are located and selected from scholarly literature, newspapers and magazines, popular and literary texts and other print media sources. In a study on audience response to *Avatar* (Michelle, Davis, & Vladica, 2011), the sources used are statements gathered from professional and prosumer film reviews, online *Avatar* fan message boards, Facebook group discussions, international news coverage, and media commentary. A similar approach is adopted for this investigation of entertainment value. The concourses used in the three Q studies consist of several hundred statements referring to the subjective experience and perceived value that respondents relate to experiencing live performances and screen-based entertainment. The sources are diverse: transcripts of two focus groups and sixteen in-depth interviews; statements gathered from written feedback after group discussions; online postings, fan discussion boards and forums from websites such as Facebook, YouTube, the National Film Board of Canada, U2.com, IORR.org, and Classic Rockers Network.

The *Q sample* consists of items selected from the *concourse* which are broadly representative of the range of perspectives on the topic of investigation, as captured in the concourse. When the Q sample consists of statements, signs and images, they are printed and traditionally offered to respondents in a form of a deck of cards, with one item on a card and each card randomly numbered or coded (Brown, 1980, 1993; Hogan, 2008; Stephenson, 1953). A Q sample may include a mix of different kinds of items obtained from a range of sources. An example of a complex Q sample is Grosswiler's (1992, 1997) multimedia Q sort to investigate McLuhanesque theory. It

includes items from newspapers, magazines, literature, art and poetry, as well as audio and video recordings – “a technologically cumbersome design in 1992, but increasingly feasible today using online digital media” (Davis & Michelle, 2011: 13).

A Q sample can be a) *naturalistic*, b) a *ready-made* sample or c) a *hybrid*, depending on the sources used to define the concourse (McKeown & Thomas, 1988). A concourse constructed through oral or written communication from respondents generates a *naturalistic* sample. This approach can turn into a time-consuming and difficult task, mainly having to do with the recruitment of respondents, organizing, conducting and transcribing interviews, managing the flow of written messages to and from respondents, and conducting pilot studies to select the statements (Brown, 1980, 1993; Watts & Stenner, 2005). Alternatively, *ready-made* samples are drawn from external sources such as conventional rating scales or standardized Q sorts, and from samples developed in other studies (McKeown & Thomas, 1988). No one sample type is superior to the others, and the approach depends on the nature of the research (Robinson, 2008). Stephenson (1953) did caution against a particular use of ready-made samples: “It is a mistake to regard a sample as a standardized set or test of statements any more than one can hope to regard a particular set of children as a standard sample...” (Stephenson, 1953: 77).

A Q sample can also be *structured* or *unstructured*, depending on the criteria for the process of selecting items from the communication concourse. A *structured* sample follows a *Fisherian* experimental design principle. It is developed purposefully and systematically, generally for the purpose of theory testing (McKeown & Thomas, 1988; Stephenson, 1953). Q studies based on existing theory adopt a deductive design

(Davis & Michelle, forthcoming). The resulting Q sample reflects explicit categories the researcher has in the concourse, so that several items (i.e. self-referring statements) cover each theoretical issue. A structured Q sample includes a rational selection of items, making the theoretical considerations between items more readily apparent (Brown, 1980; Hogan, 2008; Robinson, 2008).

A study of audiences for the television serial *Law and Order* uses a 48-statement Q sample with two positive and two negative statements about each character, and twelve statements about the message or meaning of the show. Viewer responses refer to the portrayal of a racial incident in an episode of the series (Carlson & Trichtinger, 2001). A more elaborate Q sample used in the study on *Avatar* confirms Michelle's (2007) Composite Multidimensional Model of audience reception. Adopting a structured and deductive design, the 32-statement Q sample has eight items for each of the four theorized modes of response and their various sub-categories (Michelle, Davis, & Vladica, 2011).

Unstructured samples adopt an *inductive* design where the Q sample reflects explicit categories the researcher uncovers in the concourse (Davis & Michelle, 2011). This is usually the case when there is no theoretical framework available to conceive *a priori* the sample, or when the exploratory nature of the study does not allow for an advance categorization of the responses. While producing such a sample may be more accessible, one consequence may be a bias introduced into the sample (McKeown & Thomas, 1988). What remains important is to maintain the “naturalness” of the sample, since it is the respondent's perception of the Q sample that is to be captured and retained, and not an underlying theoretical framework or the researchers' view (Brown,

1980; Stephenson, 1953). Studies using inductive Q samples are not uncommon and include Dewar, Li, and Davis' (2007) use of travel brochure photos to investigate cross-cultural travel preferences, Brown's (1977) study of reader responses to Golding's *Lord of the Flies*, and Khoshgooyanfar's (2011) study of viewer responses to an Iranian television serial.

The size of the Q sample is one more element taken into consideration when designing the sample. As long as the main objective is to ensure a broad representation of the range of perspectives on the topic of investigation, the size of the sample should reflect the nature of the concourse. Nevertheless, it is difficult to quantify the variety of issues in a concourse and translate these issues into a particular number of items in the sample. Fewer sample items may increase the risk of inadequate representation. A larger number of items to sort makes the Q sorting stage too cumbersome for participants, since it becomes time-consuming. Moreover, it is difficult to manage and arrange an over-abundance of items in a meaningful manner. Having a theoretical framework for structuring the Q sample may also help in deciding on the size (Davis & Vladica, 2010; Michelle, Davis, & Vladica, 2011). Rules of thumb exist, such as to correlate the size of the Q sample with the size of the P set (Webler, Danielson, & Tuler, 2009) and thus have fewer respondents than sample items (i.e. a ratio of 3:1, or max 2:1). Typical studies use between 40 and 80 statements (Stainton Rogers, 1995; Watts & Stenner, 2005), although 40 to 50 statements can be enough, as long as they are comprehensive (Brown, 1980).

Finally, the decision to select a particular sample item is not a trivial one and emphasizes the idea that producing the Q sample is a task of craft, skill, science, rigour

and patience (Brown, 1980; Watts & Stenner, 2005). An “ideal” statement should be short, easy to read and understand, unambiguous and should “standalone” in the sample, although it is meant to be interpreted in the context of all the other statements (Hogan, 2008; Webler, Danielson, & Tuler, 2009). Unlike statements written for measurement scales, surveys and questionnaires and traditionally used in R methodology, a Q sample may include statements about two issues at a time, as long as this is how it has been set up in the concourse. Most important, a statement in the Q sample should be rich enough in meaning that it could be interpreted in different ways by different respondents, unlike an R type of statement which should be explicitly clear and interpreted in the same way (Webler, Danielson, & Tuler, 2009: 8).

The design of the Q samples used in the three studies adopts alternatives to fit completion of stages in Q methodology in different contexts: with different types of live and mass-mediated entertainment, with Blind, partially sighted and sighted respondents having different sociodemographics, and with Q sorts produced on a computer screen, web-based, or paper-based. With regard to the size, samples have either 32 or 40 statements/phrases. Holbrook’s framework to categorize types of value obtained during the consumption experience (Holbrook, 1999) is used for a deductive design, to structure the three Q samples, for the documentary and the comedy episode (32 statements/phrases) and for the live cultural performance (40 statements/phrases). A structured Q sample includes either four or five statements/phrases for each of the eight types of consumer value. Finally, a naturalistic approach is used to create the three Q samples.

The *P set* is the group of respondents recruited to perform the sorting and produce *Q sorts* during the *Q sorting interview*. Respondents can provide additional feedback on their entertainment experiences during post-sorting focused interviews, in group discussions and through comments posted online. As for the *Q sample*, sampling for the *P set* can follow a *structured* or *unstructured* approach. The *P set* should ensure enough breadth and participants are ideally selected strategically in a structured sample, in categories theoretically relevant to the topic under investigation. The different categories of respondents in the sample should represent the diversity of thoughts, feelings, opinions and overall attitudes towards the research subject, as captured in the concourse. McKeown and Thomas (1988) provide examples of studies where participants are recruited to ensure diversity by gender, age, education, political or religious orientation, expertise, etc. (McKeown & Thomas 1988: 38-39).

Alternatively, respondents can represent only a selection of viewpoints, as required by the research question (Ward, 2008). Such *P set* design includes a study of participants in a training session for domestic violence mediators, recruited for a study of responses to performance art with a related theme of violence (Maxwell, 2001), participants recruited online in Kim and Lee's (2003) research on adopters of DVD home theatres, and students who viewed a film in a classroom setting (Davis & Vladica 2010; Rhoads 2008; Stephenson, 1978). Caution is needed when typical socio-demographic segmentation variables are considered for sampling, because the main objective remains to allow respondents to categorize themselves on the basis of their viewpoints (Watts & Stenner, 2005; Ward, 2008).

Quite important for *Q methodology*, including in this research, is the opportunity

to capture, with only a reduced number of respondents, the diversity of opinions. Major relationships between Q sorts and key differences between viewpoints (groups of Q sorts) emerge even after a reduced number of Q sorts. A P set with a size of 30, 40, or 60 participants should thus be sufficient to provide the viewpoints in a population (Brown, 1996; Stainton Rogers, 1995; Ward, 2008; Watts & Stenner, 2005). A rule of thumb suggests having fewer respondents than sample items, with a typical ratio of 3:1, or max 2:1 (Webler, Danielson, & Tuler, 2009), because larger P sets do not necessarily advance understanding. Q studies can be conducted with just one respondent who produces Q sorts under different conditions of instruction (Brown, 1980; Stephenson, 1953; Watts & Stenner, 2005).

The respondents in the three Q studies have diverse backgrounds and socio-demographics, and are located in Europe, the United States and Canada. In total, almost three hundred participants were recruited by adopting an unstructured sampling approach, through a range of methods: a) students enrolled in graduate and undergraduate courses, b) word of mouth or direct invitation by the researcher, c) partnership with organizations whose members are Blind or sighted, d) short messages posted on selected websites, online forums and discussion boards, and e) invitations distributed at the venue before the start of a live cultural performance.

Q sorting interview involves the operation of sorting and rank-ordering the items in the *Q sample* by each participant. The outcome of the sorting procedure is the individual *Q sort*. The technique (*Q sorting*) and the tool (*Q sort*) help respondents express their point of view and the researcher to collect these opinions in a systematic

way (Brown, 1980; Stephenson, 1953). When the Q sample consists of statements, signs and images, they are printed and traditionally offered to respondents in the form of a deck of cards, with one item on a card, and each card randomly numbered or coded (Brown, 1980; 1993; Hogan, 2008; Stephenson, 1953).

A Q sort is produced after each respondent completes a sequence of steps during which well-defined tasks must be executed under the guidance of the researcher. First, respondents go through the set of items (i.e. statements) to have a first impression of the situation, the viewpoints on the topic and the issues under investigation. This first step also helps establish a mental context within which choices and decisions are made during sorting and rank-ordering (Hogan, 2008). During the second step, items are divided into three categories, according to the condition of instruction, such as *agree*, *disagree* and *neutral/don't know/not relevant*. In the third step, items are arranged in a particular pattern, most commonly rank-ordered on the Likert scale and placed in the shape of a quasi-normal distribution with “0” as the neutral point and 5-7-9 or more degrees of agreement (Brown, 1980; McKeown & Thomas, 1988; Watts & Stenner, 2005).

Items at the extremes of the distribution are selected first. An example would be the two statements that respondents “most agree” with and the two statements they “most disagree” with. The rest of the items are placed by switching from the right to the left side, and vice versa, of the normal distribution, and slowly working towards the middle, until all items are placed. Following this approach helps respondents reflect on the significance of each item in the Q sample in relation to the other. Items in the *neutral/don't know/not relevant* category are placed last, usually in the middle of the

normal distribution. The Q sorting stage is completed only after respondents have the chance to review their Q sort and modify it as necessary until they are satisfied that it represents their personal viewpoint. Where necessary, the last step requires respondents to provide some additional details about themselves, such as demographic information and consumption patterns. When possible, they can fill out additional questionnaires or respond to items in measurement scales (Appendix 2 has instructions used during a Q sorting interview in one of the Q studies).

The quasi-normal shape of the distribution, having the mean value of 0 and a standard deviation of 1, is essential for Q methodology, because it allows for the measurement of individual subjectivity and for comparison among Q sorts produced by respondents. The numbers or codes assigned to each item in the Q sample are converted through the Q sort in rankings, and rankings are further converted, with the normal distribution, in numbers which can be statistically analyzed. The exact configuration of the distribution (the scale can be +4/-4, or 1/9, or 1/11) is of less relevance since the emerging viewpoints are generally solid enough to show up under a variety of configurations (Brown, 1993; McKeown, 1990; Stephenson, 1953).

The Q sort can be produced on paper or a computer screen. For a paper-based Q sort, respondents receive a sorting sheet and the set of items (i.e. the deck of cards with statements or images on each card, numbered or coded randomly). The sorting sheet contains the condition of instruction and the normal distribution. Respondents can either arrange the items in the corresponding boxes of the distribution, on the sorting sheet, or arrange the items in front of them, on a desk or table, and write in the corresponding box on the sorting sheet the codes assigned to each item. At the end,

the researcher collects the sorting sheet with the Q sort and the set of items.

In the screen-based alternative, the sorting sheet, the cards with the statements and the sorting procedure can be simulated on the computer screen, with the help of dedicated software applications such as FlashQ and Web Q (Appendix 3 has screenshots for a Q sorting interview with FlashQ). In the FlashQ version, the statements are programmed to popup on the screen, on “cards”, so that respondents can sort and rank-order them as they would on the sorting sheet. Resulting Q sorts can be printed and sent by regular mail, saved in PDF format and sent by email, or sent directly via the Internet and saved by the researcher end in a file on a server. A web-based solution provides such advantages as faster recruitment and reduced costs, as well as disadvantages, i.e. higher dropping rates and lack of supervision (Hogan, 2008).

For the investigation on entertainment value, the Q sample consists of 32/40 self-referring statements/phrases sorted and rank-ordered in a forced, normal distribution, on a 7/9-point Likert scale, ranging from *most disagree* to *most agree*, as outlined below for the 32/40 statements Q sample: The condition of instruction asks respondents to think about the entertainment experience they had and make choices according to the extent to which they agree or disagree with the statements in the Q sample. In the case of screen-based entertainment, respondents go through the Q sorting stage immediately after watching the film, or within two weeks of when they sort online, individually and without the researcher. In the case of a live cultural performance, respondents refer to a performance they attended recently, i.e. 6 to 12 months ago.

Figure 4: Distribution of statements on the sorting sheet

	Most Disagree				Neutral/Don't Know				Most Agree	
Likert scale	1	2	3	4	5	6	7	8	9	
32 statements	2	4	6	8	6	4	2			
First study about a documentary film: <i>Ryan</i>										
32 statements	2	3	3	5	6	5	3	3	2	
Second study about described video television comedy: <i>Kids in the Hall: Death Comes to Town</i>										
40 statements	2	3	4	7	8	7	4	3	2	
Third study about live cultural performances: <i>U2 concert & MetLive</i>										

Both paper-based and screen-based approaches are used. Respondents produce their Q sorts individually or in the presence of the researcher. At the beginning of the Q sorting interview, in the paper-based alternative, respondents receive and sign the Consent Agreement (Appendix 4 has an example of the Consent Agreement used on one of the three Q studies). Each participant also receives the *Q instrument* consisting of: a) the 32 statements/phrases in the Q sample, printed on the deck of business-size cards, b) the sorting sheet with the condition of instructions, and c) one page with the guiding instructions to perform the sorting. In the web-based alternative, respondents provide their formal consent to participate in the study by reading the agreement and checking a box on the first screen page. Only after checking the box can they advance to the next page and go through all the on-screen steps. Q sorts and additional answers are sent directly over the Internet and saved in a database. On a few occasions, Q sorts are saved in PDF format files and printed locally.

Closely linked to the Q sorting interview is the *post-sorting interview*, when

respondents can provide explanations supporting their choices in the Q sort. Additional data and information provided during the post-sorting interview are useful for the analysis of the Q sorts, when the researcher must interpret each viewpoint. The post-sorting interview is also an opportunity for the investigator to check the understanding of respondents of the meaning of the Q sample items, and to confirm that the Q sorting stage has been completed and provides accurate Q sorts. The post-sorting interview is a brief and informal discussion between participant and researcher and should take place immediately after the Q sort is completed.

The interview touches on a number of relevant issues: a) interpretation of the Q sample items placed at the extremes of the normal distribution, b) explanation of the reasons behind selecting the items placed at the extremes of the distribution, c) Q sample items that were confusing, not understood or not relevant, d) possible items respondents felt were missing, and e) general feedback on the sorting procedure, including the web-based alternative, where it is case (Hogan, 2008; Watts & Stenner, 2005). The alternatives for situations in which one-to-one post-sorting interview is not possible are to prepare and submit written comments (email, notes, mail), or post comments in online forms, as is the case with FlashQ. All alternatives were used in the three studies about entertainment value.

The *Q method* refers to the method by which the collected data are analyzed. The analysis of the data in a Q study consists of a sequence of well-defined mathematical steps: the correlation matrix of all Q sorts is calculated, then subjected to factor analysis; a factor loading will be determined for each Q sort; finally, a number of

factors will be identified and subsequently rotated for a clearer representation of possible perspectives. This first part of the data analysis – a purely technical, objective procedure applied to all Q sorts — generally uses PCQ for Windows or PQ Method, two dedicated Q methodological software packages. These software applications facilitate data input, automatically generate the correlation matrix and are user-friendly for those non-experts in statistical manipulation. It can render complex operations such as factor extraction and rotation relatively straightforward (Watts & Stenner, 2005).

The second part of the analysis is the interpretation of factors, or the possible viewpoints existing in the population represented by the P set. Understanding and explaining viewpoints identified requires additional, objective mathematical calculations of factor scores for each item in the Q sample, as well as a great deal of analytical judgement and subjective elucidation on the part of the researcher (Watts & Stenner, 2005; Webler, Danielson, & Tuler, 2009). Complete explanations and examples regarding the use of factor analysis for data analysis in Q methodology are offered elsewhere (Brown, 1980; Hogan, 2008; Robinson, 2008; Stephenson, 1953; Ward, 2008; Watts & Stenner, 2005; Wilson, 2005); only key issues are reiterated here.

The factor analysis, in Q, calculates correlations between persons and thus determines whether particular individuals cluster together. It does not calculate correlations between variables such as personal traits, as is the case in R methodology. The Q sort produced by each respondent is the tool used to quantify subjective opinions and calculate the factors. Each cluster of individuals is eventually represented by a corresponding factor or viewpoint, which ultimately can be thought of as a “model Q sort” (McKeown, 1990). The factor loadings for any respondent’s Q sort indicates the

extent to which a particular respondent is represented by or associated with the emerging viewpoints. Some individuals are deemed to define a factor, when the corresponding Q sorts load significantly with that particular factor. In the Q method, the eigenvalues and the total variance become relatively meaningless in the analysis of the Q sorts, because of the reduced number of respondents and the freedom and flexibility in deciding for each study the size of the P set (Brown, 1980).

The influence and judgement of the researcher manifest in three ways (Webler, Danielson, & Tuler, 2009; Wilson, 2005). First, the researcher explores a number of possible solutions before deciding on the optimal one. Following the factor analysis, a solution consists of a number of factors. An ideal solution has only a small number of meaningful factors, and the researcher can search for this solution by directing the software package to calculate solutions with one, two, more factors. Secondly, factors can be more relevant through *rotation*, performed arbitrarily by the researcher's using a computer-animated interface called *varimax* (Hogan, 2008; Webler, Danielson, & Tuler, 2009). Ultimately, a researcher would look for a solution with fewer factors, which would include most of the Q sorts and with each Q sort assigned to only one factor. Thus, the researcher makes a judgement about which solution maximizes the amount of variance explained by as few factors as possible. Finally, researcher's expertise and knowledge of the subject matter are of paramount importance when putting together a convincing explanation of the results (Webler, Danielson, & Tuler, 2009). The analysis for three complementary Q studies is presented in the next three chapters.

5. DOCUMENTARY FILM AS “ARTFUL” ENTERTAINMENT

Documentaries, an important media genre situated “somewhere between art, entertainment, and journalism,” can serve audiences' need for information, learning, factual programming and entertainment, and can also raise serious issues for public consideration and action (Aufderheide, 2005). The decline in investigative journalism in many countries makes the documentary an increasingly visible and significant genre. The documentary film originated in cinema, became established in television, and was revitalized as feature film in theatrical release. New kinds of documentaries are now appearing; they can be “epic” and “cinematic,” and often more appealing to a wider audience. Some have garnered critical acclaim and achieved commercial success through theatrical distribution. Such documentary films can be marketed as entertainment products to consumers looking for entertainment experiences:

Theatrical release drives DVD sales, and increasingly people are choosing documentaries for screenings with friends and family. This expectation will probably inspire more filmmakers to discover highly entertaining themes and subjects for documentaries (Aufderheide, 2005: 26).

Documentary films are transitioning to digital production, distribution and presentation formats, opening up opportunities for innovation in creative and business practices. Storytelling, craft and aesthetic/political vision are still essential to a well-made documentary, and innovation in documentaries has mainly involved content, style and

form, often in response to new media technologies (Hight, 2008). The industry has yet to search vigorously for innovation in creative and business practices, in order to exploit opportunities offered by content digitization, interactive media, on-demand and multi-platform distribution models, and re-engineering of the value chain. The challenge is to create value for audiences and address an increased appetite for "authentic," "artful" and "serious" entertainment by offering configurations of goods and services which include digital, interactive and multi-platform solutions (Vladica & Davis, 2009).

This is the first chapter in this dissertation presenting a Q study about entertainment value. The search for new and different ways to create entertainment value is guided by the Sawhney et al. "innovation radar," introduced earlier, and tracks innovation along the four key "business anchors": a) an original *offering* to facilitate storytelling in entertainment, b) novelties in *processes* to enhance entertainment experiences, c) digitization and commercial distribution-*points of presence*, and d) *customers* who are provided with enhanced and entertaining consumption experiences. Innovation along the *offering* anchor in the "innovation radar" is investigated in this part, by exploring the entertainment value of an innovative computer-animated short documentary film; innovation along *processes* and *points of presence* (distribution) are discussed in following chapters.

The next section¹⁰ illustrates how new creative and business practices have been adopted to create and deliver value for documentary audiences, and could therefore put the documentary production industry on a firmer business footing.

¹⁰ This section is based on an analysis of the independent producers of documentary film in Canada, as presented at the *8th World Media Economics and Management Conference* in Lisbon, Portugal (Vladica & Davis, 2008) and published in *The Media as a Driver of the Information Society* (Vladica & Davis, 2009).

Subsequent sections describe an exploratory study in which Q methodology and Holbrook's consumer value framework (1999) are being used to identify empirically four audience segments on the basis of viewers' subjective experiences of an innovative film product. *Ryan*, by Chris Landreth, is the Academy Award®-winner of the 2005 Oscar for Best Animated Film Short, and the Canadian Genie Award-winner for Best Animated Short Film. The last two sections in this part report on the results from the Q study on *Ryan*, and offer suggestions on using Q methodology and Holbrook's consumer value framework in subsequent Q studies about accessible media and live cultural performances¹¹.

DOCS ARE "CHIC": NEW WAYS TO FACILITATE STORYTELLING AND CONSUMPTION OF DOCUMENTARIES

Documentary film, increasingly regarded as "chic" to watch and produce (Goodale, 1998), has undergone an extended renaissance over the past decade (Whitney, 2005). Titles such as *Fahrenheit 9/11*, *An Inconvenient Truth* and *March of the Penguins* have enjoyed "unprecedented commercial success and critical acclaim," and confirm the revival of the documentary film in theatres around the world (DOC, 2007: 47). An increasing number of documentaries make it to the big screen, specialized screenings continue to be successful (Hardie, 2002), and major documentary film festivals are finding success in Toronto, Amsterdam and Sheffield. In

¹¹ The results of this study were presented at the *9th World Media Management and Economics Conference* in Bogota, Columbia, and published in *Palabra Clave* journal, a special issue containing the best conference papers (Davis & Vladica, 2010).

Canada, the *HotDocs International Documentary Festival* held in Toronto each year, “North America's largest documentary festival, conference and market,” increased its annual screening attendance between 1998 and 2010 from 4,000 to 68,000 in 2007, surpassing 136,000 in 2010 (HotDocs, 2010).

The term “documentary” was coined by John Grierson, known as the “Father of Documentary,” in 1926 when he referred to the film *Moana* (produced by the American Robert Flaherty), as an actuality having a “documentary value” (Kilborn & Izod, 1997: 12). Documentary film refers to “films and tapes that most viewers recognize as being based largely on footage of actual persons and events: works preoccupied with the existing world” (Steven, 1993: 8). Hogarth (2006) suggests that the definition for documentaries evolved from traditional views of docs, first as factual film and soon as public service, to the “televisualized” documentary. Kilborn and Izod (1997) also acknowledge the evolution of the genre and new characteristics of documentaries which add to the attributes of the “documentary artifact.” Consequently, the term documentary “has become a portmanteau word with multiple points of reference” (Kilborn & Izod, 1997: 13).

Documentary film has become a commodity in a global market, generating offshoots such as reality television. Parodies and satires in the form of documentaries came to be known as “mockumentaries.” Reality cinema, real-life dramas, reportage, factual programmes and “shockumentaries” are also called documentaries, indicating many possible approaches to the topic (Hardie, 2002). Many networks define the genre as broadly as possible in order to include some of their reality shows. Documentary filmmakers are reminded that commercial entertainment means profit pressure, which

in the past has “lowered standards in news production and raised the ante for shock, sex, and violence in mainstream television and film” (Aufderheide, 2005: 26).

Several interrelated factors have created an overall favourable new context for the documentary genre. First, there is an explosion of outlets on cable, satellite, broadcast TV and the Internet, and the emergence of pay-per-view and digital specialty channels — all the result of an increasing fragmentation of television audiences coupled with decreasing costs of distribution technology (Aufderheide, 2005; Whitney, 2005; Hardie, 2002). These kinds of outlets fill out their programming with documentaries, and suddenly documentary is no longer “Hollywood’s stepchild” (Goodale, 1998) nor the preserve of Canada’s National Film Board¹². Still on the demand side, some audiences are becoming increasingly frustrated and bored by the narrow scope of mainstream television and entertainment cinema; they may, therefore, be looking for high quality production values on the screen (Hardie, 2002; 2008) in documentaries. With its ways of engaging in storytelling about real people and events, the documentary film is able to address a need in the theatrical marketplace which “has become ravenously hungry for films that scream authenticity” (Aufderheide, 2005: 25).

Factors on the supply side are facilitated by the development of digital, low cost production and exhibition equipment (Aufderheide, 2005; Whitney, 2005; Goodale, 1998; Hardie, 2002; Kilborn, 2004). Filmmakers have enjoyed a stronger presence in

¹² It is extremely difficult to locate sources which indicate the size of the documentary market worldwide. Hogarth (2006) used “The Documentary Market Worldwide,” produced for RAI, the Italian public broadcaster, by Vista Advisers in 2001.

The global market for broadcast documentary programming is estimated at US\$ 400 million and worldwide has surpassed 900,000 hours. North America and Europe together account for 57% of the hours produced and acquired, and for 75% of the global market.

the marketplace as a result of the opportunity to produce, edit and present their creations with professional standards using more accessible digital technologies. By 2008, the documentary boom had flooded the market with documentary products. As a result, the theatrical market for the genre collapsed (Ansen, 2008), heightening the importance of non-theatrical distribution channels.

Today, the “documentarist’s skill and magic” are a necessary but no longer sufficient condition to secure enough resources, creative freedom, access to the right set of skills and knowledge, and the infrastructure to succeed (Hardie, 2002). In a marketplace transformed by the digital lifestyle of audiences, and with such a vast choices of entertainment experiences available, documentary filmmakers may need to innovate by creatively changing one or more dimensions of the business system to produce new value for viewers. Innovation, or the creation of substantial new value for the customer, becomes key to future growth or even survival (Vladica & Davis, 2009). A review of evidence regarding innovation in creative and business practices along the four “anchors” of the “innovation radar” (Sawhney, Wolcott, & Arroniz, 2006) is presented next for the documentary film genre¹³.

Offering Documentary film, as product, is in the same economic category as movies, music, publishing, video games and software. They are all experience goods with important commonalities regarding business models, the transition from physical to digital formats, and rights management (Chellappa & Shivendu, 2005; Lobbecke &

13 For a detailed analysis of the independent producers of documentary film in Canada, see also Vladica & Davis (2009).

Falkenberg, 2002; Neelamegham & Dipak, 1999). For experience goods, several innovative technologies and platforms are tested to produce new offerings which incorporate solutions for the changing digital lifestyle, expectations and behaviour of the consuming public.

3D documentary is one platform where several technologies are assembled to enhance the audience's experience. There is the IMAX experience at one extreme, best known and best established today, and virtual reality (VR) at the other extreme, providing high media richness and interactivity. Media richness concerns the quality of the content offered through sensory channels, and the number of channels stimulated (e.g. a 3D image versus a 2D static image). Interactivity has to do with the degree to which users can manipulate the form and content of a mediated environment in real time. Ultimately, through high media richness and interactivity, the audience can have the perceptual illusion of being present and highly engaged in a mediated environment, — immersed or involved with the content presented, while physically located elsewhere (Suh & Lee, 2005).

Processes Of interest for innovation along the *processes* anchor in the “innovation radar” are transformations in the value chain as a result of filmmaking practices which have embraced digital content production and editing, and of business models supported by digitization and media convergence. Documentary filmmakers already shoot digitally and use related technologies in the production and post-production stages (e.g. digital camera, PC-based and professional editing software). At the same time, a trend often discussed is that of audience participation in documentary

production. Audiences spend less time passively consuming and “demand possibilities for interaction, to control their own programming, or act as producers of content” (Hoem, 2004).

Several systems are being tested to support varying degrees of audience participation. These include the dynamic browsing of story material, the re-sequencing of existing footage; the addition of textual comments, disparate sounds and incorporation of new content clips, and the “narrative of the non-linear kind” and “near random access” (Beattie, 2008). The paradigm shift in producing documentary film is illustrated by the concept of “collective documentary” (Hoem, 2004; Kelliher, Mazalik, & Davenport, 2003). This is a collaborative environment for the creators and enhanced interactivity with audiences throughout the entire production cycle. Kelliher, Mazalik and Davenport (2003; 249) suggest “a set of digital tools – a tangible storytelling system, an online video weblog, and a content annotation tool” to engage audiences in collaborative storytelling.

Video blogs are a tool for consumers of media who are no longer passive viewers and are taking on the opportunity “to control their own programming or act as producers of content” (Davenport, Barry, Kelliher, & Nemirowski, 2004; Hoem, 2004).

Blogs become

a non-fiction, media rich practice that provides a viable model for network specific documentary practice. In this model it is apparent that existing work flows of preproduction, production, exhibition and distribution are irrelevant. In networked writing and production, the distance between creating or doing the work and its dissemination is radically diminished. Additionally, the problem of distribution and exhibition shifts from one of where to exhibit, to one of ensuring sufficient bandwidth to support possible

audiences. The idea of audience now changes. These documentary blogs would now be constituted by small parts that can be interconnected, generally by other practitioners (Miles, 2005: 69).

Documentaries are still funded through traditional business models, such as government funding (for operations and/or project funding), partnership arrangements (cost sharing and/or content access), corporate/private sponsorship, product sales and licence fees, and access or subscription fees (Wall Communications, 2002: 45). With regard to online models, documentary producers can learn more from experiments in business models and business practices in the music and motion picture industries, two innovative business models worth testing.

The YouTube model, based on user-generated content and open distribution platforms, remains extremely popular and attracts hundreds of millions of viewers. Independent producers are already using this “platform aggregation” model (Berman et al, 2007) to test their productions, promote their names, and attract viewers to other outlets where they hope to monetize their creations. The second option is the “content hyper-syndication” model (Berman et al, 2007), where professionally produced films are available on open channels, without the need for dedicated access devices. In this more selective and professional alternative, filmmakers can agree on a revenue-sharing model based on number of downloads, hits, or advertising clips inserted in the film. Broadcasters with a strong online presence and public mandate to promote local productions seem to be more open to such experiments, such as the CBC in Canada and the BBC and Channel 4 in the U.K. (Vladica & Davis, 2009: 13).

Points of Presence Digitization is radically changing the ways audiences find documentaries, and distribution is one area where innovation is likely to occur next in documentaries (Vladica & Davis, 2009). Documentaries are traditionally presented at film festivals and on film circuits, at permanent screening venues, theatres and community cinemas, in archives, university circuits and on television. Innovation along the “points of presence” does not imply abandoning traditional outlets, but rather establishing new ones, developing new business practices and new solutions for each distribution channel, and ultimately serving specific consumer markets. This is already happening; documentary film now enjoys commercial distribution through DVD packaging and releases, or via pay-per-view, video on demand, satellite and digital cinema projections:

Documentarians have long seen their major mass-media outlet in TV, and have usually languished in the public eye thereafter. For many years, documentarians have depended on the non-theatrical aftermarket, in which educators and librarians pay high, institutional prices for videos. Those videos might be seen by students but would rarely be sought out by film buffs. Suddenly, film lovers are buying and renting docs, and they expect them to be packaged like feature-length fiction films. Sales of documentaries on DVD tripled between 2001 and 2004, according to Docurama, to nearly \$4 million. Netflix, says Vice President Ted Sarandos, blundered into an entire subculture of documentary renters, and had to play catch-up to serve their customers' interests (Aufderheide, 2005; 26).

Online distribution and d-cinema will easily adapt to the documentary genre and be adopted by producers and distributors. New partnerships and networks to distribute content to consumers will include documentary productions and distributors. With few

exceptions, the Internet and the Web are not currently priorities for independent producers of documentary film to distribute their creations (Vladica & Davis, 2009).

One kind of traditional outlet going through a radical transformation is the archive. In a race against time, holders of content are spending enormous resources to have their valuable assets preserved and available to the public online and in digital format. The challenges are significant: the pressure to move fast because the threat of deterioration as time goes by, the huge volumes of content of all types in various formats, and the lack of standards for digitization, content organization and management (Carlson, 2005). Copyright restrictions also apply. The online video archive at British Pathé is an example of the shifts in practices regarding digital documentaries. It is also an appropriate case study for those who need to learn how to plan and manage projects regarding transferring film to digital, choosing the digital formats to satisfy archival quality and Internet preview, designing the archive to maximize workflow efficiency, and solving details of content distribution via the website (Blake, 2005: 201).

While the scope for innovation in creative and business practices in documentary film production and distribution seems to be considerable, innovation in business practices and models has not yet become widespread in the documentary production industry, at least not in Canada (Vladica & Davis, 2009). Digital, interactive, and on-demand, multi-platform solutions, together with business practices which develop such solutions, can offer an unprecedented level of vocality to independent or “indie” producers. They would then be able to distribute their films through a website to a global audience, and could enjoy more attractive dividends from the bulk of the profits

made today down the value chain, in distribution (video, cable, TV) and in retail (merchandising, music soundtracks, books, computer games) (Currah, 2003).

Costumers Much of the innovation in creative documentary practices discussed in the literature involves content, style and form. These factors themselves fall outside the scope of this overview, which focuses on a documentarian who aspires to commercial success, as a high-end market develops for the documentary genre, constituted of large segments of consumers seeking “artful entertainment” (Aufderheide, 2005). Producers of documentary film can embrace paradigm shifts triggered by the dramatic changes in the way humans are consuming news or entertainment today. There is no other way but to acknowledge, accept, and wisely capitalize on the impact of digital technologies, pervasive communication devices, ubiquitous networked interactions, and the “creative destruction” power of the Internet.

At present, however, there is limited reliable knowledge of the subjective dimensions of the consumption experiences for these segments, since no conventions have been established by which to observe and compare the ways that consumption of screen products creates value for audiences, including for documentary audiences (Austin, 2005; 2007; Eitzen, 1995; Hardie, 2008; Vladica & Davis, 2009). There is little, if any, audience research:

most of what we know about filmgoers falls in the category of demographic information. Little has been done to explore who these people are in a more behavioral way. There is extensive research on audiences for the traditional arts such as symphony, opera, fine arts, ballet, and theatre. Film audiences have been a neglected area of research. Research for the art film audience has received even less attention (Watson, 2006: 326).

Only a few studies have produced original, qualitative research on documentary audiences: for example Docuzone, commissioned by Kees Ryninks, Documentary Officer at Dutch Film Fund, and Docspace, undertaken in 2002 during the Sheffield Documentary Touring Festival (Hardie, 2002, 2008). The search for understanding about audiences should be an immediate priority for documentary stakeholders, and they need to adopt innovative media research practices to be able to identify and nurture the right public for documentary products and services. Learning about audiences for documentaries is possible (Vladica & Davis, 2009).

To conclude, the examples presented in this section suggest that new ways for documentary film to offer “artful” or “serious” entertainment are emerging. These are appealing avenues for the future, even though commercial applications are currently hard to find even for feature films, television programs and music — all are not only much better established as products than are documentaries but also often have sufficient financial backing to sustain market experimentation (Vladica & Davis, 2009). Future research needs to assess firm-level capabilities which support innovation and growth in independent documentary producers and other small media-production firms. It is necessary to understand how such business capabilities are acquired or developed by growth-oriented, independent documentary production firms (Davis, Vladica, & Berkowitz, 2008; Vladica & Davis, 2009).

In the first exploratory study presented in the reminder of this chapter, Q methodology and Holbrook’s consumer value framework (1999) are used to identify and

describe the subjective viewpoints of those who watched *Ryan*, an innovative computer-animated short documentary film and the 2005 Academy Award® and Genie Award-winner. Interpretation of viewpoints offered by those who experienced *Ryan* and the types of perceived entertainment value are also relevant to those who seek to better understand consumer of documentary film and innovate along the “customer” anchor.

RYAN: ENTERTAINMENT VALUE FROM COMPUTER-ANIMATED SHORT DOCUMENTARY FILM

Ryan by Chris Landreth is an innovative film short which uses state-of-the art computer-generated animation to tell the dramatic real-life story of Ryan Larkin (1943-2007), a Canadian animation artist at the National Film Board in the 1960s and '70s. Larkin produced several acclaimed animated shorts, including *Syrinx* (1965), *Cityscape* (1966), *Walking* (1969), and *Street Musique* (1972)¹⁴. *Walking*, a five-minute portrayal of people moving on foot, was nominated for an Academy Award® in 1970 and is considered a classic of hand-drawn animation. *Street Musique* was his last film. Larkin, then a “wunderkind” filmmaker in his 20s, became addicted to cocaine and alcohol, and ended up living on the streets and in a men's shelter in Montreal. “I had a drug problem, you see,” he recounts in *Alter Egos* (2004), a live-action documentary film by Laurence Green about the making of *Ryan*.

That's why I couldn't finish my films. Cocaine. What you do in cocaine, is you get all kinds of brilliant ideas in three and a half minutes, and there's never enough time to complete a thought on paper before another idea even more brilliant comes up. So I was

14 These films can be viewed on the National Film Board website at www.nfb.ca.

overloading, which is the main reason why I stopped making films, because I was just not good at it anymore (Landreth, 2004).

Although best known for its striking computer-generated animation, *Ryan* claims documentary status through its portrayal of Larkin (Davis & Vladica, 2010). Chris Landreth, an engineer turned animated filmmaker, met Larkin at the 2000 Ottawa International Animation Festival where both were members in the selection committee.

I met Ryan Larkin in the summer of 2000. I hung out with him for one week and thought, "What a life story this guy has." It has all the elements of drama. It's got tragedy, comedy, absurdity, [and] this redemptive element. And there are some other themes as a result of it that are about Ryan, but also about alcoholism, addiction, mental illness and fear of failure (Animating the Animator, 2007).

Landreth, employed at the time by Alias, the maker of Maya and other 3D animation software, had made several short computer-animated films before *Ryan*, including *The End* (1995) and *Bingo* (1998). He developed the idea of a film based on Ryan's life and in the summer of 2001 conducted the series of interviews with Larkin which provided audio for the film's soundtrack, and the video for the animation modeling. It took about three years to complete the 14-minute computer-animated film.

The film includes parts of Landreth's interview with Larkin in a Montreal homeless shelter and incorporates sequences from Larkin's own animated films as well as short interviews with two individuals who knew Larkin well — his former girlfriend, Felicity Fanjoy, and his former producer, Derek Lamb. All characters are rendered as three-dimensional computer-generated images (3D CGI). The film begins with

Landreth's character showing Ryan's character an original drawing from *Walking*, the first time in 35 years that Larkin has seen his original material. The climax occurs when the Landreth character asks the Ryan character to consider "beating alcohol in the same way you beat cocaine." The Ryan character's highly emotional response makes Landreth think of his mother, also a talented alcoholic who "died of it," and to whom the film is dedicated. *Ryan* ends with a scene of the Ryan character panhandling on a Montreal street, the Landreth character thoughtfully observing (Davis & Vladica 2010).

Chris Landreth makes use of 3D and CGI animation to tell Larkin's story in an expressive, surreal style he calls "psychorealism." The style attracted much admiring attention from film critics. It involves

co-opting elements of photorealism to serve a different purpose; to expose the realism of the incredibly complex, messy, chaotic, sometimes mundane, and always conflicted quality we call human nature" (Landreth, 2004, as cited in Power, 2009).

On screen, the physical appearances of the animated characters express their internal states of mind¹⁵. Larkin, for example, is portrayed as a skeletal figure with an open, disintegrating head in which images flash; their physical deformities are meant to represent characters' emotional lives (Davis & Vladica 2010).

With *Ryan*, Landreth takes three notable risks. First, he stretches the limits of the documentary genre by asking viewers to accept 3D animation to tell a dramatic real-life story, at a time when experiences with animation were traditionally offered by cartoons, children's programming, video games, or advertisements. Secondly, the film

15 For an account of the 3D techniques used to create *Ryan*, see Robertson (2004).

requires that the viewer accept that “non-factual photorealistic representations of characters' frequently grotesque physical appearances can accurately represent emotional reality.” Last but not least, the film calls on viewer’s judgement on whether Chris Landreth has treated Ryan Larkin fairly,” raising questions of who benefits from artistic license and who has been co-opted by it — the filmmaker, his subject, or the viewer” (Davis & Vladica 2010: 19).

The last point is more obvious, especially when *Ryan* is viewed as an embedded sequence in Green's *Alter Egos*¹⁶. It raises more questions because it provides a deeper look at Larkin's history and conflicts and better illustrates the complicated relationship between filmmaker Landreth and his subject (Davis & Vladica, 2010). In the last scene, Larkin sees Landreth's film for the first time. He has a “pained” reaction to his own “psychorealistic” portrayal. He comments, "I'm not fond of my skeleton image... it makes me uncomfortable." Later he adds, "It's always easier to portray grotesque versions of reality." At the end, he says: "I am what I am. I didn't do anything wrong....I just want out of this picture" (Davis & Vladica 2010: 19).¹⁷

16 *Alter Egos* is a live-action documentary commissioned by the National Film Board to document the making of *Ryan*.

17 Larkin came to appreciate the film, which helped reintroduce him to the world of filmmaking. In a short video by Gibran Ramos titled *Ryan After Ryan*, shot the day Larkin received his diagnosis of a cancer which proved fatal, Larkin is seen wearing a T-shirt featuring *Ryan's* skeletal face. Larkin says: "I was retired but because of Christopher Landreth and his famous film, I began to realize that there are millions of people out there wanting to see another Ryan Larkin film. I've been working on it." (Ramos, 2007).

P SET: RECRUITMENT AND DESCRIPTION OF PARTICIPANTS

The study participants were second-year television production students enrolled in a media research methods course in Fall, 2009. Their participation was voluntary, did not constitute a course requirement, and was not rewarded with extra credit or marks. During two consecutive classes (September-October 2009), after the break, and in the second half of each class, the researcher explained to the students the nature and the scope of the research and then invited them to participate in the study. Students informally agreed to join the study by remaining in class until the end of session. Those who were not interested in participating were free to leave.

During the first class, students screened a 20-minute segment from *Alter Egos* and practically all of *Ryan*. After the film, students participated in a discussion about their reactions to the show, moderated by the researcher. Students also wrote and submitted at the end of class short answers to questions, as described below. During the second class, one week later, those who attended the class and watched *Ryan* the week before, were invited to sort and rank-order items (statements/phrases) about the film.

The formation of the P set followed an unstructured approach. In this way, all students in the class were invited to participate in the study, 96 produced and submit their Q sorts and, after a review of these, 73 Q sorts were retained as valid for further analysis.

Figure 5: *Ryan*: socio-demographics for respondents, by age and gender

Respondents for <i>Ryan</i>						
Age group	Female		Male		Total	
18-20	38		23		61	84%
21-25	6		3		9	12%
over 25	2		0		2	3%
n/a	1		0		1	1%
Total	47	64%	26	36%	73	100%

Q SAMPLE: CONCOURSE, SAMPLE OF STATEMENTS AND SOURCES

“Concourse,” “discourse” and “Q sample” are technical concepts used in Q methodology and refer to the comprehensive set of stimuli regarding the research topic and problem, such as self-referring statements, pictures and objects. The concourse consists of a comprehensive selection of statements and phrases referring to the subjective experience and the perceived value respondents relate to experiencing *Ryan*. The main objective at this stage is to ensure in the selection of statements and phrases enough breadth to capture the diversity of thoughts, feelings, opinions and overall attitudes of respondents (the discourse) towards the product.

The concourse was generated by the reactions to the 20-minute segment from *Alter Egos*, beginning with the live-action sequence in which Landreth enters the men's shelter in Montreal in search of Larkin to show him the completed film, and ending with the live-action scene with Larkin and Landreth sitting in a bar discussing the film. This segment contains practically all of *Ryan*. The students were invited to talk and write about their thoughts and feelings immediately after the screening. To generate

discussion around the topic, students were encouraged to describe their experience, asked to explain why they did or did not enjoy the film, and to indicate the value they saw in it. The researcher digitally audio-recorded the conversation in class and later transcribed it. At the end of class, the students were asked to write and submit short answers to the following three questions: 1) what is this film about? 2) how does this story relates to you? and 3) what value did you get from viewing this film?

The entire concourse generated has about one hundred statements and phrases. Another fifty statements and phrases were selected from viewers' comments posted online on YouTube and www.nfb.ca, where *Ryan* is also available for streaming. Accordingly, the concourse and the Q sample are naturalistic, constructed through oral and written communication from respondents. A set of fifty statements and phrases were selected for the Q sample and tested with two colleagues for clarity and for expressing one of the eight types of value in Holbrook's typology of consumer value.

The final set of items to sort (Q sample) consists of 32 statements/phrases evoked by the film. Statements were selected to represent the kinds of consumer value posited by Holbrook (1999). Not all types of value are equally captured in the concourse, which is dominated by statements referring to aesthetics and excellence. There is no statement/phrase in the concourse regarding efficiency, and only a couple on status and play. The 32-statement Q sample therefore does not adopt a balanced Fisherian design. It consists of nine statements/phrases referring to aesthetic value (item/statement #4, 13, 14, 19, 22, 23, 26, 27, 30), nine on excellence (item/statement #1, 2, 7, 8, 11, 15, 16, 18, 24), four on spiritual value (item/statement #3, 12, 20, 31), four on ethics (item/statement #5, 10, 25, 29), four on esteem (item/statement #9, 21,

28, 32), and one each on status (item/statement #6) and play (item/statement #17):

Figure 6: *Ryan*: Q sample for documentary film

I love to see such a physical embodiment of grief and pain in the way the figures are formed; powerful images and ideas (item/statement #1).

This is a real masterpiece, unforgettable, to say the least (item/statement #2).

We all go through devastating experiences, but what is important is that we learn from them, or be doomed to repeat them (item/statement #3).

It was a cool animation life show (item/statement #4).

One cannot do anything without the power of money (item/statement #5).

I am acutely aware of the life of an artist, the lack of money, for the amazing things that they do (item/statement #6).

I thought the genuine emotion was there. This is cool, the way it was presented (item/statement #7).

Any piece of work, of art, a film, a picture, or a song, has to inspire some kind of thought, and this work does that. It makes you think about it, at least for a little bit, and so it achieved its purpose (item/statement #8).

It makes me want to know the creator and Ryan (item/statement #9).

Art is not deemed worthy until you are dead or better yet the bigger fish swallows the little fishes (item/statement #10).

The way the characters were missing pieces of themselves, the meaning behind that—beautiful in a way, truly (item/statement #11).

At the end, I felt horrible for the main character. And the events that he had to go through in life. Things happen and people live with it and we all do what we can (item/statement #12).

It makes me laugh. It is creative, an animated document less serious, but more interesting (item/statement #13).

Seeing this film was a really amazing experience (item/statement #14).

It is not difficult to portray people as grotesque (item/statement #15).

Most amazing use of 3D animation I've ever seen (item/statement #16).

I don't need money to create art. Do it for the fun and the emotional rewards not the money because that's true art (item/statement #17).

It has opened-up a new world of documentary type that could be created (item/statement #18).

I did not find it boring. I enjoyed it, it was interesting (item/statement #19).

It is sad how artistic minds of our time who use questionable means for inspiration, are in turn destroyed by the same inspirational sources (item/statement #20).

I gained hope, the hope that many others, including myself, have the inspiration and potential to overcome any obstacle that will come in the way (item/statement #21).

It is beautiful and haunting, great work! Touching and enlightening (item/statement #22).

Maybe "comfortable" is a weird word to describe it, but you can be comfortable watching that story if you could relate to it (item/statement #23).

Loved this! If you've ever been artistic - or ever had a problem with your own stupid mind

getting in your way, and the world not co-operating, this just illustrates it to a T (item/statement #24).

One can have a wonderful piece of artistic expression, but one also needs to be respectful of the subject, of the talent that is being used (item/statement #25).

It is beautiful and at times funny, it's life in all its colours (item/statement #26).

It is the relationship between the documentary filmmaker and the subject that I found interesting (item/statement #27).

I have always worried that I will fail and fall into obscurity, forgotten and lost, and as result, be a shell of who I once was (item/statement #28).

Acceptance of what others believe whether I believe it or not, is something I can relate to (item/statement #29).

Movies don't have to have real actors to get such an emotional response from the audience (item/statement #30).

I guess the examination of our own demons and they affect our art or life is a question we all ask at some point (item/statement #31).

The way the main character spoke made me feel for him in such a personal way. It is hard to explain, I just felt sympathy for him (item/statement #32).

Q SORTS: INTERVIEWS FOR SORTING AND RANK-ORDERING THE Q SAMPLE

Q sorting stage involves sorting and rank-ordering the Q sample by each respondent, under the guidance of the researcher. During the second class, one week later, those who watched *Ryan* the week before were invited to sort and rank-order

statements and phrases about the film. Participants performed the Q sorting after going through the episode in order to assess perceived entertainment value. This audience anonymously and voluntarily completed the Q sorting stage in class, individually, and guided by the researcher throughout the steps to produce a Q sort. In this procedure, the respondent is asked to sort and rank-order the statements on a scale of “1” to “7”, or “strongly disagree” to “strongly agree”, by iteratively selecting the items which best and least represent his/her viewpoint, placing the items in a forced distribution, as shown below, and working towards the middle.

Figure 7: *Ryan*: distribution of statements on the Q sorting sheet

	Most Disagree			Neutral/Don't Know			Most Agree	
Likert scale	1	2	3	4	5	6	7	
32 statements	2	4	6	8	6	4	2	

Each participant received an envelope containing the 32 statements/phrases printed on paper, each on a 100 x 10 mm “card,” and one sorting sheet with the condition of instruction printed on a legal size piece of paper. The researcher guided respondents through the process. They were asked to arrange the 32 statements/phrases in front of them, on the desk. Cards with statements/phrases were numbered and respondents entered on the sorting sheet the number of the statement in the corresponding box. On the back of the sorting sheet, respondents offered brief explanations of the reason they selected the two statements they most agreed with, and then the two statements they most disagreed with. At the end, respondents completed on the sorting sheet their age and gender, and selected an identifier for their

Q sort (nickname, first name, any ID). In this way, 96 Q sorts were collected and, after a review of the sorts, 73 were valid and analyzed using a commercial software package for Q methodology (PCQ for Windows).

FACTOR ANALYSIS: DESCRIPTION OF VIEWPOINTS

One type of data analysis of the Q sorts collected is a purely technical, objective procedure applied to all Q sorts, using PCQ software. The 32 statements and all Q sorts selected for the analysis are manually entered into PCQ. The correlation matrix of all Q sorts is calculated, and afterwards subjected to factor analysis. A factor loading is determined for each Q sort, scores are assigned to each statement (sorting items), and finally a number of factors are identified and subsequently rotated for a clearer representation of possible perspectives (Appendix 5 has screenshots to illustrate key steps in the analysis of Q sorts using PCQ).

A 4-factor solution fits the data best. In this solution, 46 Q sorts load significantly and singly on any one of the four factors (63% of the total number of valid Q sorts). Four were “confounded” Q sorts, belonging to more than one factor or viewpoint, and 23 were “not significant,” i.e. not loading significantly on any of the four factors/viewpoints. Each factor has from six to seventeen significant sorts associated. Each factor represents a viewpoint, an account of viewer's experience with *Ryan*. A complete list of the 32 statements/phrases and the score of each statement on each factor are presented in Appendix 6, showing the 4-factor solution for *Ryan*. Below are the interpretation and a descriptive summary of the four viewpoints:

Viewpoint A8 (*Ryan*): *cool animation but not engaging*.

