

1-1-2004

## The other side of the curtain: The power and the potential of performance in public spaces

Nancy Dieckmann Matheny  
*University of Nevada, Las Vegas*

Follow this and additional works at: <https://digitalscholarship.unlv.edu/rtds>

---

### Repository Citation

Matheny, Nancy Dieckmann, "The other side of the curtain: The power and the potential of performance in public spaces" (2004). *UNLV Retrospective Theses & Dissertations*. 1732.  
<http://dx.doi.org/10.25669/loui-lgl6>

This Thesis is protected by copyright and/or related rights. It has been brought to you by Digital Scholarship@UNLV with permission from the rights-holder(s). You are free to use this Thesis in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Thesis has been accepted for inclusion in UNLV Retrospective Theses & Dissertations by an authorized administrator of Digital Scholarship@UNLV. For more information, please contact [digitalscholarship@unlv.edu](mailto:digitalscholarship@unlv.edu).

THE OTHER SIDE OF THE CURTAIN;  
THE POWER AND THE POTENTIAL OF PERFORMANCE IN PUBLIC SPACES

by

Nancy Dieckmann Matheny

Bachelor of Arts  
University of Delaware  
1995

A thesis submitted in partial fulfillment  
of the requirements for the

**Master of Arts Degree in Theatre  
Department of Theatre  
College of Fine Arts**

**Graduate College  
University of Nevada, Las Vegas  
December 2004**

UMI Number: 1427415

### INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

**UMI<sup>®</sup>**

---

UMI Microform 1427415

Copyright 2005 by ProQuest Information and Learning Company.

All rights reserved. This microform edition is protected against unauthorized copying under Title 17, United States Code.

ProQuest Information and Learning Company  
300 North Zeeb Road  
P.O. Box 1346  
Ann Arbor, MI 48106-1346



## Thesis Approval

The Graduate College  
University of Nevada, Las Vegas

November 18, 2004

The Thesis prepared by

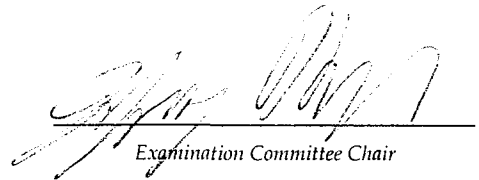

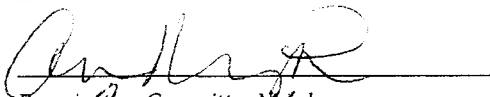
Nancy Dieckmann Matheny

### Entitled

The Other Side of the Curtain; the Power and the Potential of Performance in Public Spaces

is approved in partial fulfillment of the requirements for the degree of

Master of Arts, Theatre

  
Examination Committee Chair  
Dean of the Graduate College  
Examination Committee Member  
Examination Committee Member  
Graduate College Faculty Representative

## ABSTRACT

### **The Other Side of the Curtain; The Power and Potential of Performance in Public Spaces**

by

Nancy Dieckmann Matheny

Dr. Jeffrey Koep, Examination Committee Chair  
Professor and Dean, College of Fine Arts  
University of Nevada, Las Vegas

This research study develops a greater understanding of alternative opportunities for performance majors extending beyond traditional theatre venues. The emphasis of this study is the use and application of environmental entertainment. The study examines and synthesizes the skill set, as defined by known executives and decision makers in the entertainment industry who are regularly utilizing the services of environmental entertainers. The resultant data reveals qualities required to successfully gain entrance to and maintain a career as an environmental entertainer.

## TABLE OF CONTENTS

ABSTRACT .....	iii
ACKNOWLEDGMENTS .....	v
CHAPTER 1 INTRODUCTION .....	1
Purpose of the Study .....	1
Research Questions .....	2
Significance of the Study .....	2
Definition of Terms .....	3
CHAPTER 2 REVIEW OF RELATED LITERATURE .....	6
Sociological Background .....	6
Historical Background .....	8
Economic Background .....	11
CHAPTER 3 METHODOLOGY .....	22
Introduction .....	22
Selection of Interview Subjects .....	23
Collection of Data .....	24
Treatment of Data .....	24
Explanation of Interview Methodology .....	25
Reliability and Validity .....	27
CHAPTER 4 FINDINGS OF THE STUDY .....	28
Introduction .....	28
Analysis of Data .....	28
CHAPTER 5 SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS .....	41
Discussion of Results .....	41
Conclusions and Recommendations .....	48
APPENDICES .....	53
Resources .....	53
Case Study .....	56
Human Subjects Protocol .....	58
BIBLIOGRAPHY .....	59
VITA .....	62

## ACKNOWLEDGMENTS

I thank the members of my committee, Mr. Bob Brewer, M.F.A. for being my first teacher in the program, instilling excitement from the very start, Ann McDonough, Ph.D., for her encouragement, and Dean Gronenmier, D.M.A, J.D., for committing to this project.

