

**Contemporary theater: an hypothesis of audience partition as a show's piece in its cognitively connotation**

by Alessandra Parodi

Tutor: Rocco Curto

Co-tutor: Gabriele Brondino

The developed thesis is based on the strategic planning that leads to explore the potential demand about the contemporary art in order to understand possible increase in the offer. The methodology could be used in the cultural goods to select proper strategic choices through appropriate analyses supporting public politics about historic and social spaces valorisation.

My research had to deal with the study of an unusual subject not fully developed in the theatrical contest: the audience partition of the Contemporary theatre, for which I tried to understand its characteristics with two simultaneous and complementary modalities. On one end, understanding the theatrical contest in its specific language of the contemporary expression, on the other end, investigating the intrinsic indescribability of the factors proper of an audience.

Such a distinction allowed me to consider the performance as an ideological poetic concretization with an aesthetic impact on the contest of performance strategies based on a specific language.

In the deepening of such a specific thematic it was observed the fundamental importance of past cultural experiences in conditioning and hence leading the audience preferences.

The motivations of the art consumer choices' are probably the decisional process longer studied in the behaviour research field where, such attitude, based on high levels of involvement and on a situation in which the past experience played a fundamental role, take over an important value.

On the above basis, a random monitoring of people, attending the different theatre performances, was executed. To built a consistent database, 2983 interview were filled in, during the monitoring, using a paper questionnaire.

The results obtained from the monitoring, carried out in the three Turin's theatre staging contemporary performances, allowed to develop a cluster analysis that indicated an audience partition in three different clusters.

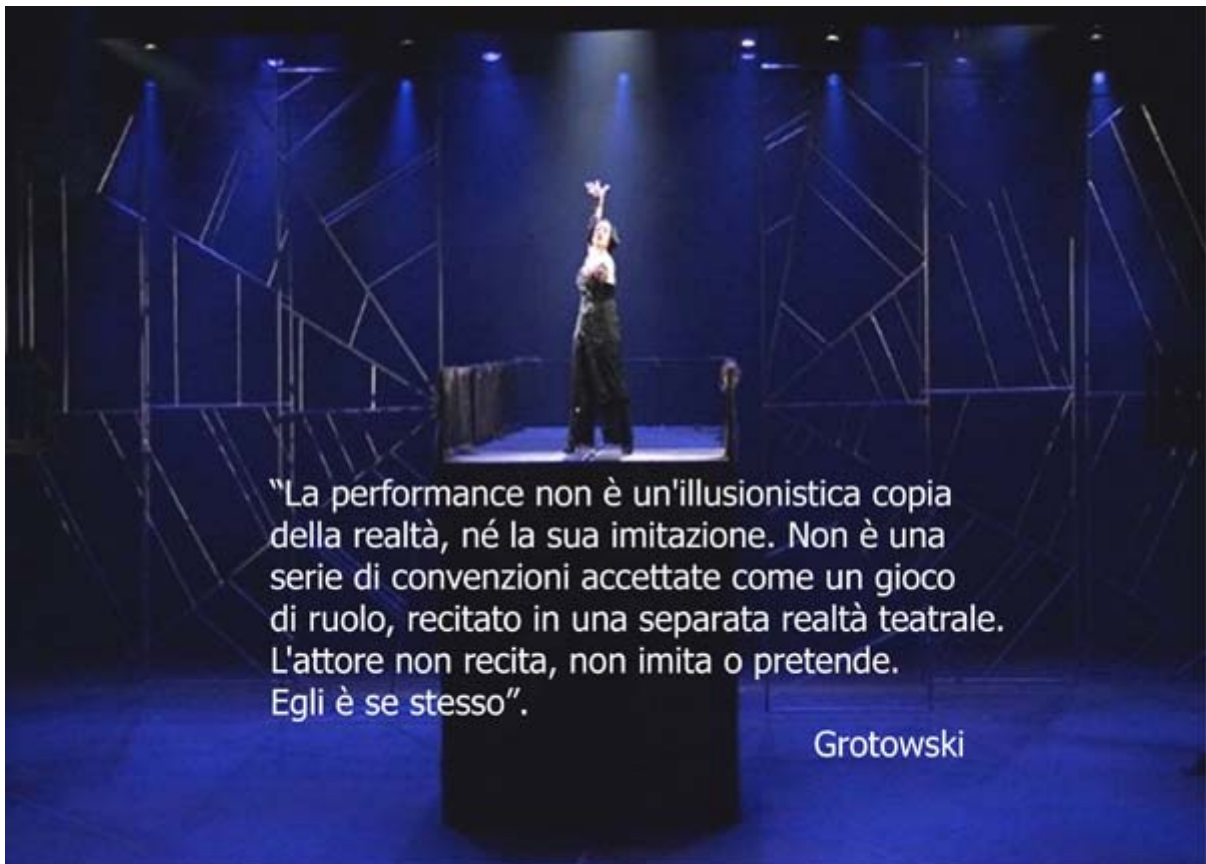
The first cluster, called "IperAttivi", just about the middle of the sample, is characterized by a marked cultural liveliness. The second cluster, called "NormoAttivi", making the 33,8% of the sample, is characterized by a normal liveliness since they love cultural activities, sport and extra cultural activities either. The third one, called "IpoAttivi", making the remaining 13% of the sample, shows a lower cultural liveliness.

The univariate and multivariate statistical analyses of the data pointed out that the cultural liveliness, resulting from a strong consumption differentiation, is strongly tied to the participation to contemporary theatre performance.

The validity of this research allows its extension to define appropriate theatre market strategies in conjunction with the consumer typology to be made loyal.

At the end, I think that the originality of my research can be summarized by the approach to the living contemporary arts through both theory and empirical analyses: often the obtaining results are subordinated to the proposal methodologies but, in this case, as it was emphasized by results, it is noticed the validity of the logical process and the elements too.

Another interesting aspect, which was a component of this research, achieved with this study, provide a considerable qualitative and quantitative level that could be a primer for different and significant contemporary performances.



For further information, e-mail:  
Alessandra Parodi: [parodi.ale@libero.it](mailto:parodi.ale@libero.it)