In this viewpoint, eight respondents position themselves as sophisticated consumers of screen entertainment who are not fully engaged in this particular screen experience. Instead, they observe from a distance. They acknowledge that the film induces "some kind of thought...at least for a little bit" (item/statement #8). They take it for granted that people have devastating experiences and that art can conflict with commerce, a clash of ethical or spiritual types (item/statements #3 & #5). But they don't worry about failure (item/statement #28) or art that seems driven by death wishes (item/statement #10), nor do they want to get to know the artists (item/statement #9). Opinions grouped under this viewpoint respond positively to the film's proposed aesthetic and find expression of emotion by computer-generated characters to be "cool" or a "cool show" (item/statements #7, #4 & #30). However, respondents do not regard the film as a masterpiece (item/statement #2), amazing (item/statement #16), or delivering an amazing experience (item/statement #14).

Viewpoint B8 (*Ryan*): *powerful story of damaged selves*.

Eight respondents share this viewpoint and position themselves as individuals who strongly empathize with the pain and suffering expressed by the characters in *Ryan*. They respond emotionally to the depiction of damaged selves as damaged bodies, and acknowledge their own fears of bodily or psychological disintegration (item/statements #1 & #11), of "falling into obscurity" and becoming a shell (item/statement #28), and of fears of destruction by internal demons (item/statement #31) or personal weaknesses related to drugs or alcohol (item/statement #20). Participants sharing viewpoint B8 for *Ryan* do not find the film to be light, funny (item/statements #13 & #26), comfortable (item/statement #23), or reassuring (item/statement #21), but admire the excellent production and the quality of the animation (item/statement #1, #11 & #22). At the same time, respondents in this group find the psychorealistic

representation well crafted to a degree that it is painfully effective when illustrating the reality of the artist (item/statement #20, # 28, # 30 & #31). Six respondents in this group are female.

Viewpoint C14 (*Ryan*): *inspiring and effective work, but not a masterpiece.*

Fourteen respondents identified themselves as creative artists, much as the characters Larkin and Landreth in *Ryan*. These respondents consider the film inspiring because it speaks to them (item/statement #8). Landreth is touching on "devastating experiences" familiar to creative artists (item/statements #3), such as the fear of failure and obscurity (item/statement #28), the need to examine one's own demons and understand how they affect one's art (item/statement #31), the dangers drugs pose to creative persons (item/statement #20), and the intrinsic motives for creating art (item/statement #17). *Ryan* is considered an effectively executed film because it uses computer-generated characters to achieve an emotional response (item/statement #30). The film is, however, not regarded as amazing (item/statements #14& #16) or an unforgettable masterpiece (item/statement #2). The film does not create a desire to know either Landreth or Ryan (item/statement #9). Participants who express viewpoints C14 on *Ryan* do not agree that money, death or exploitation are necessarily part of the creative experience (item/statements #5 & #10). With regard to the consumption experience, they suggest that it relates largely to the spiritual aspects of the film.

Viewpoint D16 (*Ryan*): *critical appreciation for powerful documentary storytelling.*

D16 participants position themselves as knowledgeable documentary filmmakers, as craftspersons appraising a peer's production. They assess and appreciate the film's techniques and approaches. Participants of this viewpoint admire the film's prowess at expressing beauty and emotion with computer-generated characters (item/statements #1, #7, #8, #22 & #30), and indicate interest in the filmmaker-subject relationship (item/statement #27), as well as in

Landreth's innovation in the documentary genre (item/statement #18).

Respondents in this group do not consider *Ryan* amazing (#16), an unforgettable masterpiece (item/statement #2), and do not respond emotionally to the film's darker themes: fear of failure (item/statement #28), the association of art with a death wish (item/statement #10), or Larkin's art-versus-commerce conflict (item/statement #5). Sixteen respondents expressed this viewpoint.

ENTERTAINMENT VALUE: VIEWPOINTS, MODES OF RECEPTION AND PERCEIVED VALUE

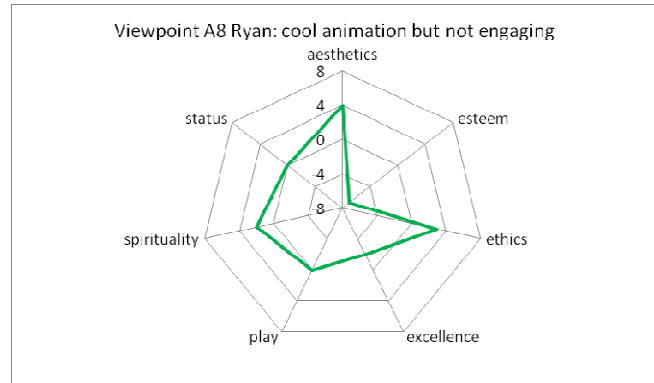
Understanding innovation in entertainment — new ways to design, produce, distribute and especially consume experiential entertainment goods and services — requires insight into the value created by this consumption experience. The viewpoints suggest that viewers of *Ryan* can be placed into four audience segments. None of the four factors is bipolar, so participants experience *Ryan* in various, but not opposing, ways. Each segment represents a specific way the viewer positions him/herself with respect to the film, and indicates differences in viewers' appraisals of the film's value. The Q sorts which define each viewpoint are shown in Figure 8, along with a diagram of the Holbrookian consumer value represented for each viewpoint:

The four empirically identified viewpoints described in the previous section bear a strong resemblance to Composite Multidimensional Model of Audience Reception, where Michelle (2007) reviews and synthesizes a large corpus of audience reception studies and proposes four modes of reception: *transparent*, *referential*, *mediated*, and *discursive*.

Figure 8: 4-factor solution for *Ryan*: defining Q sorts and types of entertainment value

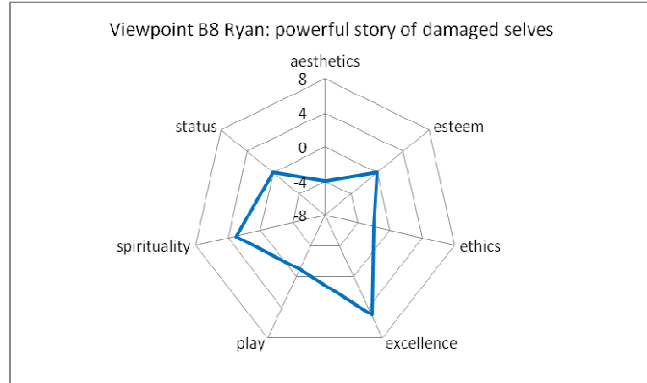
Factor A for 11thesisRyanQ.sty

-3	-2	-1	0	1	2	3
9	2	13	6	1	5	3
16	10	18	11	4	7	30
	14	20	12	19	8	
	28	21	15	23	29	
		24	17	25		
		32	22	26		
			27			
			31			



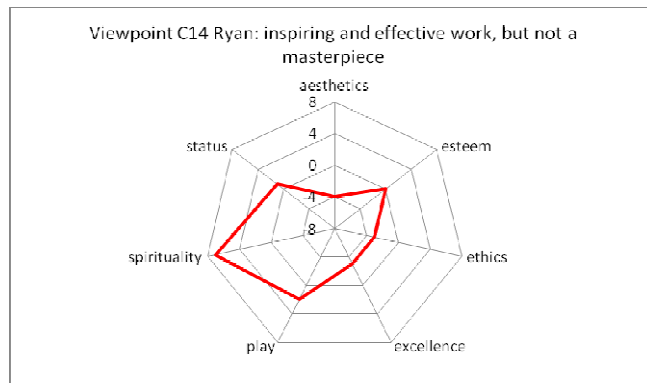
Factor B for 11thesisRyanQ.sty

-3	-2	-1	0	1	2	3
10	4	3	2	5	8	1
21	13	12	6	7	11	31
	23	15	14	9	20	
	24	16	19	18	28	
		17	25	22		
		26	29	27		
			30			
			32			



Factor C for 11thesisRyanQ.sty

-3	-2	-1	0	1	2	3
2	9	13	1	6	17	3
5	10	18	4	7	20	28
	14	21	11	8	30	
	16	22	12	15	31	
		23	19	25		
		26	24	29		
			27			
			32			



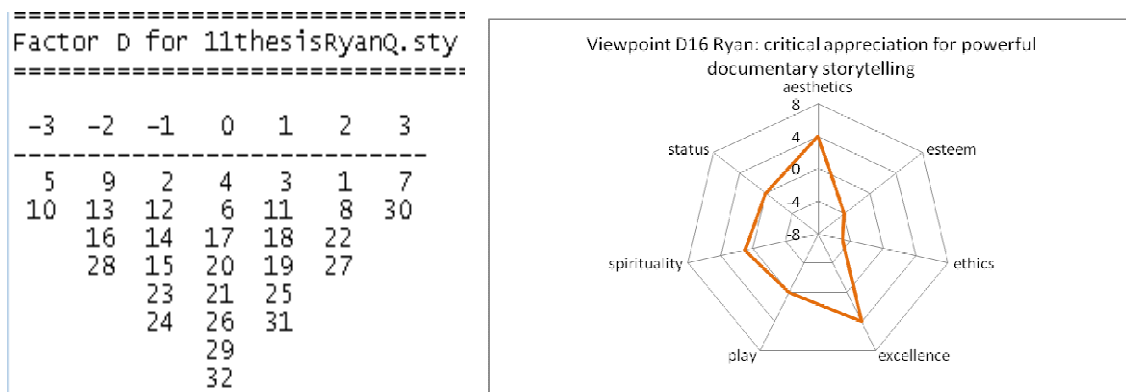


Figure 9: Calculation of scores to determine the types of entertainment value

The calculation of scores for the types of entertainment value, represented in the radar diagram, is straightforward. Each statement/phrase gets a score on a scale of 1 to 7 when sorted by respondents. With PCQ, for each factor calculated these scores are transformed into a scale of -3 to +3.

All scores for all statements/phrases corresponding to one type of value are summed up and this is the score represented in the radar diagram. Below is the example which calculates the score indicating how relevant esteem is for respondents sharing viewpoint A8:

Type of value: esteem for Qstudy about <i>Ryan</i>	Viewpoint A8: <i>cool animation but not engaging</i>	
	Scale (1 to 7)	Scale (-3 to 3)
It makes me want to know the creator and Ryan. (#9)	1	-3
I gained hope, the hope that many others, including myself, have the inspiration and potential to overcome any obstacle that will come in the way. (#21)	3	-1
I have always worried that I will fail and fall into obscurity, forgotten and lost, and as result, be a shell of who I once was. (#28)	2	-2
The way the main character spoke made me feel for him in such a personal way. It is hard to explain, I just felt sympathy for him. (#32)	3	-1
Total score for type of value	9	-7

Transparent mode (text as life)

The viewer suspends disbelief and does not critically deconstruct the text. Instead, s/he enters into the story and engages with it. Participants in the study of *Ryan* who belong to this group engage emotionally with the film's narrative of self-damage, says one anonymous respondent about the film: "It is a reminder of our own impermanence, and how easily we could all be Ryan." The transparent mode of reception corresponds most closely to viewpoint B8, expressed by a group of eight respondents (six female) who found *Ryan* powerful and disturbing:

I love to see such a physical embodiment of grief and pain in the way the figures are formed; powerful images and ideas (item/statement #1 in Q sample, strongly agree that excellence is source of entertainment value).

The story, at first glance, seems dramatic because of the choice and style in animation. But, upon deeper inspection one sees it is just an ordinary man dealing with the pressures of society, whether it is struggling with money, alcoholism, or drug addiction. We are all normal people struggling with some sort of addiction (student respondent).

This is a group of people who also appreciate the film's spirituality,

the way the characters were missing pieces of themselves, the meaning behind that — beautiful in a way, truly (item/statement #11 in Q sample, strongly agree that excellence is source of entertainment value).

Furthermore, while respondents admire the film's technical virtuosity and craft excellence, the grotesque aesthetic style of *Ryan* disturbs them:

I have always worried that I will fail and fall into obscurity, forgotten and lost, and as result, be a shell of who I once was (item/statement #28 in Q sample, most agree that esteem is source of entertainment value).

I guess the examination of our own demons and they affect our art or life is a question we all ask at some point (item/statement #31 in Q sample, most agree that spirituality is source of entertainment value).

Referential mode (text as like life)

The viewer perceives the "text" (i.e. the film) as standing alongside the real world and draws on personal experience or knowledge of the wider world in his/her experience of the film:

If you can say that you feel comfortable watching it, or maybe comfortable is a weird word to describe it, but you can be comfortable watching that story if you could relate to it (female respondent, student).

The referential mode of reception corresponds most closely to viewpoint C14, expressed by a group of fourteen respondents who find the film an inspiring story of artistic genius. Says one anonymous respondent, "It is not about the money, it is about the enjoyment and thrill of creating, and never give up on that passion."

I don't need money to create art. Do it for the fun and the emotional rewards not the money because that's true art (item/statement #17 in Q sample, most agree that play is source of entertainment value).

This group found *Ryan* a story of struggle and suffering, resonating with their own experiences as creators and artists:

Emotionally, this story does not relate, but artistically it does. I like to portray reality in a screwed and surrealist way. For some friends that I was close to and knew well, I once sat and drew a picture of what their inner thoughts would look like. They weren't just random things floating around, they were surreal, much like animators (student respondent).

It is sad how artistic minds of our time who use questionable means for inspiration, are in turn destroyed by the same inspirational sources (item/statement #20 in Q sample, agree that spirituality is source of entertainment value).

This aspect of entertainment value is of a spiritual type. Respondents in this group express the consumption experience primarily in terms of spiritual values or faith.

We all go through devastating experiences, but what is important is that we learn from them, or be doomed to repeat them (item/statement #3 in Q sample, most agree that spirituality is source of entertainment value).

I guess the examination of our own demons and they affect our art or life is a question we all ask at some point (item/statement #31 in Q sample, strongly agree that spirituality is source of entertainment value).

Mediated mode (text as production)

The viewer is attuned to the text's generic form, aesthetics and intentionality, appraising it from the perspective of a producer of similar products:

For us what was important was what was enjoyable as professionals, it is hard to enjoy it in other ways when you know how it works; you still could, but it has an impact that technical thing (male respondent, student).

The mediated mode of reception corresponds most closely to viewpoint D16, expressed by a group of sixteen respondents who assessed *Ryan* as innovative:

I am a person who just recently starting enjoying animation, I saw “Nine” over the weekend, it was really, really good animation. I saw different kinds of animation and I think this one was supposed to be interesting in terms of subject matter for animation (female respondent, student).

I gained a deep appreciation for the talent and creativity of animation. Movies don’t have to have real actors to get such an emotional response from the audience (anonymous respondent, also item/statement #30 in Q sample, most agree that aesthetics is source of entertainment value).

Participants who expressed viewpoint D16 position themselves as individuals knowledgeable about documentary film. They respond to *Ryan* as a demonstration of the Holbrookian values of excellence and aesthetics. Says one anonymous respondent, “This film is about the subtextual human emotions being displayed through animation.” Respondents in this group are interested in the aesthetics and craft of the film, and notice its production values:

I love to see such a physical embodiment of grief and pain in the way the figures are formed; images and ideas (item/statement # 1 in Q sample, strongly agree that excellence is source of entertainment value).

the value that I got from this limited portion is the fact that this is important, just in general. Especially in this business, if you don't have the visuals the people won't pay attention. That's what I got from it, that you have to have good visuals (male respondent, age 20, student).

To me the visuals were the strangest things. Regarding the characters, when you do not know much about them, I don't think that is irrelevant, but when you are in the middle of this animation, you can experience the characters as well (female respondent, student).

Of interest also is the problematic relationship between artist and subject in *Ryan*:

I can see it the other way around, documentary being interesting because I can relate a little bit. I liked how they looked at the relationship between the filmmaker and the subject, how was impressed when he (i.e. Ryan, the subject) got angry. That got my attention far more than the animation (male respondent, student).

It is the relationship between the documentary filmmaker and the subject that I found interesting (item/statement #27 in Q sample, agree that aesthetics is source of entertainment value).

Discursive mode (text as message)

In this mode of reception, the viewer analyzes and comprehends the text and its motivation and positions her/himself with respect to that message — against, for, or in a negotiated relationship. The discursive mode corresponds most closely to viewpoint A8, expressed by a group of eight respondents who negotiated a position of comprehension but emotional distance. Says one anonymous respondent, “As cool as it was to look at, it seemed a little over the top, like the filmmaker was trying hard to be out there.” Further,

The story doesn't really relate to me. I never struggled with drugs, nor was a short-film maker. The animation was provocative, in a good way. Other than that, it was just a message on how drugs and lack of self-control can prevent you from doing what you love (anonymous respondent).

We had a interesting film, it had good aesthetics, I mean when I watched it I did not find it boring. I enjoyed it, it was interesting. Not speaking that it would relate to me, but it was distinct in a way. I didn't fall asleep, I enjoyed it (male respondent, student).

Viewpoint A8 participants keep themselves at emotional arm's-length from the film.

They admire it for its aesthetic quality, but do not engage substantively in terms of technique or narrative:

To me, what I think is cool is anything that relates to human experience and does it in a way that is not boring, so yeah, because we can all relate to the emotions of loving something or someone I should say, and then that person not being anymore, so something like not being angry about it. I though the genuine emotion was there, that is what I meant by being cool, the way it was presented (male respondent, age 25).

Overall, respondents in this group respond positively to the film's ethical values:

For me, the most important part was about values, because to me any piece of work, of art, a film, a picture, or a song, has to inspire some kind of thought, and this work does that, and it makes you think about it, at least for a little bit, and so it achieved its purpose. I was interested to see what people took out of the movie. And most of the people were kind of technical, and I noticed that. But for me, it definitely inspired questions and in that sense, it made it enjoyable (male respondent, age 20).

[T]he relationship between the documentary filmmaker and the subject...I found ... interesting especially in the context of this class, where we are dealing with research and interviewing people. And it shows that there is a relationship between people and you just can't assume that they are two independent things and do not affect each other, they do. I mean the guy got angry when he saw his portrayal as a skeleton, and how he was drunk. I mean he reflected on it, but he wasn't exactly happy (male respondent, student).

These respondents do not consider that *Ryan's* value proposition lies in the excellence of the film's craft:

Most amazing use of 3D animation I've ever seen (item/statement #16 in Q sample, most disagree that excellence is source of entertainment value).

This is a real masterpiece, unforgettable, to say the least (item/statement #2 in Q sample, strongly disagree that excellence is source of entertainment value).

To conclude, the results of this first Q study illustrate an empirical way of identifying audience segments and providing a meaningful interpretation of corresponding subjective viewpoints, by bringing together both Q Methodology and Holbrook's Typology of Consumer Value (1999). Key lessons learned for the next two studies — the described video television comedy series and live cultural performances — concern the design of the Q sample and with the composition and size of the P set.

With *Ryan*, not all types of value are equally captured in the concourse and the Q sample used did not have a Fisherian composition. This was the most problematic stage in deploying the Q methodology, because the existing concourse referred much more extensively to some kinds of consumer value than others. More specifically, there

were no statements regarding efficiency and only a few that could classify as play or status. Consequently, the next two studies adopt a Fisherian design to produce a structured, deductive and balanced Q sample. One way to accomplish this is to enrich the concourse by extending recruitment to a more heterogeneous audience. At the same time, the finding that a biased concourse emerged may also constitute the indication of a need to refine Holbrook's eight categories for a better explanation of the value created by experiential goods and services.

In regards to the composition of the P set, most of *Ryan* respondents were second-year television production students. Their professional interests, career aspirations and personal motivations are outlined using Holbrook's typology of consumer value, and illustrated by the combination of value types dominating their answers: excellence in craft and storytelling, the aesthetics of creative output, and the sources of personal inspiration and reflection (spirituality and esteem). The four types of consumption experiences capture the film's value propositions differently: audience members do not place uniform value on the film in terms of technical excellence, spirituality, or aesthetics.

Furthermore, each of the four viewpoints may correspond to the four principal modes of reception, as outlined by Michelle (2007). Only a summary description of these audience segments is possible, given the limited data collected from participants. Further research incorporating more characteristics of participants might shed more light on the four viewpoints, as well as on smaller experience segments and their modes of media reception. It was an unexpected outcome that the four segments and different types of audience experience bear a strong resemblance to the four principal

modes of media reception recently proposed by Michelle (2007). This finding creates a potentially fruitful link between the experiential consumer value framework and media reception studies (Davis & Vladica, 2010). The link has been further investigated in a research collaboration using FlashQ to conduct an online survey of cross-cultural responses to *Avatar* (Michelle, Davis, & Vladica, 2011). Q methodology therefore confirms its promising prospects for use in the study of experiential consumption which seeks to understand sources of value creation in mass-mediated entertainment.

6. DESCRIBED VIDEO ENTERTAINMENT

The second Q study looks at the effects of remedies to barriers for Blind and partially sighted persons in accessing conventional video and audio content. Creative and business practices to produce video content are increasingly responding to the consumption needs of diverse groups of audiences. Processes to conduct internal operations and move goods, services, and information along the supply chain have changed in innovative ways which enhance entertainment experiences. Innovation along the *processes* anchor in the “innovation radar” is being investigated in this part of the dissertation. At issue is the potential entertainment value of the accessibility enhancement, more specifically of an innovative way to produce the audio description track for a television comedy.

Participants in this study are sighted, Blind and partially sighted. Blind and partially sighted people have limited sharpness of sight or a limited range of vision, although only a minority of them are completely blind, i.e. insensitive to light. Most have some degree of vision, some can orient themselves visually, and some can read visual writing. In this context, “social blindness” refers to the situation in which one cannot perform normal professional activities because of vision problems, but can have a relatively normal social life (van der Heijden, 2007: 7). Further, people who are Blind and partially sighted face significant barriers to accessing live performances and mass-mediated entertainment. Most often, they are partially or completely unable to access all the visual or sound stimuli presented, and would thus have difficulty understanding

some actions occurring on stage and screen. Their ability to absorb an experience similar to that of their sighted and hearing peers is thus negatively affected (Udo & Fels, 2010a; Udo & Fels, in press).

Such groups use and consume all types of media entertainment. In fact, some earlier studies suggest that Blind and partially sighted people watch as much as or more television than do sighted people (Berkowitz, 1979; Cronin & King, 1990; Schmeidler & Kirchner, 2001). Typical challenges encountered by Blind and partially sighted persons during the consumption of screen-based entertainment concern the use of video equipment and how much can be seen. Depending on the level of vision, some individuals have difficulties seeing pictures on the screen, some have trouble with fine details, and some with seeing text. Further, the use of remote control and locating the proper button on the remote are some of the main difficulties reported by Blind and partially sighted persons.

To cope with these challenges, Blind and partially sighted individuals adopt a range of “strategies, including wearing glasses, using screen magnifiers, sitting closer to the screen, use of vision relied on the assistance of family members or friends to explain to them what was happening on the screen, and simply just picking up as much as possible from the sound of the program or film” (RNIB, 2009: 36-37). *Described Video Information and Entertainment* (DVIE) is increasingly allowing Blind and partially sighted viewers to enjoy greater access to performance-based and screen-based entertainment. An audio description is included during quiet moments of the performance, to provide “a verbal description of the actions, scenery, body language, and other relevant details” (Braun, 2010: 1).

Standard practice for adding the audio description track is for the creative team to send the finished video to an outside service provider, where a separate script is produced and recorded with the voice of a narrator. Such a conventional approach to described video media does not regard accessibility enhancement as a creative challenge, but as a merely functional descriptive task. Innovative ways of producing and accessing video can contribute to positive screen experiences and the value they offer consumers. The results in this study refer to the entertainment value provided by non-conventional audio description techniques for television and film, in particular for one episode of the series *The Kids in the Hall: Death Comes to Town*, a described video television comedy produced by Canadian Broadcasting Corporation (CBC). Members of the creative team have the opportunity and the artistic freedom to provide input for a video description which contributes to designing an experience that is rewarding and enjoyable, including for Blind and partially-sighted.

The next two sections in this chapter establish the context of the second Q study under consideration. First is an extensive but necessary presentation of the evolution of principles adopted to produce described video, and an equally detailed and relevant discussion about alternative creative and business practices needed to enhance described video in particular. Subsequent sections describe the stages of applying Q methodology. With regard to its presentation, more space is dedicated to three important aspects: a) unlike the study on *Ryan*, the Q sample for *The Kids in the Hall* has a structured, deductive, balanced, Fisherian design, b) Q sorts are produced using both paper-based and screen-based approaches, and c) Q methodology card sorting procedures and tools are adapted for use by Blind and partially sighted respondents.

DESCRIBED VIDEO: SCREEN-BASED ENTERTAINMENT FOR BLIND AUDIENCES

Television and film are perhaps the most important and widely available screen-based “technologies” to disseminate “cultural materials and artefacts” (Konstantinidis, Price, Diamond, & Fels, 2008: 109). While entertainment programs amuse viewers, they are also important for education and information. Such programs are discussed at work, at home, at school, and with family, friends and neighbours (Schmeidler & Kirchner, 2001). As many people as possible should be able to participate equally in entertaining experiences. Individuals unable to because they have limited or no access to cultural and social activities can be isolated from the rest of the public and face distinct disadvantages (Udo & Fels, 2010a).

People who are Blind, Partially sighted, Deaf or Hard-of-hearing face significant barriers to accessing live performances and mass-mediated entertainment. Accessible media has the capability of enabling people with specific needs to access screen-based entertainment. Typical accessibility enhancements include voiceover (i.e. spoken descriptions), graphical representations and animation on screen (shapes, colours, symbols, animated text), and tactile equivalents of the sound information currently missing from text-based closed or open captions (Fels, 2002: 304). More familiar for the general public are *Closed Captioning* (CC) and *Described Video Information and Entertainment* (DVIE), two sets of adaptive practices and processes employed by a broadcaster or content producer to improve access to content and thus to entertainment experiences. While CC provides a verbatim translation of dialogue and

important sound stimuli, DVIE provides audio descriptions of visual stimuli (Udo & Fels, in press).

Closed captioning (CC) endeavours to make screen-based entertainment accessible to deaf and hard-of-hearing. Closed captioning provides a verbatim translation of spoken dialogue and sound effects, usually presented as white text on a black background and overlaid or scrolling on the video. Captions are synchronized to ensure that, when the video and audio content is presented on the screen, the captions are synchronized with character dialogue. Industry standards¹⁸ detail where character dialogue should be parsed, the number of words to appear per line, and the general appearance of the on-screen text. Technological innovations have made it possible to display mixed cased letters legibly in a variety of fonts, sizes and colours, although the familiar, uppercase white text on black background is still the most common format recommended and used for captioning standards (Udo & Fels, 2010b).

Described Video Information and Entertainment (DVIE) in its current form is a relatively recent development. From the viewpoint of translation studies, description of video information is placed by researchers under the umbrella of accessibility. In disability studies it is “an enabling service” which promotes inclusion (Holland, 2009: 171; Szarkowska, 2011: 143). Organizations and individuals refer to and define differently the practice and processes of describing events happening on screen and during a live performance. Terms used differ slightly, such as audio description, video description, video described, described video and narrated description. For example,

18 The two major global deli standards consist of Line21 and teletext/subtitling; Vertical Blanking Interval (VBI) Line21, known as CC, being the analogue standard for North America or NTSC systems as defined by EIA-608 (Abrahamian, 2003); and teletext being for European or PAL systems (Udo & Fels, 2010b: 3).

“described video is a method of programming enhancement that is used by broadcasters” (Connectus, 2008: 6), the process of inserting“ audio narrated descriptions of a television program” (Pedersen & Aspevig, 2009: 147), the practice of creating “a more accessible television experience” which “makes theatre, movies and TV programmes accessible” (Benecke, 2007: 2; Connectus, 2008: 6), and finally “a kind of literary art form in itself, to a great extent,” “a type of poetry — a haiku” (Snyder, 2005: 937).

Described Video Information and Entertainment (DVIE) or Described Video Information (DVI) or Described Video Service (DVS), in North America refers to described television for a Blind and partially sighted audience. Traditionally, it features a third-person voiceover describing visual events taking place on screen (Connectus, 2008; Pettitt, Sharpe, & Cooper, 1996; van der Heijden, 2007). A Blind or partially sighted individual must turn on the secondary audio program (SAP) channel which contains the program description. Like closed captioning, on regular television channels described video is “closed” and needs to be “opened” or turned on. On specialized channels, such as TACtv - the Accessible Channel in Canada and the Narrative Television Network in Tulsa, Oklahoma, all programming includes described versions, with the description open and available when the channel is turned on, thereby avoiding the need for Blind and partially sighted to turn on the SAP channel (Connectus, 2008:6).

A distinction has been made between DVIE, DVI, DVS, and *Audio Description* (AD), the latter referring to the technique “used to make live theatre, film presentations, dance performances, art exhibits, parades, and other events accessible” to Blind and

partially sighted audiences (van der Heijden, 2007:6). In Canada, the term "audio description" is used instead of described video, the argument being that the term "described video" overemphasizes visual information over the entertainment experience (Pedersen & Aspevig, 2009: 147). In the U.K. and Europe, the term used is AUDETEL, from Audio Described Television (Connectus, 2008; Pettitt, Sharpe, & Cooper, 1996). For consistency, this dissertation uses the terms *described video* and *audio description*.

Legal requirements to provide described video programming in various jurisdictions can be quite different, as is the case between the United States and United Kingdom. In the European Union, a number of legislative initiatives in relation to media accessibility are being drafted, debated and passed (such as the *Audiovisual Media Directive 2007/65/EC*) (Szarkowska, 2011: 142). The U.K. has "the most developed and most regulated of all European markets for Described Video" as well as a comprehensive Code on Television Access Services, updated on an annual basis and overseen by the Office of Communications (OfCom), the U.K. communications regulator. As of 2008, virtually all programming undertaken there are "required to provide audio description for no less than 10 percent of programming each year." Broadcasters are required to provide OfCom with details on the audio description training provided to producers, editors and presenters. At the same time, the Code exempts from these requirements advertising, electronic program guides and programs targeting overseas audiences (Connectus, 2008: 13).

The provisions in the Code for television have come a long way, with one of the private broadcasters in the U.K., British Sky Broadcasting (BSkyB), having committed to

providing audio description on 20% of its programming. In film, the first U.K. cinema release with audio description was *Harry Potter and the Philosopher's Stone* in 2002. In 2003, the U.K. Film Council launched its Cinema Access Programme, with the aim of improving facilities for Blind and partially sighted people. Within a year, "a further 79 U.K. cinemas were equipped with subtitle/caption and audio described equipment; today there are more than 300 accessible cinemas" (RNIB, 2009: 20).

In contrast to with the U.K. and Europe, Australia, New Zealand, and the U.S. have much less rigorous standards. In Australia, there are neither regulatory standards nor requirements for video description services (Media Access Australia, 2011). In the United States there is little described video television programming. Major broadcasters make limited investments in technologies required to support the service. Federal provisions requiring description exist, but only for government-produced media (Connectus, 2008). With regard to the top four network channels and top five cable channels, they are required to provide 100% closed captioning for new programming, and will be required in the future to provide only seven hours of programming per week with audio description track. This is primarily because of a 2002 United States Court of Appeals ruling which "struck down the Federal Communications Commission (FCC) regulations requiring OTA television broadcasters to provide minimum levels of described video content." The Federal Communications Commission (FCC) had mandated description for broadcast television, but that rule was successfully challenged by the television and film industry (Connectus, 2008: 12; Media Access Australia, 2011; Snyder, 2005: 937).

In Canada, the Canadian Radio-television Telecommunications Commission

(CRTC)¹⁹ requires broadcasters to offer programming accessible to Blind and Partially sighted, Deaf and Hard of Hearing individuals. Requirements set in 1995, 2001 and 2007 for major broadcasters made closed captioning a condition of licence renewal for English-language broadcasters, as well as 100% mandatory captioning of their programs. With regard to described video programming, the CRTC requires over-the-air broadcasters, as of 2007, to provide four hours of audio description, of which 50% must be original content. Specialty channels are initially required to offer a minimum of two hours in their first year and, by their third year of operation, three hours of described video programming. In addition, under *Public Notice CRTC 2009-430*, Canadian broadcasters will need to introduce audio description as a licencing condition, from the next round of licence renewals (Connectus, 2008; Media Access Australia, 2011; Udo & Fels, in press).

Audio description “is as old as the seeing man telling the blind man about visual events in the world around them” (van der Heijden, 2007:6). Blind and partially sighted individuals continue to rely, for enjoyment of television, film and live performances, on friends and family to act as informal describers sharing pertinent information with them in the “whisper mode” (Udo & Fels, 2009: 3-4). One more formal type of audio description has been around for some time and had its origin in the advent of radio.

19 The CRTC also approved licenses for three accessibility-centric channels: 1) newspaper reading services in English, *VoicePrint*, 2) in French, *La Magnétothèque*, and 3) The Accessible Channel (TAC) with 24-hour, 100% accessible programming which must be carried by all satellites and cable distributors with more than 2,000 subscribers (CRTC Decision 2007-246).

For TAC, closed captioning and audio description are in open format, meaning heard and seen by all users, with no special activation.

Listeners could tune in to a live performance, sport or musical broadcast, “experiencing it via the descriptions and commentary of a radio broadcaster who was present at the event” (Udo & Fels, 2010a: 63).

Beyond the “whisper mode,” the standard practice for adding the audio description track to a live, performance-based or screen-based entertainment product is for the creative team to send the finished video, or the taped live performance, to an outside service provider, where a separate script is produced and recorded with the voice of a narrator. The audio track is edited and inserted in the original sound track or broadcast during the live performance. End users can access the audio description track either by turning on their television receiver’s secondary audio program (SAP) function, or through wireless headsets (for live performances)²⁰.

Audio description (AD) was developed in the United States, first as the subject of a 1970s Master's Thesis by Gregory Frazier in San Francisco. It was a pioneering effort to develop and define concepts, procedures and processes behind the “act and the art of audio description,” so that others could provide description for media and cultural events (Snyder, 2005: 936). In the 1970s and 1980s, Margaret and Cody Pfanstiehl founded the Metropolitan Washington Ear, Inc. (MWE), “a closed-circuit radio reading service for people who are blind or for those who do not otherwise have access to print” (Snyder, 2005: 936). They later founded the Audio Description Service, an organization which “occupied itself with the production of audio described plays” in the United States (van der Heijden, 2007: 6). Wayne White, the House Manager at Arena Stage in Washington, D.C. assembled a group, including Margaret and Cody

20 Additional explanations about the process to produce the audio description track are in Appendix 7.

Pfanstiehl, to advise the theatre on accessibility issues. They developed “the unique art and technique of Audio Description,” and the Arena Stage’s production of *Major Barbara* was the first play in D.C. to be audio described (MWE, 2009; Snyder, 2005: 936).

Within two decades after Frazier formalized audio description, WGBH–TV in Boston and the U.S.-based Public Broadcasting System (PBS) were offering regular described video programs as part of their broadcasts (Connectus, 2008; Udo & Fels, 2009). “[A]udio description for television is the brainchild of Dr. Barry Cronin of WGBH,” who was looking for ways to use the secondary audio program (SAP) available on stereo television sets and VCRs to broadcast services to benefit Blind audiences (Watkins & Charlson, 2002: 140)²¹. Audio description crossed the Atlantic to the U.K. and then to France; the Theatre Royal in Windsor was the first to use an infrared transmitter system to send the commentary straight to the listener. As the practice and processes improved and extended to film, cinemas in England, across Europe, and in the United States switched to transmitters, so it was no longer necessary to organize special screenings for Blind and partially sighted (van der Heijden, 2007: 6). In Canada, described video programs have been available on television in varying degrees since 2000, available primarily in drama, documentaries and children’s programming, as directed by the Canadian Radio-television and Telecommunications Commission (CRTC) (Connectus, 2008: 7).

21 In the late 1980s, Cronin and WGBH worked with the Metropolitan Washington Ear, Inc. which had been providing “live” audio description of stage performances since 1981. Other organizations, including the Narrative Television Network (NTN) of Tulsa, Oklahoma in 1989 and the late Gregory Frazier’s AudioVision began applying audio description (Watkins & Charlson, 2002: 140).

Although audio description is a promising endeavour to address accessibility barriers, it is not a trivial task to solve the central “dilemma,” the trade-off between additional information (what and how to transfer from the visual to the acoustic) and the time and space limitations within which this can be done in a particular media (film, play). On the one hand, audio description is to provide as much information as possible; on the other hand, it needs to be brief and precise in transferring the visual dimension of a film or a play into sound: “These are the critical questions: What has to be described? When do you describe? And how do you describe?” (Benecke, 2007:2).

In addition, any initiative for adoption and use of audio description will likely face considerable challenges concerning commercial considerations, operational barriers, and inconveniences faced by end users (Connectus Consulting, 2008; RNIB, 2009; Udo & Fels, 2010b). Any one of such challenges is multiplied, depending on the scale of the live performance or type of described video product. For example, a lengthy preparation process and high production costs are immediate challenges faced by providers of accessible media, especially for described video live performances and screen-based programs. The British regulatory body OfCom estimates that “a two-hour film may take up to sixty hours to prepare [and] on average it takes one describer a working week to produce between one and a half and two hours of described programming” (Szarkowska, 2011: 143).

The example of a relatively small scale live event — a student fashion show (Udo & Fels, 2010a) — illustrates some of the challenges mentioned. A formal commitment to provide an audio description track to audiences translates into a

requirement to commit significant resources of time, money, equipment and people, and thus a significant pressure on most event budgets. In the case of a live performance, such as a student fashion show, the venue must also invest in AD hardware (headsets, ear pieces, microphones) and facilities (the construction of a booth, promotional displays).

In addition, considerable attention is required to select and train the right describer. The student describer selected for the fashion show had to go through several preparatory stages before being able to audio describe to a live audience. She attended a three-hour AD workshop, interviewed students about their collections, participated in production meetings with the organizers and technical crews, prepared notes for each collection, made decisions about what to say, how to say it and what to leave out, and finally ran a “description dress rehearsal” (Udo & Fels, 2010a: 66).

Technical and logistical “curbs” are usually faced by end users of audio description (Udo & Fels, 2010b: 13). Most of the time, these challenges have to do with operating the equipment needed to receive the audio description track (TV remote, infrared receiver, headphones). One issue faced by those who attended the fashion show and used audio description concerned with the ambient music, which was “too loud and interfered with their ability to hear the describer” (Udo & Fels, 2010a: 68). Another frustration reported by end users of audio description is the limited awareness of the availability of the described video entertainment product, i.e. not knowing what is offered when in described video format (Connectus Consulting, 2008; RNIB, 2009).

The marketability of accessible media continues to be problematic, since they are perceived as services both expensive and necessary. The availability of audio

description and close captioning is possible because of governments and/or broadcasting conditions of licence. Adoption rates for audio description and close captioning services are not linked to an increase in revenue, or with an increase or decrease in profits. Therefore, most providers of entertainment, especially broadcasters constantly concerned with reducing costs, cannot justify a solid business case for described video programming and offer it only “in order to comply with governmental and broadcast mandates” (Udo & Fels, 2010b: 9-10).

Executives involved with audio description most often mentioned the following issues and concerns underpinning the production and distribution of described video information and entertainment: production cost, limited availability of programming in this format, too few service providers, regulatory restrictions on programming genres, lack of awareness and difficulties in promoting described video programming among targeted audiences, tight turnaround times, no audience measurement, and general lack of feedback from the Blind community (Connectus, 2008: 17).

One notable concern in the context of creative productions concerns the fact that third-party providers of audio description services usually have no connection to the production of the original content. The audio description track is added after the production process and with little if any communication with the original content creators. This causes a disconnect between the original creators and the service providers, who must make decisions about what to include and exclude from the description because of time and space limitations. The described video programming becomes a new creation in its own right. The audio narrative contains interpretations of the stylistic nuances, action sequences and emotional characteristics of the original

work. For their part, the original creators have no input into the interpreted direction, style and deli of the described video (Konstantinidis, Price, Diamond, & Fels, 2008: 11).

Nevertheless, these third party vendors follow specific guidelines as to how and what is interpreted/translated, a formula applied with little variation, regardless of genre or audience (Udo & Fels, 2010b: 10). Currently, there are no widely accepted standards and guidelines to producing video-described information and entertainment, although various organizations have attempted to produce them (Pedersen & Aspevig, 2009; Udo & Fels, in press). International, national or regional groups can set guidelines and standards, and several organizations have produced standards of practice as a means of addressing the quality and quantity of accessibility initiatives. Frequently quoted are the guidelines and conventions established by the Independent Television Commission (ITC) in the U.K., for audio description for live and post-production content. The *ITC Guidance on Standards for Audio Description* has been developed as a result of the Broadcasting Act (1996) and defines the criteria used to assess quality for audio description: “There are three golden rules to description: describe what is there, do not give a personal version of what is there and never talk over dialogue or commentary” (ITC, 2000: 9). OfCom in their Code on Television Access Services later updated these rules in the ITC Guidance on Standards for Audio Description (2000) in 2006²².

Snyder proposes a similar approach, called *WYS/WYS* or “What You See Is What You Say,” to emphasize that describers are supposed to “objectively recount

22 The updated Guidelines on the Provision of Television Access Services are available at: http://www.ofcom.org.U.K./tv/ifi/guidance/tv_access_serv/guidelines/

visual aspects of an [...] audiovisual programme” (Snyder, 2008: 195). Other standards and guidelines relevant for video described information and entertainment are proposed by the DAISY Consortium for the creation of digital and talking books, the World Wide Web Consortium (W3C), and several U.S. groups forming the Audio Description Coalition (Udo & Fels, in press). There is no national standard in Canada (Connectus 25), although professional practices have been established. The “four key factors”²³ to be considered in describing television content are: a) focus on narrative and describe only those elements “which help people with vision restrictions to understand and appreciate the story as it unfolds on the screen,” b) congruence, seeking to “ensure that what we describe is actually occurring on screen,” c) respect for the soundtrack, and d) emotional resonance of narrators, to “make the narrative a smoothly integrated part of the experience rather than a detached and distracting add-on” (Pedersen & Aspevig, 2009: 147).

Existing standards of practice and guidelines have the following in common: a) audio description has an audio/aural narrative, b) there are descriptions of some but not all visual stimuli, c) details concerning description include but are not limited to actors' body language, facial expressions and unspoken acting, clothing style, scene details and changes, landscapes, colours, explanations of silence and various sound effects and noises, and so forth, d) voiceover is inserted in natural pauses in the dialogue and must not interfere with important sound and music effects, e) the voiceover narrative is recorded as a separate audio track, mixed with the main program audio and broadcast

23 Defined by AudioVision Canada, now Accessible Media Inc. (www.accessiblemedia.com), a multimedia organization operating VoicePrint and The Accessible Channel-TACTv.

on the secondary audio program (SAP), or broadcast live during the performance, f) some accessibility and assistive technologies are involved during production, broadcast and reception, and g) the aim is to create a more accessible television experience (Benecke, 2007; Fels, Udo, Ting, Diamond, & Diamond, 2006; Konstantinidis, Price, Diamond, & Fels, 2008; Pedersen & Aspevig, 2009; Peli & Fine, 1996; Udo & Fels, 2010a; Udo & Fels, in press).

Most audio description standards currently in use stress “neutrality, objectivity and impartiality” (Szarkowska, 2011: 144) as well as the importance of prioritizing information, anticipating action and relaying information objectively (ITC, 2000). Guidelines also recommend that descriptions be “purposely void of emotionally subjective interpretation” (Udo & Fels, 2010b: 5). These types of standards and guidelines are used by service providers as tools for writing and recording descriptions (RNIB, 2009:21).

While most audio description service providers have quality control mechanisms in place, broadcasters and production studios rarely review what is on the secondary audio program. There is little time for that and therefore for any required changes. More important, there is little incentive to make any changes because improvements in the audio description track may have little immediate opportunity to generate additional revenue. As a result, standardization, fast turnaround and cost reduction are sought first (Udo & Fels, in press). At the same time, it is exactly this standardization which raises creative concerns:

What is of concern in using guidelines to generate CC or AD is that all content is then presented using the same style. However, in its original form, media appears in many

different styles, often reflecting the norms of a genre or the preferences of the creative team. CC and AD may require creative styles that allow them to match the style of the original content rather than being forced to be different and distinct in order to meet a particular standard (Udo & Fels, in press).

THE KIDS IN THE HALL: NEW CREATIVE PRACTICES TO ENHANCE CONSUMPTION EXPERIENCE

At least three issues suggest that alternative creative and business practices are increasingly needed in the process to produce described video information and entertainment: a) standardization in style that raises creative concerns, b) the disconnect between the original creators and the audio description service providers, and c) limited financial incentive for described video entertainment. Because of the limited financial incentives to make audio description services more desirable or increase their marketability, innovation in creative and business practices is thwarted.

One important aspect of the audio description track relates to the standardization of the narration style. Conventional described video programming uses a third-person narrative style, characterized by neutrality of and non-interference in the story, using present-tense verbs and third-person pronouns. The style is adopted to strengthen the narrator's credibility, to give the audience "a sense of the history and power of the events and characters portrayed." It is commonly used in "adaptations of novels, to mimic newsreels or documentaries and to present Epic, Western or Fantasy films" (Fels, Udo, Ting, Diamond, & Diamond, 2006: 74).

Some notable variations exist among various described video providers who conventionally adopt third-person narrative style. Some provide information only to correspond to the timing of the visual information, while others insert as much

description as possible, regardless of whether it coincides with the visual information. Some adopt a neutral monotone, while others encourage the expression of emotions. Descriptions of events on stage or screen can range from subjective to highly objective, offering a great deal of information or very little. Blind and partially sighted consumers easily notice such differences and can identify the description provider based on the first few minutes of viewing (Fels, Udo, Ting, Diamond, & Diamond, 2006: 74).

The alternative to the well-established third-person narrative style is use of the first-person narrative. It can be adopted to promote the subjective aspects of the story, such as the view of one of the characters. First-person narrators function as a character, narrating from a different place and time (such as the future), and allow the audience to identify with the character and view events through the narrator's eyes. The main disadvantage is that viewing the story from a certain perspective can influence the audience's point of view. First-person narration is preferred in films because it renders the viewing experience more immediate, "allowing for suspense and discouraging passive viewing" (Fels, Udo, Ting, Diamond, & Diamond, 2006 74).

First-person narrative is a promising avenue for practice experimentation and increasingly a subject of scholarly inquiry. A recent study by Fels et al (2006) illustrates this trend against standardization in style. The study involved experimentation on *Odd Job Jack*, an animated television comedy. A first-person narrative was added to a video described animated comedy by the creative team, rather than by a third party provider. A comparison of the reactions of viewers exposed to both styles of narrative suggests that "all participants seemed to have positive entertainment experiences with the first-person narrative" (Fels et al, 2006: 73). Feedback from Blind participants

comfortable with third-person narrative indicates a positive experience which was fun and interesting, if “less trustworthy” (Fels, Udo, Diamond, & Diamond, 2006: 304).

A subsequent study using the same comedy and first-person narrative style was carried out with sighted participants to determine their level of comprehension of the storyline when listening to both versions, with and without audio description. The results indicate that respondents found the episode “humorous,” were “fairly entertained,” would “not be reluctant to use described video with shows that they enjoy watching” and would “be willing to pay an extra dollar or two to have DVIE included in the DVD” (Konstantinidis, Price, Diamond, & Fels, 2008: 121). Findings support the argument that creative practice and output can be altered in a positive way when taking into consideration the diversity of circumstances of audio description use and the enlarged group including sighted individuals who can and would access a “more universally inclusive entertainment.”

The financial attractiveness and other business factors could also be altered dramatically because of the broader audience/market:

[T]he value proposition and market viability for described video entertainment may become an attractive venture for content producers and broadcasters rather than a costly addition with limited value and that is forced upon content producers through government regulations (Konstantinidis, Price, Diamond, & Fels, 2008: 111).

In fact, during the debate in the U.S. around the ruling against FCC regulations, some voices argued that there is still not enough evidence “as to a need for described video” (Konstantinidis, Price, Diamond, & Fels, 2008). However, early research on adoption and the use of audio description indicates that Blind and partially sighted individuals

have a “generally positive and enjoyable” experience.

Pettitt, Sharpe, and Cooper (1996) used a stratified sample of 120 Blind and Partially-sighted participants who watched described video drama, films, documentaries and other forms of “light entertainment.” Results indicate that “audio described television” (AUDETEL) enables respondents to follow programs and enhance the enjoyment for the favourite ones (Pettitt, Sharpe, & Cooper, 1996: 51). Described video murder, mystery and dramas are genres which showed improvements in enjoyment and understanding levels, in comparison with non-described version. In another study with 111 Blind participants who screened television science programs with and without audio description tracks, results indicate that respondents gained and retained more information from watching programs with description. The experience is “more enjoyable, interesting, and informative” and respondents are more comfortable talking about the program, including with sighted friends or family members (Schmeidler & Kirchner, 2001: 202).

Participants in this type of study have significant differences in their levels of vision, but none of earlier studies involved sighted respondents. In addition to traditional users of audio description, there are large untapped groups of potential users and consumers of described video entertainment. These are individuals who can make use of audio description because they “do not want to be bound to a TV screen” or “are unable to devote their complete visual attention to watching.” While the television set is on, they are also involved elsewhere, in cooking, doing laundry, eating, reading, etc. (van der Heijden, 2007: 10; Udo & Fels, 2010b: 8).

Peli and Fine (1996) involved sighted participants to test their comprehension of

a documentary and a mystery, using versions with and without audio description track. Fels, et al (2006) also involved sighted participants to examine the entertainment value of described video by comparing a first-person with a third-person narrative style. Respondents preferred the first-person style, some even over the original audio track. The overall level of entertainment can make described video worthwhile for sighted people. Other studies show the benefit of audio description for elderly individuals or those with learning disabilities (Watkins & Charlson, 2002), to improve children's literacy skills, and to enhance experiences in museums and at the theatre, in addition to television and film viewing (Snyder, 2005; 2008).

Overall, most studies on video description have “compared participant performance on a multiple choice test and attitudes between content containing description and content without it” (Konstantinidis, Price, Diamond, & Fels, 2008: 73) and investigated “factors such as the overall technical conditions for the provision of audio description, structural aspects of, and audience reaction to, video described products”; the media of interest have been mainly film and television (Braun, 2010: 1). Examples of studies presented, some investigating experimentation with creative and business practices, illustrate promising prospects for a more attractive business model, as described video information and entertainment is increasingly responding to the consumption of digital content by diverse groups of sighted or Blinds and partially-sighted.

The entertainment value as well as the trustworthiness of audio description are important for Blind and partially-sighted audiences (Fels, Udo, Diamond, & Diamond,

2006). Audio description, in its conventional form of third-person narrative, does not convey effectively enough the subtlety of ironic situations (Pedersen and Aspevig, 2009). Recent studies investigate some ways in which video described programming can provide entertainment value to them (Fels, Udo, Ting, Diamond, & Diamond, 2006; Fels, Udo, Diamond, & Diamond, 2006; Pedersen & Aspevig, 2009: 153; Konstantinidis, Price, Diamond, & Fels, 2008; Udo & Fels, 2010b: 23). Pedersen and Aspevig (2009) argue that traditionally produced audio description can undermine the comic and political effects of satirical programs and thus may exclude Blind and partially-sighted audiences failing to make certain forms of irony and political satire accessible to them.

Strategies exist, however, “to maintain the ironic, satirical flavour of the show” such as “metacommunicative alerts (modulated tones of voice etc.), small content additions, the deliberate omission of facts and subtle narrative cues” (Pedersen & Aspevig, 2009: 153). The adoption of first-person narrative opens new avenues to the expression of emotion, to interpret on-screen events in a more subjective and playful manner, and to discourage passive viewing. The director, screenwriter and other members of the creative team could be afforded the opportunity and artistic freedom to produce a description of their work which can contribute to an enjoyable and rewarding experience. The audio description track can be “one of the many creative components that comprise the whole entertainment package”, because the creative team may know best which aspects of their production are essential to communicate a coherent vision to an audience (Udo & Fels, 2010b: 23).

Giving the creative team the opportunity and freedom to produce the audio description fits better with the principles of universal design. It abides by its two main

tenets: 1) design at the beginning or during production rather than “after-the-fact,” and 2) the product creator's involvement which drives the process (Udo & Fels, 2010b: 23). Furthermore, audio description can be viewed as a creative endeavour focusing on entertainment rather than information (Pedersen & Aspevig, 2009). This is the case with the “prototype” created for *Odd Job Jack*, where the content creation team produced the audio description track in the first-person-narrative style (Fels, Udo, Ting, Diamond, & Diamond, 2006; Konstantinidis, Price, Diamond, & Fels, 2008). In the Q study and the investigation for this dissertation, another prototype has been with tested with Blind, partially sighted and sighted respondents. At issue is the entertainment value provided by one episode of the described video version of a then new television comedy series, *The Kids in the Hall: Death Comes to Town*.

As in the case of *Odd Job Jack*, the producers of *The Kids in the Hall* at the CBC, the Centre for Learning Technologies at Ryerson University, and a local creative firm that provided the talent for the voiceover teamed to provide an alternative and innovative approach to addressing some of the shortcomings of conventional described video entertainment. In a series of earlier studies, researchers tested different approaches to produce described video entertainment, adopting either first-, or third-person narrative style, with active involvement of the creative team in producing the narrative, and abiding as close as possible to the principles of universal design (such as a secondary audio program produced at the same time as the episode). For *The Kids in the Hall*, the third-person narrative style was adopted. The audio description track was added after shooting the episodes, but in a style that would better fit the comic

nature of the series and with the active involvement of the post-production supervisor.

The Kids in the Hall is a Canadian sketch comedy group formed in 1984 and consisting of comedians Dave Foley, Kevin McDonald, Bruce McCulloch, Mark McKinney and Scott Thompson. McKinney and McCulloch, both from Alberta, joined McDonald and Foley, who were already calling themselves *The Kids in the Hall*. Actor Scott Thompson joined the group and they began working together as a club act in Toronto nightspots. The name came from *The Jack Benny Show*. The American comedian would sometimes use jokes from young writers and tell the audience, "That one's from one of the kids in the hall." (Townend, n.d.).