I must include Patti Shock in these acknowledgements for giving me wonderful opportunities and support over the last eight years here at UNLV.

Kim Hobbs has been invaluable to me through this process, with her administrative help and exemplary organizational skills.

Deepest thanks and appreciation go to Jeffrey Koep, Ph.D., chair of my committee, for his patience, encouragement and willingness to hang in there with me through thick and thin. His schedule is more than full, yet he always met me with graciousness, honesty, encouragement and great conversation. Without his support, this process would not have been possible or nearly as meaningful.

It would be unthinkable to write these acknowledgements without including Kathleen Nelson, Ph.D. I thank her for her for sparring, prodding, encouraging and insisting, but most of all her incredible generosity, frankness both welcome and not, but most importantly the joy of her friendship for over twenty six years.

Special thanks to Daniel Nelson, boss and friend since 1980. He can't know the degree to which he has provided enrichment and fulfillment to my life. I am forever grateful to you for all the fun we've had, both on stage and off.

I thank my husband David Matheny, J.D., for late nights, rewrites and cheerleading, his endless support in my life, and for being my rock and sounding board for all these years. His insight, perspective, and work ethic are an inspiration. His sense of humor sustains me.

Thanks also go to my dear sons Carson and Elliot, who not only bring the deepest joy and laughter to my life, but teach me every day what life is all about.

Thank you to my father, Steffen Frederick Dieckmann, who truly does know everything and is the quintessential Renaissance man.

And to the memory of my beloved mother, Margaret Connelly Dieckmann, who lives inside me every day and would have been so proud.



## CHAPTER 1

### INTRODUCTION

#### Purpose of the Study

Employees today do not enjoy the stability once offered by the corporations of the 1950's where it was not uncommon for an employee to spend the vast majority of his or her working years with one company. However, this employment situation is not new to performers who have always been in search of the next opportunity to perform and remain financially solvent. This is due to the nature of show business where the show is only as good as the critics say it is, the box office says it is, and the whims of a show going public can change at any moment. In addition to these outside forces, the internal stresses of producers, directors, and sometimes fellow cast members, can result in an urgent need to change employment. Performers must constantly operate in survival mode to allow for financial solvency. With the recent economic changes our world has sustained, and with the "experience economy" (Pine & Gilmore, 1999) in full force, the hypothesis of this study is that there are employment opportunities for trained actors that do not necessarily involve participation in a "typical production", meaning a production performed on a stage in a theatrical venue, in a book or an improvised theatrical production. Atypical employment opportunities are available in "environmental entertainment." Environmental entertainers are specifically skilled entertainers that blend into the atmosphere or décor of a venue, working in non-traditional performing spaces

within a venue for the sole purpose of creating the element of surprise and a sense of involvement from an accidental audience.

### Research Questions

Question # 1: Why do you utilize environmental entertainers?

Question #2: How do you utilize environmental entertainers?

Question #3: What are the tangible results you can observe from utilizing environmental entertainment?

Question #4: What criterion do you utilize to select environmental entertainers?

Question #5: How do you find and or where do you look for performers that are well matched to the environmental entertainment genre?

Question #6: Do you look for underutilized opportunities for the use of environmental entertainers?

### Significance of the Study

If the study's hypothesis proves correct, the creative and financial opportunities for actors and performers of all genres should increase when awareness of the nontraditional theatrical opportunities increases within the traditional theatrical community. In addition, the way of looking for opportunity will be redefined, not just limited to auditions, and as a result will allow the performer to conceptualize alternative performance opportunities from an entrepreneurial perspective allowing the performer increased control of the performer's career. The study may prove significant in revealing additional performance and revenue generating opportunities for the performer and trained actor.

For the purpose of this thesis the following terms beginning on page three will be used and defined as follows:

## Definition of Terms

1. Bevertainment – performing cocktail servers and or bartenders. The performance is unexpected to venue's guests. What appears to be "just" a cocktail server or bartender, suddenly transgresses roles and becomes a purveyor of entertainment.
2. Branding - a signature appearance, taste, environment, quality level, etc. that is consistent and recognizable. (Kotler, Bowen & Makens, 1996).
3. Counterfeit Intimacy – intimacy which is not real, first addressed when Boles & Garbin observed the tactics of strip club dancers. (Boles & Garbin, 1974).
4. Edutainment – the interactive education and entertainment services or software, usually supplied commercially via a cable network or on CD-ROM. (Hyperdictionary 2003).
5. Entertailing - the blending of entertainment with tried-and-true retail merchandising techniques. (Goodman, 1998)
6. Environmental Entertainer – a specifically skilled entertainer that blends into the atmosphere or décor of a venue, working in non-traditional performing spaces within a venue for the sole purposes of creating the element of surprise and a sense of involvement from an accidental audience.
7. Environmental Entertainment – entertainment that occurs in an unexpected place or at an unexpected time, provided by live actors/performers.
8. Environmental Theater – term used by Richard Schechner and others. Refers to a branch of New Theater movement. Aims are the elimination of the distinction between audience space and actor space, flexible interactions between actors and audience, and substitution of a multiple focus for a single focus. (Wilson, 2004).

9. Event – meaning special event – A special event recognizes a unique moment in time with ceremony and ritual to satisfy specific needs.
10. Fanfare – music delineating the beginning of an unexpected performance to alert the unwitting audience that something is about to happen.
11. Guerilla-Theater – aggressive, politically oriented theater produced by an activist group in the streets in an attempt to persuade listeners to become more politically involved. (Wilson, 2004).
12. Meet & Greet – costumed actors or characters placed near the entrance of a venue or themed event to interact with guests and establish a mood at an event or venue. (Goldblatt, 1990).
13. Multimedia – term used to generally describe nearly every hardware or software technology that displays images or plays sounds. (Scala, Inc., 2003).
14. Party – in this context the meaning of “party” is a special event.”
15. Providers – an entertainment company that produces environmental entertainers.
16. Purchasers – a business that hires or pays an entertainment company to provide environmental entertainers.
17. Servicescape – a term coined by Arizona State University Professor Mary Jo Bitner to describe the physical surroundings of (what are generally thought of as) service providers. (Pine & Gilmore, 1999).
18. Soundscape – atmosphere created with the use of music and sound effects.
19. Special Event – recognizes a unique moment in time with ceremony and ritual to satisfy specific needs. (Goldblatt, 1990).

20. Theme Party – a type of party in which the invitation, food, decorations, entertainment, and other elements all relate to a central concept. (Goldblatt & Nelson, 2001).

## CHAPTER 2

### REVIEW OF RELATED LITERATURE

*"If people never did silly things, nothing intelligent would ever get done."*

- Ludwig Wittgenstein (1889 - 1951)

#### Sociological Background

Irving Goffman believed that we are all performers, calling our individual performances "fronts" (Goffman, 1959). He believed that such individual performances involved scripts, which were culturally adapted and served as a constraint to behavior thereby decreasing spontaneity (p. 73). These ideas are summarized by the following:

Scripts even in the hands of unpracticed players can come to life because life itself is a dramatically enacted thing. All the world is not, of course, a stage, but the crucial ways in which it isn't are not easy to specify. (p. 72)

From a sociological perspective, and because it is not easy to specify the differences between how we live out lives and the action that occurs on a stage, it follows that human beings are already poised to participate in performing. Based on Goffman's assertions, a logical conclusion can be drawn that people are not only willing, but eager to enjoy interactive entertainment in a non-traditional theatre setting due to the idea that life is not played out on a stage, but in every setting where people interact when given the opportunity.

A challenge for environmental entertainers is the ability to approach total strangers in

a non-threatening way while pulling them into the excitement of the moment which is the living play. A certain realness and genuineness is a required social skill in order to overcome this challenge. The sincerity and intimacy must be real as there is a potential problem with "counterfeit intimacy" (Boles & Garbin, 1974). In a discussion of 'realness' in performance, Judith Butler stated that "what determines the effect of realness is the ability to compel belief, to produce the naturalized effect . . ." and the most effective performance occurs when "what appears and what it means coincide" (Butler, 1993: 129). As Roach (1985) states, the "professionalization of two-facedness" (p. 137), is a requirement of acting and "the ability to use dual personality is an attribute of excellent acting" (p.148).

Environmental entertainment creates a new "now" - a time warp that encourages people to lose their normal sense of time and place and the responsibilities in their lives associated with those time constraints. As Victor Turner states, "carnival is the denizen of a place which is no place, and a time which is no time" (Turner, 1986: 123).