The "brilliantly bent quintet" caught the attention of Toronto-born *Saturday Night Live* producer Lorne Michaels, and the group progressed to a television series which became a hit on both sides of the border and ran for seven seasons. *The Kids in the Hall*, produced by CBC and Broadway Video, a Toronto-based production company owned by Michaels, also aired on Comedy Central in the U.S., the Comedy Network in Canada, and in Brazil, Mexico and several other countries in Europe, North Africa and the Middle East. It can still be seen in reruns. *The Kids* played both male and female roles, much of their humour was dark, and many of the sketches had gay themes or characters. Thompson, the only gay member of the group, did a popular impersonation of Queen Elizabeth II (Salem, 2010; Townend, n.d.).

In January of 1995, *The Kids* embarked on successful solo careers — McKinney as a prolific writer, producer and actor (*Slings and Arrows*, *Studio 60* and *Less than Kind*), McCulloch as a film director and television writer/producer (*Dog Park*, *Carpoolers*), Foley as a star in American film and television (*NewsRadio*) and a TV

poker host, and Thompson and McDonald in numerous TV and movie character roles (Salem, 2010). In 1996, they reunited for the movie *The Kids in the Hall: Brain Candy*, which was negatively reviewed by critics. Although not a commercial success, the movie developed a cult following with devoted fans.

In 2000, the troupe reunited for a successful North American tour — *Same Guys, New Dresses*, reprising many sketches from the TV show, and again for *Tour of Duty* in 2002. In July of 2007, they performed at the *25th Annual Just for Laughs (Juste Pour Rire) Comedy Festival* in Montreal where the group premiered new material. Typically good-humoured, the group poked numerous jokes at their recent weight gains and the state of their post-*Kids* acting careers. In 2008, *The Kids in the Hall* embarked on their first major national tour in six years — “Live as We’ll Ever Be,” in 30 markets in the US and Canada (Salem, 2010; The Kids in the Hall, 2011; Townend, n.d.).

The original comedy series ran on CBC Television in Canada from 1988 to 1994, and from 1989 to 1995 on HBO and CBS in the United States. The production received international recognition with the 1993 *Rose d’Or*, awarded in Montreux, Switzerland, three *Emmy Nominations: Outstanding Individual Achievement in Writing in a Variety or Music Program* in 1993, 1994 and 1995, and the 1994 *CableACE Nomination: Best Comedy Series* (TVRage, 2008). In Canada, the show was nominated for 18 Gemini Awards and won eight. On June 3, 2008, it was announced that the group would receive a star on Canada's Walk of Fame (Townend, n.d.)

The Kids in the Hall: Death Comes to Town is a newer series which takes place in the fictional small town of Shuckton and has the “ongoing narrative engine of a murder mystery” (CBC, 2010). The first episode, “Death Checks In,” premiered on CBC

on January 12, 2010, beginning the season of eight episodes, broadcast weekly from January to March, and were made available on the CBC website (www.cbc.ca). The Independent Film Channel purchased the U.S. broadcast rights and began airing the series August 20, 2010. On digital media, A&E Home Video released the series on October 31, 2006 as a 20-disc DVD box set entitled *The Kids in the Hall: Complete Series Megaset 1989–1994*. The series is available in Canada from CBC Home Video as a 2-disc set which includes bonus features, audio commentaries by McCulloch and Foley, bloopers, and deleted scenes.

The Kids in the Hall: Death Comes to Town forms the basis of this Q study on entertainment value. Participants viewed the first episode of new television series and offered feedback on it and its audio description track. In the 22-minute episode, the Mayor and the townsfolk of Shuckton await news on their bid to organize the 2028 Olympics. The characters presented include Crim — the town ne’er-do-well, Doc Porterhouse — the friendly town abortionist, Marnie — the lovable pizza delivery woman, Mayor Larry Bowman and his wife Marilyn, a ‘secret drinker’; the Shuckton Action News team, and Ricky, a 600-lb ex-hockey star. The news is bad: Shuckton has lost the race, and a disappointed mayor returns home after the ceremony. After an argument with his wife, more bad news comes to Shuckton: the mayor has been murdered. As residents cope with the loss, a lawyer moves in to prosecute a suspect. At the same time, Death, personified by an anarchist activist, checks in at a local motel and waits for events to unfold and for the next Shuckton resident to die (CBC, 2010).

P SET: RECRUITMENT AND DESCRIPTION OF PARTICIPANTS

The sample consists of 102 respondents invited to screen the episode, sort and rank-order statements/phrases in the Q sample. Respondents were recruited in three ways: a) students enrolled in three different graduate and undergraduate courses in media innovation, media writing and media policy, b) through word of mouth or invited directly by the researcher, and c) in partnership with organizations whose members are Blind and partially sighted.

Most participants were 76 graduate and undergraduate students recruited in the three courses, who produced 74 valid Q sorts. Their participation was voluntary, did not constitute course requirement, and has not been rewarded with extra credit or marks. During one of their regular classes in the course, in January and in March of 2010, students were invited to participate in the study. Those recruited from the three courses were all sighted individuals. Seven more sighted participants were recruited through word of mouth or invited directly by the researcher. Among sighted participants, one group of 46 sighted participants produced Q sorts online, individually, after watching online the version of the episode, without audio description, posted on CBC's website. A second group of 37 sighted respondents watched only the video described version of the episode and produced Q sorts in the presence of the researcher.

Nineteen participants in the study are Blind and partially sighted, recruited in partnership with the Canadian National Institute for the Blind (CNIB), the Alliance for the Equity of Blind Canadians, Link Up, and Balance for Blind Adults. These organizations

were approached by the researcher and agreed to assist in recruiting Blind participants by sending recruitment flyers through their listservs (recruitment flyer in Appendix 8). Blind and partially sighted participants were exposed only to the described video version and produced Q sorts assisted by researcher. The recruitment and interviews took place between April and June 2010.

The P set is unstructured and, because the study investigates accessible media, recruitment was extended to more heterogeneous group of participants from all demographics, including Blind and partially sighted individuals who contributed to the diversity of the viewpoints. Increased access to the study and the Q sorting interview was facilitated by a web-based version of the Q sorting stage using FlashQ, and from testing three “prototypes” to adapt the paper-based version to the specific needs of Blind and partially sighted respondents. Ultimately, 99 out of the 102 respondents produced 99 valid Q sorts. Socio-demographic description of the sample of respondents is in Appendix 10 and their reported consumption of described video entertainment is in Appendix 11.

Q SAMPLE: CONCOURSE, SAMPLE OF STATEMENTS AND SOURCES

The concourse consists of a comprehensive selection of statements and phrases referring to the subjective experience and the perceived value those respondents relate to the experiencing of the first episode of *The Kids in the Hall: Death Comes to Town*. Some statements/phrases are included from the concourse generated for *Ryan*. More specifically, the sources of the statements/phrases which constitute the concourse and

are used for the design of the Q sample are: a) focus groups, b) self-referring statements, and c) online posts on discussion boards and in forums. Overall, the concourse and the Q sample are naturalistically generated, including the types of statements people have said about entertainment media.

During one of their classes in January of 2010, 15 graduate students enrolled in a media course discussed their experiences with live and mediated entertainment products, including television, documentary film, movies, and live music concerts. This focus group session was digitally recorded audio and transcribed. The approximately 50 statements and phrases generated and selected were completed with about 30 others selected from the concourse from the first Q study — on *Ryan*. The sources for that concourse were: a) group discussions during one focus group, b) self-referring statements, both collected from a group of undergraduate students, and c) viewers' comments posted online on YouTube and on the National Film Board of Canada's website. A set of 76 statements and phrases were selected for the Q sample and tested with two colleagues for clarity and for the expression of one of the eight types of value in Holbrook's consumer value typology.

The design of the Q sample follows a structured, deductive, balanced, Fisherian design. Unlike in the study on *Ryan*, the concourse for *The Kids in the Hall: Death Comes to Town* was complemented and enriched to allow for a Fisherian balanced design of the Q sample. Holbrook's framework to categorize types of value obtained during the consumption experience (Holbrook, 1999) was used to structure the Q sample, including his eight types of consumer value: efficiency, play, excellence, aesthetics, status, ethics, esteem and spirituality (Holbrook, 1999: 12). The Q sample

consists of 32 items, four each for the eight types of consume value. The items are self-referring statements/phrases selected from the concourse, printed on a set of 32 cards, business card size, and randomly numbered. The 32 statements/phrases are listed in Figure 10, with code and type of consumer value assigned to each statement:

Figure 10: *The Kids in the Hall*: the Q sample for described video entertainment

It was meaningful and made me think about entertainment in a different way (aesthetics, item/statement #1).

I could enjoy it with friends without feeling guilty for wrongdoing (ethics, item/statement #2).

It was personally meaningful, and sharing it can be a great way to bond with someone (status, item/statement #3).

It was a playful experience and I didn't notice time passing by (play, item/statement #4).

It illustrated for me how faith can play a role in modern life (spirituality, item/statement #5).

It wasn't the cheesy stuff I have seen before, it was more subtle than that (excellence, item/statement #6).

It inspired thought, as I would expect from a work of art, a film, a picture, a song (excellence, item/statement #7).

It was so beautiful, a true catalyst for sharing emotions, the sadness, the laughter together (aesthetics, item/statement #8).

I've been through this experience and I would share with friends who I know would value

it (esteem, item/statement #9).

It prompted me to think about supporting a good cause (ethics, item/statement #10).

It gave me a sense of community so that I felt connected and valued (status, item/statement #11).

I shall experience it again, maybe because it was so entertaining, almost addictive (play, item/statement #12).

It gave me a sense of wonder and magic that I shall not soon forget (spirituality, item/statement #13).

It gave me value for the money and time I spent on it (efficiency, item/statement #14).

It impressed me. I felt like I was really into it (excellence, item/statement #15).

It helped me keep up with contemporary media culture (esteem, item/statement #16).

It shed light on questions I have on morality, virtue, or justice (ethics, item/statement #17).

I would like to have this media product in my personal collection (esteem, item/statement #18).

Everyone was talking about it, so I wanted to participate and be part of it (status, item/statement #19).

It was enjoyable and also instructive, and that got me interested in it (play, item/statement #20).

It awakened inside me something spiritual and mysterious (spirituality, item/statement #21).

It was inexpensive and I appreciate that (efficiency, # item/statement 22).

It was an excellent performance and set very high standards (excellence, item/statement #23).

It made an impact on me because it was such a delightful experience (aesthetics, item/statement #24).

I can get or have access to it whenever I want (efficiency, item/statement #25).

It was fun, it made me laugh and joke around (play, item/statement #26).

It can help me fit in, can give me that hip, cool look, and a smart reputation (esteem, item/statement #27).

I would experience it again to offer comfort or keep someone company (status, item/statement #28).

I could use it to raise ethical issues (ethics, item/statement #29).

It provided me with a sense of well being and holiness (spirituality, item/statement #30).

Its ease of consumption makes it more enjoyable (efficiency, item/statement #31).

It was much more realistic for me when provided in this format and context (aesthetics, item/statement #32).

During the interview, the condition of instruction asked respondents to sort the statements and phrases according to the extent to which they agreed or disagreed with them, and to rank-order them to express their own point of view. Respondents were also invited to offer feedback, and to point out areas for improvement, such as referring

to the clarity of the statements and the relevance of the story to them. Examples follow:

It was OK, although sometimes you feel forced that you have to choose disagree or agree or whatever and sometime you just pick up something (Blind female respondent, social worker, age 30, graduate studies).

Statements were a little long, and some had different pieces, for example, one with three, it is true it made me laugh, but it didn't make me joke around and I didn't think it was super fun (Blind female respondent, age 27, unemployed).

...statements, some were completely inappropriate to the program, talked about spirituality, beauty, these are not connected with this sitcom (Blind female respondent, age 40, self-employed).

With regard to the statement selection process, a detailed discussion of piloting the Q sample is presented in the next study on live cultural performances.

Q SORTS: INTERVIEWS FOR SORTING AND RANK-ORDERING THE Q SAMPLE

Both paper-based and screen-based approaches were used. At the beginning of the paper-based Q sorting interview, respondents received and signed the Consent Agreement first. Each participant also received: a) the Q sample printed on the business-card-sized deck of cards, b) the sorting sheet printed on legal-size paper, with the condition of instructions, and c) a one-page, step-by-step instruction guide needed

to produce a Q sort. A sorting board was prepared and used only in interviews with Blind and partially sighted respondents (Appendix 12 has photos for the tactile Q sorting board).

In the web-based alternative, respondents were directed to a website specially created for the study. They provided formal consent to participate in the study by reading the Consent Agreement and checking a box on the first computer page. Only after checking the box could they advance to the next page and go through the on-screen steps. In this screen-based version using FlashQ, the statements were programmed to pop up on the screen on “cards,” so that respondents could sort and rank-order them as they would on the sorting sheet. The resulting Q sorts can be printed and sent by regular mail, saved in PDF format and sent by email, or sent directly via the Internet and saved by the researcher in a file on a server. In this study, the data were sent directly over the Internet and saved in a database.

With regard to the use of Q methodology with Blind and partially sighted respondents, the Q sorting interview, and particularly the statements sorting step, have been tested in three ways: a) a specially produced tactile sorting board, with statements/phrases printed on the set of cards, b) an offline, PC-based version that can be used with a screen reader, and c) a set of documents printed in Braille and available upon request.

The condition of instruction asked respondents to sort statements/phrases in the Q sample according to the extent to which they agreed or disagreed with those, and to rank-order to express own point of view. Respondents sorted and then rank-order on a scale of “1” to “9”, or “strongly disagree” to “strongly agree”, in a forced distribution with

“5” as the neutral point. They performed the Q sorting stage after viewing the episode.

Figure 11: *The Kids in the Hall*: distribution of statements on the Q sorting sheet

	Most Disagree				Neutral/Don't Know				Most Agree	
Likert scale	1	2	3	4	5	6	7	8	9	
32 statements	2	3	3	5	6	5	3	3	2	

In total, 105 Q sorts were collected from 102 sighted, Blind and partially sighted individuals. 99 Q sorts were retained as valid for further analysis. Out of the 99 valid Q sorts, 81 Q sorts were collected from sighted respondents. Of the 81, 46 were collected online, through a specially designed survey tool produced with FlashQ. These 46 sighted respondents, most of them undergraduate students, performed the sorting procedure online, at their leisure. They watched the episode without audio description track, online, as posted on the CBC’s website. Thirty-seven sighted respondents completed the sort individually, under the guidance of the researcher, and produced 35 valid Q sorts after watching the described version. 19 Blind and partially sighted participants were interviewed in person and produced 18 valid Q sorts. Accordingly, more than half the participants screened the described video version and performed the sort in the presence of the researcher.

In regards to the six Q sorts discarded, two are from sighted participants, discarded because of inaccurate filling of the Q sorting sheet. One Blind participant stopped the interview halfway through, so his Q sorts was incomplete. Three Blind respondents were asked to perform the sorting again, at a later date, but using a prototype of the screen-based version for the Blind. They emailed back the resulting Q

sort, but these Q sorts were not taken into consideration in the analysis.

Figure 12: *The Kids in the Hall*: sources for 99 valid Q sorts

	Sighted respondents	Blind and partially sighted respondents
No description	46 Q sorts mostly students with FlashQ online, March 12-30, 2010	
Described video	35 Q sorts mostly students with researcher offline, January & March, 2010	18 Q sorts all socio-demographics with researcher offline, April-June, 2010

Selected socio-demographic data and additional details about individual consumption of accessible media were provided through a short questionnaire available online or completed during one-on-one interviews. Appendix 9 has the questionnaire, Appendix 10 describes the socio-demographic description of the sample of respondents, and their reported consumption of described video entertainment is in Appendix 11. The information from 100 questionnaires, together with the responses collected online and from interview transcripts, resulted in a large set of quantitative and qualitative data.

FACTOR ANALYSIS: DESCRIPTION OF VIEWPOINTS

In all, 99 participants offered descriptions of their subjective reactions and self-

reports regarding the nature of the episode. The 99 valid Q sorts collected online and offline from sighted, Blind and partially sighted media consumers were analyzed. They captured a diversity of reactions to and opinions about media and accessible media entertainment, and about the corresponding perceived entertainment value. The data available permits a comprehensive analysis, together with the opportunity to test for different hypotheses, such as the similarity of factors (subjective views) resulting from online and offline sorts, or the similarity of factors resulting from sorts performed by respondents exposed to the episode, both with and without an audio description track.

The first episode was well received by some and openly criticized by others.

Among those with positive comments are those familiar with *The Kids in the Hall*:

Unique, funny story line, which was enjoyable to watch, good to see *The Kids in the Hall* working again! (male respondent, graduate student, described video version, Q sorting interview).

The show pushes the boundaries it is unapologetic while still being not crude. I didn't understand why Death was in street clothes once and the rest of the time in his death outfit. It was true the style of *The Kids in the Hall* (male respondent, undergraduate student, described video version, Q sorting interview).

Unique brand of *The Kids in the Hall* comedy, different than other sitcoms on TV, no laugh track, edgy comedy, ey! (male respondent, 33 years old, graduate studies, instructor, non-described video version, online Q sort).

The Canadian perspective is noted and appreciated:

It makes fun on how we look at how life is today, in a satirical manner, and at Canadian culture. It also pokes fun at the malaise that Canada has (Blind female respondent, age 20, undergraduate student, described video version, Q sorting interview).

It was made in Canada, Canadian references so it made me feel like I could identify more easily with the setting, I am Canadian, too (male respondent, age 19, undergraduate student, described video version, Q sorting interview).

Those who did not like the show referred to its vulgar language, the “questionable” type of humour, and the overall poor quality of the creative aspects:

It was also slapstick and vulgar. I just wasn't amused by that degree of vulgarity. I am a bit conservative and I think it was rude. Sometimes I could not understand what it was all about, like the pizza girl, was she mentally retarded, where they trying to make fun of that, so the humour in it eluded me. It seemed it was more like making fun of her than being amusing (Blind male respondent, age 50, retired lawyer, graduate studies, described video version, Q sorting interview).

Some fans were disappointed by the new series:

It impacted me in NO SUCH way! It was pointless garbage television. That wasn't even funny. Bring back *The Kids in the Hall* !!!!! (female respondent, age 22, undergraduate student, non-described version, online Q sort).

I am a fan of *The Kids in the Hall*, I would watch the show if nothing else is on, but I found it a little disappointing; the humour is kind of dry and doesn't take enough risks (female respondent, graduate student, described video version, Q sorting interview).

The Kids in the Hall no longer came off as ""innovative"" or original. While some humour was effective", overall the experience was disappointing and pales in comparison to their previous work (male respondent, age 21 years old, graduate student, described video version, Q sorting interview).

Considering the above comments, one might expect respondents to be of two categories: those who liked the episode and those who did not. The 2-factor solution does not confirm the existence of two apparently opposing stances, and explains quite well the difference between the two distinct viewpoints which emerged. The 2-factor solution calculated for the 99 valid Q sorts accounts for 82 Q sorts. One Q sort is "confounded," i.e. could belong to both factors or viewpoints, and 16 Q sorts are "not significant," i.e. do not belong to either of the two factors/viewpoints. The 2-factor solution fits the data best, since all respondents who adopted one of the two viewpoints account for 83% of participants in this study. The two factors/viewpoints are constructed from a similar mix of Q sorts produced both online and offline by respondents who are sighted or Blind, and after screening one or the other version of the episode. The two factors/viewpoints are also balanced, with 33 and 49 respondents sharing one viewpoint or the other.

A complete report on the 2-factor solution includes the Q sorts grouped in the two factors, the defining Q sorts for each of the corresponding viewpoints, the list with the 32 statements/phrases, the score of each statement/phrase on each factor, and a detailed comparison between the two factors/viewpoints with the help of the statements and phrases in the Q sample (presented in Appendix 13). Next are the interpretation and a descriptive summary of the two viewpoints:

Viewpoint A33 for described video entertainment: *contemporary entertainment provided in the right format, but would not watch it again.*

Thirty-three respondents sharing viewpoint A33 do not consider watching the first episode of this series a positive, entertaining experience (item/statements #15 & #24). They would not want to experience the episode again (item/statements #12 & #18). They do not appreciate its comedy and overall do not consider the episode a creative production of “high standards” or of “excellence” (item/statements #12 & #23). Respondents in this group are not touched by the story and consider nothing spiritual, mysterious, or of wonder or magic (item/statements #13, #21 & #30), although it touches some on ethical issues (item/statements #29). Nevertheless, respondents appreciate the opportunity to be exposed to the episode because it illustrates contemporary Canadian entertainment (item/statement #16). They also acknowledge the enhanced format, the fact that it is offered both on TV and online (item/statements #25 & #32), that it is free (item/statements #22). They welcome efforts to make it more meaningful and enjoyable to a larger audience (item/statements #31 & #32).

Viewpoint B49 for described video entertainment: *a playful and enjoyable experience that could be shared with friends.*

Forty-nine respondents in this group enjoyed the episode and were involved in the story (item/statements #4 & #15). To them the story is entertaining, enjoyable, funny and laughable (item/statements #4, #26 & #31), and it offers a playful experience which could be shared and enjoyed with friends (item/statements #2, #9 & 28). Furthermore, there is no significant effort or cost required (item/statements #22, #25 & #31). Respondents sharing this viewpoint do not see anything serious to think about in this comedy, such as ethical issues (item/statements #10 & #29), morality and virtue (item/statement #17), or personal feelings and emotions regarding spirituality, holiness or mystery (item/statements #5, #13, #21 & #30).

A third factor shared by some respondents was identified and a 3-factor solution captured a more subtle breakdown of viewpoints. The 3-factor solution (in Appendix 14) accounts for 77 Q sorts out of 99 valid Q sorts (78%). One Q sort is “confounded” and 21 are “not significant”, an indication that the 2-factor solution is more accurate in capturing the views expressed. Nevertheless, the 3-factor solution is discussed here in order to explain this third and equally meaningful viewpoint.

The first factor in the 3-factor solution (factor A11) consists of 11 Q sorts and is similar to the factor corresponding to viewpoint A33 described earlier for the 2-factor solution. Notable and different for this new factor is the increased feeling of esteem reported by respondents, possibly as a result of increased accessibility to the media product. The viewing context and its format (item/statements #25, #31 & #32) enhance the consumption experience of contemporary entertainment (item/statement #16) and of a media product which can be shared and might be appreciated by peers (item/statements # 9). The second factor in the 3-factor solution (factor B54) consists of 54 Q sorts and is identical to the factor and the corresponding viewpoint B49 described earlier for the 2-factor solution.

The third emerging factor consists of 12 Q sorts (factor C12). Of these twelve, four are provided by Blind and partially sighted participants, and six produced with FlashQ and sent online by respondents who produced their sorts individually and alone, after watching the non-described version. The description of the viewpoint corresponding to this third factor follows:

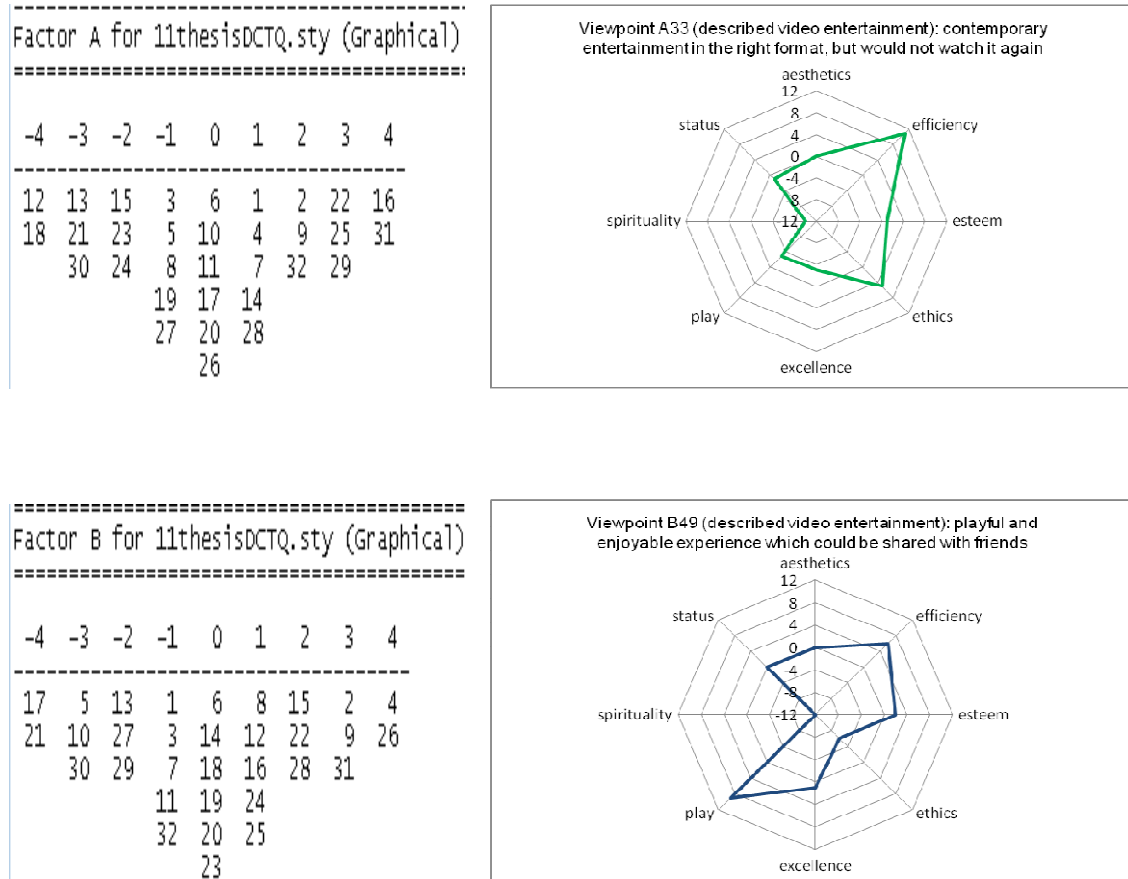
Viewpoint C12, called *beyond just entertainment, an accessible and meaningful*

cultural product, is shared by this group of twelve mature individuals, namely seven respondents between 33 and 60-plus years old and predominantly (eight out of twelve) female. They all seem to have looked beyond the comedic and light entertaining aspect. For them, play is not perceived as a source of entertainment value (item/statements #12 & #26). The episode is a contemporary media product, meaningful and subtle at times, and able to provide more than just light entertainment (item/statements #1 & #6) because of its ability to provoke thought (item/statements #7), or to raise a number of ethical issues (item/statements #29). Easier access to the episode (item/statement #25), the viewing context and its format better convey content, story and underlying messages, which makes the show more enjoyable (item/statements #31 & #32) when watching alone or with friends (item/statement #2). Like other participants, those who share viewpoint C12 share the opinion that this media product is a comedy, with nothing of a spiritual nature (item/statements #13, #21 & #30). This is not a show they would watch because others do (item/statements #19 & #27), and not a show they would watch regularly (item/statements #12 & #18).

ENTERTAINMENT VALUE: VIEWPOINTS AND PERCEIVED VALUE

The results and interpretation of the factors calculated suggest that there are two notable groups of respondents. Apparently, these groups fall into two camps: those who enjoy this type of screen-based entertainment and those who do not. In fact, what differentiates the two viewpoints lies in the different types of perceived value from the experience. The Q sorts which define each viewpoint are shown below, along with a diagram of the Holbrookian consumer value represented for each viewpoint:

Figure 13: 2-factor solution for *The Kids in the Hall*: defining Q sorts and types of entertainment value



A number of statements point to the areas where the two viewpoints diverge, such as esteem, ethics, play, or excellence:

I shall experience it again, maybe because it was so entertaining, almost addictive (item/statement #12 in the Q sample, those sharing viewpoint A33 most disagree that play is a source of entertainment value).

It impressed me. I felt like I was really into it (item/statement #15 in the Q sample, those sharing viewpoint B49 agree, while the other disagree, that excellence is a source of

entertainment value).

It shed light on questions I have on morality, virtue, or justice (item/statement #17 in the Q sample, those sharing viewpoint B49 most disagree that ethics is a source of entertainment value).

I would like to have this media product in my personal collection (item/statement #18 in the Q sample, those sharing viewpoint A33 most disagree that esteem is a source of entertainment value).

It was fun, it made me laugh and joke around (item/statement #26 in the Q sample, those sharing viewpoint B49 most agree that play is source of entertainment value).

I could use it to raise ethical issues (item/statement #29 in the Q sample, those sharing viewpoint A33 strongly agree that ethics is a source of entertainment value).

There are areas of consensus in the two viewpoints. What all respondents have in common, for example, are opinions suggesting efficiency (that the product is inexpensive and easy to consume) generates perceived entertainment value, but not spirituality:

It gave me a sense of wonder and magic that I shall not soon forget (item/statement #13 in the Q sample, all respondents disagree that spirituality is source of entertainment value).

It provided me with a sense of well being and holiness (item/statement #30 in the Q sample, respondents disagree and disagree strongly that spirituality is the source of entertainment value).

It was inexpensive and I appreciate that (item/statement #22 in the Q sample, all respondents agree that efficiency is a source of entertainment value).

Its ease of consumption makes it more enjoyable (item/statement #31 in the Q sample, all respondents agree or strongly agree that efficiency is a source of entertainment value).

Now, that I've been through this experience, I would share with friends who would value it (item/statement #9 in the Q sample, all respondents agree that esteem is a source of entertainment value).

For respondents who share viewpoint A33, i.e. *contemporary entertainment provided in the right format, but would not watch it again*, this was not a creative production of “high standards” or of “excellence” and did not provide value because of its comic excellence. Watching it was not a positive, entertaining experience:

The show itself was a prime example of everything that is wrong with Canadian television (male respondent, undergraduate student, described video version, Q sorting interview).

The standards were definitely not very high, with cheap, recycled jokes failed to make me laugh. I can't understand who the target audience would be (male respondent, 27 years old, undergraduate student, described video version, Q sorting interview).

The two statements/phrases which respondents who share viewpoint A33 most disagree with are:

I shall experience it again, maybe because it was so entertaining (item/statement #12 in the Q sample, most disagree play is source of entertainment value).

I would like to have this media product in my personal collection (item/statement #18 in the Q sample, most disagree that esteem is a source of entertainment value).

Furthermore, the episode does not meet expectations of aesthetic beauty:

I did not enjoy this show to the point where it affected my senses. The show left me disappointed (female respondent, age 21, undergraduate student, non-described version, online Q sort).

I thought that this episode was extremely cheesy, and "over the top" and I feel as though this is one of the reasons why I would not choose to watch the show again. The humour, the costumes and the characters all are extremely cheesy (female respondent, age 20, undergraduate student, non-described version, online Q sort).

Some of the visuals that were described, for example Rampop sucking on the envelope, it stuck in my mind. Now, maybe I would not have seen it, I didn't see it, but the describer described it. And what is funny with that? (Blind male respondent, age 50, retired lawyer, graduate studies, described video version Q sorting interview).

Status and spirituality are not associated with types of perceived entertainment value; the episode is perceived as a comedy with nothing spiritual, mysterious, or of wonder and magic:

There was nothing spiritual or awakened in me when watching this. I really like comedy and a lot of this show I didn't find very comedic (female respondent, age 21, undergraduate student, non-described version, online Q sort).

It did not really give me any magic maybe a little sense of wonder because it made me think about what goes on in places of power and how people really see and approach religion. It did not really give me a 'wow' factor kind of feeling that I shall not forget soon (female respondent, age 38, undergraduate student, non-described version, online Q sort).

Respondents did not find that the show touched on ethical issues, but found that it

raises some issues because it degrades society, people, laughing at people, I worry about society as bad stuff becomes more acceptable, it makes me uncomfortable and content creators must have some ethical issues with what they put out. Is my tax money goes into this? (male respondent, age 54, cartoonist, graduate studies, described video version, Q sorting interview).

Participants in this group especially noted the ease of access and lack of financial cost to access it, suggesting that efficiency is one type of value offered by this entertainment experience. The statement respondents sharing viewpoint A33 most agree with is: "Its ease of consumption makes it more enjoyable," item/statement #31 in the Q sample:

It was enjoyable, it was brought to me, it had audio description, and all made easier for me. I am alone all day so it is hard for me to get what is on screen, so if they talk it is great (Blind female respondent, age 60, retired, described video version, Q sorting interview).

I can see it anywhere because online, convenience. Good streaming (female respondent, age 32, graduate student, described video version, Q sorting interview).

Respondents who share viewpoint B49, i.e. *a playful and enjoyable experience*

that could be shared with friends, were involved in the story, enjoyed the episode and had an entertaining experience:

I do not typically watch comedy TV like this. Before it started, I expected to be bored. Instead, I was completely immersed in the screening and did not want it to be over! (female respondent, age 23, undergraduate student, non-described version, online Q sort).

It was odd and intriguing, and I had no idea whether it was the typical twenty-two minutes of television, or forty-four, but either way I wanted to see another episode after it was over (female respondent, age 23, undergraduate student, described video version, Q sorting interview).

It is the sort of experience that could be shared and enjoyed with friends:

Though I had zero interest in the humour of the show, I'm not really picky when in a social gathering. I probably wouldn't do a marathon of it, but to watch one episode, I could sit through if it made my friends happy (female respondent, age 21, undergraduate student, non-described version, online Q sort).

I thought of those people in my life who are also *The Kids in the Hall* fans and would enjoy this show more than friends who aren't fans. It's not a show for everyone, but thankfully, many of my friends have the same type of bizarre sense of humour favoured by *The Kids in the Hall* (female respondent, age 24, undergraduate student, non-described version, online Q sort).

The two statements/phrases respondents in this group most agree with are:

It was a playful experience and I didn't notice time passing by (item/statement #4 in Q

sample, most agree play is a source of entertainment value).

It was fun, it made me laugh and joke around (item/statement #26 in Q sample, most agree play is a source of entertainment value).

The experiential value provided by this screen-based entertainment product, according to Holbrook's framework, comes from its playfulness, efficiency and, to a lesser degree, excellence, status and esteem:

Laughed at it, enjoyed the humour and the performances (male respondent, age 33, University, graduate studies, non-described version, online Q sort).

It was a ball of cheese, creamy, cheddar, spreadable and it was supposed to be that way, it went out of its way not to be subtle, that what makes the humour of the show funny, it does not apologize for its crudeness (female respondent, age 21, undergraduate student, described video version, Q sorting interview).

As a student I have little (no) money to spend on entertainment, so anything I can get "free", such as something available to watch on a website, is very welcomed to me (male respondent, age 27, undergraduate student, non-described version, online Q sort).

The media does not influence my life to the extent that I need to feel as though I fit in (female respondent, age 20, undergraduate student, non-described version, online Q sort).

Television does not determine who I am and most definitely does not give me a sense of being whole. Sorry I have more culture and self-esteem than that (female respondent, age 20, undergraduate student, non-described version, online Q sort).

Respondents watching a comedy would not expect to see something serious, i.e. which

raises ethical issues, and particularly not spiritual ones:

The program was light hearted and fun. Good for laughs, and nothing about the content was too deep or insightful (female respondent, age 21, undergraduate student, non-described version, online Q sort).

Ummm, it's a TV show... I like to think spirituality is more meaningful than contemporary media. So no, nothing spiritual about a lousy revival of *The Kids in the Hall* (female respondent, age 22, undergraduate student, non-described version, online Q sort).

The two statements/phrases which respondents in this group most disagree with are:

It shed light on questions I have on morality, virtue, or justice (item/statement #17 in Q sample, most disagree ethics as a source of entertainment value).

It awakened inside me something spiritual and mysterious (item/statement #21 in Q sample, most disagree spirituality as a source of entertainment value).

Increased accessibility and the enhanced format of the audio description track made the episode more meaningful and enjoyable to a larger audience:

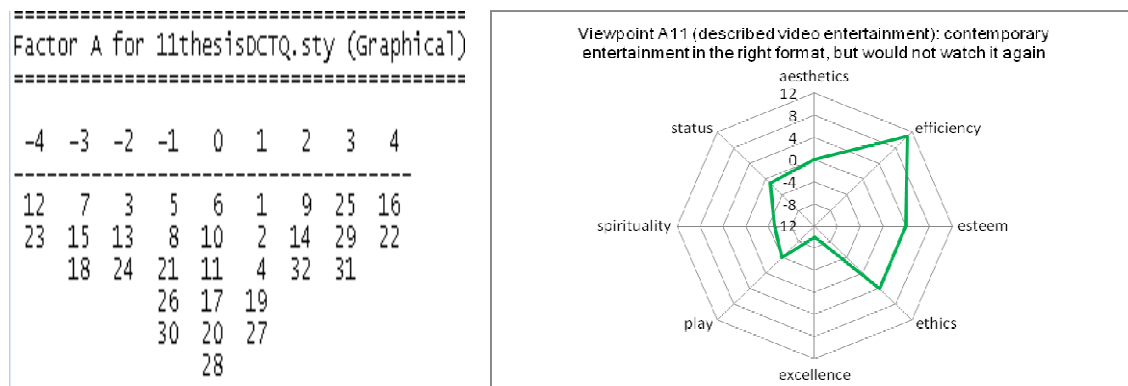
I never considered how difficult it would be to share entertainment experience with someone who is hearing impaired. This narration feature made me think about entertainment outlets that would be an accessible option for people and families of the hearing impaired (female respondent, age 19, undergraduate student, described video version, Q sorting interview).

This is the type of show you can sit around with your friends and watch. The show is

very easy to follow and therefore you can converse with your friends without really missing anything important (male respondent, age 21, undergraduate student, non-described version, online Q sort).

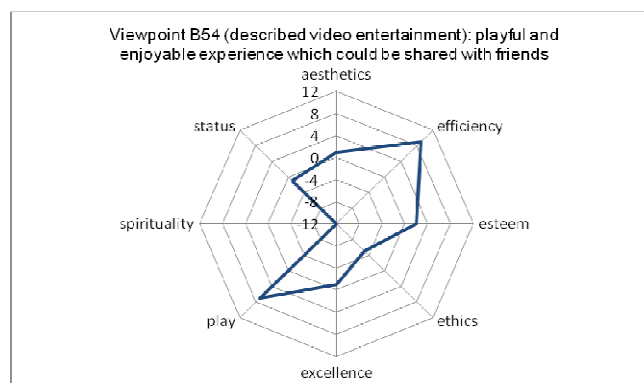
The third emerging viewpoint is captured in the 3-factor solution. As noted in previous section, the 3-factor solution (in Appendix 14) is less accurate than the 2-factor solution in capturing the views expressed. Nevertheless, the third factor and viewpoint, called C12, *beyond just entertainment, an accessible and meaningful cultural product*, is meaningful enough and so worthily to be discussed because it consists of participants who looked beyond the comic and light entertainment aspects.

Figure 14: 3-factor solution for *The Kids in the Hall*: defining Q sorts and types of entertainment value



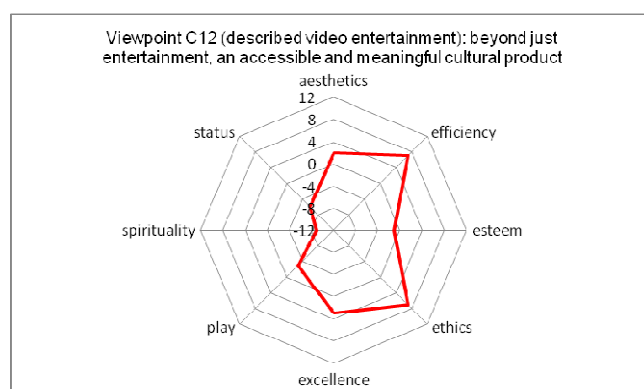
Factor B for 11thesisDCTQ.sty (Graphical)

	-4	-3	-2	-1	0	1	2	3	4
17	5	13	1	6	8	9	22	2	
21	10	27	3	12	14	16	26	4	
		30	29	7	18	15	25	31	
				11	19	24			
				23	20	28			
					32				



Factor C for 11thesisDCTQ.sty (Graphical)

	-4	-3	-2	-1	0	1	2	3	4
13	12	18	3	5	4	1	16	7	
19	27	21	8	6	9	2	29	31	
		30	24	11	14	10	25	32	
				15	20	17			
				26	23	22			
					28				



Play is not perceived as a type of entertainment value for the episode:

I have watched very little television and even less Canadian humour television. Watching this has increased my exposure to both and informed me a little bit about what there is to experience (female respondent, age 23, undergraduate student, non-described version, online Q sort).

I found the portrayal of some characters very offensive, for example, the aboriginal and the special needs children (female respondent, age 28, front desk staff, graduate studies, described video version, Q sorting interview).

The episode provoked some thought (item/statement #7) by touching on a number of

ethical issues. Respondents who share viewpoint C12 identify ethics and efficiency as the main types of perceived entertainment value:

This episode raised many ethical questions, for example the abusive politician, that could be discussed and looked at more thoroughly while using certain parts of this episode as examples (female respondent, age 20, undergraduate student, non-described version, online Q sort).

It gave a quite critical picture of today's society, something I expect from art. It intrigued me several times, made me feel uneasy because you know there are people like that... (female respondent, age 33, University instructor, graduate studies, non-described version, online Q sort).

The statements/phrases this group most and strongly agree with are:

Its ease of consumption makes it more enjoyable (item/statement #31 in Q sample, most agree efficiency is a source of entertainment value).

It inspired thought, as I would expect from a work of art, a film, a picture, or a song (item/statement #7 in Q sample, most agree excellence is a source of entertainment value).

I could use it to raise ethical issues (item/statement #29 in the Q sample, strongly agree that ethics is a source of entertainment value).

It was much more realistic for me when provided in this format and context (item/statement #32 in the Q sample, strongly agree that aesthetics is a source of entertainment value).

It helped me keep up with contemporary media culture (item/statement #16 in the Q sample, strongly agree that esteem is a source of entertainment value).

Those who share viewpoint C12 also acknowledge the quality of the overall experience, with both excellence and aesthetics reported as generating perceived entertainment value.

I found that the style of humour of the comedy was very enjoyable, it wasn't and in your face comedy that you usually find, it made you think and you had to pay attention in order to understand the jokes (female respondent, age 20, undergraduate student, non-described version, online Q sort).

The use of the Olympics, unusual characters and small town aesthetic, gave it a Canadian sensibility (female respondent, age 20, undergraduate student, non-described version, online Q sort).

I can miss a lot in a show but they say it here. It was much more interesting. I would not watch something without audio description (Blind female respondent, age 60, retired, described video version, Q sorting interview).

The two statements/phrases most disagreed with by the respondents adopting viewpoint C12 indicate that spirituality and status are not recognized by them as kinds of perceived entertainment value:

It gave me a sense of wonder and magic that I shall not soon forget (item/statement #13 in Q sample, most disagree spirituality as a source of entertainment value).

Everyone was talking about it, so I wanted to participate and be part of it (item/statement

#19 in Q sample, most disagree status as a source of entertainment value).

This was a purely entertaining show, and with its vulgarity and lack of in-depth dialogue I found it did not provoke any spiritual or mysterious feelings (female respondent, age 22, undergraduate student, described video version, interview Q sort).

I don't think watching the show would make me cool or help fit in. I do not think many people actually watch the show, people I know of. I would be the opposite effect-it would be uncool watching it (female respondent, age 22, undergraduate student, described video version, Q sorting interview).

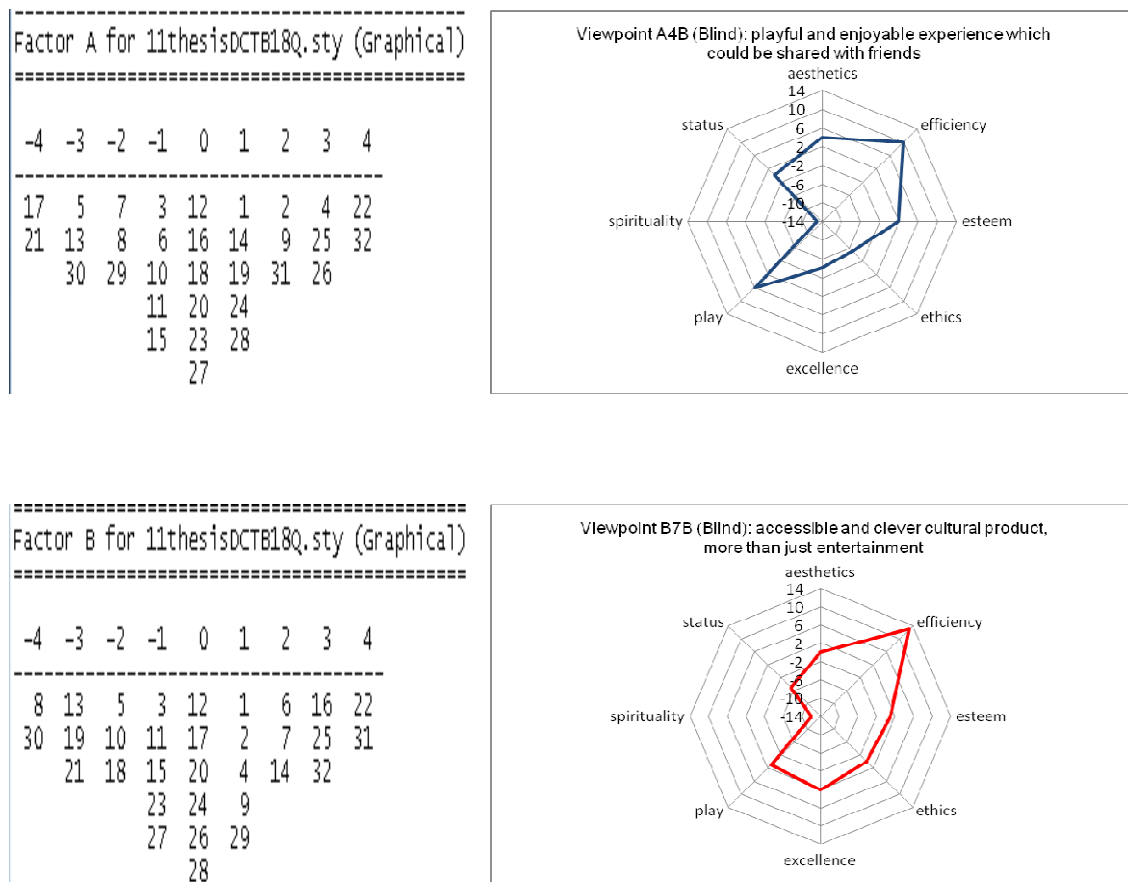
ENTERTAINMENT VALUE: VIEWPOINTS AND PERCEIVED VALUE FOR BLIND RESPONDENTS

With regard to the Blind and partially sighted group of respondents, a separate analysis of their 18 Q sorts suggests what is slightly different and worthwhile noticing for this group. Fifteen sorts are grouped in a 1-factor solution. As in the case of previous analysis for all 99 valid Q sorts, efficiency emerged as most important type of entertainment value. Furthermore, described video media can enhance the experience of consuming creative goods for this group. Increased accessibility and ease of consumption translated into enhanced enjoyment of the experience and, ultimately into an opportunity to boost their reputation among friends and enjoy a increased feeling of self-fulfillment. A slight increase is noted regarding esteem as generating perceived entertainment value.

A 3-factor solution accounts for 17 Q sorts, with only one “not significant” Q sort (in Appendix 15). This solution fits the data best and identifies three groups of Blind and partially sighted respondents who enjoyed fully the efficiency dimension of

perceived entertainment value. Some ranked higher the statements/phrases referring to aesthetics and, others, play. In Figure 15 are defining Q sorts together with indications of the types of perceived entertainment value, and brief summaries of the three viewpoints.

Figure 15: 3-factor solution for *The Kids in the Hall*: defining Q sorts and types of entertainment value for Blind and partially sighted participants

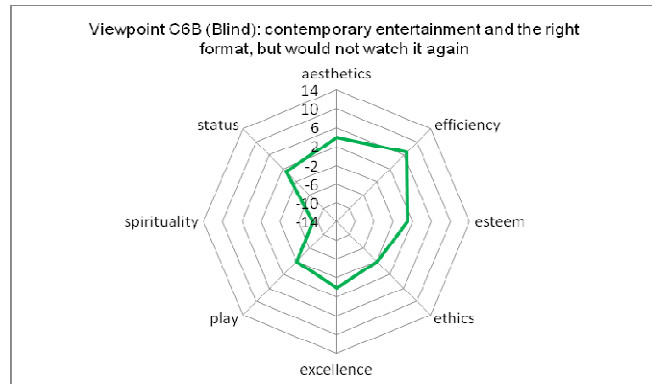


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Factor C for 11thesisDCTB18Q.sty (Graphical)

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	-4	-3	-2	-1	0	1	2	3	4
12		7	5	3	6	4	2	1	22
21		8	13	10	19	9	11	16	32
		17	18	25	24	14	15	31	
				27	26	20			
				30	28	23			
					29				



Viewpoint A4B for Blind and partially sighted respondents: *a playful and enjoyable experience which could be shared with friends*. This group of four Blind and partially sighted respondents is characterized by following "agree" statements and phrases which indicate that perceived entertainment value has to do with efficiency, play and aesthetics:

It was much more realistic for me when provided in this format and context (item/statement #32 in the Q sample, most agree that aesthetics is a source of entertainment value).

It was inexpensive and I appreciate that (item/statement #22 in the Q sample, most agree that efficiency is a source of entertainment value).

I can get and have access to this whenever I want (item/statement #25 in the Q sample, strongly agree that efficiency is a source of entertainment value).

It was a playful experience and I didn't notice time passing by (item/statement #4 in Q sample, strongly agree play is a source of entertainment value).

It was fun, it made me laugh and joke around (item/statement #26 in Q sample, strongly agree play is a source of entertainment value).

For the group of respondents sharing viewpoint A4B, spiritually and ethics are not perceived types of entertainment value. The two statements/phrases respondents in this group most disagree with are:

It shed light on questions I have on morality, virtue, or justice (item/statement #17 in Q sample, most disagree on ethics as a source of entertainment value).

It awakened inside me something spiritual and mysterious (item/statement #21 in Q sample, most disagree on spirituality as a source of entertainment value).

The four respondents who share this viewpoint are also part of the group of respondents who share the similar viewpoint, B49, presented in the previous section, for the 2-factor solution for all respondents.

Viewpoint B7B for Blind and partially sighted respondents: *accessible and clever cultural product, more than just entertainment*. Seven respondents share this viewpoint and agree with the following statements and phrases which suggest convenience (efficiency) as key to perceived entertainment value:

Its ease of consumption makes it more enjoyable (item/statement #31 in the Q sample, most agree that efficiency is a source of entertainment value).

It was inexpensive and I appreciate that (item/statement #22 in the Q sample, most

agree that efficiency is a source of entertainment value).

I can get and have access to this whenever I want (item/statement #25 in the Q sample, strongly agree that efficiency is a source of entertainment value).

It was much more realistic for me when provided in this format and context (item/statement #32 in the Q sample, strongly agree that aesthetics is a source of entertainment value).

It helped me keep up with contemporary media culture (item/statement #16 in the Q sample, strongly agree that esteem is a source of entertainment value).

The two statements/phrases which respondents in this group most disagree with refer to spirituality and aesthetics:

It provided me with a sense of well being and holiness (item/statement #30 in the Q sample, most disagree that spirituality is a source of entertainment value).

It was a catalyst for sharing emotions, or the sadness, and the laughter together (item/statement #8 in the Q sample, most disagree that aesthetics is a source of entertainment value).

Viewpoint C6B for Blind and partially sighted respondents: *contemporary entertainment provided in the right format, but would not watch it again*. Six Blind respondents share this viewpoint, similar to the factor corresponding to viewpoint A33 described in the previous section for the 2-factor solution, for all respondents. They agree or strongly agree with the following statements and phrases suggesting that

efficiency and aesthetics are the dominant dimensions of perceived entertainment value:

It was inexpensive and I appreciate that (item/statement #22 in the Q sample, most agree that efficiency is a source of entertainment value).

It was much more realistic for me when provided in this format and context (item/statement #32 in the Q sample, most agree that aesthetics is a source of entertainment value).

Its ease of consumption makes it more enjoyable (item/statement #31 in the Q sample, strongly agree that efficiency is a source of entertainment value).

It was meaningful; it made me think about entertainment in a different way (item/statement #1 in the Q sample, strongly agree that aesthetics is a source of entertainment value).

It helped me keep up with contemporary media culture (item/statement #16 in the Q sample, strongly agree that esteem is a source of entertainment value).

Respondents sharing this viewpoint are not interested in seeing this episode again, finding it not entertaining, not an inspiring work of art, not thought-provoking, and not emotionally appealing. The "disagree" statements and phrases illustrate this mindset:

I shall experience it again, maybe because it was so entertaining (item/statement #12 in the Q sample, most disagree that play is a source of entertainment value).

It awakened inside me something spiritual and mysterious (item/statement #21 in the Q

sample, most disagree that spirituality is a source of entertainment value).

It inspired thought, as I would expect from a work of art, a film, a picture, or a song.
(item/statement #7 in the Q sample, strongly disagree that excellence is a source of entertainment value).

It shed light on questions I have on morality, virtue, or justice (item/statement #17 in the Q sample, strongly disagree that ethics is a source of entertainment value).

It was a catalyst for sharing emotions, or the sadness, and the laughter together
(item/statement #8 in the Q sample, strongly disagree that aesthetics is a source of entertainment value).

DESCRIBED VIDEO ENTERTAINMENT: BLIND AND PARTIALLY SIGHTED RESPONDENTS

REGARDING AUDIO DESCRIPTION TRACK

The feedback regarding the audio description track refers especially to the voice of the describer, the perceived quality of the descriptive content used to illustrate the visuals, and some technical aspects of the audio description track. Almost half the sighted respondents were in a position to offer feedback on these points because they had access to the visuals as well as the described video version of the episode. Their comments complement the feedback from Blind and partially sighted respondents referring to the pros and cons of having an additional audio track.