Certainly, environmental entertainment is not panhandling. However, it is interesting to note the parallels in the techniques used in order to be successful at either activity. Lankenau (1999) performed research on the techniques panhandlers utilized and concluded that there are five routines used to overcome the non-person treatment: "the entertainer, the greeter, the server, the storyteller, and the aggressor." (p. 190). Lankenau explained the routines as follows: "The entertainer offers music or humor, the greeter provides cordiality and deference, the server supplies some kind of service, the storyteller presents a sad or sympathetic tale, and the aggressor deals in fear and intimidation." (p. 190).

Parallels exist between panhandling routines and the methods environmental entertainers use to approach customers. The purpose of environmental entertainment is to entertain the audience; music and humor is often used as a vehicle to approach audience members. Environmental entertainment often utilizes the routines of greeter (meet and greet), server (bevertainment), storyteller (theme support or vignettes), and is aggressive in nature, but in a non- threatening manner. Comedy and drama are additional tools available to an environmental entertainer to draw audience members in due to the emotional interest and pleasure.

### Historical Background

According to Aristotle, there are six elements of drama, which he ranked in order of priority:

Table 2.1: Aristotle's Six Elements of Drama (Wilson, 2004: 37)

Element	Explanation
Plot	The arrangement of dramatic incidents
Characters	The people represented in the play
Thought or theme	The ideas explored
Language	The dialogue and poetry
Music	[soundscaping]
Spectacle	Scenery and other visual elements

Aristotle's six elements of drama as described in "The Poetics," includes all of the practices incorporated in environmental entertainment. Although environmental entertainment is largely improvisational by nature, it would not be nearly as effective



without these basic principles as a working framework. It is possible to successfully incorporate environmental entertainment into a party, an event or a performance without the use of spectacle. However, incorporating elements of spectacle can enhance and support the fantasy that environmental entertainment delivers. For instance, incorporating environmental entertainment to complement an already themed venue creates a symbiotic relationship between performer and venue. This is helpful because it eases acceptance from today's audiences who are sometimes difficult to "fool" or surprise due to the relentless bombardment of sophisticated, special effect enhanced imagery, which has permeated our culture through television and movies.

Interestingly enough, at approximately the same time that Aristotle was formulating his thoughts on dramatic structure, mimes were roaming the countryside and performing in basically the same manner as environmental entertainers.

Around 300 BC, mimes were the earliest professional performers . . . The earliest professional performers in Greece. . were traveling players who presented a variety of entertainments, including juggling, acrobatics, wordless dances dramatizing fables, and sketches with dialogue. . . . These performers were nomads who entertained at banquets and probably in the streets on temporary stages. (Wilson, 2004)

"Lured by the spiel of the [circus] barker, from the middle 19th century to the mid-20th century, Americans paid their hard-earned nickels to "step right up . . ."' (Gay, 1999). Human beings have a long history of wanting to part of the action, dating all the way back to religious rituals; possibly the genuine birthplace of drama. Humans have an innate desire to be involved. Successful execution of environmental entertainment is not

passive, but often 'in your face' as the performer pulls the audience into the action, more in the tradition of Environmental Theater of the 1960s, that aimed to eliminate the distinction between an actor's space and the space of the audience without the aggressiveness of Guerilla-Theater (Wilson, 2004).

Pulling the audience into the action in a non-traditional theatrical setting is discussed by Richard Schechner, a pioneer of the Environmental Theater movement in the United States, as follows:

In terms of performance, an environment is where the action takes place. But theorists recognize that this action is not localized to the 'stage' nor limited to what happens to the actors. The action is also where the audience is, where the actors dress and makeup, where the theater does its business (lobby, box office, administrative offices). Even the toilets and the transportation systems conveying people to and from the theater are part of the 'performance environment'..... An environmental performance is one in which all the elements or parts making up the performance are recognized as alive. To 'be alive' is to change, develop, transform; to have needs and desires; even, potentially, to acquire, express, and use consciousness. (Schechner, 1973: x)

Minus a formal stage, Schechner's description of the practices of Environmental Theater is practically synonymous with what is now commonly referred to as environmental entertainment. In order to facilitate the job of the environmental entertainer, theming is used as a support mechanism. The proper execution of theming requires the support of theatrical elements such as lighting, sound, costuming, makeup design, etc.

Theming supplies the opportunity for environmental entertainment to move about their imaginary “stage” creating a theatrical production minus the fourth wall and unwittingly drawing and accidental audience into the action of the ‘play.’ It also supplies the opportunity for the fourth wall to extend to the property line of virtually every themed property on the Las Vegas Strip.