One of the most appreciated components of the show noted by all categories of respondents is the voiceover, especially if the describer has “enthusiasm,” “a lot of expression”, or a “good” and “nice” voice. In many ways, participants express their

satisfaction with how the narrator adds value:

The narrator was very good in terms of voice inflection, it stayed off at critical times and was on when it needed to be (Blind male respondent, age 30, described video version, Q sorting interview).

The voice and attitude of the descriptor matched the show very well (undergraduate student, described video version, Q sorting interview).

The voiceover was very clear, I found it more understandable than the voice of some characters was great, it was expressive, it wasn't monotone (Blind male respondent, age 60, retired lawyer, graduate studies, described video version, Q sorting interview).

A couple of Blind respondents noted that the voice of the narrator had some particularities, at times a sense of artificiality:

You could tell there was a difference between normal speaking and the audio description, it almost sounded as computerized (Blind female respondent, age 27, unemployed, described video version, Q sorting interview).

The audio description, first of all, is different from anything I've heard before, previous experiences with audio description. At first I wasn't sure the voice was done by a real person or it was synthetic voice (Blind male respondent, age 30, described video version, Q sorting interview).

Other comments refer to the pace, the rhythm of the narration, as sometimes too fast. Reference is made to the tone of voice as being too loud at times, and to the fit with the dialogue. These comments have to do with limitations specific to video

description, such as the limited time available for description, as well as with some unease with unfamiliar narrative styles adopted by the creative team in producing the audio descriptive track:

You do not want the person who does the description to laugh and jump around because he thought it was funny (Blind male respondent, age 60, retired lawyer, graduate studies, described video version, Q sorting interview).

The describer was using his emotions when describing something that was funny, and that was his objective opinion, but I have no way of seeing whether that was true or not. I want to have my own opinion, I do not appreciate someone else's opinion when describing (Blind male respondent, age 60, retired lawyer, graduate studies, described video version, Q sorting interview).

Sometimes he goes to fast, but that's maybe because he has only ten seconds and he has to say something (Blind female respondent, age 30, social worker, graduate studies, described video version, Q sorting interview).

Blind respondents have mostly positive comments about the technical aspects of the audio description. They indicate that the show and the visuals are well described:

When they were good, they would tell everything that was going on (Blind female respondent, age 27, described video version, Q sorting interview).

I don't think I missed anything by not having a full description made by a third party [...] They were able to tell you what you needed to know at the right time, and you didn't lose sight of what was happening (Blind male respondent, age 60, retired HR manager, described video version, Q sorting interview).

The audio description is very neat, it is according to the show, is not interrupting the episode (Blind female respondent, age 40, self-employed, undergraduate studies, described video version, Q sorting interview).

Sighted respondents who are positive about the supplementary audio track observe that the additional narrative is “relatively unobtrusive” and “it was really good and didn’t take away from the program too much.” Some indicate that the audio description matches and adds to the tone of the story:

The audio description matched the tone of the show; it was comical and even included additional jokes. It added another layer to laugh at, as sometime the narrator’s voice added something to the show (undergraduate student, described video version Q sorting interview).

The audio description matched the visual humour and one time I believe it added a joke that only makes sense when it is narrated (undergraduate student, described video version, Q sorting interview).

I didn't mind it, it even added to the comedy a little (undergraduate student, described video version, Q sorting interview).

It seemed like there was another actor added, a new character. So when you create the audio description, you can think as a narrative added on, or like a new character, I see it as a narration, as a creative part, as opposed to audio description (female respondent, undergraduate student, described video version, Q sorting interview).

Blind and partially sighted study individuals were familiar with accessible (described video) media and were aware that audio description track does not

adequately convey image and scene information; this is the area of major concern, re-confirmed by sighted participants:

There are times when there is a lot of interaction that is going on, and the person is not describing what is going on [...] When it comes back from the commercial break, it doesn't give a description where we are [...] When there are people talking, like when the Mayor entered the restaurant and has a lot of interaction with people, there is less description because there is no time to describe everything, so there is a lot lost (Blind female respondent, age 30, social worker, graduate studies, described video version, Q sorting interview).

One thing about the show is that actors are playing more than one character, and there is nothing about this in the description, in the narration (male respondent, undergraduate student, described video version, Q sorting interview).

Some suggestions were offered to address this inherent limitation about missing parts of a described video product:

For instance, when Rampop shoots the gun, I would have wanted to know that he shot the gun, because all you hear is this noise, and if you don't know what is going in the film, then you wonder, "What a heck is all about?" Whereas all you had to do is say: Rampop fires the start gun (female respondent, age 40, unemployed, described video version, Q sorting interview).

Advise us what is going on in the scene, for example when the mayor was at home watching television, it wasn't very clear that what was heard was part of the movie, or it was the television in the scene (Blind male respondent, age 50, retired lawyer, graduate studies, described video version, Q sorting interview).

Another inherent limitation of a described video product regards coordination between visual scenes and the corresponding audio track narrative. Sighted respondents noticed problems immediately:

There was this delay, you could see the action was happening and there was a delay. This is common with other descriptions, sometimes there is a delay, or they tell you before, and whoever sits near you hears what will happen (Blind female respondent, age 27, unemployed, described video version, Q sorting interview).

Most sighted respondents are not accustomed to watching a program with additional narrative. There is a degree of unfamiliarity and unease with described video entertainment among those who constitute a potential segment of consumers for accessible media. Adding poor timing to that could ultimately cause audio description to become disruptive and take away from the experience of watching entertainment:

There were times when they were not accurate in describing, it gave me a disjoint (female respondent, age 40, unemployed, described video version, Q sorting interview).

The AD often proceeded to the “punch-line” thus running the visual gig that comes shortly after (undergraduate student, described video version Q sorting interview).

Characters are important in a story and Blind and partially sighted respondents express their need to know them better and get a fuller description. Those who create described video entertainment could introduce characters at the beginning of the story and then continue to describe them during later scenes. This could be done in a number of ways, some suggested by Blind and partially sighted respondents:

A description of the characters, like what they were wearing, the look, the age, like they did for the guy who was death, is certainly useful. I want to envision in my mind how they look like, the characters. So, I think particularly at the beginning if you could describe so and so, 25 years, this and that, whatever, so for the rest of the show you have that image in your mind of that person. Otherwise, you are just lead by their voice, and sometime you can have an idea of a person by the voice, but often you are not. That would be useful (Blind male respondent, age 60, retired lawyer, graduate studies, described video version, Q sorting interview).

Now, a lot of feeling, emotions are conveyed by the facial reactions body language, and this voiceover did not deal with this aspect. Some expressions like, “she looked happy” and similar, that convey a lot. Like computer and email cannot convey a lot of information like a face to face interaction. Thus is why the kids now invented all these supplements to convey what the words cannot convey. So, if you do a voiceover that cannot convey that, so maybe a good way of doing it is to have like they do it at the beginning of a novel, when you present characters, can do that at the beginning of the show, to introduce the characters of the show. It helps filling the gaps later on because it is good to have this visual representation. Or, you can use your own imagination (Blind male respondent, age 60, retired lawyer, graduate studies, described video version, Q sorting interview).

like the fight that was between the mayor and his wife, I wonder what she was wearing that the mayor was complaining about, and why he was complaining about her body. Was she obese? (Blind female respondent, age 20, undergraduate student, described video version, Q sorting interview).

Some sighted respondents suggest that the audio description track could turn the media product into something new:

Perhaps one feature that can freeze the show, and have a describer, have the voiceover

talking about the scene. Like sometimes on DVDs there is this extra feature when a person pops-up describing the experience taping that scene. It is like a second layer of description that could be offered to the person who is watching it, because it can go sometimes too quickly and you have to pay attention (Blind female respondent, age 30, social worker, graduate studies, described video version, Q sorting interview).

It may be a separate product, an audio described version of the show, an additional form of entertainment, so you can still have dialogues, but the person who is describing would have his time to describe and then have again dialogues (male respondent, undergraduate student, described video version, Q sorting interview).

If I were a Blind person it would have been better to have like a more personalized product, audio exclusively. That probably would not work for a TV broadcast, but it would work for a DVD where could have version for sighted people and for Blind people, who would appreciate that because there would be more time for narration (male respondent, undergraduate student, described video version Q sorting interview).

Both blind and sighted respondents offered comments referring to a different approach, the one involving the creative team in producing the audio description track. Some Blind respondents noticed this difference and considered it a positive change:

I was very pleasantly surprised when I got here and instead of that stale description, I was surprised that it fits the show perfectly [...] Having the people doing the show do this, do the stuff, they actually know what the show is about, what effects to have, so I think it is a much better approach (Blind female respondent, age 40, self-employed, described video version, Q sorting interview).

The people who made this show wanted me to know certain things and those were the points that they stressed in the description (Blind male respondent, age 60, retired HR manager, described video version, Q sorting interview).

Not all received this changed approach favourably:

The idea of a creative process and adding the audio description, maybe some writers would not appreciate that. For them this is a TV show, this is the media, so it should not be changed (female respondent, undergraduate student, described video version, Q sorting interview).

They throw in some jokes that would not have been there if a company more neutral had done the description, because there were not in the show. I would suggest that the people who wrote the show, draft something and then let go so that the people who are use to do it, to do it and they decide if they let all in If they wish (female respondent, age 40, unemployed, described video version, Q sorting interview).

I kind of disagree with having the creative team suggesting, it is like a comic laughing at his jokes, this is silly, or foolish. I do not care what he finds humorous, obviously he finds it or he wouldn't do the job (Blind male respondent, age 60, retired lawyer, graduate studies, described video version, Q sorting interview).

One more aspect to be considered in order to offer a more positive consumption experience is the supporting “hardware” which allows seamless access to described video entertainment:

In this case you are using a technique known as “descriptive video” to help, but I wanted to mention “accessible hardware” and software, together, to deal with this thing that I have: I bought a new digital TV not even six months ago and I don't have access to an audible menu, how to programme it, so I need to bring someone in some day to help. I can even not read the channels and do not know which channel I am unless I hit CBC and they tell me that (Blind male respondent, age 60, retired HR manager, described

video version, Q sorting interview).

To conclude, the second Q study concerned described video entertainment. During interviews and focus groups conducted, respondents positioned themselves in two groups with apparently opposite stances: those who enjoy the *Kids in the Hall* episode and those who do not. Both Q methodology and Holbrook's consumer value framework were instrumental in re-considering this perception, in differentiating among different respondent's viewpoints, to identify audience segments empirically, and to provide a meaningful interpretation of corresponding subjective viewpoints.

In regard to the described video version of the episode, it adds to overall enjoyment because of richer content and increased accessibility provided. Enhanced format and access to content makes the storyline and underlying themes more meaningful, boost the episode's perceived quality and thus encourages more consumption, including with friends who may also enjoy the experience. Blind and partially sighted participants report that their self-esteem has been enhanced because were able to join in and fully enjoy the entertainment experience:

I would be able to watch the show with somebody and would not have to ask to tell; I would just sit and enjoy it with someone else. In this way I could and be able to feel connected and valued, because we don't get that chance when it comes to entertainment. You always have to go with somebody else (Blind female respondent, age 25, social worker, undergraduate student, described video version, Q sorting interview).

You can miss a lot of things when you can't see it or there is no audio description, so I personally find it very helpful [...] There is a lot of we do not know what is going on, and

the automated voice just enhances our enjoyment (Blind male respondent, age 30, described video version, Q sorting interview).

The findings in this Q study indicate also that viewer responses to the nature of the experience and its entertainment value, although enhanced for some, are not determined by the presence or absence of the audio description, or by the visual vs. audio experience. An additional analysis of 108 Q sorts confirms that Blind and partially sighted respondents can enjoy video in the same manner as sighted respondents, video either with or without an audio description track²⁴.

Finally, during the stages of applying Q methodology more attention was dedicated to the design of the Q sample, which followed a Fisherian design, to using FlashQ for an online Q study, and to adaptation and use of Q methodology with Blind and partially sighted respondents.

24 Nine additional Q sorts are added to the 99 valid Q sorts collected and a 3-factor solution is calculated for the resulting 108 Q sorts. The nine additional factors are *defining* Q sorts calculated for a 3-factor solution, for each of the three groups of respondents: a) 18 Blind and partially sighted respondents, b) 35 Q sorts collected in person from sighted respondents, and c) 46 Q sorts collected online from sighted respondents who watched the episode without the audio description track.

7. LIVE CULTURAL PERFORMANCES

The term “points of presence” in the “innovation radar” framework refers to a firm’s channels of distribution and the places where its offerings can be bought or used by those who consume goods, services or information (Sawhney, Wolcott, & Arroniz, 2006). If we accept that the fourth distinct economic offering is the consumption experience (Pine & Gilmore, 1999), then innovation in the experience of live cultural performances, shows and corporate events also concerns points of presence. Corporate expertise in staging entertainment experiences, both for internal audiences and external consumers, has evolved, although there is not yet a set of best practices in this sense. There is a need to re-think as well as an opportunity to re-design live events and cultural performances as a platform for the creation and distribution of live entertainment experiences.

Only a few scholarly texts, found in the traditional event management literature, suggest theoretical models and best practices, including practices supported by digital and interactive media, which embrace this new paradigm of live cultural performances. The gap is becoming tangible and visible, that is the gap between what entertainment professionals are able to design, produce and deliver for entertainment consumption, and what researchers, who are well behind, can suggest as entertainment concepts, constructs, themes, models and research methods. Innovation along the *points of presence*, or distribution channels, is under investigation in this chapter. The third Q study in this dissertation continues the investigation into the subjectivity of those who

experience entertainment, with two kinds of live cultural performances: a) a traditional live rock/pop concert delivered by a music band, such as *U2* or *The Rolling Stones*, or a single performer, such as *Joe Cocker*, and b) the increasingly popular broadcasts in cinema, in high definition (HD), of live performances from *The Metropolitan Opera* in New York (*The Met: Live in HD*) and the *National Theatre* in London (*NT Live*).

In the cases of *Met: Live in HD* and *NT Live*, innovation along the *points of presence* and *customer experience* anchors in the “innovation radar” considers how new business practices supported by technological advances have been adopted to deliver enhanced consumption experiences in digital cinema theaters. The next section places in a certain context these two formats of live cultural performances, and subsequent sections describe the stages of applying Q methodology. More space is dedicated here to two important aspects of Q methodology than in the previous two Q studies, i.e. of *Ryan* and *The Kids in the Hall: Death Comes to Town*. They are: a) the selection and testing of the statements and phrases that constitute a Q sample, and b) the opportunity to link viewpoints, identified during the factor analysis, with the socio-demographics of the respondents who share the respective viewpoints.

LIVE PERFORMANCES: THE PLATFORM TO DISTRIBUTE ENTERTAINMENT EXPERIENCES

The recent literature on live events is more in tune with the paradigms of the experience economy and experiential marketing. These texts are also more consistent, structured and elaborated, marking the increased interest of scholars in positioning live events and events management activities as avenues to design and especially to

deliver entertaining experiences. In one notable example, O'Sullivan and Spangler (1998) conceptualize experiences, introduce the players in the experience industry, the Experience Enhancers, Infusers and Makers, and then suggest the four Ps of the customer-centred experience — Parameters (of the experience), People (who are experiencing), Particles (markets) and PerInfoCom (communication, information personalization).

The transition from event management literature to texts adopting the experiential viewpoint can be illustrated by texts referring to the ServQual concept — the service quality assessment model for events. Getz, O'Neill, and Carlsen (2001) present an example where they used the service mapping technique to assess quality during a sport event. They link quality of service to participant satisfaction, reflecting to a degree the viewpoints of attendants on the overall experience of the event. The study re-confirms findings in the paper by Crompton (2003) on the hygiene and motivator factors for the event experience. In that study, Herzberg's theory is adapted and used to analyze components of a positive event experience. The model is tested initially during a street festival, although the author suggests that more empirical work would be required to fine-tune it. The hygiene factors taken into consideration in the context of a tourism or recreation facility deal with physical attributes of the facility (such as infrastructure) and are prerequisites for visitors' satisfaction with the event. The motivational factors facilitate social and psychological benefits (Crompton, 2003).

Caroline Jackson (2006) reviews event management literature in a manner which goes beyond the technical aspects of staging an event. She refers to texts about event experiences which discuss effects of sound and lighting on participants, as well as on

the ways event-goers engage and interact. The environments of live events and cultural performances are increasingly noted in the literature. Because passive forms of entertainment, such as watching television or a movie or listening to music, have become routine, consumers increasingly seek alternative and unusual or unique entertainment experiences. Theming an environment is one approach to distinguishing a certain kind of experience, and placing it in activities which might otherwise be ordinary. Themed buying or "shoppertainment," themed restaurants or "eatertainment," branded theming or "logotainment," themed neighbourhoods or "archetainment," themed cities or "faketainment," and themed parks or "mousetainment" are ways in which retail and urban venues combine fantasy and the familiar, transforming a visit to a mall, a trip to the airport, or a dinner for two, into an entertainment experience (Sayre & King, 2003).

Christian Mikunda (2004) offers a sophisticated presentation of human experience, what it is and how it can be created in public spaces or "third places". He describes a diversity of ways to create experiences by combining environment design, psychology and physiological stimuli. The outcomes are pleasurable and memorable sensory experiences offered through the use of light, colour, smell, sound and other sensory triggers, in such "third places" as malls, fairs, conventions, urban locations, entertainment centres, and live event and performance venues. Mikunda tells the story of own practical expertise from extensive work with marketers, designers and architects. He brings a different perspective on entertainment experiences but does not emphasize mediated experiences or new media, digital technologies or interactivity.

Graham Berridge (2007) departs from the traditional approach in his book on

events and events management, and manifests more interest in consumer live events and experience design. Berridge is not suggesting new theories, frameworks, or new concepts, but rather how live events can be designed and managed to create certain experiences. He does this through an extensive effort to review important and relevant texts, and by discussing existing concepts and theoretical frameworks about events, experiences and experiential marketing, all in the context of the experience economy. Berridge, however, misses the importance of the adoption and use of digital and interactive technologies during live events as well as their positive impact on event-related entertaining experiences.

Donald Getz (2007) offers the foundational text for establishing events and event studies as a scholarly field of study. He goes beyond the comprehensive literature on event management by providing a complete framework for studying, understanding and creating knowledge of “special events.” Most importantly, he notes that “event experience and meaning” is the core phenomenon for event studies, and one placed within the experience economy. In one chapter, he reviews definitions and models of event experiences, and brings together, in a structured framework of analysis, scholarly work including anthropology, sociology, psychology, philosophy, economics, management, to history, law and future studies. Getz ultimately offers a solid starting point for any scholarly work regarding event-goers, their experiences and the types of the live events they attend.

New business practices supported by technological advancement have been adopted to deliver in digital cinemas live broadcasts of opera, theatre, ballet, classical

music and the circus. Digital drivers of transformation in the distribution of entertainment are: a) broadband Internet connection, b) digital file compression, c) streaming media, and d) encryption. These technologies allow video files to be digitized, stored and transmitted via digital networks and broadband. Digital film delivery may displace the physical film, video and DVD, thus threatening the long-term survival of video rental stores and other middle layers in the value chain (Zhu, 2001; Currah, 2003). Large-scale use of broadband opens the door to video-on-demand over the Internet (Silver & Alpert, 2003; Zhu, 2001). Digital movies are now being seamlessly delivered via broadband, video-on-demand (VOD) and the Internet.

The disruptive power of VOD technology also threatens Hollywood's theatre-based business model, where audiences are passive consumers. With VOD, the viewer can recover control and enjoy the convenience and comfort of home. One can choose from a database of movies located on a video server and have control over how and when to play the movie. At home, movies can be watched on a PC while surfing or doing other work, on a flat panel plasma or LCD screen, in a digital home theatre (Zhu, 2001). E-cinema and d-cinema²⁵ constitute different kinds of innovations in distribution

²⁵ E-cinema refers to digital or electronic projection of films or events. It includes d-cinema, which refers to digital projection of films or live broadcast of events at levels of visual resolution on a par with 35mm analogue projection systems (DOC, 2004). E-cinema represents a better business model because: (1) it eliminates the cost of enlarging a documentary from video or 16mm to 35mm, (2) it reduces the cost of creating prints; and (3) it allows a film to benefit from simultaneous widespread promotion. E-cinema allows filmmaker to record the final print to DVD, computer file, or magnetic tape. This process eliminates the cost of converting the film from video or 16 mm to 35 mm and could save as much as \$50,000. The process also saves the \$2,000 to \$2,500 cost of creating each print, and the \$500 to \$750 cost of shipping each print. E-cinema also facilitates short-run films because it does not involve the time required (approximately one week) to set up a 35 mm film in an analog theatre projector (that includes also conversion from 16 to 35 mm, making and duplicating prints and shipping) (DOC, 2004; 33).

and projection, to support the survival of the theatre-based business model and quite suitable for presentation of more than just movies, for a range of genres, such as documentary (Vickery & Hawkins, 2007; Husak, 2004; Irwin, 2004; Silver & Alpert, 2003). Husak (2004) predicts the emergence of two businesses in the theatrical community: "traditional feature film release [is] known as Digital Cinema" and "non-traditional content [is] known as Alternative Content."

Annual distribution costs for Hollywood, based on film as the medium, are estimated at \$1.2 billion. Digital delivery would mean a savings of \$2,000 on every film print, plus the costs of shipping to the theatres of approximately \$300 for each print, amounting to \$700 or \$800 million (Culkin & Randle, 2003; Silver & Alpert, 2003). To the extent that shooting, post-production, distribution and transmission will be accomplished digitally, e- and d-cinema allow a film to be distributed to theatres by DVD, satellite or other broadband data transmission. With broadband transmission to cinemas, producers allow filmmakers to introduce a film personally, or participate in question-and-answer sessions with audiences (DOC, 2004: 34). The d-cinema business model, while compelling, still requires a significant investment in the installation of the digital projector. Despite these costs, worldwide screens equipped with d-cinema totalled 2,866 by the end of 2006 and, according to various trade magazines, 16,000 by the end of 2009 (DOC, 2007: 60). In 2025, cinema was expected to be mostly digital and a full commercial d-cinema rollout is still some time away (Swartz, 2005).

A notable trend in digital cinemas, which has been well received by consumers, is that of showing more than just movies. Often referred to as alternative content, or

alternative programming, the new kinds of live or recorded content are presented on digital screens, in HD, with special sound systems and, more recently, in 3D. They include sports (*WWE Live in HD* and *UFC* events, and *Wimbledon in 3D*), music concerts (*Guitar Festival 2010*), opera (*The Met: Live in HD*), theatre (*NT Live* and *Broadway Premieres*), ballet (*The Bolshoi Ballet Series*), talk shows (*Conan O'Brien Can't Stop*) and public events. In the future, the same format might offer “game-like content in the cinema and ubiquitous shows which combine digital controlled light technologies, various sensors, and stereoscopic projection” (Kuikkaniemi, Lin, Ruotsalo, Siikavirta, & Yu Xiao, 2009: 165).

As noted earlier, only a few authors approach empirically the hedonic aspect of the consumption of entertainment, and propose models, concepts and constructs to explain and measure the consumption of entertainment. Minor and Hausman (2004) develop a model of audience satisfaction with live performances, following a reconceptualization of theories from the service literature. They refer to the service dimension of a musical performance and frame service experience as drama containing four critical elements: 1) actors, who are the personnel contributing to the service, 2) audiences or consumers, 3) the service setting or physical surroundings, and 4) the service performance itself (Minor & Hausman, 2004: 9). A 25-item scale measures satisfaction with live performances and results report that six factors reflect the attitudes toward a recent musical performance. They are sound, musical ability, musician, appearance, and audience, which reflect the attitude toward the group, the individual performers, the facilities and the stage. Additional models and measures are proposed

with regard to recorded music consumption, music involvement, consumption and purchase intention (Lacher & Mizerski, 1994; Pucely, Mizerski, & Perrewé, 1998).

Hume and Sullivan (2008), who focus on value as a multi-dimensional construct, examine peripheral service quality, and show experience quality and value as separate constructs and predictors of satisfaction in the performing arts context. The authors design a 12-item scale and four constructs, reporting that consumers determine satisfaction based on performance attributes of the show and peripheral service aspects, and that they derive value from this. “[V]alue mediates the relationship of show experience quality and peripheral service quality to satisfaction and the direct link of these pathways to satisfaction was not significant” (Hume & Sullivan, 2008: 311).

Swanson, Davis, and Zhao (2008) investigate what drives attendance at arts performances among spectators at a theatrical production, a comedy troupe performance and a performance of popular vocal music. Six motivations were derived by the reviewing arts and sport spectator literature: aesthetic, education, escapism, recreation, self-esteem and social interaction. A number of segmentation variables for attendees are considered in order to assess the relationship with the motivators: time of attendance, number of years with the performing arts centre, subscribers vs. nonsubscribers, time of planning/purchase (purchase and attendance behaviours), gender, age, annual household income and educational background (demographics). Four motivations (aesthetic, educational, recreational and self-esteem motivations) are significantly associated with times of attending the performing arts centre in the past year and the number of years attending the performing arts centre. In addition, subscribers are more interested in the art form, education, recreation and self-esteem

than are casual attendees (Swanson, Davis, & Zhao, 2008: 317).

In sum, empirical academic research which explores attendance and behaviour at live events and cultural performances, adopting the subjective, experiential perspective of the individual, is available, but remains rather weak (Minor & Hausman, 2004; McCarthy & Jinnett, 2001; Swanson, Davis, & Zhao, 2008). Audiences, no longer passive spectators, are participating and responding physically and emotionally to a variety of entertainment experiences delivered in new ways. Individuals at cinematic opera “appear to personalize their responses to the fate of the protagonists,” holding back tears, for example, at Mimi’s death in Puccini’s *La Bohème*. At grand opera “it has been traditionally permissible, sans embarrassment, for even grown men to cry” (Hayer, 2008: 595). Live cultural performances offer a particular kind of entertainment value proposition, and one yet to be empirically evaluated.

The case of opera serves as a primary example to illustrate the trend of showing more than just movies in cinema, as one of the live entertainment experiences studied here is broadcasts from London, of the *National Theatre (NT Live)* and from *The Metropolitan Opera (The Met: Live in HD)* of New York. Productions from the Metropolitan can now be experienced in a number of ways over various media: a) as a live performance from the New York opera house, b) as live screenings or recorded events (encores in digital cinemas, PBS relay broadcasts in the U.S), c) at home through DVDs, and d) at virtually any location, thanks to live or rebroadcast radio, the round-the-clock satellite radio channel *Sirius XM*, and the *Met Player* online streaming service (The Metropolitan Opera, 2010: 3; Sheppard, 2007: 383). These pioneering

efforts create new possibilities for public access to the performing arts, an attempt “to bridge the divide between high culture and mass entertainment” by combining “the shared experience of traditional movie-going with at least part of the ‘aura’ of attending a live theatrical performance” (Heyer, 2008: 602).

In December, 2006, The Met launched a series of performance transmissions shown live in HD in movie theatres around the world. The first broadcast was Mozart’s *Magic Flute*, and the series expanded from six transmissions to eight in 2007, then to 11 in the 2008-09 season, and to 12 in the 2010–11 season (Heyer, 2008: 592; The Metropolitan Opera, 2010: 3). *The Met: Live in HD* is an artistic and financial success, leading to an increase in opera house attendance and a dramatic expansion of the worldwide audience. Transmissions reach approximately 1,500 selected venues in 46 countries across six continents. Audiences increased from 320,000 at the end of the 2006-07 season to 1.8 million at the close of 2008-09, and the Met has sold nearly five million tickets since the inception of the series in December of 2006 (The Metropolitan Opera, 2010: 2-3). Perhaps not yet enjoying the same level of success, a similar format has been adopted in the U.K. by the *National Theatre* to deliver live broadcasts of theatrical performances from London. This constitutes the second example of a live cultural performance showed in cinema, for which the value proposition is empirically evaluated here.

A traditional live rock/pop concert is the third kind of live cultural performance studied. Participants in the Q study reported on their experiences after having attended live performances by *U2* and *The Rolling Stones*. *U2* is the legendary Irish rock band from Dublin, formed in 1976 by Bono (vocals and guitar), The Edge (guitar, keyboards

and vocals), Adam Clayton (bass guitar), and Larry Mullen, Jr. (drums and percussion).

The band has released 12 studio albums and are among the best-selling groups in popular music, having sold more than 150 million records worldwide. They also have won 22 Grammy Awards, more than any other band, and in 2005 were inducted into the *Rock and Roll Hall of Fame* in their first year of eligibility. *The Rolling Stones*, perhaps the most famous band in the world, was formed in London in April, 1962 by Mick Jagger (vocals, harmonica), Keith Richards (guitar), Brian Jones (guitars, harmonica) and Ian Stewart (piano). The composition of the band changed over the years, and its current lineup still includes Jagger and Richards, together with Charlie Watts (drums) and Ron Wood (guitar). The band made 22 studio albums in the United Kingdom, 24 in the U.S., ten concert albums in the U.S., and numerous other compilations. Their worldwide album sales are estimated at more than 200 million. The *Bigger Bang* tour (2005-2006) has been declared the highest-grossing tour of all time, having earned \$437 million²⁶.

The following sections in this final chapter describe the stages of applying Q methodology to a study addressing particular kinds of entertainment value proposed by live cultural performances. Findings should address an additional need and opportunity while re-thinking and re-designing live events and cultural performances as a platform for creating and distributing even more entertaining experiences.

²⁶ Various sources are cited in presentations about these two bands on wikipedia.

P SET: RECRUITMENT AND DESCRIPTION OF PARTICIPANTS

Almost 100 participants responded to an invitation to sort and rank-order statements/phrases in the Q sample after attending a live cultural performance in the previous few months. Most of the Q sorts in the study are produced through a website created to conduct Q sorting interviews and programmed with FlashQ (linked to the Digital Value Lab website created for the study). Participants were recruited between November, 2010 and April, 2011 in three ways: a) through short messages posted on selected websites, online forums and discussion boards, b) by distributing at the performance venue one-page invitation letters, before the start of a performance, and c) through word of mouth or invited directly by the researcher.

Twenty-nine respondents were recruited through messaging on websites belonging to cultural institutions such as the *National Theatre* in London and *The Metropolitan Opera* in New York, or created and populated by fans of a particular music group (such as *U2* and *The Rolling Stones*). Participants in this group are located in Europe, North America and Australia. Dedicated accounts were created and messages posted on websites such as Facebook, Twitter, YouTube, U2 Feedback, @U2 Forum, U2 Start, U2.com, IORR.org, Classic Rockers Network, Opera Chic, Fathom Forum, Opera Toronto and Glimeerglass Opera Blog. Recruitment messages were posted throughout November, 2010 and January, 2011. The posting briefly introduced the study, invited participation and directed readers to the Digital Value Lab site created for the study:

Figure 16: Recruitment posting on selected websites, forums and discussion boards

Hello,

My name is Florin, I am a Doctoral student in Toronto, Canada. I wish to know your thoughts and feelings, and to learn about the reasons you attend U2 live performances, about the kind of experience you are having while attending their concerts.

Let me know how was it, just go to: www.digitalvaluelab.com

I am grateful for your willingness to participate in this study, where I work with colleagues at Ryerson University in Toronto, Canada, and University of Innsbruck in Austria. I hope to hear from you. Thanks!

Florin

Another group of 26 participants responded to invitations (available in Appendix 16) distributed at the performance venue and completed their Q sorts online using the study website. Participants were recruited in Innsbruck, Austria and Bucharest, Romania from October to December of 2010, and in Toronto, Canada from January to March of 2011. Approximately 1,200 invitation letters printed in German, English and Romanian were distributed before the start of 11 cultural performances — six cinema broadcasts from *The Metropolitan Opera* in New York, three from the *National Theatre* in London, and two pop music concerts (*Simply Red* and *Joe Cocker*). The two cultural organizations broadcast their performances live from New York and London, in HD, in selected cinemas worldwide. For live cinema broadcasts, participants were recruited at three locations: 1) the Metropol Multiplex in Innsbruck, 2) the Light Cinema in

Bucharest, and 3) the Scotiabank Theatre Cineplex in Toronto. According to box-office numbers, 300 to 400 individuals are usually present at a screening.

The researcher, through personal invitations and word of mouth, recruited 41 participants in Europe, the U.S. and Canada with differing backgrounds and socio-demographics. Twenty participants produced their Q sorts in the presence of the researcher in interviews conducted between December of 2010 and February of 2011. The other 21 participants produced Q sorts individually, alone, and submitted their feedback through the study website.

The P set is unstructured, since respondents of all demographics were recruited. Socio-demographic data and additional details about individual consumption were provided through a short questionnaire available online or completed during one-on-one interviews (Appendix 17). In total, 96 respondents produced 94 valid Q sorts, with two sorts discarded as inaccurate. 16 Q sorts were produced during the Q sample piloting and the setting up of FlashQ, with 78 Q sorts retained as valid for further analysis. A description of the sample of respondents and some indications of their reported consumption follow.

The socio-demographic profile of the P set illustrates a younger, educated group, with about 62% under 44 years old, and more than 80% with a college or university degree. Most respondents were familiar with the type of live performance they attended; only about 20% said it was their first time, and almost 60% attended at least two other similar performances a year. They made their decision to attend early, and thus bought tickets well in advance; 62% purchased tickets more than a month in advance. Attendance at a regular movie presentation is comparable, although a regular

movie is cheaper and more convenient to attend than a live cinema broadcast (only in selected cinemas). By the same token, it can be argued that the live cinema broadcast opportunity is cheaper, more available and more convenient to attend than a live rock concert or opera.

Figure 17: Consumption of live cultural performances

Respondent characteristics for live cultural performances	Total	
	N=78	
% who attended for first time this type of live performance:	17	22%
% who bought tickets for this type of live performance:		
The day of the performance	5	6%
Less than a week before the performance	8	10%
Less than a month before the performance	10	13%
More than a month before the performance	48	62%
N/A	7	9%
% who attended this type of live performance:		
Less than two times in a year	30	38%
Maybe two-five times in a year	22	28%
More than five times in a year	24	31%
N/A	2	3%
% who attended a movie in cinema:		
Less than two times in a year	20	26%
Maybe two-five times in a year	22	28%
More than five times in a year	33	42%
N/A	3	4%

Figure 18: Live cultural performances: socio-demographics for respondents

Respondent characteristics for live cultural performances		Total	
		N = 78	
% whose age is:			
	Less than 18	1	1%
	18 to 24 years	3	4%
	25 to 34 years	15	19%
	35 to 44 years	30	38%
	45 to 54 years	10	13%
	55 to 64 years	11	14%
	65 to 74 years	7	9%
	75 plus	1	1%
% who are:			
	female	44	56%
	male	32	41%
	N/A	2	3%
% whose primary language is:			
	Danish	1	1%
	Deutsch	5	6%
	Dutch	2	3%
	English	46	59%
	French	1	1%
	Korean	1	1%
	Romanian	18	23%
	Spanish	2	3%
	Swedish	1	1%
	Czech	1	1%
% whose current place of living is now in:			
	Australia	2	3%
	Austria	5	6%
	Romania	11	14%
	Canada	30	38%
	Europe & other	17	22%
	United States	13	17%
% whose highest level of education is:			
	Master's or Doctoral degree	28	36%
	Bachelor's degree or College diploma	37	47%
	Professional/vocational qualification	4	5%
	Baccalaureate/IB Diploma or A-levels; University entrance	5	6%
	did not complete secondary/ high school	1	1%
	N/A	3	4%
% whose main occupation or employment is:			
	student	7	9%
	household/caregiver	0	0%
	unskilled worker, manual laborer	0	0%
	tradesperson and skilled worker	3	4%
	small-business owner or operator	6	8%
	clerical, office, or administrative worker/service	10	13%
	creative sector	6	8%
	business executive or manager in private sector	5	6%
	public sector	19	24%
	specialized professional	13	17%
	other & N/A	9	12%
<i>creative sector: for example actor, musician, media producer, graphic design</i>			
<i>specialized professional: for example doctor, lawyer, accountant, scientist,</i>			
<i>public sector: for example professor, school teacher, public servant</i>			
% whose income level is:			
	lower income/unpaid	6	8%
	lower-middle income	12	15%
	middle or average income	20	26%
	higher-middle income	30	38%
	high income	6	8%
	decline to answer	4	5%

Q SAMPLE: CONCOURSE, SAMPLE OF STATEMENTS AND SOURCES

The concourse consists of a comprehensive selection of statements and phrases referring to the subjective experience and perceived value that respondents relate to attending a live cultural performance. More specifically, the two sources of statements/phrases used for building the concourse and the Q sample are: a) 16 interviews conducted from August to November of 2010, digitally recorded audio and transcribed, and b) a selection from messages posted from January to September of 2010 on selected websites, online forums and discussion boards of cultural institutions. The concourse included a few modified statements tested in the Q studies of *Ryan* and *The Kids in the Hall*.

Sixteen semi-structured interviews were conducted with interviewees invited directly by the researcher (questions in Appendix 18). Participants were briefed about the study and invited to share their thoughts and feelings about the overall experience of one particular cultural performance they attended recently. The interviews, conducted in English, were up to one hour long. Statements and phrases also originate from a selection of comments posted online by those who visited, from January to September of 2010, accounts created on Facebook and Twitter by the *National Theatre* in London and *The Metropolitan Opera* in New York. Other websites visited by researcher are Madison Opera, Well Sung, Opera Cast, Living at the Opera, Opera Today, I Hate Opera, and Opera Critic. A rich and diverse concourse was generated in this way, consisting of several hundred statements and phrases.

Figure 19: Live cultural performances: list with interviewees for concourse

About interview		About interviewee				
Date	Location	Age	Gender	Occupation	Education	Residence
06-Aug-10	Toronto	33	male	university teacher	Doctoral	Canada
09-Aug-10	Toronto	59	female	university teacher	Doctoral	Canada
Aug-10	Toronto	55	female	self-employed	Certificate	Canada
24-Aug-10	Pamplona	42	male	media executive	Doctoral	Spain
25-Aug-10	Pamplona	33	male	university teacher	Doctoral	Chile
26-Aug-10	Pamplona	33	male	graduate student	Doctoral	Canada
26-Aug-10	Pamplona	29	male	graduate student	Doctoral	Switzerland
09-Sep-10	Toronto	50	female	office, administrative	Master	Canada
10-Sep-10	Toronto	40	male	specialised professional	Bachelor	Canada
11-Sep-10	Toronto	27	female	graduate student	Master	Canada
16-Sep-10	Toronto	55	male	specialised professional	Bachelor	Canada
21-Sep-10	Toronto	50	female	office, administrative	Bachelor	Canada
28-Sep-10	Toronto	33	female	graduate student	PhD	Canada
29-Oct-10	Innsbruck	29	female	university teacher	PhD	Austria
03-Nov-10	Innsbruck	27	female	graduate student	PhD	Austria
08-Nov-10	Innsbruck	34	female	university teacher	PhD	Austria

A set of 125 statements and phrases was further selected and refined. Ninety-seven were distributed for feedback to three independent reviewers, colleagues of the researcher, and 15 international students enrolled in graduate management course at the University of Innsbruck. They were encouraged to remember their thoughts and feelings about one particular live performance, the reasons they attended, and the kind of experience they had. They were asked to rate how much they agreed or disagreed with the statement/phrase, and to comment on their relevance and clarity. They were also encouraged to offer suggestions on how to improve the statements/phrases. Five individuals provided such feedback and comments. Some statements/phrases were eliminated because: a) their meanings were too close, b) they were vague, ambiguous or too general, c) they were too specific to a group of respondents or a particular performance or context, or d) there was consensus among the five respondents,

indicating that the statements/phrases were not discriminating enough.

A set of 80 statements/phrases, retained and tested during a pilot run, constitute two Q samples — one with forty self-referring statements/phrases selected from the concourse and referring to live opera and theatre broadcast in cinemas in HD, and the second one, a more generic Q sample, referring to live cultural performances (in Appendix 19). The two Q samples are very similar, since corresponding statements/phrases in each Q sample are either identical or have close meanings, and refer to same type of entertainment value, i.e. first five statements/phrases refer to “efficiency”, following five to “play” and so on. A sample of statements is below:

Figure 20: Live cultural performances: two Q samples

Opera & theatre live in cinema (<i>The Met: Live in HD</i> and <i>NT Live</i>)	Live rock/pop concert (<i>U2</i> , <i>The Rolling Stones</i> , <i>Joe Cocker</i> , etc.)
Nature of entertainment value: efficiency	
(item/statement #1) I have to say it was cool, for the same ticket price, to see backstage action and interviews with the performers!	(item/statement #1) Price is important with this kind of live performance, where I paid more than a regular movie ticket and I might go to a bad performance.
(item/statement #2) I was delighted about being able to see world-class opera/theatre at an affordable price.	(item/statement #2) The ticket price was reasonable, it wasn't like coming to town and trying to rip you off.
(item/statement #5) I attended opera/theatre broadcast in cinema because I just love the idea to sit down, have a snack and a drink, watch the acting, and hear beautiful voices.	(item/statement #5) I decided to go to a cultural performance like this because it would be convenient to buy tickets, easy to get there, have comfortable seats, and I'd have good time.

Nature of entertainment value: Play	
(item/statement #6) I was attracted by the spirit of the experience. I had fun, smiled, had a good time, and fully enjoyed the moment.	(item/statement #6) I was attracted by the spirit of the experience. I had fun, smiled, had a good time, and fully enjoyed the moment.
(item/statement #7) The thrill of the unexpected, the suspense, the surprises, the playfulness - that's what captivates me about the artists I do want to see.	(item/statement #7) The thrill of the unexpected, the suspense, the surprises, the playfulness - that's what captivates me about the artists I do want to see.

Overall, the concourse and the two Q samples are naturalistically generated. They capture things people have said about such live cultural performances as the *Northern Sea Jazz Festival* in Rotterdam, a *U2* live concert in Barcelona, a *Cirque du Soleil* circus performance in Las Vegas, a contemporary opera in Innsbruck, *Mary Poppins* on Broadway in New York, and *Don Pasquale* live in HD cinema from the Met in New York. The design of the two Q samples follows a structured, deductive, balanced, Fisherian design. Holbrook's framework (Holbrook, 1999) has been used to structure both Q samples, each consisting of five statements for each of the eight types of consumer value.

The English version of the two Q samples was tested during a pilot run and used until the completion of the data collection for the study, in April of 2011. The two Q samples were translated into German and the one referring to opera and theatre was also translated into Romanian. The researcher, whose native language is Romanian, translated the English version into Romanian; only the forty self-referring statements/phrases referring to opera and theatre. The Romanian version followed

closely the wording used in the English version. Nevertheless, the main objective was to keep the meaning and suggest the same type of entertainment value, as were expressed in the initial concourse and for each statement/phrase in English. The German and Romanian versions were refined in November of 2010 and used until the completion of the study.

Four colleagues from the University of Innsbruck assisted with the German translation and offered additional feedback on the two samples. The eighty self-referring statements/phrases were then translated into German by an Austrian faculty member at the University of Innsbruck, an individual who is fluent in both German and English. The German translation was independently reviewed and fine tuned by a Master'-level business student at the University of Innsbruck, born in Germany, fluent in both German and English. A second faculty member at University of Innsbruck independently translated back the two Q samples, from German to English. This individual is also fluent in both German and English and did not have access to the initial English version of the Q samples. Finally, a doctoral student born in Austria and fluent in both English and German offered few more comments on the two versions, German and English, for the two Q samples.

Q SORTS: INTERVIEWS FOR SORTING AND RANK-ORDERING THE Q SAMPLE

Only Q sorts collected with FlashQ were used in this study. 21 sorts were completed during one-on-one interviews with the researcher. At the beginning of the interview, respondents were directed to a website created for the study, where the

sorting stage is simulated with FlashQ. The condition of instruction asks respondents to think of the live cultural experience they attended, to remember their thoughts and feelings, and the reasons for attending, and then to the sort statements/phrases according to the extent to which they agree or disagree with them. They are then asked to sort and then rank-order the statements on a scale of “1” to “9”, or “strongly disagree” to “strongly agree”, in a forced distribution with “5” as the neutral point. After this stage, participants responded to an additional online short questionnaire (Appendix 17) about their socio-demographic characteristic and their attendance at live cultural performances.

Figure 21: Live cultural performances: distribution of statements on the Q sorting sheet

	Most Disagree				Neutral/Don't Know				Most Agree	
Likert scale	1	2	3	4	5	6	7	8	9	
40 statements	2	3	4	7	8	7	4	3	2	

In total, 96 Q sorts were produced during the study. Two were discarded as inaccurate and 16 produced during the piloting of the sample and the setting up of FlashQ. Of the 78 remaining valid Q sorts, 25 refer to the entertainment value of attending a live cinema broadcast, 38 refer to attending a live pop/rock concert, and 15 refer to other live events. The analysis for this third Q study centres on an in-depth investigation and presentation of solutions, factors and respective viewpoints for a) the group of 38 respondents who attended a live rock concert such as *U2* (26 respondents attended a U2 concert in this group) and *The Rolling Stones* (2 respondents), and b) the group of 25 respondents who attended a broadcast in a cinema in HD, with

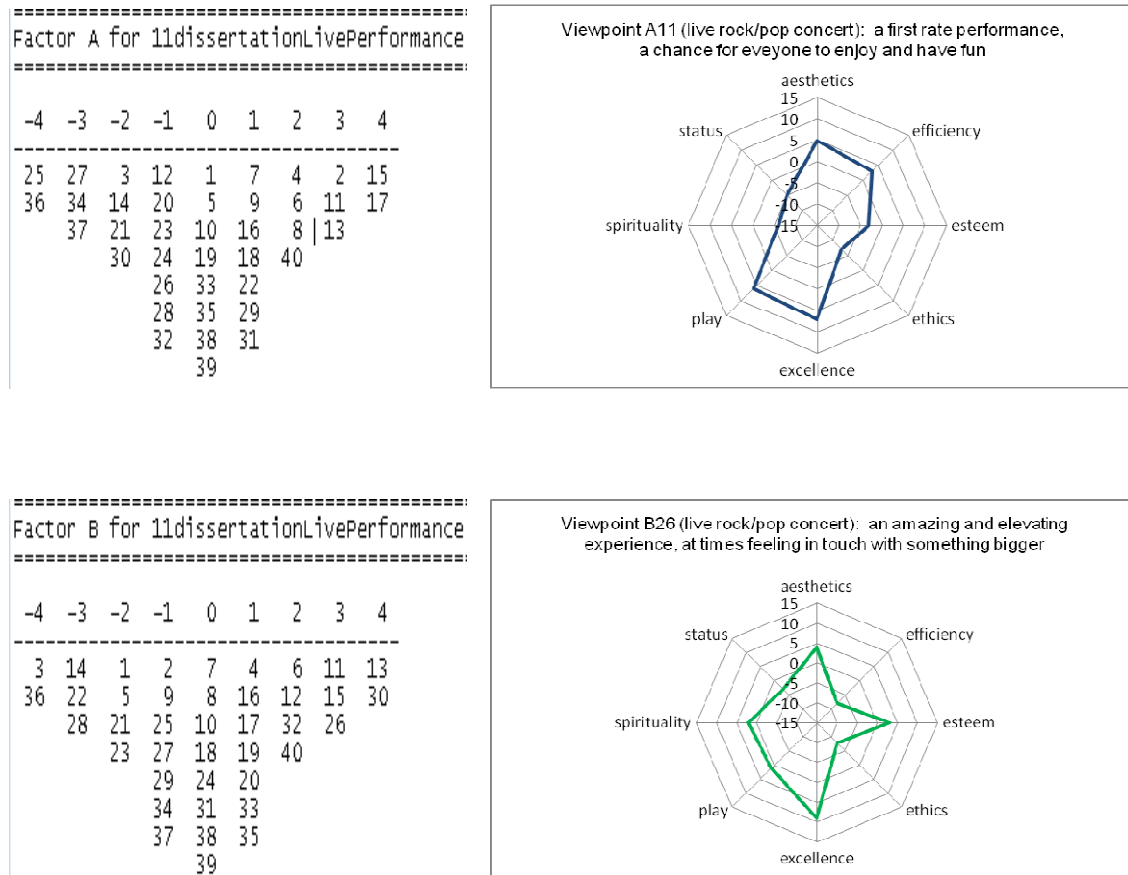
performances by *The Met* (18 respondents) or the *National Theatre* (7 respondents).

ENTERTAINMENT VALUE: VIEWPOINTS AND PERCEIVED VALUE FOR LIVE ROCK & POP CONCERT

This section deals with the group of 38 respondents who attended a live rock/pop concert such as *U2* or *The Rolling Stones*. The 2-factor solution calculated only for this group fits the data best and explains the differences between the two distinct viewpoints emerging. The 2-factor solution accounts for 37 of the 38 Q sorts, with only one “not significant.” A complete report on the 2-factor solution referring to a live rock/pop concert includes the Q sorts grouped in two factors, the defining Q sorts for each of these two viewpoints, the list with the 40 statements/phrases and the score for each statement/phrase on each factor, and a detailed comparison between the two factors with the help of the statements and phrases in the Q sample (in Appendix 20).

The Q sorts which define each distinct viewpoint are shown in Figure 22, along with a diagram of the Holbrookian consumer value represented for each viewpoint:

Figure 22: 2-factor solution for a live rock/pop concert: defining Q sorts and types of entertainment value



A first factor consists of 11 Q sorts produced by participants who attended different live concerts with bands, such as *Deep Purple*, *Status Quo*, *Green Day*, *Mika*, *U2* and *The Rolling Stones*. Below is a descriptive summary of the corresponding viewpoint:

Viewpoint A11 (live rock/pop concert): *a first rate performance, a chance for everyone to enjoy and have fun.*

Eleven respondents who share viewpoint A11 are thrilled with the excellent show offered on the stage by the artist and their producers. Overall, it was an amazing

experience for them, created by a first-rate performance professionally executed, and a mix of work, passion and talent (item/statements #11, #13 & 17).

Respondents in this group note the energy of the crowd and appreciate the social feeling, the sense of community, and being around so many likeminded people (item/statements #15 & #40). The presence at a live concert is also a playful experience. It is an opportunity to relax, smile, and enjoy the performance and moments of fun (item/statements #6 & #8). It is not an inspirational event and it does not raise questions of morality, virtue or justice (item/statements #21, #25 & #27). Those who share this viewpoint prefer to attend a live performance rather than staying home and watching it on TV or DVD. The organization of the entire event contributes to the positive experience (item/statements #3 & #14). At the same time, respondents in this group do not attend a live rock/pop concert just because others do, or because they would like to be seen as culturally smart, or improve their reputation in the eyes of others (item/statements #34, #36 & #37). Their presence at the concert has to do with the band, the show, and the experience itself. In this case it was money well spent (item/statements #2 & #4)!

The two statements/phrases that participants who share this viewpoint most agree with:

I was thrilled with the combination of acting, music, and lighting, all mixed in an excellent show on a big stage (item/statement #17, aesthetics is source of entertainment value).

The crowd was amazing, and the energy of the crowd I felt was standing out. I thought what was happening was really special (item/statement #15 in the Q sample, excellence is source of entertainment value).

These statements/phrases indicate that respondents were thrilled with the show offered. The perceived entertainment value resides in the aesthetic beauty and

excellence of the overall live performance, as illustrated in the figure below and comments collected from this group:

The performance was really outstanding, a world-class show and an emotional experience (Spanish male respondent, age 35 to 44, small business owner, graduate studies).

It was a fantastic performance, with music and lights and the way the band entered the stage, all was perfect and the public felt very good (Austrian female respondent, age 25 to 34, graduate student).

The presence at a live rock/pop concert is also seen as a playful experience, a chance to have fun, relax and enjoy an event with likeminded people:

Great music performance highly positive interaction with the audience, fun, dancing, laughing (German male respondent, age 25 to 34, university teacher, graduate studies).

Going to a live performance is a way of blowing off steam for me, in a fun and harmless way (American female respondent, age 35 to 44, skilled worker, vocational qualification).

The statements/phrases that participants who share this viewpoint most/strongly disagree with are:

I attended because I thought it may be something sophisticated that can help me fit in, can give me that cool look, and a smart reputation (item/statement #36 in the Q sample, status is source of entertainment value).

It was a performance that prompted me to think about questions I have on morality, virtue, or justice (item/statement #25 in the Q sample, ethics is source of entertainment value).

I can now say it was culturally cool to go to this performance, because it was what everybody around was doing (item/statement #37 in the Q sample, status is source of entertainment value).

I feel now more cultured, because I actually attended an artistic performance, not just watched a movie or a TV show (item/statement #34 in the Q sample, esteem is source of entertainment value).

I enjoyed a sensation of peace and spiritual emotion; it felt like I was alone in the world and out of everything (item/statement #27 in the Q sample, spirituality is source of entertainment value).

The presence at a live concert is not an inspirational event and does not raise questions of morality, virtue or justice; perceived entertainment value is thus not of a spiritual or ethical kind:

I am not there to support art, or the use of public funds. I am there for the act to give me enjoyment (American male respondent, age 45 to 54, specialized professional, graduate studies).

God is everywhere, but I prefer to contact him privately (Spanish male respondent, age 35 to 44, business executive, graduate studies).

Respondents in this group most disagree with item/statement #36 in the sample, that status is not what determines perceived entertainment value. Going to a live rock/pop

concert is not a way to be seen as culturally smart or to improve their reputation in the eyes of others:

I really don't care if I fit in or not (American female respondent, age 35 to 44, skilled worker, vocational qualification).

I did not attend this concert for my image and reputation (Romanian male respondent, age 35 to 44, engineer, graduate studies)

The second factor and viewpoint predominantly describes opinions of those who attended a *U2* live concert: 22 Q sorts are from these respondents and 4 are from those who attended a concert by *The Beatles*, *The Rolling Stones*, *Elton John*, or *Joe Cocker*. Below is a descriptive summary of the corresponding viewpoint:

Viewpoint B26 (live rock/pop concert): *an amazing and elevating experience, at times feeling in touch with something bigger.*

Like those grouped under previous viewpoint, 26 respondents share viewpoint B26 – that they are thrilled by a first-rate performance professionally executed, and by the mix of work, passion and talent (item/statements #11, #13 & 17). The crowd, the professionalism of the artists, producers and of event organizers add to the positive spirit of the experience (item/statements #11 & #15).

Respondents in this group like the energy of the crowd and the social aspect of the event, and consider the performance a catalyst for sharing emotions (item/statements #12, #15 & 40). Physical presence at the concert is more rewarding than watching it on TV (item/statement #3), and price and convenience are not essential to their decision to attend (item/statements #1 & #5). Being present at a live rock/pop concert of this kind is highly memorable, an opportunity to experience wonder and magic, and at times holiness; and to feel

elevated and in touch with something bigger, although not in the sense that the event and venue can constitute a place to connect spiritually with God (item/statements #26, #28 & #30).

The two statements/phrases that participants who share viewpoint B26 most agree are:

It was not just good, it was a first-rate performance that set very high standards and delivered a truly amazing experience (item/statement #13 in the Q sample, excellence is a source of entertainment value).

At times, during this live performance I experienced marvel and the holiness, as I felt elevated and in touch with something bigger (item/statement #30 in the Q sample, spirituality is a source of entertainment value).

Excellence is indicated again as the most relevant type of perceived entertainment value, a perception enhanced by the social aspect of the event, since respondents consider the live concert a catalyst for sharing emotions:

The band does have a high standard with each new tour surpassing the previous tour. This time was no exception (American male respondent, age 35 to 44, skilled worker, high school diploma).

It was an excellent performance by passionate artists of material I have a deep connection to. It really let me get into the moment. But it was not just me, the whole audience seemed to be in it. This lifted it up for me even higher. All these different people having these emotions. Truly amazing (Dutch male respondent, age 25 to 34, student).

I always look forward to seeing U2 with my friends from all over the world, coming together and sharing the experience (Australian female respondent, age 35 to 44,

researcher, graduate studies).

Physical presence at the concert is rewarding, and price and convenience are not essential to their decision to attend. Esteem, but not efficiency, is thus generating value:

Rolling Stones shows are ridiculously expensive and yeah, you might see a show where one of them is not in great form. They aren't a sports team where a substitute can be sent in to replace an injured player! So what - seeing them is always a blessing, and I've never regretted the money I've spent to see them (French female respondent, age 55 to 64, public sector, undergraduate studies).

Respondents who share viewpoint B26 also most disagree with item/statement #36 in the Q sample, indicating that status is not what determines entertainment value.

Never would I attend an event to look more sophisticated; who care about sophistication (American male respondent, age 35 to 44, creative sector, high school diploma).

Everyone thinks I'm uncool for my u2 love. I don't use my concert attendance to fit in. (Canadian female respondent, age 25 to 34, office/administrative worker, undergraduate degree).

Efficiency (convenience), as mentioned earlier, is not the kind of value expected when attending a live rock/pop concert of this kind (i.e. with *U2*).

The best concert experience for me comes from standing in a general admission line. Waiting all day in the heat of summer was well worth the amazing spot that we ending up

getting once inside the stadium (American female respondent, age 24 to 35, office staff, undergraduate studies).

The second statement most disagreed with by those grouped under this viewpoint is:

I'd rather stay home with my DVD collection, perhaps with a glass of wine, watch and listen to the performance when I want, for as long as I want (item/statement #3 in the Q sample, efficiency is a source of entertainment value).

As noted above, there are consensus areas for the two viewpoints. They have in common opinions suggesting excellence, but not status, as main source of perceived entertainment value. The crowd, energy and atmosphere at the venue, the social aspect, the professionalism of the artists, producers and of the event organizers all contribute to the experience:

I felt that I was surrounded by a community of like-minded people, propelling the lyrics and the tunes into something more. I was with friends. People who understood, who got my U2 passion, who were there for nothing more than the combined love of their favourite band and the knowledge that they were a part of something special (Australian female respondent, age 35 to 44, researcher, graduate studies)

Statements/items #26 & 30 indicate where viewpoint B26 diverges from first viewpoint:

It was an experience that gave me a sense of wonder and of magic that I shall not soon forget (item/statement #26 in the Q sample, strongly agree spirituality is a source of entertainment value).

At times, during this live performance I experienced marvel and the holiness, as I felt

elevated and in touch with something bigger (item/statement #30 in the Q sample, most agree spirituality is a source of entertainment value).

What is different is the spiritual type of perceived entertainment value reported by those who share this viewpoint, although not in the sense that the event and venue can constitute a place to connect spiritually with God:

During the U2 concert, it felt like there was a spirit that connected everyone in that stadium (including the band). The band was not above it but they were the ones that summoned the spirit and seemed to bond us. It was symbolic and one of the most marvelous things I've ever experienced (Canadian female respondent, age 35 to 44, clerical, office worker, undergraduate studies).

The experience is at times unworldly as if only possible through divine intervention (American male respondent, age 35 to 44, skilled worker, high school diploma).

The intimacy at a U2 concert is surreal. There you are with thousands of other people, but it is like just you and the band, elevated to something magical (Canadian female respondent, age 35 to 44, office/administrative worker, undergraduate degree).

Finally, a description of this group of respondents and some indications of their reported consumption of live concerts follow:

- a) Overall, it is a young group of respondents, with over 80% under the age of 44.
- b) They all have a habit of purchasing concert tickets well in advance. This could perhaps be explained by the preoccupation of securing a seat at the venue (*U2*

usually sells out the best seats within hours of the start of the sale).

- c) Both groups are apparently familiar with the type of live performance they attended, since for many of them (over 60% in each group) it was not their first time attending a live rock/pop concert.
- d) Those who share viewpoint B26 (*an amazing and elevating experience, at times feeling in touch with something bigger*), apparently attend this type of performance more often than the other group; almost 60% of them attended more than twice in a year. Seventeen of the 26 in this group are female respondents.
- e) Those who share viewpoint A11 (*a first rate performance, a chance for everyone to enjoy and have fun*) are individuals who are highly educated, have higher than average reported levels of income, and hold white-collar jobs.

Figure 23: Live rock/pop concerts: respondent's attendance at concerts

Respondent characteristics for live pop/rock concert	Total		Viewpoint A11		Viewpoint B26	
	N=38		N=11		N=26	
% who attended for first time this type of live performance:	10	26%	4	36%	6	23%
% who bought tickets for this type of live performance:						
The day of the performance	0	0%	0	0%	0	0%
Less than a week before the performance	3	8%	0	0%	2	8%
Less than a month before the performance	3	8%	1	9%	2	8%
More than a month before the performance	30	79%	10	91%	20	77%
N/A	2	5%	0	0%	2	8%
% who attended this type of live performance:						
Less than two times in a year	17	45%	7	64%	10	38%
Maybe two-five times in a year	11	29%	3	27%	7	27%
More than five times in a year	9	24%	1	9%	8	31%
N/A	1	3%	0	0%	1	4%
% who attended a movie in cinema:						
Less than two times in a year	11	29%	4	36%	7	27%
Maybe two-five times in a year	13	34%	2	18%	10	38%
More than five times in a year	12	32%	4	36%	8	31%
N/A	2	5%	1	9%	1	4%

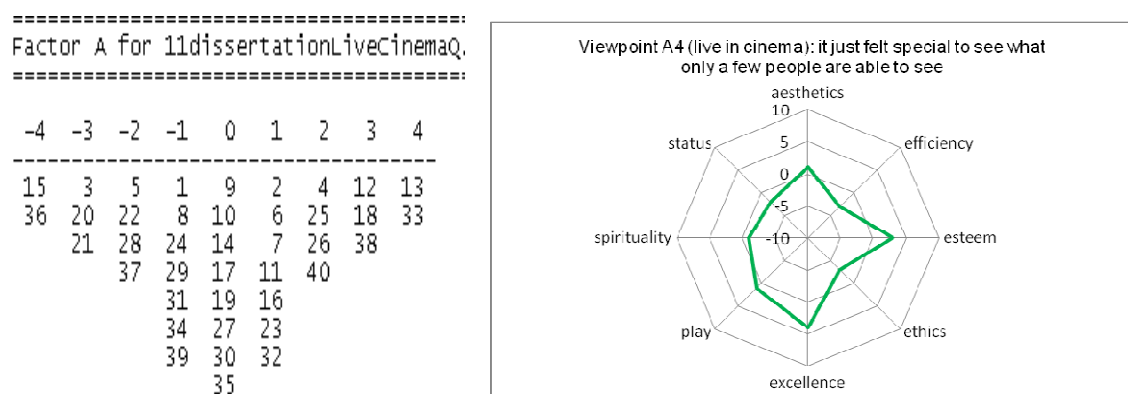
Figure 24: Live rock/pop concert: socio-demographics for respondents

Respondent characteristics for live pop/rock concert		Total		Viewpoint A11		Viewpoint B26	
		N=38		N=11		N=26	
% whose age is:							
	Less than 18	1	3%	0	0%	1	4%
	18 to 24 years	2	5%	0	0%	2	8%
	25 to 34 years	9	24%	4	36%	4	15%
	35 to 44 years	19	50%	6	55%	13	50%
	45 to 54 years	5	13%	1	9%	4	15%
	55 to 64 years	2	5%	0	0%	2	8%
	65 to 74 years	0	0%	0	0%	0	0%
	75 plus	0	0%	0	0%	0	0%
% who are:							
	female	22	58%	4	36%	17	65%
	male	14	37%	7	64%	7	27%
	N/A	2	5%	0	0%	2	8%
% whose primary language is:							
	Danish	1	3%	0	0%	1	4%
	Deutsch	2	5%	2	18%	1	4%
	Dutch	3	8%	0	0%	2	8%
	English	22	58%	4	36%	18	69%
	French	1	3%	1	9%	0	0%
	Korean	0	0%	0	0%	0	0%
	Romanian	6	16%	3	27%	2	8%
	Spanish	2	5%	1	9%	1	4%
	Swedish	1	3%	0	0%	1	4%
	Czech	0	0%	0	0%	0	0%
% whose current place of living is now in:							
	Australia	2	5%	0	0%	1	4%
	Austria	2	5%	1	9%	2	8%
	Romania	3	8%	1	9%	1	4%
	Canada	8	21%	3	27%	5	19%
	Europe (other)	13	34%	4	36%	9	35%
% whose highest level of education is:							
	Master's or Doctoral degree	13	34%	6	55%	6	23%
	Bachelor's degree or College diploma	16	42%	4	36%	12	46%
	Professional/vocational qualification	3	8%	1	9%	2	8%
	Baccalaureate/IB Diploma or A-levels; University entrance	2	5%	0	0%	2	8%
	did not complete secondary/ high school	1	3%	0	0%	1	4%
	N/A	3	8%	0	0%	3	12%
% whose main occupation or employment is:							
	student	4	11%	1	9%	3	12%
	household/caregiver	0	0%	0	0%	0	0%
	unskilled worker, manual laborer	0	0%	0	0%	0	0%
	tradesperson and skilled worker	3	8%	1	9%	2	8%
	small-business owner or operator	2	5%	2	18%	0	0%
	clerical, office, or administrative worker/service	6	16%	1	9%	5	19%
	creative sector	1	3%	0	0%	1	4%
	business executive or manager in private sector	2	5%	1	9%	1	4%
	public sector	12	32%	2	18%	9	35%
	specialized professional	5	13%	3	27%	2	8%
	other & N/A	3	8%	0	0%	3	12%
<i>creative sector: for example actor, musician, media producer, graphic designer</i>							
<i>specialized professional: for example doctor, lawyer, accountant, scientist, engineer</i>							
<i>public sector: for example professor, school teacher, public servant</i>							
% whose income level is:							
	lower income/unpaid	2	5%	0	0%	2	8%
	lower-middle income	8	21%	3	27%	5	19%
	middle or average income	9	24%	1	9%	8	31%
	higher-middle income	14	37%	5	45%	8	31%
	High income	3	8%	2	18%	1	4%
	decline to answer	2	5%	0	0%	2	8%

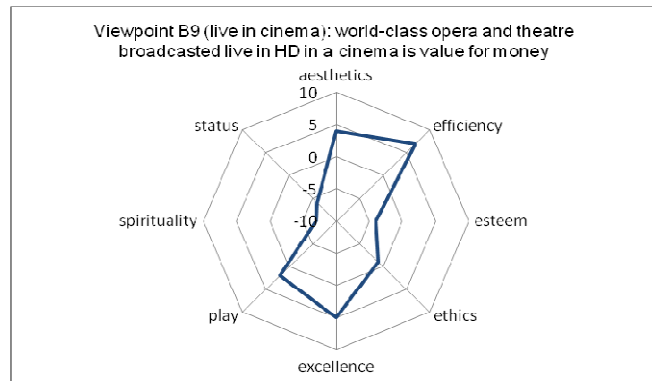
ENTERTAINMENT VALUE: VIEWPOINTS AND PERCEIVED VALUE FOR OPERA/THEATRE LIVE IN CINEMA

A 4-factor solution is calculated for the 25 respondents who attended a cinema broadcast from New York (18 respondents) and from London (7 respondents). This solution fits the data best since it accounts for 22 Q sorts (in Appendix 21). The analysis of the four factors/viewpoints reveals subtle differences among the 25 respondents, so the presentation that follows focuses on those differences given by the types of perceived entertainment value corresponding to each viewpoint. To mark these differences, the Q sorts which define each of the four viewpoints are shown below, along with a diagram of the Holbrookian consumer value represented for each viewpoint:

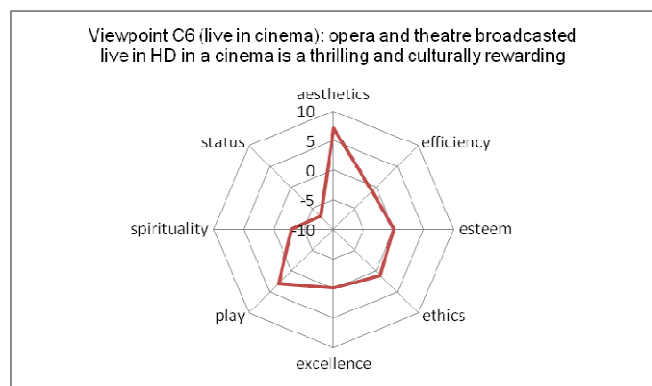
Figure 25: 4-factor solution for opera/theatre live in cinema: defining Q sorts and types of entertainment value



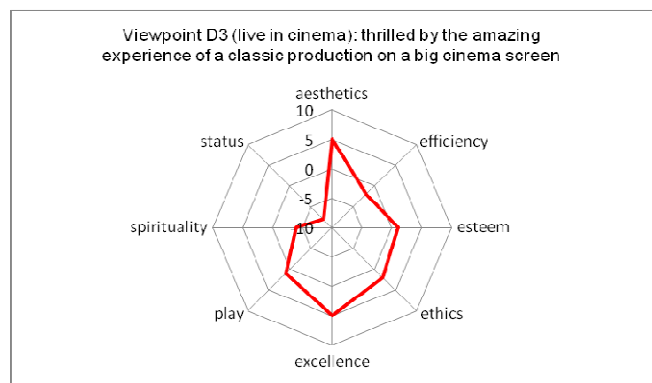
=====									
Factor B for 11dissertationLiveCinemaQ									
=====									
	-4	-3	-2	-1	0	1	2	3	4
30		3	20	10	7	5	1	4	2
36		15	24	14	8	9	6	13	12
		37	28	21	19	16	11	17	
			34	27	22	23	18		
				32	26	25			
				35	29	39			
				38	31	40			
				33					



=====									
Factor C for 11dissertationLiveCinemaQ									
=====									
	-4	-3	-2	-1	0	1	2	3	4
22		15	3	5	4	1	6	14	17
36		27	21	8	13	2	9	25	23
		37	29	10	24	7	18	26	
			34	12	30	11	35		
				20	31	16			
				28	32	19			
				38	33	40			
				39					



=====									
Factor D for 11dissertationLiveCinemaQ									
=====									
	-4	-3	-2	-1	0	1	2	3	4
15		3	5	19	1	4	2	11	13
36		37	22	20	6	10	18	31	17
		39	33	26	7	12	25	38	
			34	27	8	14	35		
				28	9	16			
				30	24	21			
				40	29	23			
				32					



A first factor consists of four Q sorts representing viewpoint A4 for live in cinema: *it just felt special to see what only a few people are able to see*. The defining and distinguishing statement/phrase for this group of four concerns an enhanced feeling of

esteem. They most agree with, “It just felt special to see broadcasted in cinema what only a few people are able to see; whatever the actors were doing on stage, it seemed like they did it just for you” (item/statement #33 in the Q sample, esteem as a source of entertainment value). They also report an increase in personal satisfaction; they perceive to belong to a selected few who can witness a cultural phenomenon:

I attended not only for an emotional experience, but also to be part of a cultural phenomenon (item/statement #38 in the Q sample, status is a source of entertainment value).

It was exciting. The camera work was unbelievable. I felt I was in the best seat in the house. When the live audience clapped, we in the auditorium clapped. The performance was wonderful. I don't know how else I would have the opportunity to see Netrenbko, Alagno, Garanca, Fleming...the list goes on (American female respondent, age 45 to 54, public sector, graduate degree).

The high-quality performance and the amazing experience provided are acknowledged:

Seeing opera/theatre in cinema, broadcasted in HD, set very high standards and delivered a truly amazing experience (item/statement #13 in the Q sample, most agree excellence is a source of entertainment value).

I witnessed an excellent performance that defined opera/theatre broadcasted in cinema as an art form in its own right. (item/statement #12 in the Q sample, strongly agree excellence is a source of entertainment value).

At the same time, physical presence at the venue, and not in a cinema, is more rewarding than watching or listening the performance on a DVD,

I'd rather stay home with my DVD collection, perhaps with a glass of wine, watch and listen to the performance when I want, for as long as I want (item/statement #3 in the Q sample, strongly disagree efficiency is a source of entertainment value).

Furthermore, the HD cinematic broadcast of live theatre/opera can be perceived as excellent, amazing, an art form in its own right. At the same time, it is still perceived as a movie or as seen on TV, because it does not replicate the experience of being at the theatre, with the artists:

I missed being in a theatre, where there is always the excitement of hearing the voices and watching the three-dimension action live. These are diluted when beamed from afar (item/statement #20 in the Q sample, strongly disagree aesthetics is a source of entertainment value).

I had this cold experience, like being sort of disconnected from the artists. Opera/theatre broadcasted in cinema was like a movie, or as seen on TV (item/statement #15 in the Q sample, most disagree excellence is a source of entertainment value).

A second group of three respondents slightly disagree with the enhanced feeling of esteem (item/statement #33) reported by the first group. These three respondents attended *The Met: Live in HD* and for them the perceived entertainment value resides in the performance which is deemed to be one of excellence and aesthetic beauty:

I was spectator to a classic production. You know Metropolitan Opera in New York, or National Theatre in London are going to guarantee a good performance (item/statement #11 in the Q sample, most agree excellence is a source of entertainment value).

I was thrilled with the combination of acting, music, and lighting, all mixed together in an

excellent show on a big stage (item/statement #17 in the Q sample, most agree aesthetics is a source of entertainment value).

The three respondents sharing viewpoint D3 for live in cinema were *thrilled by the amazing experience of a classic production on a big cinema screen*,

It is close to a real life experience and sometimes you feel like participating (Romanian female respondent, age 45 to 54, specialised professional, undergraduate degree).

Notably, what all respondents who watched opera/theatre broadcast in cinema have in common are opinions suggesting excellence as one of the relevant types of perceived entertainment value. The energy and atmosphere at the venue, the social aspect, the professionalism of the artists, producers, and the event organizers all contribute to the experience.

In addition to excellence and aesthetic beauty, respondents grouped under the strongest viewpoint (viewpoint B9 with 9 Q sorts: *world-class opera and theatre broadcast live in HD in a cinema is value for money*) in the 4-factor solution, think that this kind of entertainment experience is a worthwhile expenditure of time and money. A cultural performance offered in a movie theater saves money and travel time; it is seen as an affordable way to attend regularly world-class opera and theatre. Respondents are pleased to be able to watch and listen to *The Met: Live in HD* at a local cinema, a cultural performance made affordable with the help of technology:

I enjoy watching so many productions from the Met without having to go to NYC (Canadian female respondents, 55 to 64 years old, social worker, graduate studies).

As a senior on a fixed income who loves theatre and opera, I try to extend my budget to take in as many and varied artistic performances as my budget will allow (Canadian female respondents, 65 to 74 years old, HR professional in creative sector, undergraduate studies).

Opportunity to see 'world-class' performances here in Toronto without the cost of long-distance travel. Both NT Live and Met Opera deliver amazing theatrical experiences and have the highest production standards (Canadian female respondent, age 65 to 74, retired from creative sector, undergraduate studies).

The nine respondents most agree with:

I was delighted about being able to see world-class opera/theatre at an affordable price (item/statement #2 in the Q sample, efficiency is a source of entertainment value).

I witnessed an excellent performance that defined opera/theatre broadcast in cinema as an art form in its own right (item/statement #12 in the Q sample, excellence is a source of entertainment value).

The comments about excellence, indicating the nature of perceived entertainment value, concern not only the opera/theatre performance itself but also the add-ons, i.e. the technical platform and social context of the venue. Respondents in this group suggest that the live cinema type of cultural performance provides a sheer cinematic experience:

I love cinema more than theatre, and don't like opera at all, so it was the sheer cinematic nature of the experience which made this so pleasurable for me (English male

respondent, age 55 to 64, public sector, graduate degree).

The new medium has raised the bar for acting standards in opera. No longer can the stars "park and bark". The intimate close-ups means that the highest standards of acting are required (Canadian male respondent, age 55 to 64, executive in private sector, undergraduate studies).

Theatre/opera in HD is another form of culture, and one I don't get enough of. I mean, play-acting was born in Europe. What better place to watch and enjoy and learn? To support the arts means to enrich your life experiences with something different (Canadian female respondent, age 45 to 54, office staff, undergraduate studies).

Opera stage production and the behind the scenes are what really appeal to me about the Live at The Met series. The pricing certainly allows many people to attend what otherwise is rather pricey for most, and doesn't allow the behind the scenes opportunities (Canadian female respondent, age 55 to 64, clerical job, undergraduate studies).

The fourth viewpoint, viewpoint C6 for live in cinema, is characterized as: *opera and theatre broadcast live in HD in a cinema is a thrilling and culturally rewarding experience*, is shared by six respondents. Their viewpoint is quite close to the one shared by those in group D3: *thrilled by the amazing experience of a classic production on a big cinema screen*. They most agree that entertainment value resides in the aesthetic beauty of the performance, but also appreciate the ethical dimension of this cultural offering:

I attend the HD broadcast in cinema because I consider it a great initiative to promote cultural performances, and an exciting expansion for opera and theatre (item/statement #23 in the Q sample, most agree ethics is a source of entertainment value).

The case of HD-live broadcast in cinema is an example how media can support the role of culture, that is to offer something that is educational and useful to people like me (item/statement #25 in the Q sample, strongly agree ethics is a source of entertainment value).

I was thrilled with the combination of acting, music, and lighting, all mixed together in an excellent show on a big cinema screen (item/statement #17 in the Q sample, most agree aesthetics is a source of entertainment value).

Respondents in this group support the initiative to distribute opera and theatre in a cinema close to home, since this is a way for more people to access world-class cultural performances:

For me, live performance is often a very thrilling and rewarding experience. These broadcasts bring live performance to a wider audience and allow more people to discover the beauty of live theatre (Canadian female respondent, age 25 to 34, creative sector, undergraduate studies).

Usually you do not have the chance to see such wonderful actors and staging. Operas in HD are the chance to see an opera directly in the MET, also when you are not there. For me that is something big (German female respondent, age 55 to 64, retired, high-school diploma).

This was a great opportunity to show support for something that is diverse and so different from just television or movies, and to allow me to enjoy artists that I may never see here in Toronto (Canadian female respondent, age 45 to 54, clerical worker, undergraduate studies).

The perceived entertainment value for those in this group, as it was for all those

who attended opera/theatre live cinema broadcast, is not of the religious or spiritual type. They do not perceive the movie theatre, crowd, or event conducive to connecting spiritually. This trait differs from those who attended a live rock/pop concert, and is illustrated in the following comments:

"give me a break!" - I might attend a service in a church to experience this (Canadian female respondent, age 65 to 74, retired from creative sector, vocational training)

I think this is nonsense of a high order. Culture is not religion — if it was, I wouldn't go near it (U.K. male respondent, age 55 to 64, specialized professional, graduate studies).

Like the pop/rock concert-goers, consumers of live opera in cinema theaters claim not to seek status in attendance. They do not attend performances because others do the same, because it is something cool to do, because it offers a sophisticated image, or because it make them culturally smarter. Improving their reputation in the eyes of others is not a motivating factor:

I feel no need to do anything to try and feel or appear cool (Canadian female respondent, age 45 to 54, performing arts administration, high school diploma).

I am not motivated by what is cool and connecting to the larger crowd (Canadian female respondent, age 55 to 64, office administrative job, undergraduate studies).

Additional data can help to meaningfully interpret the viewpoints. Differences and similarities in viewpoints can be better explained by a careful analysis of the figures in the next pages. These concern a breakdown of socio-demographic characteristics

for each of the four groups of respondents corresponding to the four viewpoints.

Figure 26: Opera/theatre live in cinema: respondent's attendance at broadcasts in cinema

Respondent characteristics for opera/theatre live in cinema	Total N=25		Viewpoint A4 N=4		Viewpoint B9 N=9		Viewpoint C6 N=6		Viewpoint D3 N=3	
% who attended for first time this type of live performance:	3	12%	1	25%	1	11%	0	0%	0	0%
% who bought tickets for this type of live performance:										
The day of the performance	3	12%	0	0%	1	11%	1	17%	0	0%
Less than a week before the performance	1	4%	1	25%	0	0%	0	0%	0	0%
Less than a month before the performance	3	12%	1	25%	1	11%	1	17%	0	0%
More than a month before the performance	14	56%	2	50%	6	67%	2	33%	2	67%
N/A	4	16%	0	0%	1	11%	2	33%	1	33%
% who attended this type of live performance:										
Less than two times in a year	5	20%	1	25%	1	11%	2	33%	0	0%
Maybe two-five times in a year	6	24%	0	0%	2	22%	2	33%	1	33%
More than five times in a year	13	52%	3	75%	6	67%	1	17%	2	67%
N/A	1	4%	0	0%	0	0%	1	17%	0	0%
% who attended a movie in cinema:										
Less than two times in a year	3	12%	2	50%	1	11%	0	0%	0	0%
Maybe two-five times in a year	3	12%	0	0%	1	11%	1	17%	1	33%
More than five times in a year	18	72%	2	50%	7	78%	5	83%	1	33%
N/A	1	4%	0	0%	0	0%	0	0%	1	33%

Figure 27: Opera/theatre live in cinema: socio-demographics for respondents

Respondent characteristics for opera/theatre live in cinema		Total		Viewpoint A4		Viewpoint B9		Viewpoint C6		Viewpoint D3	
		N=25		N=4		N=9		N=6		N=3	
% whose age is:											
	Less than 18	0	0%	0	0%	0	0%	0	0%	0	0%
	18 to 24 years	1	4%	0	0%	0	0%	1	17%	0	0%
	25 to 34 years	3	12%	1	25%	1	11%	1	17%	0	0%
	35 to 44 years	5	20%	2	50%	0	0%	1	17%	1	33%
	45 to 54 years	4	16%	1	25%	0	0%	1	17%	1	33%
	55 to 64 years	8	32%	0	0%	5	56%	2	33%	0	0%
	65 to 74 years	4	16%	0	0%	3	33%	0	0%	1	33%
	75 plus	0	0%	0	0%	0	0%	0	0%	0	0%
% who are:											
	female	15	60%	2	50%	5	56%	4	67%	1	33%
	male	10	40%	1	25%	2	22%	2	33%	2	67%
	N/A	0	0%	1	25%	0	0%	0	0%	0	0%
% whose primary language is:											
	Danish	0	0%	0	0%	0	0%	0	0%	0	0%
	Deutsch	1	4%	0	0%	0	0%	1	17%	0	0%
	Dutch	0	0%	0	0%	0	0%	0	0%	0	0%
	English	19	76%	3	75%	9	100%	4	67%	1	33%
	French	0	0%	0	0%	0	0%	0	0%	0	0%
	Korean	1	4%	0	0%	0	0%	0	0%	0	0%
	Romanian	3	12%	1	25%	0	0%	0	0%	2	67%
	Spanish	0	0%	0	0%	0	0%	0	0%	0	0%
	Swedish	0	0%	0	0%	0	0%	0	0%	0	0%
	Czech	1	4%	0	0%	0	0%	1	17%	0	0%
% whose current place of living is now in:											
	Australia	0	0%	0	0%	0	0%	0	0%	0	0%
	Austria	2	8%	0	0%	0	0%	2	33%	0	0%
	Romania	3	12%	1	25%	0	0%	0	0%	2	67%
	Canada	17	68%	2	50%	8	89%	3	50%	1	33%
	Europe (other)	2	8%	0	0%	1	11%	1	17%	0	0%
% whose highest level of education is:											
	Master's or Doctoral degree	8	32%	2	50%	3	33%	2	33%	1	33%
	Bachelor's degree or College diploma	14	56%	2	50%	5	56%	3	50%	2	67%
	Professional/vocational qualification	1	4%	0	0%	1	11%	0	0%	0	0%
	Baccalaureate/IB Diploma or A-levels; University entrance	2	8%	0	0%	0	0%	1	17%	0	0%
	did not complete secondary/ high school	0	0%	0	0%	0	0%	0	0%	0	0%
	N/A	0	0%	0	0%	0	0%	0	0%	0	0%
% whose main occupation or employment is:											
	student	0	0%	0	0%	0	0%	0	0%	0	0%
	household/caregiver	0	0%	0	0%	0	0%	0	0%	0	0%
	unskilled worker, manual laborer	0	0%	0	0%	0	0%	0	0%	0	0%
	tradesperson and skilled worker	0	0%	0	0%	0	0%	0	0%	0	0%
	small-business owner or operator	4	16%	0	0%	2	22%	0	0%	1	33%
	clerical, office, or administrative worker/service	2	8%	0	0%	0	0%	1	17%	0	0%
	creative sector	5	20%	2	50%	2	22%	1	17%	0	0%
	business executive or manager in private sector	2	8%	0	0%	1	11%	0	0%	0	0%
	public sector	3	12%	2	50%	1	11%	0	0%	0	0%
	specialized professional	4	16%	0	0%	0	0%	3	50%	1	33%
	other & N/A	5	20%	0	0%	3	33%	1	17%	1	33%
creative sector: for example actor, musician, media producer, graphic designer											
specialized professional: for example doctor, lawyer, accountant, scientist, engineer											
public sector: for example professor, school teacher, public servant											
% whose income level is:											
	lower income/unpaid	3	12%	0	0%	0	0%	2	33%	0	0%
	lower-middle income	1	4%	0	0%	1	11%	0	0%	0	0%
	middle or average income	6	24%	2	50%	1	11%	1	17%	2	67%
	higher-middle income	10	40%	1	25%	3	33%	3	50%	1	33%
	high income	3	12%	0	0%	3	33%	0	0%	0	0%
	decline to answer	2	8%	1	25%	1	11%	0	0%	0	0%

Three socio-demographic aspects of those who attend opera/theatre live in cinema are worth mentioning here:

- a) They are mature individuals, over 60% of them 45 years or older. In comparison, those who go to live concerts are practically a generation younger, with over 80% of them under the age of 44.
- b) The second aspect, regarding occupational background, suggests that live cinema broadcasts appeal to a range of well educated (almost all have degrees), higher income (more than half), white-collar workers.
- c) They are, apparently, familiar with and loyal to this type of performance, since most attended more than twice a year, and roughly half attended more than five times. They make the decision to attend early and thus buy tickets or season tickets well in advance.

The concluding remarks for this third and final Q study, about live cultural performances, concern the nature of entertainment value. Those who participated in the study are either loyal admirers of the bands and artists, since many were recruited from fan sites, or devoted attendees of opera and theatre, since they were recruited before live cinema broadcasts. Therefore, one might expect respondents to have favourable opinions of the performance and the experience. Although overall respondents did make positive remarks about the experience, it is noted in this chapter

that both important and subtle differences in the viewpoints expressed and the perceived entertainment value exist.

Results suggest that the entertainment value of a live rock/pop concert can be of a spiritual nature, in addition to perceptions of aesthetic beauty and performance excellence. The spiritual nature of perceived entertainment value can be perceived as a noteworthy finding about those who attended a rock/pop concert. The spiritual dimension of entertainment value is rejected by the opera and theatre attendees, the kind of experience one might expect to be more inspiring in that sense.

Another significant finding, suggested especially by qualitative feedback offered by some respondents, is that the HD cinema broadcast of live opera does not replicate the experience of being at the venue with the artists:

Nothing can replace the feeling of 'being there.' It is close to a real life experience and sometimes you feel like participating (Romanian female respondent, age 45 to 54, specialised professional, undergraduate degree).

I love cinema more than theatre, and don't like opera at all, so it was the sheer cinematic nature of the experience which made this so pleasurable for me (English male respondent, age 55 to 64, public sector, graduate degree).

Nevertheless, watching the famous *Metropolitan Opera* or *National Theatre*, live, close to home, and at an affordable price, yields a positive consumption experience related to efficiency or value for money — a key component of entertainment value for consumers of live mediated entertainment.

I did not expect the broadcast to give me the exact same feeling I would get sitting in The Met. It is different - but for not having to fly to New York, I think it is the best feeling you can have and I really enjoyed it (Austrian female respondent, age 18 to 24, specialised professional, graduate degree).

Finally, in this Q study it was possible to establish a web-based alternative for producing Q sorts and collecting data, and so use the Internet for recruitment. These additional features allowed internationalizing the pool of participants. Ultimately, the analysis and factor interpretation produced a rich description of the diversity of viewpoints and uncovered subtle differences in subjective reactions and self-reports, even when working with as small a group as the 25 respondents of the cinema broadcasts.

8. SUMMARY AND CONCLUDING CONSIDERATIONS

The purpose of this doctoral dissertation and the research presented herein is to test and refine a general method of observing, capturing, describing and comparing subjective viewpoints on entertainment value. Of particular interest and equally important is the effort to provide a theoretical foundation for the conceptualization, operationalization, and empirical testing of the *entertainment value* concept, adopting the perspective of those experiencing performance-based and screen-based entertainment. Three objectives and two research questions guided the research:

Objective: To assess entertainment research and practices today, with particular attention to the experience of consuming performance-based and screen-based entertainment.

Objective: To test and refine a general method to investigate the subjective experience and perceived value of performance-based and screen-based entertainment.

Objective: To observe, capture, describe, and compare the subjective experiences of individuals and value perceived by those who have experienced performance-based and screen-based entertainment.

Research Question 1 (RQ1): In which ways do individuals explain and account for the subjective experience of consuming entertainment?

Research Question 2 (RQ2): What types of perceived value are gained from experiencing performance-based and screen-based entertainment?

This chapter summarizes the results and makes conclusions about the findings of the dissertation. The first section outlines the main results related to each of the three objectives. A separate section reviews the definition proposed for the concept of entertainment value, and comments on the application of Holbrook's typology of consumer value to the three different studies. Subsequent sections are concerned with some implications of the adoption and use of Q methodology in conducting studies with Blind and partially sighted participants, and to conduct studies online, with the help of FlashQ. The limitations to the research performed are taken into consideration when interpreting the results and formulating conclusions. Finally, the conclusion chapter proposes research to complement and advance the scholarly agenda initiated.

LIVE AND MASS-MEDIATED ENTERTAINMENT: A SUMMARY OF THREE Q STUDIES

An extensive literature review was conducted to assess the research and practice to date regarding the experience and value of consuming live and mass-mediated entertainment. One outcome of the effort to address this first objective of this dissertation and research is the study of entertainment presented in the context of the

experience economy and experiential products offered by the creative industries. The second outcome of the literature review concerns a review of changes in audience behaviour. The section on entertainment omnivores tracks the re-conceptualization of models, concepts and research methodologies adopted in traditional audience research. The third outcome is the identification, selection and use of two research tools in refining and testing a model of entertainment value: a) Q Methodology and b) the Typology of Consumer Value proposed by Holbrook (1999). Ultimately, this was an innovative combination that challenged traditional studies and methodological approaches used in scholarly and consumer research which seek to understand those who pay for and consume entertainment.

To address the other two objectives of this dissertation and research, shared subjective experiences were observed and captured, and viewpoints described and compared. The “innovation radar” guided the search for new and different ways to create entertainment value resulting from the consumption of three different kinds of innovative entertainment products. *Ryan* is an animated, short documentary film that illustrated an original “offering” to facilitate storytelling in entertainment. *The Kids in the Hall: Death Comes to Town* is a described video television comedy created with non-traditional “processes” to enhance entertainment experiences for sighted, Blind and partially sighted people. The studies about a *U2* live rock concert and *The Met: Live in HD* broadcast in cinemas worldwide explored the impact on “customers” and on their consumption experiences. This choice and diversity of context for conducting the research and the formulation of the two research questions required an exploratory methodology, since no specific hypotheses were reported or tested in the prior research

literature.

Q methodology was tested and refined to investigate the individual and subjective entertainment experience and the perceived entertainment value derived. The choice to use Q methodology marked a departure from prevailing approaches to audience or reception studies, and constituted a methodological solution placed at the boundaries between qualitative and quantitative research, between the social sciences and the humanities. As illustrated in the Q study about *Ryan*, the use of Q methodology allowed for a creation of a fruitful link between Holbrook's experiential consumer value framework and media reception studies, namely Michelle's (2007) *Composite Multidimensional Model of Audience Reception*.

The subsequent Q study on *The Kids in the Hall: Death Comes to Town* marked notable progress in three important aspects: a) unlike the study on *Ryan*, the design of the Q sample for *The Kids in the Hall* followed a structured, deductive, balanced, Fisherian design; b) both approaches, paper-based and screen-based, were used; and c) adaptation and use of Q methodology with Blind and partially sighted respondents. The Q sample included 32 statements and phrases, four each for the eight types of consumer value: efficiency, play, excellence, aesthetics, status, ethics, esteem, and spirituality. A relevant discussion of the third aspect — the use of Q methodology with Blind and partially sighted respondents — comes later in this chapter.

The third Q study concerned the experience of two kinds of live cultural performances: a) a traditional live rock/pop concert delivered by a band such as *U2* or *The Rolling Stones*, and b) the increasingly popular broadcast in HD cinema of performances from the *Metropolitan Opera* in New York and the *National Theatre* in

London. In this Q study, more attention was paid to: a) the selection and testing of the statements and phrases constituting a Q sample, b) enlarging and internationalizing the pool of potential participants by using the Internet for recruitment purposes, and c) establishing a web-based alternative for producing Q sorts and collecting data.

The deployment of Q methodology required completion of six key steps or stages for each of the three different studies (see Figure 28).

Figure 28: Study of entertainment value with Q in six stages and three different contexts

Entertainment Value Q Methodology	<i>Ryan</i> animated documentary	<i>Kids in the Hall</i> described video TV comedy	<i>U2/MetLive/NTLive</i> live cultural performance
Stage 1: Concourse	self-referring statements		
	main sources: two focus groups, written feedback		main source: fan sites
			Facebook, YouTube
	YouTube		sixteen in-depth interviews
Stage 2: P set	unstructured recruitment		
	most respondents undergraduate and graduate students		various socio-demographics
	96 sighted	sighted and Blind	sighted
	from Canada		from various countries
Stage 3: Q sample	32 self-referring statements		40 self-referring statements
	naturalistic, from oral or written communication from respondents		
	structured, deductive design	structured, deductive, balanced (Fisherian) design	
	theoretical framework: Holbrook's consumer value		
Stage 4: Q sorting interview	96 collected & 73 valid	105 collected & 99 valid	96 collected & 78 valid
	all paper based	53 paper based & 46 online	76 web-based
	9-point Likert scale (1 to 9)	9-point Likert scale (1 to 9)	9-point Likert scale (1 to 9)
	with researcher	with researcher and alone, online	
		adapted for Blind	
Stage 5: Post-sorting interview	none	25 & feedback with FlashQ	20 & feedback with FlashQ
		immediate after screening	after Q sorting interview
		or within 2 weeks	
Stage 6: Analysis	all Q sorts are paper based	mix of paper & web based	most Q sorts are web based
		FlashQ for online Q sorts and data collection	
	Microsoft Excel for data manipulation		
	PCQ for analysis of Q sorts and interpretation of viewpoints		
	4 viewpoints	2 & 3 viewpoints	2, 3, & 4 viewpoints

A diversity of reactions to and opinions on the preferred performance was captured through Q sorts collected online and during in-person interviews. With the

help of PCQ application for the Q method, solutions with two, three and four factors were calculated for almost 300 valid Q sorts produced during the interviews for the three studies. The analysis of the data captured in the Q sorts produced a rich description of the diversity of viewpoints on individual experiences with live and mass-mediated entertainment. Results obtained confirmed that adopting Q methodology was an appropriate choice, and the advantages that recommend its use: a) it provides the ability to identify and describe the complexity of respondents' opinions, attitudes, values and viewpoints regarding a subjective entertaining experience, b) it can facilitate an in-depth understanding into *how* and *why* respondents think and do, c) it allows respondents to provide discourse around the topics and to interpret the meaning of the statement, d) the researcher inference is minimized, e) it captures, with only small groups of respondents, the diversity of thoughts, feelings, opinions and overall attitudes of respondents towards the subjective experience of live performances and mass-mediated entertainment, and f) its innovative and unusual technique (Q sorting) is received favourably by respondents. In fact, successful completion of one Q study encouraged its use in a subsequent one and expanded its application in a different context. Nevertheless, some considerations about the use of Q methodology in different contexts and a number of limitations are discussed in following sections in this chapter.

ENTERTAINMENT VALUE: CONCLUDING REMARKS ON ITS DEFINITION

One of the 12 dimensions of the Sawhney-Wolcott-Arroniz “radar” model is a

black box called "customer experience." Locating and understanding innovative ways of designing, producing, distributing, and especially consuming entertainment goods and services require opening this black box and gaining insight into the entertainment value created by the consumption experience (Davis & Vladica, 2010). Bringing such insight was the purpose of this research, as formulated in the second and third objectives and respective research questions (RQ 1 & RQ2).

Entertainment value is defined here as perceived consumer value, experiential and subjective — a multi-dimensional concept and construct intrinsic to entertainment experience. It is conceptualized as perceived entertainment value because it reflects the perspective of those who experienced a screen-based product or live performance.

Throughout this scholarly investigation, respondents were asked to describe how entertainment value was created for them by watching an animated documentary or a described video comedy, or by attending a rock concert or opera in cinema. Interpretation of the range of responses and differences among viewpoints was facilitated by and pointed to corresponding types of perceived entertainment value. The Typology for Consumer Value (Holbrook, 1999) explained the value expressed by respondents when they referred to the phenomenon of entertainment experiences and consumption of live and mass-mediated entertainment. Entertainment value is thus conceptualised as *consumer value*.

Respondents also linked the value they received to a number of distinct dimensions of the overall entertainment experience. Relevant dimensions of experience include *activities* just before watching the show or while attending the performance, as well as the emotional reactions triggered by an *anticipation* of the

event. During the consumption act, other dimensions become relevant. Individuals are dominated by *feelings and emotions*, by interaction with the *protagonists*, the *crowd* and those around who are likeminded. Finally, after the show, what some respondents valued was the *mental enjoyment* of the post-experience/consumption stage (Vladica, 2011). Thus, entertainment value is *intrinsic* to entertainment experience; it is value in experience (*experiential*), defined in a more holistic perspective as “perception of value over the entire course of the customer experience” (Turnbull, 2009: 4).

Entertainment value is *relativistic-situational*, argument well illustrated by the Q study on live performances. Empirical findings suggest significant differences between the experience of attending a live cultural performance and the experience of watching a live cultural performance broadcast on a large screen. Some of those who attended a live rock/pop concert reported on the spiritual nature of perceived entertainment value. The energy of a crowd and the presence of like-minded individuals, the atmosphere created at the venue, the aesthetic beauty, the excellence of the performance — apparently all contribute to a perception that a live rock concert can become an opportunity to experience wonder and magic, at times marvel and holiness, to feel elevated and in touch with something bigger. At the same time, spirituality was rejected by those who attended cinematic opera and theatre broadcasts, perhaps a kind of entertainment experience one might expect to be more inspiring in this sense.

Another important conclusion, founded especially on qualitative findings, is that the HD cinematic broadcast of live opera does not replicate the experience of being at the venue with the artists. The two experiences are different for some respondents and they made very clear this distinction – entertainment value is thus *relativistic-*

comparative. Watching the famous *Metropolitan Opera* or *National Theatre*, live and close to home, at an affordable price, yields a positive consumption experience related to efficiency or value for money — a key component of entertainment value for consumers of live mediated entertainment. The individual and subjective entertainment value resides elsewhere for the live experience, definitely it does not concern convenience and thus efficiency. This discrepancy between experiences regarding the same entertainment product may also explain the contrasting opinions about spirituality.

Entertainment value is relativistic and also defined as *subjective* and *individual*, since it is different for each consumer; the Q sorts obtained were unique to each respondents and there were no identical Q sorts. Q methodology and its method, namely factor analysis, and consumer value typology were instrumental in uncovering subtle and perhaps surprising differences in the viewpoints expressed and the perceived entertainment value. Ultimately, it was possible to provide a meaningful interpretation for each Q sort, to distinguish ways in which respondents experience entertainment, and to identify empirically consumer/audience segments.

For example, the four types of consumption experiences described for *Ryan* capture the film's value propositions differently: audience members did not place uniform value on the film in terms of excellence in craft and storytelling, the aesthetics of creative output, or the sources of personal inspiration and reflection. One small group of eight respondents, predominantly female, engaged emotionally with the film's narrative of self-damage and appreciated the film's spirituality. They noted the grotesque aesthetic style of *Ryan* and were disturbed by the depiction of damaged selves as damaged bodies. At the same time, this painful but effective psychorealistic

aesthetics was a source of spiritual inspiration. In contrast, another group of respondents kept themselves at emotional arm's-length from the film and admired it for its aesthetic quality. These kinds of individual, subjective and subtle differences were captured by the model of entertainment value used in this research.

There is one more significant finding in the three Q studies concerning the *subjective (relativistic-personal)* nature of entertainment value and screen-based entertainment. Overall, viewer responses regarding the nature of the experience and its entertainment value are not determined by the media and its features, such as the presence or absence of a cinema screen, an additional audio description track, or visual vs. audio experience. The analysis in the study on described video entertainment confirms that Blind and partially sighted respondents enjoyed the comedy episode in the same manner as sighted respondents who watched the show with or without audio description track. Nevertheless, the medium has an impact, for some, on the overall nature of perceived entertainment value. The voice of the describer enhanced, for some Blind and partially sighted respondents, the overall enjoyment of a screen-based entertainment product because of the richer content and increased accessibility provided.

The entertainment experience is a complex phenomenon, as was illustrated and discussed in the three Q studies. It thus required the adoption of a complex concept and construct to describe the value it yields to those who consume entertainment. This scholarly investigation confirmed that entertainment value is a complex and *multi-dimensional* construct. In this research, entertainment value includes eight dimensions which together can offer a complete representation of a complex phenomenon:

efficiency, play, excellence, aesthetics, status, ethics, esteem, and spirituality. In the study on *Ryan*, not all types of value were captured in the concourse, so the Q sample used did not have a Fisherian composition. A biased concourse emerged throughout the process of deploying the Q methodology, and this finding may also constitute an indication of a need to refine Holbrook's eight categories, to explain more fully the value created by experiential goods and services. Therefore, expansion of the entertainment value concept to different contexts of entertainment experiences is needed and suggested later, in the section about future research.

To conclude, the proposed definition of entertainment value proved its usefulness in different contexts of entertainment consumption and guided the research finalized with a solid set of empirical findings. Equally important, the proposed entertainment value concept was operationalized and tested through the use of Q methodology in conjunction with the typology of consumer value proposed by Holbrook. Ultimately, the combination of the proposed construct for entertainment value with the two research tools (Q Methodology and Typology of Consumer Value) facilitated the expression of viewpoints on subjective experience and perceived value of performance-based and screen-based entertainment.

Q SAMPLE AND P SET: CONSIDERATIONS AND LIMITATIONS REGARDING SIZE AND COMPOSITION

The adoption of Q methodology continues to raise a number of methodological concerns and criticisms, although they mainly stem from a lack of understanding of the methodology and its administration. As discussed earlier in the relevant literature, the

use of only a small number of respondents is questionable, as are the validity and generalizability of the factor interpretations and, in general, refer to the long-standing R-Q controversy and confusion (Brown, 2009; Danielson, 2009; Watts & Stenner, 2005). These aspects will not be discussed again. Instead, more relevant for the three Q studies is a discussion and clarification of two aspects: a) the size and structure of the Q sample, the 32/40 statements and phrases sorted and rank-ordered during the Q sorting interview, and b) the size and composition of a P set, i.e. the sample of respondents in each of the three Q studies.

The concourse and corresponding Q sample must properly represent the range of ideas, feelings and perceptions which can be evoked by the different kinds of entertainment products presented to them. Holbrook's framework for categorizing types of value obtained during the consumption experience (Holbrook, 1999) was used for a deductive design approach, to structure the Q samples used. A possible criticism concerns the selection of statements/phrases to produce a balanced, structured and Fisherian Q sample.

In the case of *Ryan*, the viewpoints expressed by the group of undergraduate students and included in the concourse did not cover all eight types of consumer value and the Q sample used did not have a Fisherian composition. More specifically, there were no statements regarding "efficiency" and only a few that could classify as "play" or "status." This outcome may have to do with the selection of those who completed the steps needed to produce a Q sort, since they formed a homogeneous demographic group. Not having a balanced composition in the Q sample was a problematic stage in

deploying the Q methodology for *Ryan* and a limitation of the first Q study, addressed in the subsequent Q studies by enlarging the pool of participants. Extending recruitment to a more heterogeneous audience enriched the concourse and allowed for adoption of a Fisherian design to produce a structured, deductive and balanced Q sample.

A second explanation for the finding that a biased concourse emerged may also indicate a need to refine Holbrook's eight categories for a better explanation of the value created by experiential goods and services. The process of grouping statements in the Q sample according to types of value introduces a degree of subjectivity from the investigator, who designs the research and suggests an interpretation of the sorting performed. Furthermore, this degree of subjectivity has a strong link to the level of familiarity with Holbrook's interpretation of the consumer value concept — not a trivial expertise to acquire. This need for an in-depth understanding of Holbrook's typology of value may well be a limitation of this framework and its applicability in the context of media and creative products.

At the same time, Holbrook's typology for consumer value proved a useful guide by complementing in three ways the design and implementation of exploratory research with Q methodology: a) providing a rationale for the selection of the statements required to construct the concourse and Q sample, b) helping to interpret diverse viewpoints, and hence to distinguish among different subjective entertainment experiences and sources of entertainment value; and c) helping, to a certain extent, to describe the corresponding segments of individuals who experience screen-based and performance-based entertainment.

With regard to the size and composition of the P set, three aspects are discussed further to address possible criticism: a) deciding when to stop recruiting participants, b) a rationale to adopt an unstructured approach to recruit participants, and c) possible bias induced in the results because of the recruitment approach. The size of the three P sets used is quite large for conducting a typical Q study. A rule of thumb suggests having fewer respondents than sample items, with a typical ratio of 3:1, or max 2:1 (Webler, Danielson, & Tuler, 2009), since larger P sets do not necessarily advance understanding. Typical studies use between 40 and 80 statements (Stainton Rogers, 1995; Watts & Stenner, 2005), although 40-50 statements can be enough as long as they are comprehensive (Brown, 1980). Applying the rule of thumb leads to the conclusion that a well-structured and sampled P set with 15 to 20 respondents is sufficient to conduct a typical Q study and obtain meaningful results. In the three Q studies conducted for this dissertation, the size of the Q sample is either 32 or 40 items and, following the rule of thumb, the optimum size of the P set would be anything between 12-20 respondents.

These values for the P set size are nevertheless too small to generate a good solution. Preliminary analysis conducted for *Ryan* and for *The Kids in the Hall: Death Comes to Town* did not provide good solutions with such a small number of respondents. A good solution would have distinct and meaningful factors/viewpoints. Therefore, additional groups of respondents were recruited and invited to go through the Q sorting interview, until factors calculated became stronger and viewpoints distinct enough to facilitate their interpretation. Recruitment has stopped and studies were closed when additional respondents did not improve the solutions calculated with PCQ.

Ultimately, all valid Q sorts were used for the analysis performed, from almost all participants recruited. That resulted in larger P sets, which provided interesting and meaningful solutions.

A second possible criticism and limitation regards the composition of the three P sets. The rationale for conducting the three Q studies with unstructured P sets is of a theoretical but also a practical nature. First, there is not an established theoretical model with sound empirical support, a model that would provide a way to think of or categorize the diversity of opinions existing among those who experience a documentary film, a described video television comedy, a live rock/pop concert or a live broadcast in cinema of opera or theatre. The three Q studies seek and ultimately suggest just that — a structure of opinions regarding a particular entertainment product.

Secondly, it is extremely difficult to identify and invite to participate in the study the kind of individual who would express a particular opinion about, for example, a *U2* live concert. Even if that typology of viewpoints were available, it would be quite challenging to identify groups of individuals who would match the types of opinions. It is practically impossible to recruit at the venue the right person, before the start of the concert, when people are rushing in, or afterwards, when they leave the concert arena late at night.

Each of the three Q studies discussed provides a typology of opinions concerning a particular entertainment product. However, there is no connection between a viewpoint, the defining Q sort of that viewpoint, and the “defining” combination of socio-demographic characteristics of those who expressed that particular viewpoint. Such a combination of socio-demographic characteristics (age,

gender, location), if it were available, would help in effectively recruiting at the venue, or for targeting a particular population with adequate recruitment messages. Finding this connection between a viewpoint expressed and the characteristics of respondents who share that particular viewpoint has not been, and still is not, a priority for a study adopting Q methodology. Nevertheless, discovering that connection is a worthwhile investigation, perhaps using other research tools available, such as a survey, to complement Q methodology.

The third concern about the composition of the P set refers to possible bias induced in the results because of the recruitment approach. To ensure that there are respondents who have a relevant opinion about the particular live or mediated entertainment product, recruitment also targeted those who attended a live rock/pop concert such as *U2* or the *Rolling Stones*, who attended *The Met: Live in HD*, *NT Live*, and others were invited to watch *Ryan* or *The Kids in the Hall: Death Comes to Town*. As a result, among those who participated in the study is a large group of students, invited because of the need to conduct the study in a cost-effective manner. There are also groups of loyal admirers of particular music bands and artists, recruited especially from fan sites, and devoted attendees of opera and theatre performances, recruited before live cinema broadcasts. At least for the last two categories of participants, one might expect them to have favourable opinions on the performances and the overall experience.

Consequently, a concern may be expressed of a bias induced in the results because of the recruitment approach. To address this potential concern and criticism, it is more accurate to claim that the four viewpoints on *Ryan* are subjective opinions

about the experience existing among undergraduates in a classroom setting. At the same time, same clarifications can be made with regard to viewpoints expressed about *The Met: Live in HD*, and *NT Live*; these are opinions existing among those who attend such performances regularly or at least twice a year. Their opinions were positive, and the criticism about bias may hold; however, it was noted in previous chapters that subtle differences in the viewpoints expressed and the perceived entertainment value do exist.

In conclusion, there were theoretical and practical challenges in the three Q studies, which limited the possibility of working with an optimum number of respondents and optimal composition of the P set. Consequently, the solution adopted was to invite individuals from any demographic, and accept answers (Q sorts) from all who were interested in the study and decided to participate. This solution should compensate for the lack of *a priori* composition of the P set, and ensure that the diversity of opinions is still being captured in the Q sorts collected and analyzed. The above clarification addresses some of the possible criticisms regarding the size and composition of the three P sets.

FLASH Q: CONSIDERATIONS AND LIMITATIONS ABOUT CONDUCTING A WEB-BASED Q STUDY

Advances in software and connectivity now make it more feasible to incorporate computers and the Internet in a Q study, particularly the stage when the statements and phrases in the Q sample are sorted and rank-ordered, and individual Q sorts are produced by participants. At the same time, adopting screen- and web-based

alternatives is not yet widespread. In a survey of nearly 100 Q studies on audiences and media, only four reported the administration of an online solution for producing Q sorts, and the scholarly literature provides limited insights into this aspect of handling Q samples (Davis & Michelle, 2011). In this context, the experience acquired for conducting a Q study with a screen-based alternative and over the Internet may be of interest to other researchers, since FlashQ and a dedicated website were used extensively for this dissertation.

FlashQ, the more recent application (created by Christian Hackert and Gernot Braehler) supports the Q sorting interview stage performed on the computer screen, either locally or over the Internet. Other similar programs used in Q studies and accessible with links from the Q methodology website (www.qmethod.org) include Q-Assessor, WebQSort, Web-Q and Qsorter. For this dissertation, FlashQ was set up to work in conjunction with a website which provided the front end. The website home page welcomed participants and introduced the study. The second page had the explicit and complete consent agreement and the link to the FlashQ interface. The website was programmed with Dreamweaver, and the source code and a PHP back end for FlashQ were downloaded from: <http://www.hackert.biz/flashq/downloads/>. FlashQ runs on an HTTP server and PHP must be enabled. A permanent IP address and domain name for the website are also indicated and have been used. Despite the modest technical capabilities of the researcher, there were no major difficulties to installing FlashQ on a notebook and on a PC running a Sambar server, nor in modifying FlashQ's XML code to accommodate the research design.

Q sorts were saved by the researcher in a notebook, in PDF format, when interviews were conducted in person and without access to Internet. Respondents also submitted data over the Internet and saved with FlashQ directly onto the server. Responses were written in a CSV file, one by one, as they were submitted by respondents; the CSV file can be read by Microsoft Excel. Having the responses in this format is extremely convenient and helps in cleaning and analysis, as well as in transferring data directly into a PCQ data file; each line in the CSV file is one answer from one respondent, with data copied and pasted. PCQ is the application software used for the analysis stage, the final one in Q methodology. Most importantly, any number of Q studies can run concurrently by creating on the server different directories, placing modified FlashQ XML files in each directory for each study, and collecting in separate CSV files data from all Q studies.

Many participants in the three studies used the web-based alternative with FlashQ and arranged the statements/phrases in the sample on a computer screen, on their own, without any contact with the researcher. They also submitted their Q sorts online, through the dedicated website. The screen- and web-based alternative is increasingly attractive for researchers, and for this investigation it provided notable advantages: faster recruitment, reduced costs, extended reach internationally, access to geographically dispersed and fragmented groups of consumers of a particular entertainment product (such as opera lovers). It also minimized data-collection errors because of the web-based interface and the computerized process supporting the transfer of data to and from respondents.

Methodological concerns may be raised about incorporating screen- and web-based alternatives for implementation of Q methodology, particularly during the Q sorting interview stage (Davis & Michelle, 2011; Hogan, 2008). The most notable concern regards the validity of screen-based Q sorts, a matter addressed by Reber, Kaufman and Cropp (2000). They found no apparent difference between Q sorts completed on a computer screen and those completed during the in-person interview (Reber, Kaufman, & Cropp, 2000). The second concern questions whether sorting items on a computer screen sufficiently reproduces the traditional paper-based procedure in terms of visibility of items and tactility. The third concern regards the lack of researcher supervision and interaction with respondents. Finally, the impact on the composition of the P set because of the adoption of the web-based alternative is interrogated.

With FlashQ, the sorting sheet, the cards with the statements and the sorting procedure can be simulated on a computer screen (Appendix 3 has screenshots for Q sorting interview with FlashQ). The statements/phrases in the Q sample are programmed to pop up on the screen, on “cards,” so that respondents can sort and rank-order them as they would on the sorting sheet placed in front of them. There is also the opportunity to collect any kind of qualitative feedback and additional data about respondents by setting up a questionnaire which follows the sorting step, as was the case for the three studies. Finally, the resulting Q sorts can be printed and sent by regular mail, saved in PDF format and subsequently attached to an email, or sent directly via the Internet and saved by the researcher in a file on a server.

These technical features allow for the closest analogy to the physical card-sorting procedure, although the size of the “cards” is still small on the screen. Lengthy statements/phrases are entirely legible on the “cards,” in FlashQ, only when respondents roll the mouse on top of the cards. On-screen visibility can be improved with larger computer screens or the use of white boards — solutions which may also help to retain some respondents who may be confused and eventually leave the study. In fact, the attrition aspect has been a major concern because of respondents' dropping the study at the beginning, from the first screen. In order to conform to the Research Ethics Board requirement regarding informed consent, the second web page and screen contained complete and comprehensive information about the study and an explanation of respondents' rights and risks, even though respondents are anonymous.

These two aspects are notable limitations of the screen-based alternative. If the size of the cards used during in-person interviews can be adjusted to fit the length of the statements, screen-based statements/items need to be more concise than in naturally occurring discourse to ensure easy readability on screen. With regard to getting formal consent, personal interaction with the researcher can usually mitigate concerns from participants and reduce attrition. While getting a formal agreement is important when conducting research, the long document and the formality of an official consent in the generally more informal online context may have discouraged some potential participants; the server logs recorded a large number of dropouts from this page.

Personal interaction between respondent and researcher is important when

conducting a Q sorting interview, especially for gaining additional insights into a participant's rationale for arranging the items in the required distribution. Screen-based and online alternatives limit such interaction, although technical features for online interfaces exist and allow for increased interactivity and personal contact. Widely available tools such as email, online chat, Skype-type video calls, and applications allowing the researcher to monitor remotely the cursor movements on a respondent's computer screen can facilitate some asynchronous and synchronous conversations and interactions. Most respondents in the three Q studies submitted summary explanations of their choices of statements and phrases, and general comments and suggestions referring to the study. This was possible through the way FlashQ was set up. Furthermore, email was the alternative available to communicate with participants who did not meet and interact with the researcher. Only a handful sent emails, asking for additional clarifications from the researcher.

The last concern is the impact on the composition of the P set of the the web-based alternative. Of the 78 valid Q sorts collected for live cultural performances, 28 belong to respondents who were recruited online and submitted their answers over the Internet, without any interaction with the researcher. Likewise, the viewpoints on a live concert are expressed by 38 respondents, 26 of whom were recruited from fan websites and submitted their answers over the Internet, without any interaction with the researcher. Those who participated in this way, self-selected to participate, and so cannot be considered to have offered the diversity of viewpoints needed for the concourse and sample in the methodology. When recruiting online, capturing the

diversity of opinions in the concourse and sample of a particular subject matter continues to be a challenge. For example, it is difficult to locate websites where negative comments are expressed about *U2*, *The Rolling Stones* or the *Metropolitan Opera*. These views are still not aggregated, or at least not yet well organized (see *I Hate Opera* website).

In this context, the concern about bias in results because of the recruitment approach may hold. There is an impact on the results because of the responses from motivated participants who have a particular interest in the subject matter and who belong to a computer and Internet-savvy group of individuals in the general population. Two things were done for the studies on described video and live performance to address this limitation of a web-based alternative for the Q sorting interview stage: a) work with larger P sets, and b) complement with viewpoints from respondents recruited at the venue or through direct invitation and word of mouth, and who complete the Q sorting interview with the researcher. To a degree, these two measures also address the concern about the over-representation in the P set of those who are Internet-savvy. The socio-demographic profiles of the P sets illustrate that respondents of all age groups and with diverse professional and educational background were represented in the samples for the described-video comedy, and the live concert and the cinema broadcast.

In any case, the effectiveness of recruitment for the P set is limited by the ability to link a viewpoint to the combination of socio-demographic characteristics of those who expressed that particular viewpoint, a matter discussed later in the chapter. Some knowledge of the socio-demographic characteristics is needed for recruitment

purposes, to be linked with discursive affiliations. In this sense, more was done in this research, and additional data on respondents is available in the information collected through the questionnaires which accompanied the Q sort in FlashQ. This is just a beginning and should emphasize once more the importance of complementing, in future studies, the research presented in this dissertation with efforts to establish this link between viewpoints and respondents, perhaps using other research tools available, such as a survey, to complement Q methodology.

Q METHODOLOGY: IMPLICATIONS FOR ITS USE WITH BLIND AND PARTIALLY-SIGHTED PERSONS

One objective was to test and refine the use of Q methodology to investigate a range of subjective entertainment experiences. The described TV comedy Q study also concerned the unusual adaptation and use of Q methodology to investigate the subjective viewpoints of Blind or partially sighted respondents. One goal was a better understanding of the kind of accessibility required by all documents and materials needed to conduct a Q study. This section presents findings regarding the use of the methodology with this group of participants.

To start with most important conclusion, the systematic application of the established approach to conducting a Q study proved the best alternative for conducting a Q sorting interview with Blind and partially sighted respondents; no relevant adjustments were needed. It is notable that the researcher who conducts the interview offers to read related documents (such as the consent agreement), is present when screening the entertainment product, and assists participants in performing the

sorting and rank-ordering of the items. Respondents recognized that “having somebody helping to read and go through the statements really helped,” and “the fact that you read them aloud, that was great to get the statements, so going through them slowly, that was OK” (Blind female respondent, age 27, unemployed).

Blind and partially sighted participants appreciated the invitation to join the study and the manner of going through the interview stage of the methodology. They rated the approach used to sort and rank-order statements and phrases as “good,” “enjoyable,” “it wasn’t long, boring,” “it was fun.” At the same time, for some, “the process was a little bit tedious, but not as much as I thought it was going to be” (Blind female respondent, age 40, self-employed). Respondents were also attracted by the novelty of the approach: “to me it was more interesting and refreshing, more so than an interview or the standard typical survey” (Blind female respondent, age 30, social worker, graduate studies). Respondents noted that the distribution of the Q sorts ultimately offered a good interpretation of individual viewpoints on the show:

Statements were OK, were a good indicator about gauging where the person may stand in regards to the show” (Blind female respondent, age 20, student).

We nailed down the extreme statements; I am comfortable with them (Blind female respondent, age 27, unemployed).

Some statements made you think when you have to boil down to only a couple, picking the top ones that strongly agree or disagree, you really have to think and consider things (Blind male respondent, age 30, researcher, graduate studies).

Going through the statements, I really had to think about it, both about the show and how I felt (Blind male respondent, age 30).

Three alternative solutions were tested to make the sorting stage and the materials used in the process more accessible for Blind and partially sighted respondents: a) using a specially produced tactile sorting board, with statements and phrases printed on a set of cards, business card size, randomly numbered, b) a screen-based version that can be used with a screen reader, and c) a set of documents printed in Braille. The first alternative tested a tactile board that can be used with or without the so-called “talking pen-friend” (photos in Appendix 12). It is a more expensive solution because it requires the specially produced sorting board, the purchase of the “talking” pen (offered by the CNIB at \$150 retail), and the preparation of labels which can be read by the pen. Labels are needed for each card with printed statements and for the sorting board. Nevertheless, this is a practical method of conducting a Q-study with Blind and partially sighted respondents at the same time, or when the investigator cannot meet with participants. Moreover, it was noted that most Blind respondents are familiar with tactile items and with the talking pen-friend, with some already using one. They confirmed that using a talking pen could solve some of the challenges faced during the interview. In this study though, the talking pen was not used because the investigator interviewed Blind respondent individually and assisted them during the sorting procedure.

A screen-based alternative for producing Q sorts was also tested, since the solution with a website and FlashQ is not accessible to Blind individuals. Furthermore, the particularity of the sorting stage requiring repeated reading, sorting, rank-ordering,

and finally arranging the printed cards in a forced distribution, all of which became challenging for Blind and partially sighted respondents to complete a computer-screen sort. Respondents couldn't suggest an effective solution for completing the Q sorting stage without assistance. However, two documents were prepared in electronic format and emailed to three respondents who were asked to perform the sort one more time, at their convenience. The two documents were produced in Microsoft Word, with 18-point Arial black font and 1.0 spacing. One file included the 32 statements in the Q sample and the second file had step-by-step instructions to performing a sort without assistance. Two Blind respondents tested this alternative. They were able to sort and rank-order the statements and emailed back their answers.

A reasonable screen-based solution can be adopted, since Blind and partially sighted individuals generally use computers, various screen-reader applications, email, and the Internet. This was the case for those who participated in the study. Participants also confirmed that in the past they had completed online questionnaires for other studies. In fact, most communication for the purpose of recruitment, preparing the interview meetings, and the exchange of information and documents (consent agreement, study description) took place in electronic format, through email, and using documents in the format acceptable for screen reader applications (i.e. Microsoft Word). Because partially sighted individuals use "zoom text" applications and magnifier devices to read from the screen, the electronic files and the email content were formatted accordingly.

Finally, the third alternative used a set of documents printed in Braille. A couple of Blind respondents asked for and preferred to read documents on their own. At the

same time, almost half the participants said they do not usually use Braille. They were mature individuals, age 50-plus, who gradually experienced loss of vision over a number of years, and had not been intensively trained, or used Braille extensively. In any case, when conducting interviews with Blind and partially sighted respondents, documents which should be available in Braille are the recruitment invitation, the post-sorting questionnaire, and the instructions to produce a Q sort. Some participants suggested that the sorting sheet/board and the statements on the sorting cards could be printed in Braille. This, however, was not possible, because printing in Braille becomes relatively expensive and would require enlarged cards for statements and a larger sorting board.

As a conclusion of this section, it is possible to use Q methodology with Blind and partially sighted respondents, with minor adjustments as discussed. Most importantly, this group of consumers can be included in the study of entertainment and can provide additional insights, as presented earlier.

FUTURE RESEARCH: A BROADER STUDY OF ENTERTAINMENT

This dissertation is a study on entertainment. The core phenomenon under investigation is the *entertainment experience*, with conceptualization and operationalization of the *entertainment value* at its core. Future scholarly work on entertainment might pose the central question of whether entertainment can be considered, or has the potential to become, a new field of empirical academic study: can we have a new discipline called *Entertainment Studies*? Subsequent relevant

questions include: What is the core phenomenon to be studied? What core concepts and theoretical frameworks can establish a research agenda? What are the knowledge domains? Which are the foundational disciplines and related professional fields? In addition to these broad questions, other specific questions can be formulated around concepts, key themes and methodologies, diversity of audiences/consumers, social and cultural contexts, business practices and innovation, experiences and meaning, and live and mediated cultural performances.

For example, Vorderer (2003) suggests, in an essay about a theory of entertainment, to investigate descriptions, definitions and explanations of entertainment, how it works and what it does to audiences, and why audiences are attracted. Other questions he suggests and which need answers are: What role do negative moods and feelings play in the entertainment experience? How can entertainment best be conceptualized within the new, so-called interactive media? Other scholars add to this list of questions, with concerns regarding the study of attention: How does one explain the fact that sustained attention in entertainment seems effortless? (Anderson & Kirkorian, 2006: 51). How, why, and when does identification work? What is the role it plays in reception and media effects? (Cohen, 2006: 194).

A broader study of entertainment can go in many different directions. Here it was suggested that the starting point should be the concept and construct of the *entertainment experience*, adopting the perspective of those who are entertained, who are experiencing entertainment. In addition, three key areas discussed next can complement and advance the scholarly agenda initiated: a) expand the entertainment

value concept to various contexts of entertainment experiences, b) use Q methodology to propose consumer-centric typologies for entertainment consumption, and c) combine Q methodology with surveys and questionnaires to design, test and validate measurement scales on larger samples of respondents, for both *entertainment value* and *entertainment experience* constructs.

The concepts of experience and entertainment experience are often used, to a degree that the experience economy has been coined and is entrenched now in texts of all kinds. Like the *entertainment value* concept discussed in detail in this dissertation, *entertainment experience* remains a concept ill-defined and not sufficiently explained theoretically (Aldrich, 2000; Bryant & Vorderer, 2006; Carù & Cova, 2003). Although the area of the psychology of entertainment has most advanced scholarly research about entertainment and there is a rich body of knowledge, both theoretical and empirical, there is neither a conceptualization nor an operationalization of the individual entertainment experience. Moreover, reference texts which analyze the perspective of those who are entertained, such as *Psychology of Entertainment* (Bryant & Vorderer, 2006), *Playing Video Games; Motives, Responses, and Consequences* (Vorderer & Bryant, 2006), and *Media Entertainment; The Psychology of Its Appeal* (Zillmann & Vorderer eds., 2000) do not have a section or chapter dedicated to entertainment experiences.

In the three Q studies, respondents linked the entertainment value to a range of distinct dimensions of the overall entertainment experience: *activities* performed before, during, and after consumption act, *anticipation* of the entertaining event, *feelings and*

emotions associated, interaction with the *protagonists* and the *crowd* and, finally, *mental enjoyment* of the post-experience/consumption stage (Vladica, 2011). For example, before attending a live performance, there can be anticipation (getting into the mood, fantasies, desires) or playful activities (having fun with friends at a pub close to the venue). During the live performance or while watching the TV screen, intangible moods and reactions can result from feelings and emotions in relation to the storyline, the protagonists, the atmosphere or the crowd. At least for a live performance, protagonists are the attraction and central to the entertainment experience. Furthermore, there are things people need or like to do, like standing in line for refreshments, and such playful activities as dancing, singing and applauding. At the end, when the show is over, the memories are valued, new ones created, old ones brought back, or just taking a moment to step back and reflect can be important. All aspects that individuals relate to their consumption experience require further investigations.

With regard to the *entertainment value* concept, a definition and conceptualization are offered here and tested in three different settings. The 2-, 3-, and 4-factor solutions and the interpretation of the viewpoints in the three Q studies suggest typologies of opinions on a particular entertainment product. These consumer-centric typologies for entertainment consumption could be formulated as hypotheses, tested further and perhaps validated with additional Q studies for a range of entertainment products. In this way, Q methodology can be complemented with traditional methodologies such as interviews and large-scale surveys. Equally important,

theoretical models emerging from the literature can be tested and, as was the case for Composite Multidimensional Model of Audience Reception (Michelle, 2007), a Q study can provide the needed empirical support.

This approach should be expanded into various contexts of live performances and screen-based entertainment. For example, digital and interactive entertainment is especially conceptualized as mediated entertainment, i.e. mediated by “new media.” There is still the need to clarify the concept of interactivity and then incorporate it in the study of entertainment: “the new media represent a growing challenge to traditional media and communication research that necessitates a thorough rethinking of all central models and concepts” (Jensen, 1998: 187).

The third key area to complement and advance the scholarly agenda initiated regards additional data collected referring to the basic socio-demographics for the sample of respondents (age, gender, occupation) and their reported consumption of performance-based and screen-based entertainment. Such data allow for an altogether richer description of the groups of respondents corresponding to each of the viewpoints identified and described with PCQ (the factors calculated). Moreover, the web-based alternative proved to be a cost-effective solution for collecting such additional sets of data. Therefore, it is increasingly feasible to link Q sorts in a viewpoint identified during the analysis of the factors, with the socio-demographics of the respondents who produced the respective Q sorts. In this way, the analyst can get a more meaningful interpretation of the factors and richer descriptions of viewpoints expressed.

It is possible to link, in a structured and methodologically rigorous way, shared

subjectivity with characteristics of respondents, much more effectively than would normally be possible in a typical qualitative study of audiences. Importantly, Q methodology has the potential to suggest groups of respondents who share a particular viewpoint, “based on their *actual* similarities in their responses, rather than any *pre-assigned* categorization of individuals based on what the researcher assumes are the most salient aspects of shared identity or group membership – as typically occurs in focus group research, for example” (Davis & Michelle, 2011: 32). Accordingly, a Q study can be designed to incorporate a web-based alternative for the Q sorting interview stage, and a questionnaire to collect relevant data about respondents (such as the socio-demographics of the respondents who produced the respective Q sorts). This is opening up a notable research opportunity, to design and propose measurement scales for entertainment value and entertainment experiences constructs, and validate these constructs through large-scale (online) surveys.

Beyond scholarly research, the use of Q methodology for the study of different kinds of entertainment goods and services confirms the potential to for its use in commercially relevant research and innovative managerial practice. As illustrated in the three Q studies, the range of different viewpoints identified for *Ryan*, *The Kids in the Hall*, or *The Met: Live in HD* can enrich market intelligence with empirically obtained knowledge, and consequently complement data and information from prevailing approaches to audience measurement. Knowledge of the nature of value that live cultural performances and screen-based experience goods yield to consumers is essential. Understanding the nature, types, and sources of entertainment value, and

making sense of audience motives and experiences, can ultimately improve the likelihood of critical acclaim or commercial success.

Media producers could use the findings of a Q study and its viewpoints and types of entertainment value to investigate and develop new mixes of characters or alternative storylines. Additional insights into individual behaviour and the preferences of those who experience entertainment can be used subsequently to design advertising campaigns and enhance the effectiveness of promoting particular media brands. A better understanding of consumption experiences can translate into the selection of services available at the venue before, during and after a performance, which can turn into increased satisfaction and higher revenue. Finally, Q methodology does not require large samples of respondents, can be executed relatively quickly, and can ultimately produce market intelligence with reasonable costs while still offering rich qualitative and quantitative insights — benefits largely appreciated by producers and exhibitors.

To conclude, one may build, although not necessarily easily, a consistent list with concepts, themes or theoretical frameworks for entertainment research. One may also acknowledge that theoretical constructs are not well defined. There is a need for an effort to synthesize, select and then agree on core phenomena and the definitions of key constructs and their uses. More specifically, widely adopted and used concepts such as entertainment, value, interactivity, and media enjoyment are described within different paradigms. There are also numerous analyses and established theories, including predictions in relation to entertainment. However, one may also acknowledge

a lack of consistency in the methodologies, or too much variety in the interpretations. Sometimes that can result in confusion and misgivings, and an educated observer may notice “the misleading pre-understanding of entertainment widespread in our society” (Vorderer, 2001: 248).

The rationale for conducting research on experiential value, for adopting this perspective is related to the significance of the new economic context, of the “experience economy,” where consumption experience is the key to future economic growth for practically all kinds of businesses. Furthermore, this investigation towards understanding entertainment value is also a sign of acknowledgement that entertainment holds significant economic and social importance. In this context, the research completed and presented here, the proposed definition and conceptualization of *entertainment value* should address the noticeable gap between what entertainment professionals are able to design, produce and deliver for consumption and what researchers, well behind in the study of entertainment, can suggest as core concepts and constructs, key themes, theoretical frameworks and research methods to be adopted.

APPENDICES

APPENDIX 1: CLEARANCE FROM THE RESEARCH ETHICS BOARD

Decision Notification sent to applicant on Oct 21, 2009 06:41 PM

From: rebchair@ryerson.ca
To: florin.vladica@ryerson.ca
Cc: rebchair@ryerson.ca
Subject: REB 2009-223 Status
Date: October 21, 2009 06:41:10 PM

Dear Florin Vladica,

REB 2009-223

Understanding Entertainment Value: An Investigation into the Subjectivity of People Who Experience Live Entertainment

The Research Ethics Board has completed the review of your submission. Your research project is now approved for a one year period as of October 21, 2009. The approval letter is attached in Adobe Acrobat (PDF) format.

Congratulations and best of luck with the project.

Please quote your REB file number (REB 2009-223) on future correspondence.

If you have any questions regarding your submission or the review process, please do not hesitate to get in touch with the Research Ethics Board (contact information below).

No research involving humans shall begin without the prior approval of the Research Ethics Board.

Record respecting or associated with a research ethics application submitted to Ryerson University.

Yours sincerely,

Alex Karabanow on behalf of Sharon Wong , Ph.D.
Interim Chair, Research Ethics Board

Protocol Renewal Decision sent to applicant on Sep 22, 2010 01:58 PM

From: rebchair@ryerson.ca
To: florin.vladica@ryerson.ca
Cc: rebchair@ryerson.ca
Subject: REB 2009-223 Status
Date: September 22, 2010 01:58:35 PM

Dear Florin Vladica,

Florin Vladica
Joint Graduate Program in Communication and Culture
REB 2009-223-1, Understanding Entertainment Value: An Investigation into the Subjectivity of
People Who Experience Live Entertainment

Your research project is now approved for renewal for an additional year as of October 21, 2010.
This is a renewal for REB file # REB 2009-223. The approval letter is attached in Adobe Acrobat
(PDF) format.

Congratulations and best of luck with the project.

Please quote your REB file number (REB 2009-223-1) on future correspondence.
If you have any questions regarding your submission or the review process, please do not hesitate
to get in touch with the Research Ethics Board (contact information below).
Record respecting or associated with a research ethics application submitted to Ryerson
University.

Yours sincerely,

Alex Karabanow on behalf of Nancy Walton , Ph.D.
Chair, Research Ethics Board

Decision Notification sent to applicant on Jan 22, 2010 08:27 PM

(*The Kids in the Hall*, for described video entertainment, Faculty as main applicant for the study)

From: rebchair@ryerson.ca
To: c5davis@ryerson.ca
Cc: rebchair@ryerson.ca
Subject: REB 2009-288 Status
Date: January 22, 2010 08:27:27 PM

Dear Charles Davis,

Charles Davis
REB 2009-288
CLIME Project: Measuring Consumer Value of Accessible Media

The Research Ethics Board has completed the review of your submission. Your research project is now approved for a one year period as of January 22, 2010. The approval letter is attached in Adobe Acrobat (PDF) format.

Congratulations and best of luck with the project.

Please quote your REB file number (REB 2009-288) on future correspondence.

If you have any questions regarding your submission or the review process, please do not hesitate to get in touch with the Research Ethics Board (contact information below).

No research involving humans shall begin without the prior approval of the Research Ethics Board.

Record respecting or associated with a research ethics application submitted to Ryerson University.

Yours sincerely,

Alex Karabanow on behalf of
Sharon Wong , Ph.D.
Interim Chair, Research Ethics Board

Decision Notification sent to applicant on Oct 28, 2010 02:40 PM
(U2, *The Met: Live in HD* and *NT Live*, for live cultural performances study)

From: rebchair@ryerson.ca
To: florin.vladica@ryerson.ca
Cc: rebchair@ryerson.ca
Subject: REB 2010-265 Status
Date: October 28, 2010 02:40:37 PM

Dear Florin Vladica,

REB 2010-265

Understanding Entertainment Experience and Value: An Investigation into the Subjectivity of People Who Experience Live Cultural Events and Performances

The Research Ethics Board has completed the review of your submission. Your research project is now approved for a one year period as of October 28, 2010. The approval letter is attached in Adobe Acrobat (PDF) format.

Congratulations and best of luck with the project.

Please quote your REB file number (REB 2010-265) on future correspondence.

If you have any questions regarding your submission or the review process, please do not hesitate to get in touch with the Research Ethics Board (contact information below).

No research involving humans shall begin without the prior approval of the Research Ethics Board. Record respecting or associated with a research ethics application submitted to Ryerson University.

Yours sincerely,

Alex Karabanow on behalf of Nancy Walton , Ph.D.
Chair, Research Ethics Board

APPENDIX 2: INSTRUCTIONS FOR Q SORTING INTERVIEW

The instructions presented below were used in the study on live cultural performances. Each participant who completed the Q sorting interview stage with assistance from the researcher during one-on-one interviews received: a) the Q sample of statements/phrases printed on a deck of cards, b) the question or condition of instruction, and c) the sorting sheet.

**Q sorting Instructions for Understanding *Entertainment Value*:
An Investigation into the Subjectivity of People Who Experience Live Entertainment**

Project Title: Cultural Live Events or Performances

This study is about the experience of consuming entertainment, such as attending live cultural events and performances. We are interested in your definition and explanation of your experience of attending this type of live event and performance.

Question: Please select one particular performance you attended, and think of your experience that you had during this live cultural event or performance (i.e. the live broadcast from Metropolitan Opera/National Theatre, or the music concert) while you rank the following statements.

To what extent do you agree with the following statements?

Instructions:

1. Take the deck of cards and read the statements about the experience of attending a particular live cultural event or performance. You need to sort and rank-order these statements from your own point of view. To start with, split them up into three piles: on your right a pile for statements you tend to disagree with (DISAGREE), on your left a pile for statements you tend to agree with (AGREE), and a pile in the middle for statements you neither agree nor disagree with, or that are not relevant or applicable to you (NEUTRAL).
2. Next, take the statements from the "AGREE" pile and read them again. Select the two statements you most agree with and place them on your right, below the "9" (it does not matter which one goes on top or below).
3. Now, take the statements from the "DISAGREE" pile and read them again. Just like before, select the two statements you most disagree with and place them on your left, below the "1." Use the score sheet in the next page to arrange the cards with statements.
4. Next, from the remaining statements and cards in the "AGREE" pile, select the three statements you strongly agree with and place them below the "8". Follow this procedure to select the three statements you strongly disagree with, and place them below the "2."
5. Take the remaining statements from the "AGREE" and "DISAGREE" piles and read them again. Just like before, sort and rank-order the statements you agree or disagree with, and arrange them accordingly, as outlined on the score sheet. Follow this procedure for all cards from the "AGREE" and "DISAGREE" piles.
6. Take the remaining statements on cards in the NEUTRAL pile and read them again. Arrange these in the middle. When you have placed all cards, please go over your distribution once more and shift cards if you wanted to. Take as much time as you need.
7. Finally, write the number of the statement in the corresponding box on the score sheet from next page, explain briefly why you selected the two statements you most agree with, and the other two statements you most disagree with, and fill the questionnaire about your background. Return your answers to us, thanks!

Note: Just to be clear, we are interested in your point of view. Therefore, there are no right or wrong answers. Also, note that the numbers on the cards have been assigned randomly and are only relevant for the administration of your response.

<u>Sorting Sheet</u>								
Question: Please select one particular performance you attended, and think of your experience that you had during this live cultural performance (i.e. the live broadcast from Metropolitan Opera/National Theatre, or the rock concert) while you rank the following statements.								
To what extent do you agree with the following statements?								
Write the number of the statement in the sorting sheet below, in the corresponding box:								
Most Disagree			Neutral/Don't Know			Most Agree		
1	2	3	4	5	6	7	8	9

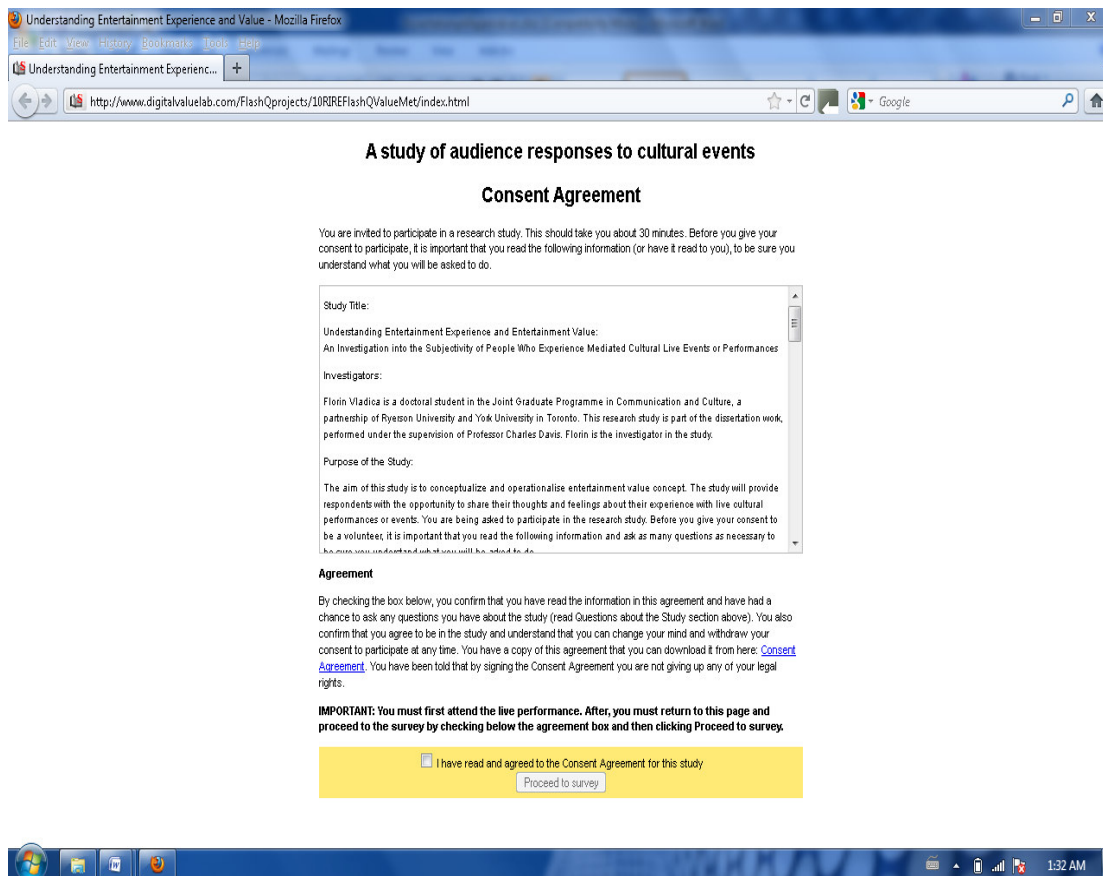
I **Most Agree** with the two statements below the “9” because:

I **Most Disagree** with the two statements below the “1” because:

APPENDIX 3: SCREEN-BASED ALTERNATIVE FOR Q SORTING INTERVIEW WITH FLASHQ

The following instructions and screenshots illustrate the use of screen-based alternative, with FlashQ, to conduct Q sorting interviews. Screenshots are selected from the Q study on live cultural performances — live rock/pop concert and opera/theatre live in cinema.

Consent Agreement



The screenshot shows a Mozilla Firefox browser window with the address bar displaying <http://www.digitalvaluelab.com/FlashQprojects/10RIRFlashQValueMet/index.html>. The page content is as follows:

A study of audience responses to cultural events

Consent Agreement

You are invited to participate in a research study. This should take you about 30 minutes. Before you give your consent to participate, it is important that you read the following information (or have it read to you), to be sure you understand what you will be asked to do.

Study Title:

Understanding Entertainment Experience and Entertainment Value:
An Investigation into the Subjectivity of People Who Experience Mediated Cultural Live Events or Performances

Investigators:

Florin Vladica is a doctoral student in the Joint Graduate Programme in Communication and Culture, a partnership of Ryerson University and York University in Toronto. This research study is part of the dissertation work, performed under the supervision of Professor Charles Davis. Florin is the investigator in the study.

Purpose of the Study:

The aim of this study is to conceptualize and operationalise entertainment value concept. The study will provide respondents with the opportunity to share their thoughts and feelings about their experience with live cultural performances or events. You are being asked to participate in the research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to

Agreement

By checking the box below, you confirm that you have read the information in this agreement and have had a chance to ask any questions you have about the study (read Questions about the Study section above). You also confirm that you agree to be in the study and understand that you can change your mind and withdraw your consent to participate at any time. You have a copy of this agreement that you can download it from here: [Consent Agreement](#). You have been told that by signing the Consent Agreement you are not giving up any of your legal rights.

IMPORTANT: You must first attend the live performance. After, you must return to this page and proceed to the survey by checking below the agreement box and then clicking Proceed to survey.

☐ I have read and agreed to the Consent Agreement for this study

Proceed to survey

Reading and sorting the statements

The screenshot shows a Mozilla Firefox browser window displaying a survey page. The address bar shows the URL: <http://www.digitalvaluelab.com/FlashQ/projects/10RIREFlashQ/ValueMet/survey.html?agree=on&proceed=Proceed+to+survey>. The main content area features a sorting interface with three columns: DISAGREE (#1), NEUTRAL (#2), and AGREE (#3). Above these columns is a statement box containing the text: "(38) I attended not only for an emotional experience, but also to be part of a cultural phenomenon." Below the statement box is a progress indicator showing 7/40. The DISAGREE column contains two statements: "(22) This performance, broadcasted in cinema, did not raise any social, nor ethical issue. It did not make me want to support a good cause in this sense." and "(6) I was attracted by the spirit of the experience. I had fun, smiled, had a good time, and fully enjoyed the moment." The NEUTRAL column contains two statements: "(2) I was delighted about being able to see world-class opera/theatre at an affordable price." and "(10) I considered this opera/theatre performance broadcasted in cinema as a special occasion, including preparing and dressing up, getting into the mood, and then smiling and applauding with the crowd." The AGREE column contains two statements: "(8) It was a playful performance, the opportunity I was looking for to have some time to relax, see what the artists had for us, have fun and enjoy it." and "(7) The thrill of the unexpected, the suspense, the surprises, the playfulness - that's what captivates me about the artists I do want to see." At the bottom of the browser window, there is a FlashQ logo, a progress bar showing 6%, and a "Help me!" link. The Windows taskbar at the bottom shows the time as 1:35 AM.

FlashQ - Mozilla Firefox

File Edit View History Bookmarks Tools Help

FlashQ

<http://www.digitalvaluelab.com/FlashQ/projects/10RIREFlashQ/ValueMet/survey.html?agree=on&proceed=Proceed+to+survey>

Google

(38) I attended not only for an emotional experience, but also to be part of a cultural phenomenon.

7/40

DISAGREE (#1)	NEUTRAL (#2)	AGREE (#3)
(22) This performance, broadcasted in cinema, did not raise any social, nor ethical issue. It did not make me want to support a good cause in this sense.	(2) I was delighted about being able to see world-class opera/theatre at an affordable price.	(8) It was a playful performance, the opportunity I was looking for to have some time to relax, see what the artists had for us, have fun and enjoy it.
(6) I was attracted by the spirit of the experience. I had fun, smiled, had a good time, and fully enjoyed the moment.	(10) I considered this opera/theatre performance broadcasted in cinema as a special occasion, including preparing and dressing up, getting into the mood, and then smiling and applauding with the crowd.	(7) The thrill of the unexpected, the suspense, the surprises, the playfulness - that's what captivates me about the artists I do want to see.

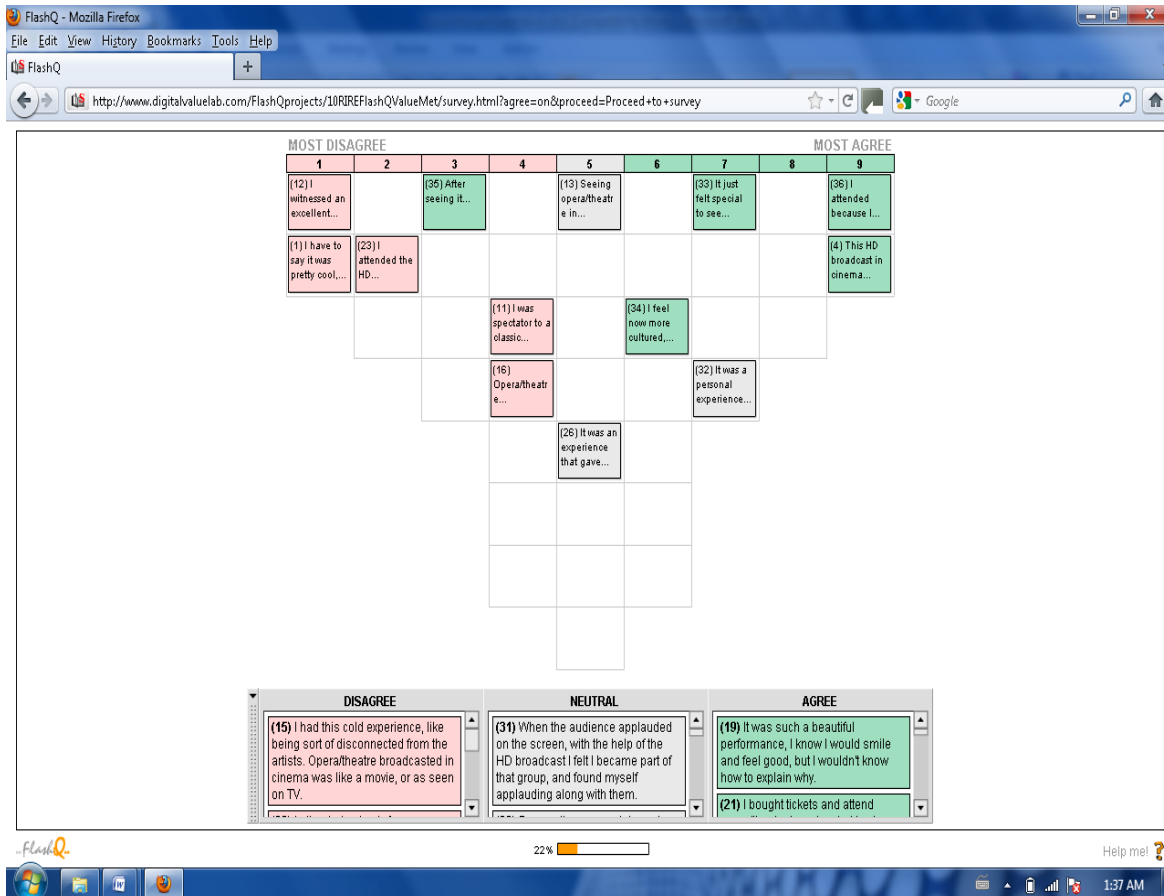
FlashQ

6%

Help me!

1:35 AM

Ranking of the statements in a forced, quasi-normal distribution



Explanation of the ranking and the two statements "most agree" and "most disagree"

FlashQ - Mozilla Firefox

File Edit View History Bookmarks Tools Help

FlashQ

http://www.digitalvaluelab.com/FlashQprojects/10RREFFlashQValueMet/survey.html?agree=on&proceed=Proceed+to+survey

Google

Most Agree (9)

(4) This HD broadcast in cinema gave me value for the time (and...	It was money well spent
(36) I attended because I thought it may be something sophisticated...	I like sophistication

Most Disagree (1)

(1) I have to say it was pretty cool, for the same ticket price, to see badstage...	not cool at all
(12) I witnessed an excellent performance that defined opera/theatre...	bad performance

Continue...

FlashQ 72% Help me!

1:42 AM

Final questionnaire with some socio-demographic information and about consumption of live cultural performances.

The screenshot shows a Mozilla Firefox browser window displaying a questionnaire titled "Live performance". The browser's address bar shows the URL: <http://www.digitalvaluelab.com/FlashQprojects/10RREFlashQValueMet/survey.html?agree=on&proceed=Proceed+to+survey>. The questionnaire is presented in a table-like format with alternating light and dark gray rows. It includes several questions with radio button options and a text input field.

Live performance
What is the live performance you attended?
<input type="radio"/> Metropolitan Opera from New York (MetLive in HD in cinema)
<input type="radio"/> National Theatre from London (NTLive in HD in cinema)
<input type="radio"/> Other live performance (write below Aida opera, Hamlet the play, Joe Cocker concert, etc.)
<input type="text"/>
Did you attend for the first time this kind of live performance?
<input type="radio"/> Yes
<input type="radio"/> No
When did you buy the ticket for this live performance?
<input type="radio"/> The day of the performance
<input type="radio"/> Less than a week before the performance
<input type="radio"/> Less than a month before the performance
<input type="radio"/> More than a month before the performance
How many times did you attend this kind of live performance last year (in 2010)?
<input type="radio"/> Less than two times
<input type="radio"/> Between two-five times
<input type="radio"/> More than five times
How many times did you attend a movie in cinema last year (in 2010)?
<input type="radio"/> Less than two times
<input type="radio"/> Between two-five times

At the bottom of the browser window, there is a progress bar showing 84% completion, a "Help me!" link with a question mark icon, and a Windows taskbar with the time 1:44 AM.

APPENDIX 4: CONSENT AGREEMENT

This example with letter to get consent agreement from participants is from the study on live cultural performances, live rock/pop concert and opera/theatre live in cinema.

Understanding *Entertainment Value*:

An Investigation into the Subjectivity of People Who Experience Live Entertainment

CONSENT AGREEMENT

Florin Vladica is a doctoral student in the Joint Graduate Programme in Communication and Culture, a partnership of Ryerson University and York University in Toronto. This research study is part of the dissertation work, performed under the supervision of Professor Charles Davis. Florin is the investigator in the study. The aim of this work is to conceptualize and operationalize *entertainment value* concept.

You are being asked to participate in the research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

In order to participate in this study, you first need to attend a live cultural performance or event (i.e. theatre, music concert, or opera broadcast live in cinema, such as Metropolitan Opera Live in HD), or to have recently viewed it (i.e. in the past few weeks). Following the performance, you will be asked to think and describe your experience that you just had by attending this cultural performance. Related to your presence at this live entertainment event or performance, you will actually sort and rank-order a set of statements and answer some questions online, or together with the investigator, if possible. If possible, you will then discuss with the investigator about this. Your participation, which has been designed to minimize the amount of time required by you, typically lasts half an hour. It will take place, at your convenience, at the venue of the event, or in a setting that will provide you with reasonable privacy, visual and aural. Online, everything will take place at a location of your choice, at your home, or in any other setting that should provide you with reasonable privacy, visual, and aural.

While there will be no immediate benefit to you for participating in this study, the goal of this research is to gain insights about individual and subjective experiences for people who consume (experience) live entertainment. Such knowledge can be applied to improve the way entertainment will be offered in the future.

An interview may be needed and will, with your permission, be recorded with a voice recorder. Please note that all information gathered from you will be treated as confidential. The confidentiality will be assured by assigning code numbers to each interviewee and restricting access to data. Your answers will be stored on a computer in the Digital Value Lab at Ryerson University. Access to the lab is restricted. Access to the computer will be restricted with password and only the investigator and Faculty Advisor will have access. Data will be kept until the completion of the study, and no later than December 2015. We also assure you that your identity will not be revealed in any presentations or publications that result from this research, without your express written permission.

Nothing in the procedures that will be employed in the study could prove potentially harmful above or beyond what you could come into contact within your normal daily routine. Your participation in this study may involve additional physical and psychical effort from your side, in order to focus on the topic and answer to interview questions. You may find some questions not clear, not relevant, or you may feel uncomfortable answering to them. If this was the situation, please note that your participation is strictly voluntary and you are, of course, free to choose not to answer any questions and may terminate the interview at any time with no consequences or effect on your relationships with Ryerson University.

There are no costs associated with your participation. Your participation and contribution will not be financially rewarded.

If you have any questions regarding the study and your participation in it, please feel free to ask.

I,

(Name – Please Print Clearly)

agree to participate in the study as outlined above and have read the information in this agreement and have had a chance to ask any questions about the study. My participation in this study is voluntary and I understand that I may withdraw at any time.

I acknowledge and offer my consent to have this interview recorded with a voice recorder.

Participant's signature

Date

I have a copy of this agreement.

Participant's signature

Date

Researcher's signature

Date

If you have concerns about this research, please contact:

Charles H. Davis, Ph.D.

School of Radio and Television Arts, Faculty of Communication & Design, Ryerson University

Phone: (416) 979-5000

Fax: (416) 979-xxxx

Email: c5davis@ryerson.ca

web: <http://www.ryerson.ca/~c5davis/>

Florin Vladica

Digital Value Lab, Rogers Communications Centre, Ryerson University

Phone: (xxx) xxx xxxx

Email: florin.vladica@ryerson.ca.

If you have questions regarding your rights as a human subject and participant in this study, you may contact the Ryerson University Research Ethics Board for information:

Alexander Karabanow

Office of the Vice President, Research and Innovation

Ryerson University, 350 Victoria Street, Room YDI 1154, Toronto, Ontario, Canada M5B 2K3

Phone: (416) 979-5000 Ext. xxx, Fax: (416) 979-xxxx

Email: alex.karabanow@ryerson.ca

Web: <http://www.ryerson.ca/research>

The screen-based alternative for the Q study includes an additional paragraph needed to explain and get the Consent Agreement from participants:

Agreement

By checking the box below, you confirm that you have read the information in this agreement and have had a chance to ask any questions you have about the study (read Questions about the Study section above). You also confirm that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have a copy of this agreement that you can download it from here: [Consent Agreement](#). You have been told that by signing the Consent Agreement you are not giving up any of your legal rights.

IMPORTANT: You must first attend the live performance. After, you must return to this page and proceed to the survey by checking below the agreement box and then clicking Proceed to survey.

☐

I have read and agreed to the Consent Agreement for this study

Screenshot from the first page when accessing the website is below. Only after checking the agreement box, participants can advance to the next page and can go through all steps, as simulated on the computer screen.

The screenshot shows a Mozilla Firefox browser window with the address bar displaying <http://www.digitalvaluelab.com/FlashQprojects/10IRREFlashQValueLive/index.html>. The page content is as follows:

A study of audience responses to cultural events

Consent Agreement

You are invited to participate in a research study. This should take you about 30 minutes. Before you give your consent to participate, it is important that you read the following information (or have it read to you), to be sure you understand what you will be asked to do.

Study Title:

Understanding Entertainment Experience and Entertainment Value:
An Investigation into the Subjectivity of People Who Experience Mediated Cultural Live Events or Performances

Investigators:

Florin Vladica is a doctoral student in the Joint Graduate Programme in Communication and Culture, a partnership of Ryerson University and York University in Toronto. This research study is part of the dissertation work, performed under the supervision of Professor Charles Davis. Florin is the investigator in the study.

Purpose of the Study:

The aim of this study is to conceptualize and operationalise entertainment value concept. The study will provide respondents with the opportunity to share their thoughts and feelings about their experience with live cultural performances or events. You are being asked to participate in the research study. Before you give your consent to be a volunteer, it is important that you read the following information and ask as many questions as necessary to be sure you understand what you will be asked to do.

Agreement

By checking the box below, you confirm that you have read the information in this agreement and have had a chance to ask any questions you have about the study (read Questions about the Study section above). You also confirm that you agree to be in the study and have been told that you can change your mind and withdraw your consent to participate at any time. You have a copy of this agreement that you can download it from here: [Consent Agreement](#). You have been told that by signing the Consent Agreement you are not giving up any of your legal rights.

IMPORTANT: You must first attend the live performance. After, you must return to this page and proceed to the survey by checking below the agreement box and then clicking Proceed to survey.

☐ I have read and agreed to the Consent Agreement for this study

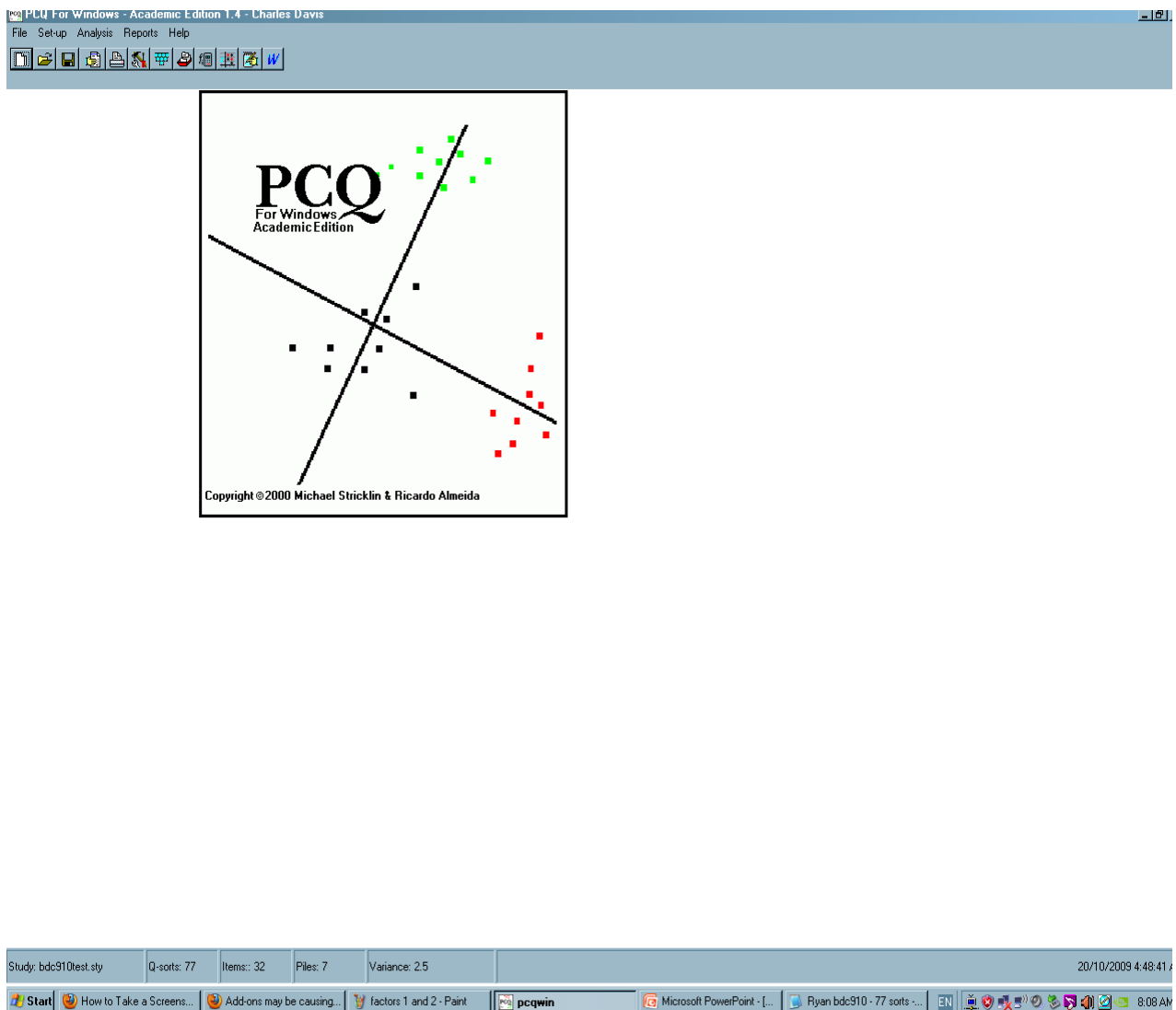
Proceed to survey

The bottom of the screenshot shows a Windows taskbar with the time 2:58 AM.

APPENDIX 5: ANALYSIS OF Q SORTS WITH PCQ FOR *RYAN*

The screenshots below illustrate the key steps in the analysis of the Q sorts using PCQ.

The example below is from the Q study on *Ryan*.



Entering statements, the items to be sorted during Q sorting interview:

PCQ For Windows - Academic Edition 1.4 - Charles Davis

File Set-up Analysis Reports Help

Enter Items

Go to item:

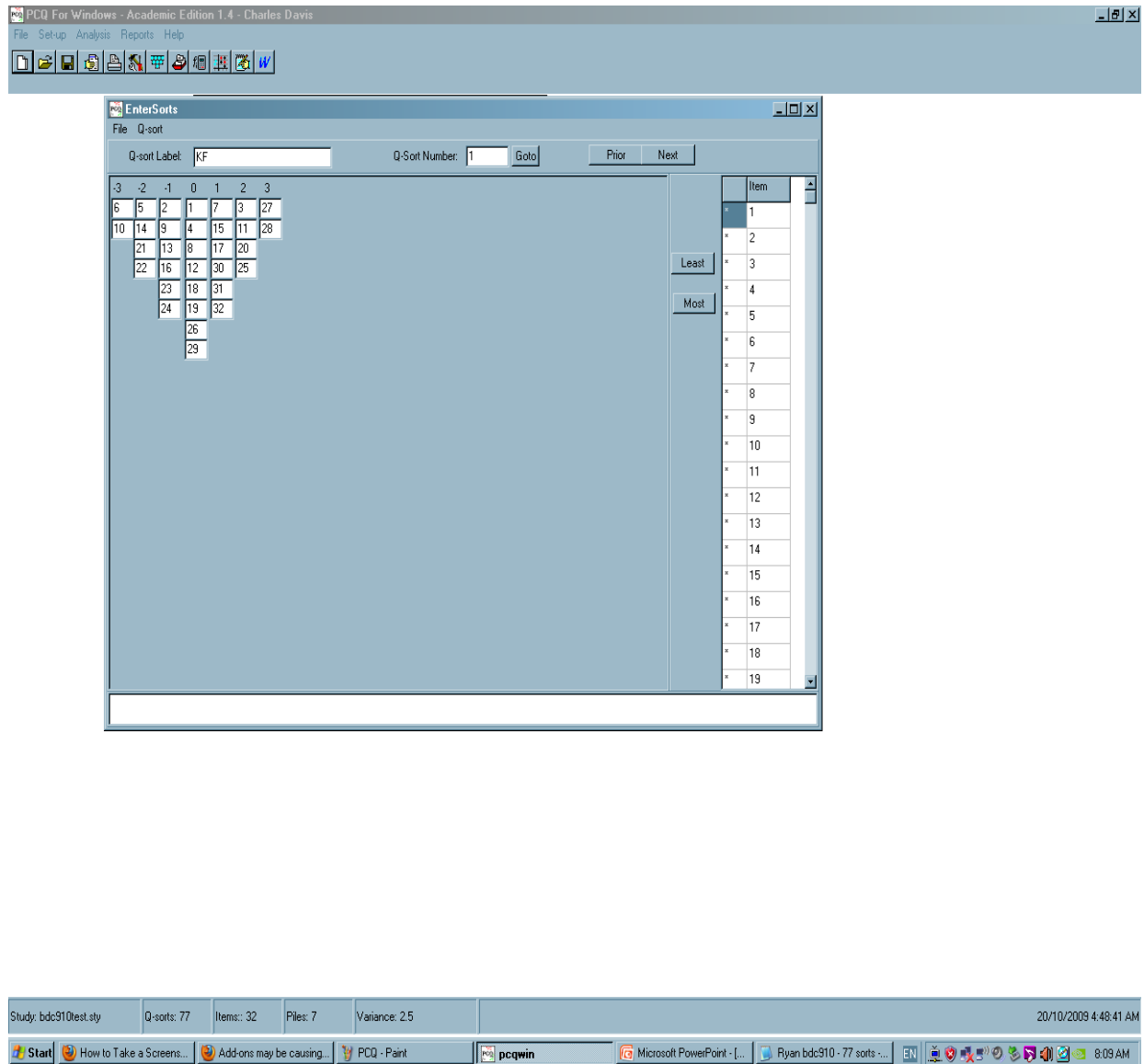
Item	Description
1	I love to see such a physical embodiment of grief and pain in the way the figures are formed; very powerful images and ideas.
2	This is a real masterpiece, unforgettable, to say the least.
3	We all go through devastating experiences, but what is important is that we learn from them, or be doomed to repeat them.
4	It was a cool animation life show.
5	One cannot do anything without the power of money.
6	I am acutely aware of the life of an artist, the lack of money, for the amazing things that they do.
7	I thought the genuine emotion was there. This is cool, the way it was presented.
8	Any piece of work, of art, a film, a picture, or a song, has to inspire some kind of thought, and this work does that. It makes you think.
9	It makes me want to know the creator and Ryan.
10	Art is not deemed worthy until you are dead or better yet the bigger fish swallows the little fishes.
11	The way the characters were missing pieces of themselves, the meaning behind that-beautiful in a way, truly.
12	At the end I felt horrible for the main character. And the events that he had to go through in life. Things happen and people live with
13	It makes me laugh. It is creative, an animated document less serious, but more interesting.
14	Seeing this film was a really amazing experience.
15	It is not difficult to portray people as grotesque.
16	Most amazing use of 3D animation I've ever seen.
17	I don't need money to create art. Do it for the fun and the emotional rewards not the money because that's true art.
18	It has opened-up a new world of documentary type that could be created.
19	I did not find it boring. I enjoyed it, it was interesting.
20	It is sad how artistic minds of our time who use questionable means for inspiration, are in turn destroyed by the same inspirational source.
21	I gained hope, the hope that many others, including myself, have the inspiration and potential to overcome any obstacle that will come.
22	It is beautiful and haunting, great work! Touching and enlightening.
23	Maybe "comfortable" is a weird word to describe it, but you can be comfortable watching that story if you could relate to it.
24	Loved this! If you've ever been artistic - or ever had a problem with your own stupid mind getting in your way, and the world not cooperating.
25	One can have a wonderful piece of artistic expression, but one also needs to be respectful of the subject, of the talent that is being used.
26	It is beautiful and at times funny, it's life in all its colors.
27	It is the relationship between the documentary film maker and the subject that I found interesting.
28	I have always worried that I will fail and fall into obscurity, forgotten and lost, and as result, be a shell of who I once was.

Close

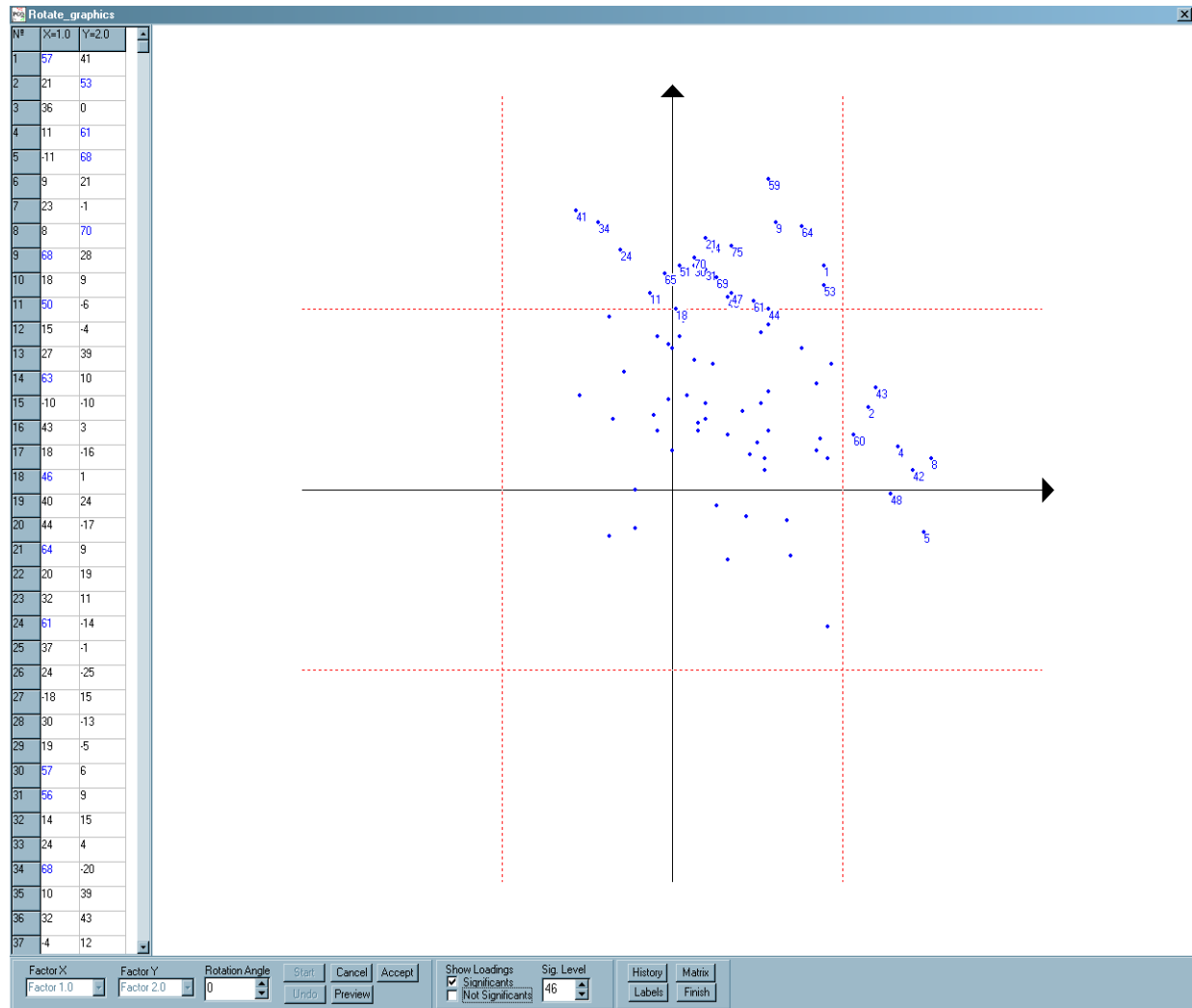
Study: bdc910test.sty Q-sorts: 77 Items: 32 Files: 7 Variance: 2.5 20/10/2009 4:48:41 AM

Start How to Take a Screensh... Add-ons may be causing... PCQ data input - Paint pcqwin Microsoft PowerPoint - [R... Ryan bdc910 - 77 sorts - ... EN 8:11 AM

Entering Q sorts from respondents, the data that is factor analyzed with PCQ:

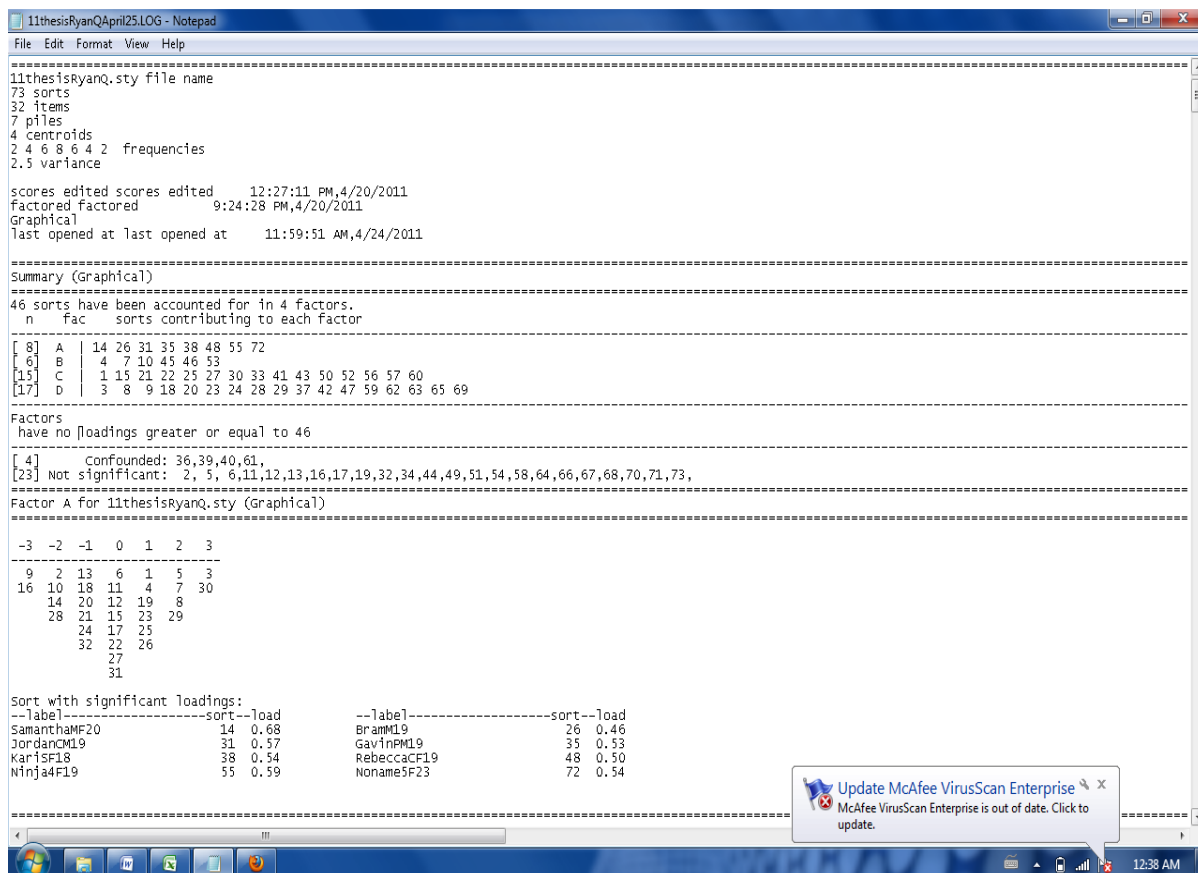


Factor analysis and manual rotation of factors (the dots represent individual Q sorts):



APPENDIX 6: A 4-FACTOR SOLUTION FOR *RYAN*

A complete report about the 4-factor solution includes the Q sorts grouped in the four factors, the defining Q sorts for each of the corresponding viewpoints, the list with the 32 statements/phrases and the score of each statement/phrase on each factor, and a detailed comparison between the four factors/viewpoints with the help of the statements and phrases in the Q sample. Below is a selection of important screenshots of the report produced by PCQ after the analysis of the Q sorts:



```
11thesisRyanQApr25.LOG - Notepad
File Edit Format View Help
=====
11thesisRyanQ.sty file name
73 sorts
32 items
7 piles
4 centroids
2 4 6 8 6 4 2 frequencies
2.5 variance

scores edited scores edited 12:27:11 PM,4/20/2011
factored Factored 9:24:28 PM,4/20/2011
graphical
last opened at last opened at 11:59:51 AM,4/24/2011

=====
Summary (Graphical)
=====
46 sorts have been accounted for in 4 factors.
n fac sorts contributing to each factor

[ 8] A | 14 26 31 35 38 48 55 72
[ 6] B | 4 7 10 45 46 53
[15] C | 1 15 21 22 25 27 30 33 41 43 50 52 56 57 60
[17] D | 3 8 9 18 20 23 24 28 29 37 42 47 59 62 63 65 69

=====
Factors
have no loadings greater or equal to 46

[ 4] Confounded: 36,39,40,61,
[23] Not significant: 2, 5, 6,11,12,13,16,17,19,32,34,44,49,51,54,58,64,66,67,68,70,71,73,

=====
Factor A for 11thesisRyanQ.sty (Graphical)
=====
-3 -2 -1 0 1 2 3
9 2 13 6 1 5 3
16 10 18 11 4 7 30
14 20 12 19 8
28 21 15 23 29
24 17 25
32 22 26
27
31

Sort with significant loadings:
--label--sort--load --label--sort--load
SamanthaMF20 14 0.68 BramML9 26 0.46
JordanCM19 31 0.57 GavinPM19 35 0.53
KarlSF18 38 0.54 RebeccaCF19 48 0.50
Ninja4F19 55 0.59 Noname5F23 72 0.54

=====
Update McAfee VirusScan Enterprise
McAfee VirusScan Enterprise is out of date. Click to
update.
```

```

11thesisRyanQApril25.LOG - Notepad
File Edit Format View Help
Factor B for 11thesisRyanQ.sty (Graphical)
=====
-3 -2 -1 0 1 2 3
-----
10 4 3 2 5 8 1
21 13 12 6 7 11 31
23 15 14 9 20
24 16 19 18 28
17 25 22
26 29 27
30
32
|

Sort with significant loadings:
--label-----sort--load
NoahM20 4 0.49
TaliaSF23 10 0.49
Noname10F19 46 0.57

--label-----sort--load
BalM18 7 0.65
ColleenF19 45 0.46
Noname8F19 53 0.50

=====
Factor C for 11thesisRyanQ.sty (Graphical)
=====
-3 -2 -1 0 1 2 3
-----
2 9 13 1 6 17 3
5 10 18 4 7 20 28
14 21 11 8 30
16 22 12 15 31
23 19 25
26 24 29
27
32

Sort with significant loadings:
--label-----sort--load
Noname3M23 1 0.46
Noname16M20 21 0.57
IRAM19 25 0.54
AlexM19 30 0.55
GGR2D2F18 41 0.70
KatieAF19 50 0.47
KristenF19 56 0.53
wendyHF19 60 0.57

--label-----sort--load
KarolynF20 15 0.56
willPM19 22 0.66
KeithM19 27 0.58
NonameM19 33 0.50
OneF19 43 0.51
Noname6F19 52 0.56
Noname9F19 57 0.57

=====
Factor D for 11thesisRyanQ.sty (Graphical)
=====
-3 -2 -1 0 1 2 3
-----
5 9 2 4 3 1 7
10 13 12 6 11 8 30
16 14 17 18 22
28 15 20 19 27
23 21 25
24 26 31
29
32

Sort with significant loadings:
--label-----sort--load
CraigSM20 3 0.52
KatieHF28 9 0.65
D6A5C3POM20 20 0.54
Noname1M19 24 0.70
ToddicusM19 29 0.51
NDifeliceF19 42 0.58
IncrediblesF19 59 0.62
CarliYimF19 63 0.63
Noname22F20 69 0.63

--label-----sort--load
MimiF29 8 0.46
wendyTF18 18 0.50
AleksanderM19 23 0.62
RamonM19 28 0.55
Ninja3M18 37 0.52
SineadwF19 47 0.47
BettyF19 62 0.47
StephaniedF20 65 0.55

```

11thesisRyanQApril25.LOG - Notepad

File Edit Format View Help

Item scores (Graphical)

	Factors	A	B	C	D
1.I love to see such a physical embodiment of grief and pain in the way the figures are formed; very powerful images and ideas.	1 24	3 110	0 -1	2 85	
2.This is a real masterpiece, unforgettable, to say the least.	-2 -136	0 5	-3 -143	-1 -23	
3.we all go through devastating experiences, but what is important is that we learn from them, or be doomed to repeat them.	3 212	-1 -9	3 157	1 60	
4.It was a cool animation life show.	1 87	-2 -75	0 8	0 17	
5.One cannot do anything without the power of money.	2 135	1 40	-3 -159	-3 -157	
6.I am acutely aware of the life of an artist, the lack of money, for the amazing things that they do.	0 5	0 -9	1 28	0 20	
7.I thought the genuine emotion was there. This is cool, the way it was presented.	2 145	1 34	1 39	3 101	
8.Any piece of work, of art, a film, a picture, or a song, has to inspire some kind of thought, and this work does that. It makes you think about it, at least for a little bit, and so it achieved its purpose.	2 124	2 54	1 81	2 76	
9.It makes me want to know the creator and Ryan.	-3 -145	1 36	-2 -95	-2 -49	
10.Art is not deemed worthy until you are dead or better yet the bigger fish swallows the little fishes.	-2 -121	-3 -113	-2 -136	-3 -169	
11.The way the characters were missing pieces of themselves, the meaning behind that--beautiful in a way, truly.	0 -1	2 79	0 7	1 47	
12.At the end I felt horrible for the main character. And the events that he had to go through in life. Things happen and people live with it and we all do what we can.	0 17	-1 -19	0 -19	-1 -35	
13.It makes me laugh. It is creative, an animated document less serious, but more interesting.	-1 -54	-2 -55	-1 -27	-2 -61	
14.Seeing this film was a really amazing experience.	-2 -145	0 1	-2 -105	-1 -36	
15.It is not difficult to portray people as grotesque.	0 10	-1 -55	1 55	-1 -27	
16.Most amazing use of 3D animation I've ever seen.	-3 -203	-1 -15	-2 -127	-2 -86	
17.I don't need money to create art. Do it for the fun and the emotional rewards not the money because that's true art.	0 -5	-1 -20	2 111	0 24	
18.It has opened-up a new world of documentary type that could be created.	-1 -75	1 36	-1 -43	1 54	
19.I did not find it boring. I enjoyed it, it was interesting.	1 22	0 19	0 21	1 25	

11thesisRyanQApril25.LOG - Notepad				
File Edit Format View Help				
Consensus statements (Graphical)				
=====				
There are 8 consensus item for 11thesisRyanQ.sty Q-study				

	Factors	A	B	C D
		---	---	---
1.I am acutely aware of the life of an artist, the		0	0	1 0
2.Any piece of work, of art, a film, a picture, or		2	2	1 2
3.Art is not deemed worthy until you are dead or		-2	-3	-2 -3
4.At the end I felt horrible for the main character.		0	-1	0 -1
5.It makes me laugh. It is creative, an animated		-1	-2	-1 -2
6.I did not find it boring. I enjoyed it, it was		1	0	0 1
7.One can have a wonderful piece of artistic		1	0	1 1
8.The way the main character spoke made me feel for		-1	0	0 0
=====				
Differentiating statements (Graphical)				
=====				
No items distinguish Factor A				

No items distinguish Factor B				

No items distinguish Factor C				

No items distinguish Factor D				

=====				
Factor correlations (Graphical)				
=====				
	Factors	A	B	C D
	A	0	11	44 58
	B	11	0	28 42
	C	44	28	0 46
	D	58	42	46 0

reliabilities		96	95	98 98
std. errors		27	31	20 19

11thesisRyanQApril25.LOG - Notepad

File Edit Format View Help

11thesisRyanQ.sty11thesisRyanQ.sty (4/24/2011 1:21:13 PM)

Normalized Factor Scores -- For Factor 1

No.	Statement	No.	Z-Values
3	we all go through devastating experiences, but what is important is that we learn from them, or be doomed to repeat them.	3	2.123
30	Movies don't have to have real actors to get such an emotional response from the audience.	30	2.088
7	I thought the genuine emotion was there. This is cool, the way it was presented.	7	1.456
5	One cannot do anything without the power of money.	5	1.351
8	Any piece of work, of art, a film, a picture, or a song, has to inspire some kind of thought, and this work does that. It makes you think about it, at least for a little bit, and so it achieved its purpose.	8	1.246
29	Acceptance of what others believe whether I believe it or not, is something I can relate to.	29	0.912
4	It was a cool animation life show.	4	0.877
25	One can have a wonderful piece of artistic expression, but one also needs to be respectful of the subject, of the talent that is being used.	25	0.544
26	It is beautiful and at times funny, it's life in all its colors.	26	0.421
1	I love to see such a physical embodiment of grief and pain in the way the figures are formed; very powerful images and ideas.	1	0.246
19	I did not find it boring. I enjoyed it, it was interesting.	19	0.228
23	Maybe "comfortable" is a weird word to describe it, but you can be comfortable watching that story if you could relate to it.	23	0.228
12	At the end I felt horrible for the main character. And the events that he had to go through in life. Things happen and people live with it and we all do what we can.	12	0.175
22	It is beautiful and haunting, great work! Touching and enlightening.	22	0.158
15	It is not difficult to portray people as grotesque.	15	0.105
6	I am acutely aware of the life of an artist, the lack of money, for the amazing things that they do.	6	0.053
27	It is the relationship between the documentary film maker and the subject that I found interesting.	27	0.000
11	The way the characters were missing pieces of themselves, the meaning behind that--beautiful in a way, truly.	11	-0.018
17	I don't need money to create art. Do it for the fun and the emotional rewards not the money because that's true art.	17	-0.053
31	I guess the examination of our own demons and they affect our art or life is a question we all ask at some point.	31	-0.140
20	It is sad how artistic minds of our time who use questionable means for inspiration, are in turn destroyed by the same inspirational sources.	20	-0.228
32	The way the main character spoke made me feel for him in such a personal way. It is hard to explain, I just felt	32	-0.228

11thesisRyanQApril25.LOG - Notepad			
File Edit Format View Help			
Normalized Factor Scores -- For Factor 2			
No.	Statement	No.	Z-Values
1	I love to see such a physical embodiment of grief and pain in the way the figures are formed; very powerful images and ideas.	1	1.105
31	I guess the examination of our own demons and they affect our art or life is a question we all ask at some point.	31	0.868
28	I have always worried that I will fail and fall into obscurity, forgotten and lost, and as result, be a shell of who I once was.	28	0.812
11	The way the characters were missing pieces of themselves, the meaning behind that--beautiful in a way, truly.	11	0.798
20	It is sad how artistic minds of our time who use questionable means for inspiration, are in turn destroyed by the same inspirational sources.	20	0.616
8	Any piece of work, of art, a film, a picture, or a song, has to inspire some kind of thought, and this work does that. It makes you think about it, at least for a little bit, and so it achieved its purpose.	8	0.546
22	It is beautiful and haunting, great work! Touching and enlightening.	22	0.420
5	One cannot do anything without the power of money.	5	0.406
9	It makes me want to know the creator and Ryan.	9	0.364
18	It has opened-up a new world of documentary type that could be created.	18	0.364
7	I thought the genuine emotion was there. This is cool, the way it was presented.	7	0.350
27	It is the relationship between the documentary film maker and the subject that I found interesting.	27	0.252
30	Movies don't have to have real actors to get such an emotional response from the audience.	30	0.210
19	I did not find it boring. I enjoyed it, it was interesting.	19	0.196
29	Acceptance of what others believe whether I believe it or not, is something I can relate to.	29	0.182
2	This is a real masterpiece, unforgettable, to say the least.	2	0.056
14	Seeing this film was a really amazing experience.	14	0.014
32	The way the main character spoke made me feel for him in such a personal way. It is hard to explain, I just felt sympathy for him.	32	0.000
25	One can have a wonderful piece of artistic expression, but one also needs to be respectful of the subject, of the talent that is being used.	25	-0.028
3	We all go through devastating experiences, but what is important is that we learn from them, or be doomed to repeat them.	3	-0.098
6	I am acutely aware of the life of an artist, the lack of money, for the amazing things that they do.	6	-0.098
16	Most amazing use of 3D animation I've ever seen.	16	-0.154
12	At the end I felt horrible for the main character. And the events that he had to go through in life. Things happen and people live with it and we all do what we can.	12	-0.196

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File Edit Format View Help

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=====

Descending Array of Differences Between Factors 1 and 2

No.	Statement	No.	Factor 1	Factor 2	Difference
3	we all go through devastating experiences, but what is important is that we learn from them, or be doomed to repeat them.	3	2.123	-0.098	2.221
30	Movies don't have to have real actors to get such an emotional response from the audience.	30	2.088	0.210	1.878
4	It was a cool animation life show.	4	0.877	-0.756	1.633
23	Maybe "comfortable" is a weird word to describe it, but you can be comfortable watching that story if you could relate to it.	23	0.228	-0.909	1.138
7	I thought the genuine emotion was there. This is cool, the way it was presented.	7	1.456	0.350	1.106
5	One cannot do anything without the power of money.	5	1.351	0.406	0.945
21	I gained hope, the hope that many others, including myself, have the inspiration and potential to overcome any obstacle that will come in the way.	21	-0.632	-1.567	0.936
26	It is beautiful and at times funny, it's life in all its colors.	26	0.421	-0.462	0.883
29	Acceptance of what others believe whether I believe it or not, is something I can relate to.	29	0.912	0.182	0.730
8	Any piece of work, of art, a film, a picture, or a song, has to inspire some kind of thought, and this work does that. It makes you think about it, at least for a little bit, and so it achieved its purpose.	8	1.246	0.546	0.700
15	It is not difficult to portray people as grotesque.	15	0.105	-0.560	0.665
25	One can have a wonderful piece of artistic expression, but one also needs to be respectful of the subject, of the talent that is being used.	25	0.544	-0.028	0.572
12	At the end I felt horrible for the main character. And the events that he had to go through in life. Things happen and people live with it and we all do what we can.	12	0.175	-0.196	0.371
17	I don't need money to create art. Do it for the fun and the emotional rewards not the money because that's true art.	17	-0.053	-0.210	0.157
6	I am acutely aware of the life of an artist, the lack of money, for the amazing things that they do.	6	0.053	-0.098	0.151
19	I did not find it boring. I enjoyed it, it was interesting.	19	0.228	0.196	0.032
13	It makes me laugh. It is creative, an animated document less serious, but more interesting.	13	-0.544	-0.560	0.016
24	Loved this! If you've ever been artistic - or ever had a problem with your own stupid mind getting in your way, and the world not co-operating, this just illustrates it to a T.	24	-0.895	-0.826	-0.069

APPENDIX 7: MAIN STEPS TO PRODUCE DESCRIBED VIDEO TELEVISION ENTERTAINMENT

The process of producing the described video version of a television program is quite straightforward. It is more complicated to move from production to air with the described video version of the program in a timely fashion, because of participation of a number of players in the broadcasting system and the complexity of activities involved. The following steps below can provide a basic understanding of main steps in the process (adapted from Connectus, 2008: 8; Udo & Fels, in press; van der Heijden, 2007:15):

- The program is commissioned, acquired or produced by a broadcaster and, once completed, is sent either by the independent producer or by the broadcaster to a company that specializes in producing described video.
- A scripted narrative is produced; screenwriters are typically employed or contracted by the service provider to write the description for the program.
- The voiceover is produced; typically, an individual is hired by the service provider to read the narrative drafted by the screenwriter. Tone, inflection, cadence and other vocal factors are carefully monitored and tailored to the program (i.e. comedy; fe/male voice).

- The audio track, the voiceover with the descriptive narrative is remixed with the original program audio and added to the secondary audio program (SAP) channel.
- Broadcaster receives back the intact described video program and, where case, alerts cable or DTH services that the program is available in the accessible format, allowing them to make the necessary technical adjustments that will enable the pass through of the program to subscribers.
- The availability of the described video version of the program is communicated through program guides, websites, program announcements or other means.

APPENDIX 8: RECRUITMENT FLYER DISTRIBUTED VIA PARTNER ORGANIZATIONS

Below are two recruitment flyers used in the Q study on described video entertainment, the episode of new series *The Kids in the Hall; Death Comes to Town*. The first flyer has been posted at offices of partner organizations (i.e. Canadian National Institute for the Blind (CNIB), Alliance for the Equity of Blind Canadians) and the second flyer has been sent through their listservs.

Come and talk to us about how entertainment moves people emotionally and is becoming universally appealing.

What is this about?

You are invited to join Ryerson's Professor Charles Davis and doctoral student Florin Vladica to investigate why we love to consume media entertainment. Through this work, we are seeking to assist media and live event producers and creators to make their programming universally acceptable, marginalizing no one while empowering all.

What to do and how long does it take?

For about one hour, you will experience an episode of a television series, a comedy, and then sort 32 statements to describe the experience that you just had.

All data will remain confidential, will only be presented in summary form, and no one individual will be identified. Participation in this study is voluntary. Your choice of whether or not to participate will not influence your future relations with Ryerson University and any other organization that facilitated in any way your participation in this study.

You will receive a small honorarium of up to \$25, to cover all or some of your travel to Ryerson University, if needed.

OK, I'll do it! How to get in touch?

Florin is inviting those who are interested to contact him by phone or email, to get more details and agree when you can join: (xxx) xxx xxxx and florin.vladica@ryerson.ca.

Come and talk to us about how entertainment moves people emotionally and is becoming universally appealing.

Researchers at Ryerson University are inviting volunteers to participate in a study about why we love to consume media entertainment. The study is seeking to advance the media industry in Canada and abroad by making media content and technologies that better accommodate the needs of specific populations. Ultimately, the aim is to help media and live event producers and creators to make their programming universally acceptable, marginalizing no one while empowering all.

Entertainment moves people emotionally and all over the world “is fast becoming the driving wheel of the new economy”. Consumption of entertainment is rapidly increasing due demographic changes, value shifts, emerging lifestyle patterns, economic factors, advancements in information and communication technologies. We now take availability of quality entertainment for granted.

In this particular study, volunteers who are Blind or Partially-sighted will work with researchers to investigate the effects of remedies to barriers facing persons who are Blind and Partially-sighted; barriers to access conventional video and audio content. At issue is the potential entertainment value of media that has been enhanced for accessibility. Conventional approaches to accessible media do not regard accessibility enhancement as a creative challenge, but merely as a functional descriptive task.

You are invited to join Ryerson’s Professor Charles Davis and Doctoral student Florin Vladica to investigate subjective views of those who are experiencing non-conventional audio description techniques for television and film. For about one hour, you will experience an episode of a television series, a comedy, and then sort 32 statements to describe the experience that you just had. The findings should allow a much clearer understanding of the exact dimensions of mediated entertainment experiences.

All data will remain confidential, will only be presented in summary form, and no one individual will be identified. Participation in this study is voluntary. Your choice of whether or not to participate will not influence your future relations with the Canadian National Institute for the Blind (CNIB) and Ryerson University. You will receive a small honorarium of up to \$25, to cover all or some of your travel to CNIB office or at Ryerson University, if needed. Florin is inviting those who are interested to contact him by phone or email, to get more details and agree when you can join: (xxx) xxx xxxx

APPENDIX 9: QUESTIONNAIRE USED IN THE Q STUDY ABOUT DESCRIBED VIDEO ENTERTAINMENT

Below is the list of questions used to collect socio-demographics about participants in the Q study about described video entertainment, and indications about their consumption of described video entertainment.

Name/Identifier*

Please enter your name or an identifier:

Age*

Please enter your age (YY, e.g. 19):

Gender*

Please select your gender:

1. Female
2. Male

Occupation*

Please enter your main occupation:

Education*

Please enter your education level:

Place of residence*

Please enter your place of residence:

What is your level of vision?

1. Blind
2. Low vision
3. Sighted

Please rate your level of familiarity with audio description in general:

1. Very familiar.
2. Familiar.
3. Somewhat familiar
4. Not very familiar
5. Not familiar at all

How often do you watch television with audio description?

1. Don't watch television
2. Never watch television with audio description
3. Sometimes watch television with audio description
4. Frequently. If a show is available with audio description, I will watch it.

How often do you watch movies (rented, downloaded or purchased) at home with audio description?

1. Don't watch movies at home
2. Don't watch movies with audio description at all
3. Seldom
4. Sometimes
5. Usually
6. Always

How often do you watch movies at the cinema with audio description?

1. Don't go to the cinema.
2. Don't watch movies with audio description at the cinema
3. Seldom
4. Sometimes
5. Usually.
6. Always.

How many live theatre or music productions have you attended which featured live audio description?

1. None
2. 1 (where?)
3. 2 (where?)
4. 3 (where?)
5. 4+ (where?)

If more live theatrical events were audio described, how likely would you attend:

1. Very likely
2. Likely
3. Somewhat likely
4. Unlikely
5. Very unlikely

What are your conclusions and suggestions with regard to this television show?
With regard to the audio description?

APPENDIX 10: SOCIO-DEMOGRAPHICS FOR RESPONDENTS, FOR DESCRIBED VIDEO ENTERTAINMENT

100 respondents, out of the 102 who watched *The Kids in the Hall: Death Comes to Town* with or without audio description track, shared some of their socio-demographic characteristics:

Level of vision:

Blind	10	10%
Partially sighted, low vision	08	8%
Sighted	82	82%

Recruitment of respondents:

Undergraduate course in media writing (recruited 19)	18	18%
Undergraduate course in media policy	43	43%
Graduate course in media innovation	14	14%
Other sighted respondents (word of mouth and personal contacts)	07	7%
Blind and partially sighted through partner institutions (recruited 19)	18	18%

Gender type:

Male	35	35%
Female	65	65%

Place of residence:

Toronto and GTA	60	60%
Burlington	03	3%
Brampton	01	1%
Cobourg	01	1%
Hamilton	01	1%
Kitchener	01	1%
Niagara region	02	2%
St. Catharines	26	26%
Thorold	03	3%
Welland	01	1%
N/A	01	1%

Age category:

18-25	59	59%
26-30	12	12%
31-45	16	16%
45-60	07	7%
60+	04	4%
N/A	02	2%

Level of education:

College	01	1%
Undergraduate	64	64%
Some postgraduate	01	1%
Graduate-Master's	21	21%
Graduate-Doctoral	04	4%
N/A	09	9%

Type of occupation:

Student	70	70%
Student, but working in media and communications	07	7%
Teaching, researcher, and postdoctoral studies, full time	06	6%
Social worker	01	1%
Customer service	04	4%
Retired	05	5%
Self-employed	03	3%
Unemployed	03	3%
N/A	03	3%

APPENDIX 11: REPORTED CONSUMPTION OF DESCRIBED VIDEO ENTERTAINMENT

100 respondents, out of the 102 who watched *The Kids in the Hall: Death Comes to Town* with or without audio description track, offered some indications about their consumption of described video entertainment:

Please rate your level of familiarity with audio description in general:

Very familiar	11	11%
Familiar	24	24%
Somewhat familiar	22	22%
Not very familiar	35	35%
Not familiar at all	06	6%
No answer	02	2%

How often do you watch television with audio description?

Don't watch television	09	9%
Never watch television with audio description	59	59%
Sometimes watch television with audio description	27	27%
Frequently. If a show is available with AD, I will watch it	04	4%
No answer	01	1%

How often do you watch movies (rented, downloaded or purchased) at home with AD?

Don't watch movies at home	02	2%
Don't watch movies with audio description at all	62	62%
Seldom	19	19%
Sometimes	09	9%
Usually	04	4%
Always	03	3%
No answer	01	1%

How often do you watch movies at the cinema with audio description?

Don't go to the cinema	05	5%
Don't watch movies with audio description at the cinema	69	69%
Seldom	14	14%
Sometimes	06	6%
Usually	01	1%
Always	01	1%
No answer	04	4%

How many live theatre or music productions have you attended which featured live audio description?

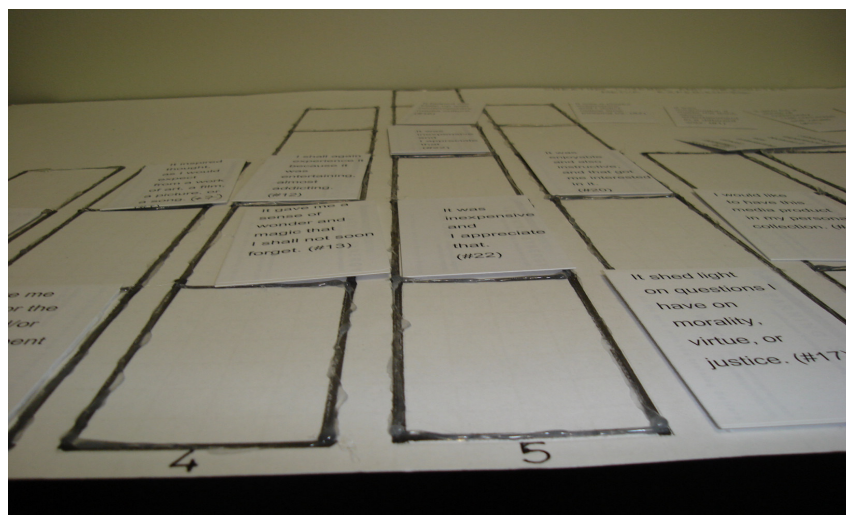
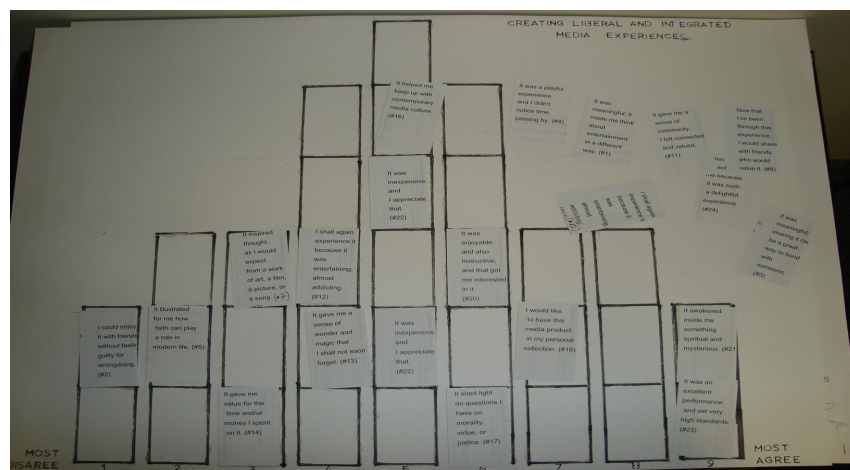
None	83	83%
1	04	4%
2	04	4%
3	03	3%
4+	02	2%
No answer	04	4%

If more live theatrical events were audio described, how likely would you attend?

Very likely	09	9%
Likely	12	12%
Somewhat likely	23	23%
Unlikely	34	34%
Very unlikely	19	19%
No answer	03	3%

APPENDIX 12: TACTILE SORTING BOARD FOR Q SORTING INTERVIEW WITH BLIND RESPONDENTS

Below are photos of the prototype for a sorting board, a tactile board used in conjunction with the talking pen-friend, for conducting Q sorting interviews with Blind and partially sighted respondents.



APPENDIX 13: A 2-FACTOR SOLUTION FOR *THE KIDS IN THE HALL: DEATH COMES TO TOWN*

A complete report for 2-factor solution includes the Q sorts grouped in the four factors, the defining Q sorts for each of the corresponding viewpoints, the list with the 32 statements/phrases and the score of each statement/phrase on each factor, and a detailed comparison between the factors/viewpoints with the help of the statements and phrases in the Q sample. Below is a selection of key screenshots of the report produced by PCQ, after the analysis of the Q sorts:

```
11thesisDCTQ2FApril27.LOG - Notepad
File Edit Format View Help

=====
Factor scores
=====
11thesisDCTQ.sty file name
99 sorts
32 items
9 piles
2 centroids
2 3 3 5 6 5 3 3 2 frequencies
4.75 variance

scores edited scores edited 6:12:19 PM,4/15/2011
factored factored 9:25:30 PM,4/27/2011
Graphical
last opened at last opened at 9:24:45 PM,4/27/2011

=====
Summary (Graphical)
=====
82 sorts have been accounted for in 2 factors.
n fac sorts contributing to each factor

=====
[33] A | 2 6 7 8 13 16 17 18 19 20 21 22 23 27 31 32 36 45 48 52 55 66 67 68 69 72 74 87 88 90 94 95 97
[49] B | 3 5 11 12 14 15 24 25 26 28 29 30 33 34 37 38 39 40 41 42 43 44 46 47 49 50 51 54 56 57 58 59 60 62 64 70 71 75 76 77 79 81 83 84 86 92 93 98 99

=====
Factors
have no loadings greater or equal to .46

=====
[ 1] Confounded: 9,
[16] Not significant: 1, 4,10,35,53,61,63,65,73,78,80,82,85,89,91,96,
=====
```


=====

Factor A for 11thesisDCTQ.sty (Graphical)

=====

-4	-3	-2	-1	0	1	2	3	4
12	13	15	3	6	1	2	22	16
18	21	23	5	10	4	9	25	31
	30	24	8	11	7	32	29	
			19	17	14			
			27	20	28			
			26					

Sort with significant loadings:

--label-----	sort--	load
BMarweF41Co11AD	2	0.51
BMarReF50Co11AD	7	0.54
BNeshF20UgAD	13	0.69
BHaFrM60LawAD	17	0.52
OtherLavif32PhdAD	19	0.52
OtherTaAlF28MAAD	21	0.54
BDC947VlNoM27UgAD	23	0.67
BDC947GiGoF27UgAD	31	0.64
BDC947ShShF19UfAD	36	0.54
MP8110IaCuM50MaAD	48	0.48
3200105-s24fNADon	55	0.58
3120322-s21fNADon	67	0.66
3230454-s20fNADon	69	0.63
3231041-s21mNADon	74	0.51
3201258-s22fNADon	88	0.61
3190749-s23mNADon	94	0.55
3260517-s37fNADon	97	0.57

--label-----	sort--	load
BKevM31MAAD	6	0.70
BJaBF60AD	8	0.62
BMUPoM60UgAD	16	0.64
BMAfiF50AD	18	0.52
OtherJaKyF59PhdAD	20	0.75
OtherLowif40AD	22	0.65
BDC947BrBrF22UgAD	27	0.51
BDC947SiwiF19UgAD	32	0.46
MP8110JaKiF44MaAD	45	0.47
MP8110JaCaM54MaAD	52	0.66
3120424-s20fNADon	66	0.47
3210919-s20fNADon	68	0.64
3210908-phd33fNADon	72	0.65
3160540-s20fNADon	87	0.51
3190959-s21fNADon	90	0.50
3161154-s21fNADon	95	0.51

=====

Factor B for 11thesisDCTQ.sty (Graphical)

=====

-4	-3	-2	-1	0	1	2	3	4
17	5	13	1	6	8	15	2	4
21	10	27	3	14	12	22	9	26
	30	29	7	18	16	28	31	
			11	19	24			
			32	20	25			
			23					

Sort with significant loadings:

--label-----	sort--	load
BMaCzF40AD	3	0.52
BRoRoF30MAAD	11	0.51
BE1DeM30MAAD	14	0.60
BDC947NiAbF22UgAD	24	0.50
BDC947JaFif22UgAD	26	0.62

--label-----	sort--	load
BSanDeF25UgAD	5	0.73
BGrStM50LawAD	12	0.50
BMAPeF40UgAD	15	0.50
BDC947o1JeFUGAD	25	0.49
BDC947DaMUM23UgAD	28	0.74

11thesisDCTQ2FApril27.LOG - Notepad			
File Edit Format View Help			
Item scores (Graphical)			
	Factors	A	B
1.It was meaningful; it made me think about entertainment in a different way.		1	-1
2.I could enjoy it with my friends, without feeling guilty for wrongdoing.		44	-26
3.It was personally meaningful; sharing it can be a great way to bond with someone.		2	3
4.It was a playful experience and I didn't notice time passing by.		92	120
5.It illustrated for me how faith can play a role in modern life.		-1	-1
6.It wasn't the cheesy stuff I have seen before, it was more subtle than that.		-41	-34
7.It inspired thought, as I would expect from a work of art, a film, a picture, or a song.		1	4
8.It was a catalyst for sharing emotions, or the sadness, and the laughter together.		57	131
9.Now, that I've been through this experience, I would share with friends who would value it.		-1	-3
10.It prompted me to think about supporting a good cause.		-56	-127
11.It gave me a sense of community; I felt connected and valued.		0	0
12.I shall experience it again, maybe because it was so entertaining, almost addictive.		-26	-9
13.It gave me a sense of wonder and magic that I shall not soon forget.		1	-1
14.It gave me value for money and/or time I spent on it.		8	-26
15.It impressed me. I felt like I was really into it.		-1	1
16.It helped me keep up with contemporary media culture.		-56	28
17.It shed light on questions I have on morality, virtue, or justice.		2	3
18.I would like to have this media product in my personal collection.		76	95
19.Everyone was talking about it, so I wanted to participate and be part of it.		0	-3
20.It was enjoyable and also instructive, and that got me interested in it.		-5	-121
21.It awakened inside me something spiritual and mysterious.		0	-1
22.It was inexpensive and I appreciate that.		-36	-35
23.It was an excellent performance and set very high standards.		-4	1
24.It made an impact on me because it was such a delightful experience.		-146	28
25.I can get and have access to this whenever I want.		-3	-2
		-113	-85
		1	0
		20	16
		-2	2
		-107	58
		4	1
		199	45
		0	-4
		7	-139
		-4	0
		-148	13
		-1	0
		-66	10
		0	0
		-22	-10
		-3	-4
		-109	-164
		3	2
		185	77
		-2	0
		-102	-2
		-2	1
		-84	48
		3	1
		170	39

11thesisDCTQ2FApril27.LOG - Notepad			
File Edit Format View Help			
=====			
Consensus statements (Graphical)			
=====			
There are 15 consensus item for 11thesisDCTQ.sty Q-study			

	Factors	A	B
	---	---	---
1.I could enjoy it with my friends, without feeling	2	3	
2.It was personally meaningful; sharing it can be a	-1	-1	
3.It wasn't the cheesy stuff I have seen before, it	0	0	
4.Now, that I've been through this experience, I	2	3	
5.It gave me a sense of community; I felt connected	0	-1	
6.It gave me a sense of wonder and magic that I	-3	-2	
7.It gave me value for money and/or time I spent on	1	0	
8.Everyone was talking about it, so I wanted to	-1	0	
9.It was enjoyable and also instructive, and that	0	0	
10.It awakened inside me something spiritual and	-3	-4	
11.It was inexpensive and I appreciate that.	3	2	
12.It can help me fit in, can give me that hip, cool	-1	-2	
13.I would experience it again to offer comfort or	1	2	
14.It provided me with a sense of well being and	-3	-3	
15.Its ease of consumption makes it more enjoyable.	4	3	
=====			
Differentiating statements (Graphical)			
=====			
6 items distinguish Factor A from all other factors			

	Factors	A	B
	---	---	---
12.I shall experience it again, maybe because it was	-4	1	
15.It impressed me. I felt like I was really into it.	-2	2	
17.It shed light on questions I have on morality,	0	-4	
18.I would like to have this media product in my	-4	0	
26.It was fun, it made me laugh and joke around.	0	4	
29.I could use it to raise ethical issues.	3	-2	

6 items distinguish Factor B from all other factors			

	Factors	A	B
	---	---	---
12.I shall experience it again, maybe because it was	-4	1	
15.It impressed me. I felt like I was really into it.	-2	2	
17.It shed light on questions I have on morality,	0	-4	
18.I would like to have this media product in my	-4	0	
26.It was fun, it made me laugh and joke around.	0	4	
29.I could use it to raise ethical issues.	3	-2	
=====			

APPENDIX 14: A 3-FACTOR SOLUTION FOR *THE KIDS IN THE HALL: DEATH COMES TO TOWN*

Below is a selection of key screenshots for the report produced by PCQ for 3-factor solution, after the analysis of the Q sorts for described video entertainment:

```
=====
Factor scores
=====
11thesisDCTQ.sty file name
99 sorts
32 items
9 piles
3 centroids
2 3 3 5 6 5 3 3 2 frequencies
4.75 variance

scores edited scores edited    6:12:19 PM,4/15/2011
factored factored             11:00:30 PM,4/27/2011
Graphical
last opened at last opened at   9:36:21 PM,4/27/2011
=====

Summary (Graphical)
=====
77 sorts have been accounted for in 3 factors.
n   fac   sorts contributing to each factor
=====
[11] A | 6 17 20 21 22 23 31 52 67 74 95
[54] B | 3  5  9 11 12 14 15 24 25 26 28 29 30 33 34 36 37 38 39 40 41 42 43 44 46 47 49 50 51 54 55 56 57 59 60 62 64 68 70 71 75 76 77 79 81 83 84 85 86
[12] C | 7  8 13 16 27 53 66 69 72 89 91 97
=====

Factors
have no loadings greater or equal to .46
=====
[ 1]   Confounded: 58,
[21] Not significant: 1, 2, 4,10,18,19,32,35,45,48,61,63,65,73,78,80,82,87,88,90,96,
=====
```

Factor A for 11thesisDCTQ.sty (Graphical)

-4	-3	-2	-1	0	1	2	3	4
12	7	3	5	6	1	9	25	16
23	15	13	8	10	2	14	29	22
	18	24	21	11	4	32	31	
			26	17	19			
			30	20	27			
				28				

Sort with significant loadings:

--label	sort	load
BKevM31MAAD	6	0.67
OtherJaKyF59PhDAD	20	0.62
OtherLowIF40AD	22	0.74
BDC947GiGoF27UgAD	31	0.67
3120322-s21fNADon	67	0.48
3161154-s21fNADon	95	0.47

--label	sort	load
BHaFrM60LawAD	17	0.65
OtherTaA1F28MAAD	21	0.54
BDC947V1NoM27UgAD	23	0.76
MP8110JaCaM54MaAD	52	0.69
3231041-s21mNADon	74	0.46

Factor B for 11thesisDCTQ.sty (Graphical)

-4	-3	-2	-1	0	1	2	3	4
17	5	13	1	6	8	9	22	2
21	10	27	3	12	14	16	26	4
	30	29	7	18	15	25	31	
			11	19	24			
			23	20	28			
				32				

Sort with significant loadings:

--label	sort	load
BMacZF40AD	3	0.56
BKiHiF60UgAD	9	0.58
BGrStM50LawAD	12	0.58
BMApeF40UgAD	15	0.54
BDC947O1JeFugAD	25	0.49
BDC947DaMuM23UgAD	28	0.77
BDC947AlLaM19UgAD	30	0.84
BDC947KaCaF21UgAD	34	0.70
BDC947KrWaF19UgAD	37	0.81
BDC947HaGrM21UgAD	39	0.62
MP8110BrCaM25MaAD	41	0.50
MP8110JaCoF24MaAD	43	0.67

--label	sort	load
BSanDeF25UgAD	5	0.79
BRoRoF30MAAD	11	0.56
BE1DeM30MAAD	14	0.66
BDC947NiAbF22UgAD	24	0.55
BDC947JaF1F22UgAD	26	0.68
BDC947JoAsMuGAD	29	0.67
BDC947ArDeF20UgAD	33	0.68
BDC947ShShF19UfAD	36	0.53
BDC947StLaM19UgAD	38	0.67
MP8110MiAkM34MaAD	40	0.55
MP8110MaCuF29MaAD	42	0.70
MP8110PaVeM26MaAD	44	0.66

Factor C for 11thesisDCTQ.sty (Graphical)

-4	-3	-2	-1	0	1	2	3	4
13	12	18	3	5	4	1	16	7
19	27	21	8	6	9	2	29	31
	30	24	11	14	10	25	32	
			15	20	17			
			26	23	22			
				28				

Sort with significant loadings:

--label	sort	load
BMAreF50CollAD	7	0.52
BNeShF20UgAD	13	0.57
BDC947BrBrF22UgAD	27	0.47
3120424-s20fNADon	66	0.49
3210908-phd33fNADon	72	0.60
3260551-s38fNADon	91	0.59

--label	sort	load
BJaBF60AD	8	0.46
BMUpOM60UgAD	16	0.56
MP8110AnSmM49MaAD	53	0.48
3230454-s20fNADon	69	0.49
3250917-s21mNADon	89	0.48
3260517-s37fNADon	97	0.54

Consensus statements (Graphical)				
There are 8 consensus item for 11thesisDCTQ.sty Q-study				
	Factors	A	B	C
1.It was personally meaningful; sharing it can be a		-2	-1	-1
2.It wasn't the cheesy stuff I have seen before, it		0	0	0
3.Now, that I've been through this experience, I		2	2	1
4.It gave me a sense of community; I felt connected		0	-1	-1
5.It was enjoyable and also instructive, and that		0	0	0
6.I can get and have access to this whenever I want.		3	2	2
7.I would experience it again to offer comfort or		0	1	0
8.Its ease of consumption makes it more enjoyable.		3	3	4
Differentiating statements (Graphical)				
No items distinguish Factor A				
3 items distinguish Factor B from all other factors				
	Factors	A	B	C
17.It shed light on questions I have on morality,		0	-4	1
26.It was fun, it made me laugh and joke around.		-1	3	-1
29.I could use it to raise ethical issues.		3	-2	3
2 items distinguish Factor C from all other factors				
	Factors	A	B	C
7.It inspired thought, as I would expect from a		-3	-1	4
19.Everyone was talking about it, so I wanted to		1	0	-4
Factor correlations (Graphical)				
	Factors	A	B	C
A		0	35	52
B		35	0	29
C		52	29	0
reliabilities		97	99	97
std. errors		32	14	31

=====

Normalized Factor Scores -- For Factor 1

No.	Statement	No.	Z-Values
22	It was inexpensive and I appreciate that.	22	2.028
16	It helped me keep up with contemporary media culture.	16	1.859
25	I can get and have access to this whenever I want.	25	1.681
31	Its ease of consumption makes it more enjoyable.	31	1.399
29	I could use it to raise ethical issues.	29	1.371
32	It was much more realistic for me when provided in this format and context.	32	0.930
9	Now, that I've been through this experience, I would share with friends who would value it.	9	0.742
14	It gave me value for money and/or time I spent on it.	14	0.639
27	It can help me fit in, can give me that hip, cool look, and a smart reputation.	27	0.423
1	It was meaningful; it made me think about entertainment in a different way.	1	0.404
4	It was a playful experience and I didn't notice time passing by.	4	0.291
19	Everyone was talking about it, so I wanted to participate and be part of it.	19	0.263
2	I could enjoy it with my friends, without feeling guilty for wrongdoing.	2	0.169
28	I would experience it again to offer comfort or keep someone company.	28	0.150
10	It prompted me to think about supporting a good cause.	10	0.131
17	It shed light on questions I have on morality, virtue, or justice.	17	0.038
20	It was enjoyable and also instructive, and that got me interested in it.	20	0.000
6	It wasn't the cheesy stuff I have seen before, it was more subtle than that.	6	-0.066
11	It gave me a sense of community; I felt connected and valued.	11	-0.244
26	It was fun, it made me laugh and joke around.	26	-0.310
5	It illustrated for me how faith can play a role in modern life.	5	-0.338
21	It awakened inside me something spiritual and mysterious.	21	-0.366
8	It was a catalyst for sharing emotions, or the sadness, and the laughter together.	8	-0.460
30	It provided me with a sense of well being and holiness.	30	-0.573
3	It was personally meaningful; sharing it can be a great way to bond with someone.	3	-0.629
24	It made an impact on me because it was such a delightful experience.	24	-0.789
13	It gave me a sense of wonder and magic that I shall not soon forget.	13	-0.892
15	It impressed me. I felt like I was really into it.	15	-1.352
7	It inspired thought, as I would expect from a work of art, a film, a picture, or a song.	7	-1.371
18	I would like to have this media product in my personal collection.	18	-1.409

APPENDIX 15: A 3-FACTOR SOLUTION FOR BLIND AND PARTIALLY SIGHTED RESPONDENTS

Below is a selection of key screenshots for the report produced by PCQ for the 3-factor solution after the analysis of the Q sorts produced by Blind and partially sighted respondents:

```
-----
Factor scores                                     11thesisDCTB18Q.sty (4/30/2011 8:12:48 PM)
=====
11thesisDCTB18Q.sty file name
18 sorts
32 items
9 piles
3 centroids
2 3 3 5 6 5 3 3 2 frequencies
4.75 variance

scores edited
factored factored      8:08:33 PM,4/30/2011
Graphical
last opened at last opened at      6:42:08 PM,4/30/2011

=====
summary (Graphical)                             11thesisDCTB18Q.sty (4/30/2011 8:12:48 PM)
=====
17 sorts have been accounted for in 3 factors.
  n   fac   sorts contributing to each factor
-----
[ 4] A | 5 12 14 15
[ 7] B | 6 7 8 9 11 13 16
[ 6] C | 1 2 3 10 17 18
-----
Factors
have no loadings greater or equal to .46
-----
[ 0] Confounded:
[ 1] Not significant: 4,
-----
```


Factor A for 11thesisDCTB18Q.sty (Graphical)

11thesisDCTB18Q.sty (4/30/2011 8:12:48 PM)

```

=====
-4 -3 -2 -1 0 1 2 3 4
-----
17 5 7 3 12 1 2 4 22
21 13 8 6 16 14 9 25 32
    30 29 10 18 19 31 26
        11 20 24
            15 23 28
                27

```

Sort with significant loadings:

```

--label-----sort--load
BSanDeF25UgAD          5 0.72
BEIdem30MAAD           14 0.62

```

```

--label-----sort--load
BGrStM50LawAD          12 0.47
BMaPeF40UgAD           15 0.51

```

Factor B for 11thesisDCTB18Q.sty (Graphical)

11thesisDCTB18Q.sty (4/30/2011 8:12:48 PM)

```

=====
-4 -3 -2 -1 0 1 2 3 4
-----
8 13 5 3 12 1 6 16 22
30 19 10 11 17 2 7 25 31
    21 18 15 20 4 14 32
        23 24 9
            27 26 29
                28

```

Sort with significant loadings:

```

--label-----sort--load
BkevM31MAAD             6 0.47
BJaBF60AD                8 0.74
BRoRoF30MAAD            11 0.61
BMuPoM60UgAD            16 0.69

```

```

--label-----sort--load
BMarEF50CollAD          7 0.59
BKIHIF60UgAD            9 0.66
BNeshF20UgAD            13 0.55

```

Factor C for 11thesisDCTB18Q.sty (Graphical)

11thesisDCTB18Q.sty (4/30/2011 8:12:48 PM)

```

=====
-4 -3 -2 -1 0 1 2 3 4
-----
12 7 5 3 6 4 2 1 22
21 8 13 10 19 9 11 16 32
    17 18 25 24 14 15 31
        27 26 20
            30 28 23
                29

```

Sort with significant loadings:

```

--label-----sort--load
BJobIF25UgAD            1 0.62

```

```

--label-----sort--load
BMarweF41CollAD         2 0.55

```

	Factors	A	B	C
1.It was meaningful; it made me think about entertainment in a different way.	1	1	3	
2.I could enjoy it with my friends, without feeling guilty for wrongdoing.	55	41	82	
3.It was personally meaningful; sharing it can be a great way to bond with someone.	2	1	2	
4.It was a playful experience and I didn't notice time passing by.	109	58	60	
5.It illustrated for me how faith can play a role in modern life.	-1	-1	-1	
6.It wasn't the cheesy stuff I have seen before, it was more subtle than that.	-29	-48	-17	
7.It inspired thought, as I would expect from a work of art, a film, a picture, or a song.	3	1	1	
8.It was a catalyst for sharing emotions, or the sadness, and the laughter together.	119	62	32	
9.Now, that I've been through this experience, I would share with friends who would value it.	-3	-2	-2	
10.It prompted me to think about supporting a good cause.	-126	-94	-62	
11.It gave me a sense of community; I felt connected and valued.	-1	2	0	
12.I shall experience it again, maybe because it was so entertaining, almost addictive.	-55	69	-15	
13.It gave me a sense of wonder and magic that I shall not soon forget.	-2	2	-3	
14.It gave me value for money and/or time I spent on it.	-96	90	-83	
15.It impressed me. I felt like I was really into it.	-2	-4	-3	
16.It helped me keep up with contemporary media culture.	-64	-135	-73	
17.It shed light on questions I have on morality, virtue, or justice.	2	1	1	
18.I would like to have this media product in my personal collection.	104	61	27	
19.Everyone was talking about it, so I wanted to participate and be part of it.	-1	-2	-1	
20.It was enjoyable and also instructive, and that got me interested in it.	-49	-79	-42	
21.It awakened inside me something spiritual and mysterious.	-1	-1	2	
22.It was inexpensive and I appreciate that.	-53	-61	67	
23.It was an excellent performance and set very high standards.	0	0	-4	
24.It made an impact on me because it was such a delightful experience.	-14	-41	-114	
25.I can get and have access to this whenever I want.	-3	-3	-2	
	-139	-97	-53	
	1	2	1	
	51	67	16	
	-1	-1	2	
	-29	-49	76	
	0	3	3	
	0	125	85	
	-4	0	-3	
	-179	-41	-78	
	0	-2	-2	
	-2	-70	-54	
	1	-3	0	
	51	-108	-9	
	0	0	1	
	6	29	26	
	-4	-3	-4	
	-184	-106	-136	
	4	4	4	
	194	147	92	
	0	-1	1	
	-8	-50	40	
	1	0	0	
	34	-31	0	
	3	3	-1	
	151	101	-27	

There are 14 consensus item for 11thesisDCTB18Q.sty Q-study				
	Factors	A	B	C
1.I could enjoy it with my friends, without feeling		2	1	2
2.It was personally meaningful; sharing it can be a		-1	-1	-1
3.It illustrated for me how faith can play a role		-3	-2	-2
4.Now, that I've been through this experience, I		2	1	1
5.It prompted me to think about supporting a good		-1	-2	-1
6.It gave me a sense of wonder and magic that I		-3	-3	-2
7.It gave me value for money and/or time I spent on		1	2	1
8.It was enjoyable and also instructive, and that		0	0	1
9.It awakened inside me something spiritual and		-4	-3	-4
10.It was inexpensive and I appreciate that.		4	4	4
11.It made an impact on me because it was such a		1	0	0
12.It can help me fit in, can give me that hip, cool		0	-1	-1
13.I would experience it again to offer comfort or		1	0	0
14.It was much more realistic for me when provided		4	3	4
=====				
differentiating statements		(Graphical)		11thesisDCTB18Q.sty
=====				
No items distinguish Factor A				
=====				
1 item distinguishes Factor B from all other factors				
	Factors	A	B	C
7.It inspired thought, as I would expect from a		-2	2	-3
=====				
2 items distinguish Factor C from all other factors				
	Factors	A	B	C
12.I shall experience it again, maybe because it was		0	0	-4
25.I can get and have access to this whenever I want.		3	3	-1
=====				
Factor correlations		(Graphical)		11thesisDCTB18Q.sty
=====				
	Factors	A	B	C
A	0	63	66	
B	63	0	58	
C	66	58	0	
=====				
reliabilities	94	96	95	

Normalized Factor Scores -- For Factor 1

No.	Statement	No.	Z-values
22	It was inexpensive and I appreciate that.	22	1.948
32	It was much more realistic for me when provided in this format and context.	32	1.584
25	I can get and have access to this whenever I want.	25	1.520
4	It was a playful experience and I didn't notice time passing by.	4	1.199
26	It was fun, it made me laugh and joke around.	26	1.199
2	I could enjoy it with my friends, without feeling guilty for wrongdoing.	2	1.092
9	Now, that I've been through this experience, I would share with friends who would value it.	9	1.049
31	Its ease of consumption makes it more enjoyable.	31	0.963
1	It was meaningful; it made me think about entertainment in a different way.	1	0.557
14	It gave me value for money and/or time I spent on it.	14	0.514
19	Everyone was talking about it, so I wanted to participate and be part of it.	19	0.514
28	I would experience it again to offer comfort or keep someone company.	28	0.428
24	It made an impact on me because it was such a delightful experience.	24	0.342
20	It was enjoyable and also instructive, and that got me interested in it.	20	0.064
27	It can help me fit in, can give me that hip, cool look, and a smart reputation.	27	0.043
16	It helped me keep up with contemporary media culture.	16	0.000
18	I would like to have this media product in my personal collection.	18	-0.021
23	It was an excellent performance and set very high standards.	23	-0.086
12	I shall experience it again, maybe because it was so entertaining, almost addictive.	12	-0.150
3	It was personally meaningful; sharing it can be a great way to bond with someone.	3	-0.300
15	It impressed me. I felt like I was really into it.	15	-0.300
10	It prompted me to think about supporting a good cause.	10	-0.492
11	It gave me a sense of community; I felt connected and valued.	11	-0.535
6	It wasn't the cheesy stuff I have seen before, it was more subtle than that.	6	-0.557
8	It was a catalyst for sharing emotions, or the sadness, and the laughter together.	8	-0.642
7	It inspired thought, as I would expect from a work of art, a film, a picture, or a song.	7	-0.963
29	I could use it to raise ethical issues.	29	-1.220
5	It illustrated for me how faith can play a role in modern life.	5	-1.263
13	It gave me a sense of wonder and magic that I shall not soon forget.	13	-1.391

APPENDIX 16: RECRUITMENT FLYER FOR OPERA & THEATRE LIVE IN CINEMA

Invitation Letter

Dear Madam or Sir,

We are researchers at Ryerson University in Toronto, Canada and University of Innsbruck in Austria. You are invited to participate in a study and talk about your experience that you just had, or are about to have, watching opera/theatre live in HD, in cinema. By sharing your opinions, you can help us to better understand the value of entertainment, and acquire knowledge that can be applied to improve the way entertainment will be offered in the future. We are very excited about this research - and what makes it even better is that we are doing it in the most incredible industry; the entertainment industry.

What is this about?

The focus of this study is on your explanation of your thoughts and feelings, about the reasons you attend a live cultural event or performance, and about the kind of experience you are having with a cultural live event such as the Metropolitan Opera live in cinema (MetLive in HD) or London's National Theatre in cinema (NTLive in HD).

What to do and how long does it take?

You are invited to attend this cultural performance today. A questionnaire available online will follow, so you can provide your reaction to the show in the coming days. Actually, you will sort and rank-order a set of statements and answer some questions. Your participation will typically last around 30 minutes (excludes screening the performance).

OK, I'll do it! What is next?

We are inviting you to go directly online to start your participation at: **www.digitalvaluelab.com**.

You can also meet with us after the performance, or contact us to set an appointment.

Just email: florin.vladica@ryerson.ca or phone: xxx xxx xxxx

I am grateful for your willingness to participate in this project. Participation in this study is completely anonymous and voluntary. All data will remain confidential, will be secured at the Digital Value Lab at Ryerson University, and destroyed after five years. Data will only be presented in summary form and no one individual will be identified. At any particular point in the study you may also refuse to answer any particular question or stop participation altogether, and will not influence your future relations with Ryerson University, with and any other individual or organization that facilitated in any way your participation in this study. There are no costs and/or compensations associated with your participation.

Kind regards,

Florin Vladica, PhD, (ABD), MBA
Digital Value Lab
Rogers Communications Centre
Ryerson University, Toronto
florin.vladica@ryerson.ca (xxx) xxx xxxx

Charles H. Davis, Ph.D.
School of Radio and Television Arts
Faculty of Communication & Design
Ryerson University, Toronto
c5davis@ryerson.ca (416) 979-5000

APPENDIX 17: QUESTIONNAIRE USED IN THE Q STUDY ABOUT LIVE CULTURAL PERFORMANCES

Below is the questionnaire to collect socio-demographic characteristics of participants in the study on live cultural performances, and some data about consumption of live cultural performances:

About You: Some Background Information

Project Title: Cultural Live Events or Performances

Live performance

What is the live performance you attended?

1. Metropolitan Opera from New York (MetLive in cinema)
2. National Theatre from London (NTLive in cinema)
3. Other live performance, please write below (i.e. Joe Cocker concert, Aida opera)

Did you attend for your first time this kind of live performance?

1. Yes
2. No

When did you buy the ticket for this live performance?

1. The day of the performance
2. Less than a week before the performance
3. Less than a month before the performance
4. More than a month before the performance

How many times did you attend this kind of live performance this year?

1. Less than two times this year
2. Maybe two-five times this year
3. More than five times this year

How many times did you attend a movie in cinema this year?

1. Less than two times this year
2. Maybe two-five times this year
3. More than five times this year

About You

What is your age (in years)?

1. Less than 18
2. 18 to 24 years
3. 25 to 34 years
4. 35 to 44 years
5. 45 to 54 years
6. 55 to 64 years
7. 65 to 74 years
8. 75 plus

What is your gender?

1. Female
2. Male

What is your primary language, used daily at home or at work?

Where do you live now? (country and city)

Education, Income, and Occupation

What is your highest educational level, or qualification?

1. Master's or Doctoral degree
2. Bachelor's degree or College diploma
3. Professional/vocational qualification
4. Baccalaureate/IB Diploma or A-levels; University entrance
5. I did not complete secondary/ high school

Which of the following best describes the nature of your occupation or employment (or former employment, if you are now retired or currently unemployed)?

1. Student
2. Household/caregiver
3. Unskilled worker, manual laborer
4. Tradesperson and skilled worker
5. Small-business owner or operator
6. Clerical, office, or administrative worker/service
7. Creative sector: e.g. actor, musician, media producer, graphic designer
8. Business executive or manager in private sector
9. Public sector: e.g. professor, school teacher, public servant
10. Specialized professional: e.g. doctor, lawyer, accountant, scientist, engineer
11. Other: please specify

Which of the following best describes your income level, relative to the average income in the country where you now live?

1. Lower income/unpaid
2. Lower-middle income
3. Middle or average income
4. Higher-middle income
5. High income
6. Decline to answer

Contact

If you are willing to be contacted by us about your responses to this study, just feel free to email us at: florin.vladica(at)ryerson.ca, or call us at University of Innsbruck at: +43 512 xxxxxx.

Comments

Please let us know any comments you may have in regards to this study, thank you!

APPENDIX 18: QUESTIONS FOR CONCOURSE USED FOR LIVE CULTURAL PERFORMANCES

Sixteen semi-structured interviews were conducted with interviewees invited by the researcher to share their experiences of attending a live cultural performance. These interviews are used for the concourse for live cultural performances. Below are the questions used during these interviews.

What is the live event or performance you attend?

What are some examples that come into your mind when thinking about live entertainment, such as live cultural events and performances?

How would you describe the experience of attending this live entertainment event?

What activities did you perform before, during and after the event, and that have some connection with it?

Why did you decide to attend this live event? What was important for you to get from attending this live event or performance?

How accessible was for you this event or performance, such as finding information about it, finding your way here, finding all you need to enjoy the experience?

What kind of incentives convinced you to be present at this event or performance, or to attend in the future a similar event?

What are some of the things that convinced you that organizers were concerned and wanted you to be satisfied for being here and for enjoying this event or performance?

How convenient was for you to spend this evening/afternoon at this event or performance, that is getting what you wanted, where you wanted, how you wanted it, and when you wanted?

How would you describe an ideal environment for this type of event or performance, where you would have a stimulating, interactive, entertaining, educational experience?

In what circumstances would you attend such event, only because it was handier, more convenient, cheaper, or more time effective?

Would you say that you had an excellent time and that you were impressed by the superior quality of this event? Why, or why not? What would be an example of an excellent cultural event or performance?

In what circumstances such event would engage you, offer you a good time and fun?

What would it take to call this event and this experience beautiful? Why would you consider these aesthetically appealing?

When did you find yourself in a situation where you attended such event in order to impress someone else, to improve your reputation and standing in the eyes of others, to please and so achieve a favourable response from someone else?

When did you find yourself in a situation where you attended such an event only because it was the right thing to do?

What is the best example of a live event or performance when you felt its magic and wonder, or when it touched on your spirituality?

What is an example when attending a live event of performance made you feel better about yourself, enhanced your self-esteem, you did it because any person like you should?

APPENDIX 19: TWO Q SAMPLES FOR LIVE CULTURAL PERFORMANCES

Two Q samples used in the Q study of live cultural performances consist of 40 statements/phrases each; one Q sample for opera/theatre broadcast live in cinema in HD, and one for a generic Q sample referring to live cultural performances. According to Holbrook's typology for consumer value, each Q sample consists of five statements for each of the eight types of value.

Opera & theatre live in cinema (<i>The Met: Live in HD</i> and <i>NT Live</i>)	Live rock/pop concert (<i>U2</i> , <i>The Rolling Stones</i> , <i>Joe Cocker</i> , etc.)
Nature of entertainment value: efficiency	
(item/statement #1) I have to say it was cool, for the same ticket price, to see backstage action and interviews with the performers!	(item/statement #1) Price is very important with this kind of live performance, where I paid more than a regular movie ticket and I might go to a bad performance.
(item/statement #2) I was delighted about being able to see world-class opera/theatre at an affordable price.	(item/statement #2) The ticket price was reasonable, it wasn't like coming to town and trying to rip you off.
(item/statement #3) I'd rather stay home with my DVD collection, perhaps with a glass of wine, watch and listen to the performance when I want, for as long as I want.	(item/statement #3) I'd rather stay home with my DVD collection, perhaps with a glass of wine, watch and listen to the performance when I want, for as long as I want.
(item/statement #4) This HD broadcast in cinema gave me value for the time (and money) I spent on it.	(item/statement #4) I attended a live performance where I felt it was time (and money) well spent.
(item/statement #5) I attended opera/theatre broadcast in cinema because I just love the	(item/statement #5) I decided to go to a cultural performance like this because it would be

idea to sit down, have a snack and a drink, watch the acting, and hear beautiful voices.	convenient to buy tickets, easy to get there, have comfortable seats, and I'd have good time.
Nature of entertainment value: play	
(item/statement #6) I was attracted by the spirit of the experience. I had fun, smiled, had a good time, and fully enjoyed the moment.	(item/statement #6) I was attracted by the spirit of the experience. I had fun, smiled, had a good time, and fully enjoyed the moment.
(item/statement #7) The thrill of the unexpected, the suspense, the surprises, the playfulness - that's what captivates me about the artists I do want to see.	(item/statement #7) The thrill of the unexpected, the suspense, the surprises, the playfulness - that's what captivates me about the artists I do want to see.
(item/statement #8) It was a playful performance, the opportunity I was looking for to have some time to relax, see what the artists had for us, have fun and enjoy it.	(item/statement #8) It was a playful performance, the opportunity I was looking for to have some time to relax, see what the artists had for us, have fun and enjoy it.
(item/statement #9) I got what I was looking for: a humorous and engaging opera/theatre experience when I didn't notice time passing by.	(item/statement #9) I had a good time because people had a good time around me, when they laughed, I laughed, and we all enjoyed the fun.
(item/statement #10) I considered this opera/theatre performance broadcast in cinema as a special occasion, including preparing and dressing up, getting into the mood, and then smiling and applauding with the crowd.	(item/statement #10) I considered this live performance as a special occasion, including preparing and dressing up, getting into the mood, and then smiling and applauding with the crowd.
Nature of entertainment value: excellence	
(item/statement #11) I was spectator to a classic production. You know Metropolitan Opera in New York, or National Theatre in London are going to guarantee a good performance.	(item/statement #11) Producers and artists offered us something excellent, professional, a mix of work, passion, and talent.
(item/statement #12) I witnessed an excellent	(item/statement #12) I witnessed an excellent

performance that defined opera/theatre broadcast in cinema as an art form in its own right.	performance, a true catalyst for sharing emotions, the sadness, the laughter together.
(item/statement #13) Seeing opera/theatre in cinema, broadcast in HD, set high standards and delivered a truly amazing experience.	(item/statement #13) It was not just good, it was a first-rate performance that set very high standards and delivered a truly amazing experience.
(item/statement #14) It was rewarding and exciting to see opera/theatre broadcast in cinema, but only in a live performance I can have a complete experience.	(item/statement #14) It wasn't the best experience because of its organization, for things like going in a crowd and standing up, staying in line for too long, and finding your way around difficult.
(item/statement #15) I had this cold experience, like being sort of disconnected from the artists. Opera/theatre broadcast in cinema was like a movie, or as seen on TV.	(item/statement #15) The crowd was amazing, and the energy of the crowd I felt was standing out. I thought what was happening was really special.
Nature of entertainment value: Aesthetics	
(item/statement #16) Opera/theatre broadcast in cinema was like being together with the artists, taking me from the audience seat and entering into their musical, theatrical world.	(item/statement #16) It was a performance full of life and, attending live and being close to the artists, it just took me from the audience seat and transformed me into their musical, theatrical world.
(item/statement #17) I was thrilled with the combination of acting, music, and lighting, all mixed together in an excellent show on a big cinema screen.	(item/statement #17) I was thrilled with the combination of acting, music, and lighting, all mixed together in an excellent show on a big stage.
(item/statement #18) I thought it was an attractive performance offered on the screen: wonderful production, beautiful staging, the diversity of costumes, and agreeable music.	(item/statement #18) I thought it was a wonderful experience: great production, beautiful staging, the diversity of costumes, and agreeable music.
(item/statement #19) It was such a beautiful performance, I know I would smile and feel	(item/statement #19) It was such a beautiful live performance, I know I would smile and feel

good, but I wouldn't know how to explain why.	good, but I wouldn't know how to explain why.
(item/statement #20) I missed being in a theatre, where there is always the excitement of hearing the voices and watching the three-dimensions action live. These are diluted when beamed from afar.	(item/statement #20) It inspired beautiful thoughts, as I would expect from a work of art, such as opera, theatre, film, a picture, or a song.
Nature of entertainment value: Ethics	
(item/statement #21) I bought tickets and attend opera/theatre broadcast in cinema to support these art forms, to limit the use of public funds for them, and so leave more for health or education.	(item/statement #21) I bought tickets and attend live cultural performances to support some art forms, to limit the use of public funds for them, and so leave more for health or education.
(item/statement #22) This performance, broadcast in cinema, did not raise any social, nor ethical issue. It did not make me want to support a good cause in this sense.	(item/statement #22) This live performance did not raise any social, nor ethical issue. It did not make me want to support a good cause in this sense.
(item/statement #23) I attended the HD broadcast in cinema because I consider it a great initiative to promote cultural performances, and an exciting expansion for opera and theatre.	(item/statement #23) I sometimes attended live broadcasts in cinema because I consider these a great initiative to promote cultural performances, and an exciting expansion for opera and theatre.
(item/statement #24) I thought it was really important to attend opera/theatre in cinema with the community of fans, to show support to our far away artists, and send a message to them: "Hey, we're all still here for you!"	(item/statement #24) I thought it was important to attend this live performance and be with the community of fans, to show support to our artists, and say to them: "Hey, we're all still here for you!"
(item/statement #25) The case of HD-live broadcast in cinema is an example how media can support the role of culture, that is to offer something that is educational and useful to people like me.	(item/statement #25) It was a performance that prompted me to think about questions I have on morality, virtue, or justice.

Nature of entertainment value: Spirituality	
(item/statement #26) It was an experience that gave me a sense of wonder and of magic that I shall not soon forget.	(item/statement #26) It was an experience that gave me a sense of wonder and of magic that I shall not soon forget.
(item/statement #27) I enjoyed a sensation of peace and spiritual emotion; it felt like I was alone in the world and out of everything.	(item/statement #27) I enjoyed a sensation of peace and spiritual emotion; it felt like I was alone in the world and out of everything.
(item/statement #28) Live opera/theatre in cinema, with so many people around, is not a place where I could sense to connect spiritually with God, like I do when I am alone in my prayers.	(item/statement #28) A live performance, with so many people around, is not a place where I could sense to connect spiritually with God, like I do when I am alone in my prayers.
(item/statement #29) It was one of those performances that took me into their world, but not into supernatural, nor magical.	(item/statement #29) It was one of those performances that took me into their world, but not into supernatural, nor magical.
(item/statement #30) At times, during this performance I experienced marvel and the holiness, as I felt elevated and in touch with something bigger.	(item/statement #30) At times, during this live performance I experienced marvel and the holiness, as I felt elevated and in touch with something bigger.
Nature of entertainment value: esteem	
(item/statement #31) When the audience applauded on the screen, with the help of the HD broadcast I felt I became part of that group, and found myself applauding along with them.	(item/statement #31) I attended because a live performance is sort of an artful and unique experience for the people like me, who show up and pay the cash for the ticket.
(item/statement #32) It was a personal experience not many can have. I witnessed a unique and worthy performance that I felt it was delivered only to me.	(item/statement #32) It was a personal experience not many can have; I witnessed a unique and worthy performance that I felt it was delivered only to me.
(item/statement #33) It just felt special to see broadcast in cinema what only a few people are able to see; whatever the actors were	(item/statement #33) It just felt special to see live what only a few people are able to see, whatever the actors were doing on stage, it

doing on stage, it seemed like they did it just for you.	seemed like they did it just for you.
(item/statement #34) I feel now more cultured, because I actually attended an artistic performance, not just watched a movie or a TV show.	(item/statement #34) I feel now more cultured, because I actually attended an artistic performance, a live event, not just watched a movie or a TV show with my friends.
(item/statement #35) After seeing it broadcast in cinema, I would like to have this unique performance in my personal collection, recorded in HD on media such as Blue-ray, or DVD.	(item/statement #35) After seeing it live, I would like to have this unique performance in my personal collection, recorded in HD on media such as Blue-ray, or DVD.
Nature of entertainment value: Status	
(item/statement #36) I attended because I thought it may be something sophisticated that can help me fit in, can give me that cool look, and a smart reputation.	(item/statement #36) I attended because I thought it may be something sophisticated that can help me fit in, can give me that cool look, and a smart reputation.
(item/statement #37) I can now say it was culturally cool to go to this performance, because it was what everybody around was doing.	(item/statement #37) I can now say it was culturally cool to go to this performance, because it was what everybody around was doing.
(item/statement #38) I attended not only for an emotional experience, but also to be part of a cultural phenomenon.	(item/statement #38) I attended not only for an emotional experience, but also to be part of a cultural phenomenon.
(item/statement #39) For me, it was a social event. Sharing gives you a common ground with your family or friends, and I liked that.	(item/statement #39) For me, it was a social event. Sharing gives you a common ground with your family or friends, and I liked that.
(item/statement #40) I really liked the social feeling and the sense of community that I got around so many likeminded people who attended this performance.	(item/statement #40) I really liked the social feeling and the sense of community that I got around so many likeminded people who attended this live performance.

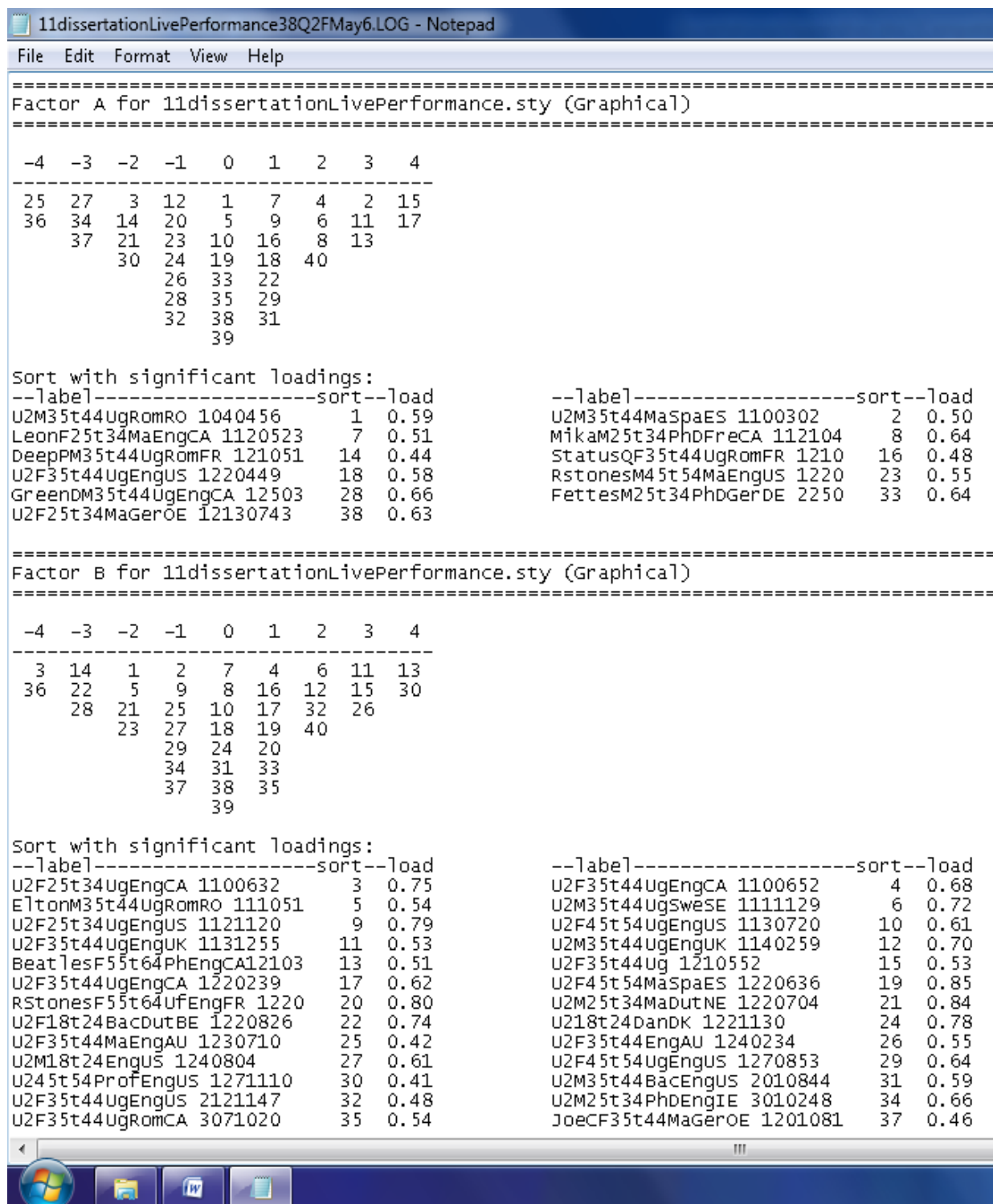
APPENDIX 20: A 2-FACTOR SOLUTION FOR LIVE ROCK/POP CONCERT

Below is a selection of key screenshots for the report produced by PCQ for 2-factor solution after the analysis of 38 Q sorts from respondents who attended a live rock/pop concert:

```
11dissertationLivePerformance38Q2FMay6.LOG - Notepad
File Edit Format View Help
|
=====
Factor scores
=====
11dissertationLivePerformance.sty file name
38 sorts
40 items
9 piles
2 centroids
2 3 4 7 8 7 4 3 2 frequencies
4.1 variance

scores edited scores edited      3:08:33 PM,5/6/2011
factored factored                5:09:21 PM,5/6/2011
Graphical
last opened at last opened at    5:09:13 PM,5/6/2011

=====
Summary (Graphical)
=====
37 sorts have been accounted for in 2 factors.
  n   fac   sorts contributing to each factor
-----
[11] A | 1  2  7  8 14 16 18 23 28 33 38
[26] B | 3  4  5  6  9 10 11 12 13 15 17 19 20 21 22 24 25 26 27 29 30 31 32 34 35 37
-----
Factors
have no loadings greater or equal to .41
-----
[ 0] Confounded:
[ 1] Not significant: 36,
=====
```



11dissertationLivePerformance38Q2FMay6.LOG - Notepad

File Edit Format View Help

There are 21 consensus item for 11dissertationLivePerformance

	Factors	A	B
1.I attended a live performance where I felt it was		2	1
2.I was attracted by the spirit of the experience.		2	2
3.The thrill of the unexpected, the suspense, the		1	0
4.I considered this live performance as a special		0	0
5.Producers and artists offered us something		3	3
6.It was not just good, it was a first-rate		3	4
7.It wasn't the best experience because of its		-2	-3
8.The crowd was amazing, and the energy of the		4	3
9.It was a performance full of life and, attending		1	1
10.I thought it was a wonderful experience: great		1	0
11.It was such a beautiful live performance, I know		0	1
12.I bought tickets and attend live cultural		-2	-2
13.I sometimes attended live broadcasts in cinema		-1	-2
14.I thought it was important to attend this live		-1	0
15.I attended because a live performance is sort of		1	0
16.It just felt special to see live what only a few		0	1
17.After seeing it live, I would like to have this		0	1
18.I attended because I thought it may be something		-4	-4
19.I attended not only for an emotional experience,		0	0
20.For me, it was a social event. Sharing gives you		0	0
21.I really liked the social feeling and the sense		2	2

=====

Differentiating statements (Graphical)

=====

4 items distinguish Factor A from all other factors

	Factors	A	B
2.The ticket price was reasonable, it wasn't like		3	-1
22.This live performance did not raise any social,		1	-3
26.It was an experience that gave me a sense of		-1	3
30.At times, during this live performance I		-2	4

4 items distinguish Factor B from all other factors

	Factors	A	B
2.The ticket price was reasonable, it wasn't like		3	-1
22.This live performance did not raise any social,		1	-3
26.It was an experience that gave me a sense of		-1	3
30.At times, during this live performance I		-2	4

=====

Factor correlations (Graphical)

=====

407

11dissertationLivePerformance38Q2FMay6.LOG - Notepad			
File Edit Format View Help			
Normalized Factor Scores -- For Factor 1			
No.	Statement	No.	Z-Values
17	I was thrilled with the combination of acting, music, and lighting, all mixed together in an excellent show on a big stage.	17	1.727
15	The crowd was amazing, and the energy of the crowd I felt was standing out. I thought what was happening was really special.	15	1.648
13	It was not just good, it was a first-rate performance that set very high standards and delivered a truly amazing experience.	13	1.559
11	Producers and artists offered us something excellent, professional, a mix of work, passion, and talent.	11	1.284
2	The ticket price was reasonable, it wasn't like coming to town and trying to rip you off.	2	1.134
6	I was attracted by the spirit of the experience. I had fun, smiled, had a good time, and fully enjoyed the moment.	6	1.019
40	I really liked the social feeling and the sense of community that I got around so many likeminded people who attended this live performance.	40	0.966
8	It was a playful performance, the opportunity I was looking for to have some time to relax, see what the artists had for us, have fun and enjoy it.	8	0.957
4	I attended a live performance where I felt it was time (and money) well spent.	4	0.868
18	I thought it was a wonderful experience: great production, beautiful staging, the diversity of costumes, and agreeable music.	18	0.797
7	The thrill of the unexpected, the suspense, the surprises, the playfulness - that's what captivates me about the artists I do want to see.	7	0.771
22	This live performance did not raise any social, nor ethical issue. It did not make me want to support a good cause in this sense.	22	0.753
31	I attended because a live performance is sort of an artful and unique experience for the people like me, who show up and pay the cash for the ticket.	31	0.700
16	It was a performance full of life and, attending live and being close to the artists, it just took me from the audience seat and transformed me into their musical, theatrical world.	16	0.682
9	I had a good time because people had a good time around me, when they laughed, I laughed, and we all enjoyed the fun.	9	0.523
29	It was one of those performances that took me into their world, but not into supernatural, nor magical.	29	0.399
10	I considered this live performance as a special occasion, including preparing and dressing up, getting into the mood, and then smiling and applauding with the crowd.	10	0.213
38	I attended not only for an emotional experience, but also to be part of a cultural phenomenon.	38	0.168
5	I decided to go to a cultural performance like this because it would be convenient to buy tickets, easy to get there,	5	0.053

11dissertationLivePerformance38Q2FMay6.LOG - Notepad			
File Edit Format View Help			
Normalized Factor Scores -- For Factor 2			
No.	Statement	No.	Z-value
13	It was not just good, it was a first-rate performance that set very high standards and delivered a truly amazing experience.	13	1.517
30	At times, during this live performance I experienced marvel and the holiness, as I felt elevated and in touch with something bigger.	30	1.190
26	It was an experience that gave me a sense of wonder and of magic that I shall not soon forget.	26	1.111
15	The crowd was amazing, and the energy of the crowd I felt was standing out. I thought what was happening was really special.	15	0.790
11	Producers and artists offered us something excellent, professional, a mix of work, passion, and talent.	11	0.769
12	I witnessed an excellent performance, a true catalyst for sharing emotions, the sadness, the laughter together.	12	0.716
40	I really liked the social feeling and the sense of community that I got around so many likeminded people who attended this live performance.	40	0.716
6	I was attracted by the spirit of the experience. I had fun, smiled, had a good time, and fully enjoyed the moment.	6	0.700
32	It was a personal experience not many can have; I witnessed a unique and worthy performance that I felt it was delivered only to me.	32	0.700
17	I was thrilled with the combination of acting, music, and lighting, all mixed together in an excellent show on a big stage.	17	0.685
4	I attended a live performance where I felt it was time (and money) well spent.	4	0.579
16	It was a performance full of life and, attending live and being close to the artists, it just took me from the audience seat and transformed me into their musical, theatrical world.	16	0.548
19	It was such a beautiful live performance, I know I would smile and feel good, but I wouldn't know how to explain why.	19	0.500
20	It inspired beautiful thoughts, as I would expect from a work of art, such as opera, theatre, film, a picture, or a song.	20	0.421
33	It just felt special to see live what only a few people are able to see, whatever the actors were doing on stage, it seemed like they did it just for you.	33	0.379
35	After seeing it live, I would like to have this unique performance in my personal collection, recorded in HD on media such as Blue-ray, or DVD.	35	0.337
7	The thrill of the unexpected, the suspense, the surprises, the playfulness - that's what captivates me about the artists I do want to see.	7	0.300
18	I thought it was a wonderful experience: great production, beautiful staging, the diversity of costumes, and agreeable music.	18	0.284

APPENDIX 21: A 4-FACTOR SOLUTION FOR OPERA AND THEATRE LIVE IN CINEMA

Below is a selection of key screenshots for the report produced by PCQ for 4-factor solution after the analysis of 25 Q sorts from respondents who attended *The Met: Live in HD* and *NT Live*:

```
11dissertationLiveCinema25Q4FMay6.LOG - Notepad
File Edit Format View Help
=====
Factor scores
=====
11dissertationLiveCinemaQ.sty file name
25 sorts
40 items
9 piles
4 centroids
2 3 4 7 8 7 4 3 2 frequencies
4.1 variance

scores edited scores edited 12:54:19 AM,4/23/2011
factored factored 10:57:07 AM,5/6/2011
Graphical
last opened at last opened at 10:57:01 AM,5/6/2011

=====
Summary (Graphical)
=====
22 sorts have been accounted for in 4 factors.
n fac sorts contributing to each factor
-----
[ 4] A | 1 12 14 25
[ 9] B | 3 5 7 8 10 13 16 17 18
[ 6] C | 2 4 19 20 21 22
[ 3] D | 11 23 24
-----
Factors
have no loadings greater or equal to .41
-----
[ 2] Confounded: 9,15,
[ 1] Not significant: 6,
=====
```



```

11dissertationLiveCinema25Q4FMay6.LOG - Notepad
File Edit Format View Help
Factor A for 11dissertationLiveCinemaQ.sty (Graphical)
=====
-4 -3 -2 -1 0 1 2 3 4
-----
15 3 5 1 9 2 4 12 13
36 20 22 8 10 6 25 18 33
    21 28 24 14 7 26 38
        37 29 17 11 40
            31 19 16
                34 27 23
                    39 30 32
                        35

Sort with significant loadings:
--label-----sort--load
MetLiveF45t54MaEngUS 1071 1 0.42
NTLiveM18t24UgEngCA 31812 14 0.43

--label-----sort--load
MetLiveF25t34UgEngCA 3131 12 0.41
MetLiveF35t44MaRomRO 1215 25 0.66

=====
Factor B for 11dissertationLiveCinemaQ.sty (Graphical)
=====
-4 -3 -2 -1 0 1 2 3 4
-----
30 3 20 10 7 5 1 4 2
36 15 24 14 8 9 6 13 12
    37 28 21 19 16 11 17
        34 27 22 23 18
            32 26 25
                35 29 39
                    38 31 40
                        33

Sort with significant loadings:
--label-----sort--load
MetLiveF55t64MaEngCA 1230 3 0.53
NTLiveM18t24UgEngCA 20604 7 0.57
NTLiveM55t64MaEngUK 30107 10 0.61
MetLiveM55t64UgEngCA 3211 16 0.67
MetLiveF55t64UgEngCA 3281 18 0.69

--label-----sort--load
MetLiveF55t64UgEngCA 1240 5 0.72
MetLiveF65t74UgEngCA 2061 8 0.83
MetLiveF65t74VocEngCA 316 13 0.59
MetLiveM65t74MaEngCA 3280 17 0.52

=====

```

```

=====
Factor C for 11dissertationLiveCinemaQ.sty (Graphical)
=====

-4 -3 -2 -1 0 1 2 3 4
-----
22 15 3 5 4 1 6 14 17
36 27 21 8 13 2 9 25 23
    37 29 10 24 7 18 26
        34 12 30 11 35
            20 31 16
                28 32 19
                    38 33 40
                        39

Sort with significant loadings:
--label-----sort--load
MetLiveM35t44UgEngUK 1100 2 0.63
NTLiveF25t34UgEngCA 40503 19 0.71
MetLiveF18t24MaGerOE 1122 21 0.42

--label-----sort--load
MetLiveM55t64MaEngCA 1231 4 0.43
NTLiveF44t5t54UgEngCA 409 20 0.58
MetLiveF55t64BacCzKOE 112 22 0.54

=====
Factor D for 11dissertationLiveCinemaQ.sty (Graphical)
=====

-4 -3 -2 -1 0 1 2 3 4
-----
15 3 5 19 1 4 2 11 13
36 37 22 20 6 10 18 31 17
    39 33 26 7 12 25 38
        34 27 8 14 35
            28 9 16
                30 24 21
                    40 29 23
                        32

Sort with significant loadings:
--label-----sort--load
MetLiveM65t75MaEngCA 3120 11 0.44
MetLiveF44t54UgRomRO 1213 24 0.49

--label-----sort--load
MetLiveM35t44UgRomRO 1212 23 0.46

=====

```

11dissertationLiveCinema25Q4FMay6.LOG - Notepad

File Edit Format View Help					
Item scores (Graphical)					
	Factors	A	B	C	D
1.I have to say it was pretty cool, for the same ticket price, to see backstage action and interviews with the performers!		-1 -60	2 102	1 57	0 2
2.I was delighted about being able to see world-class opera/theatre at an affordable price.		1 80	4 179	1 55	2 37
3.I'd rather stay home with my DVD collection, perhaps with a glass of wine, watch and listen to the performance when I want, for as long as I want.		-3 -157	-3 -134	-2 -49	-3 -64
4.This HD broadcast in cinema gave me value for the time (and money) I spent on it.		2 83	3 110	0 21	1 28
5.I attended opera/theatre broadcasted in cinema because I just love the idea to sit down, have a snack and a drink, watch the acting, and hear the beautiful voices.		-2 -107	1 45	-1 -44	-2 -45
6.I was attracted by the spirit of the experience. I had fun, smiled, had a good time, and fully enjoyed the moment.		1 55	2 71	2 60	0 9
7.The thrill of the unexpected, the suspense, the surprises, the playfulness - that's what captivates me about the artists I do want to see.		1 38	0 14	1 52	0 -8
8.It was a playful performance, the opportunity I was looking for to have some time to relax, see what the artists had for us, have fun and enjoy it.		-1 -16	0 31	-1 -25	0 1
9.I got what I was looking for: a humorous and engaging opera/theatre experience when I didn't notice time passing by.		0 -11	1 67	2 69	0 5
10.I considered this opera/theatre performance broadcasted in cinema as a special occasion, including preparing and dressing up, getting into the mood, and then smiling and applauding with the crowd.		0 2	-1 -53	-1 -48	1 33
11.I was spectator to a classic production. You know Metropolitan Opera in New York, or National Theatre in London are going to guarantee a good performance.		1 52	2 89	1 37	3 67
12.I witnessed an excellent performance that defined opera/theatre broadcasted in cinema as an art form in its own right.		3 130	4 148	-1 -26	1 31
13.Seeing opera/theatre in cinema, broadcasted in HD, set very high standards and delivered a truly amazing experience.		4 154	3 124	0 3	4 67
14.It was rewarding and exciting to see opera/theatre broadcasted in cinema, but only in a live performance I can have a complete experience.		0 -11	-1 -55	3 69	1 33
15.I had this cold experience, like being sort of disconnected from the artists. Opera/theatre broadcasted in cinema was like a movie, or as		-4 -215	-3 -135	-3 -76	-4 -88

```

11dissertationLiveCinema25Q4FMay6.LOG - Notepad
File Edit Format View Help

=====
Consensus statements (Graphical)
=====

-----
      There are 10 consensus item for 11dissertationLiveCinemaQ.sty Q-study
-----

Factors  A  B  C  D
-----
1.I'd rather stay home with my DVD collection,      -3  -3  -2  -3
2.The thrill of the unexpected, the suspense, the    1   0   1   0
3.It was a playful performance, the opportunity I  -1   0  -1   0
4.I had this cold experience, like being sort of   -4  -3  -3  -4
5.Opera/theatre broadcasted in cinema was like      1   1   1   1
6.I thought it was an attractive performance       3   2   2   2
7.Live opera/theatre in cinema, with so many people -2  -2  -1  -1
8.I feel now more cultured, because I actually     -1  -2  -2  -2
9.I attended because I thought it may be something -4  -4  -4  -4
10.I can now say it was culturally cool to go to    -2  -3  -3  -3

=====
Differentiating statements (Graphical)
=====

-----
      1 item distinguishes Factor A from all other factors
-----

Factors  A  B  C  D
-----
33.It just felt special to see broadcasted in cinema  4   0   0  -2

-----
      No items distinguish Factor B
-----

-----
      No items distinguish Factor C
-----

-----
      No items distinguish Factor D
-----

=====
Factor correlations (Graphical)
=====

Factors  A  B  C  D
-----
A   0  61  54  56
B  61   0  51  59
C  54  51   0  56
D  56  59  56   0

```

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