Theming is not just limited to the Las Vegas Strip, but rather extends to every category of service business in the United States and, in fact, the world today.

### Economic Background

*"In the emerging Experience Economy, any work observed directly by a customer must be recognized as an act of theatre."*

- Pine & Gilmore

An examination of the economic model by Pine & Gilmore (1999), demonstrates the emergence of the Experience Economy and the resultant increase in employment opportunities for performers in nontraditional theatrical settings.

### Commodity Economy

A commodity is a raw material obtained from a natural source such as mining, farming, or products harvested from animals. A commodity has no distinguishing characteristics to the untrained consumer. Therefore, it is lowest on the economic food chain; commanding the lowest price. Prior to the industrial revolution, economies were based on the sale or trade of commodities and people used these commodities to create their own food, shelter, clothing, and entertainment.

### Goods Economy

In a goods economy, ingredients are assembled or pre-processed for the consumer. These products would include such items as cake-mixes, kit-houses, fabrics and patterns. The products available in a goods economy involve the process of invention. Henry Ford's Highland Park, Michigan plant is a perfect example of a goods economy. His creation of the assembly line made it possible for a much larger segment of the population to both obtain and afford his mass-produced product.

### Service Economy

The service economy is the next step that occurred in post-industrial revolution economics. In a service economy, ingredients are already made and packaged for the consumer. Rather than purchasing logs to build a house, or a kit to build a house, houses are mass-produced. Rather than purchasing the separate ingredients for a cake or making a cake from a mix, now you can go out and buy the cake. As the market becomes more competitive and people become more accustomed to purchasing ready-made items the cost of these goods increases exponentially. For example, if you use raw ingredients to bake a cake, the cost is minimal. However, if you buy a cake at a bakery, you can expect to pay twenty dollars or more for the same item that would cost approximately three dollars to make at home. This is significant because people are willing to pay the increased cost of a service in order to save time. As competition in the marketplace increases and limits the amount of time available for leisure activities, the importance of how leisure time is spent intensifies. The trend of increased work hours and decreased leisure time provides the framework for the emergence of the Experience Economy.

## Experience Economy

The experience economy consists of packaged products delivered to the consumer in an experiential environment. In a “Jack-In-The-Box” commercial advertising the Six-Dollar Burger for four dollars, Jack-In-The-Box is poking fun at the restaurants that provide an experiential environment by featuring singing waiters and waitresses who are bombarding a table of diners with an obnoxious round of “Happy Birthday.” However, today’s consumers have come to take the experiential environment for granted. This expectation has raised the bar economically and created a culture in which people are willing to pay six dollars for a hamburger in order to feel they have had a satisfactory dining experience. Russell Vernon, the owner of West Point Market in Akron, Ohio, describes his high-end organic grocery store as “a stage for the products we sell. Our ceiling heights, lighting and color create a theatrical shopping experience.” This concept of staging what we sell in the Experience Economy is further explained as follows:

What captivates us now is special stuff, stuff that only a few of us can get, stuff that stands for something or symbolizes something. And, more compelling than stuff, are experiences — events, trips, places, sights, sounds, tastes that are out of the ordinary, memorable in their own right, precious in their uniqueness and fulfilling in a way that seems to make us more than we were. . . .Some describe this phenomenon as “the experience economy.” (Barlow, 2000)

Show-goers entering a theatre prior to curtain time are immediately provided an experience. By dressing the house of the theater with sets and lighting, the audience is entering the stage, making the doors of the theatre the fourth wall rather than the downstage edge of the stage. In fact, the show-goers enter the stage. This experience is

enhanced by the use of soundscaping, environmental entertainers, and props distributed to audience members via the environmental entertainers and performers. Once audience members are in possession of props, they become part of the “action” in the performance. Using trends observed in Las Vegas, performance in shows is more often becoming an interactive experience for the audience rather than that of mere observer. If one attends any of the Cirque de Soliel productions in Las Vegas the expectation would be entering a make believe world from the moment you enter the theatre, where men in diapers climb all around, if not over you and beckon you to the stage, insisting the audience member be part of the action on stage. The success and influence of Cirque de Soliel productions has set a standard for pre-show interaction. Currently on the Las Vegas Strip, Cirque du Soleil has resident theatres at four major hotels (MGM Grand, Bellagio, Treasure Island, New-York New-York Hotel & Casino) housing the productions Zumanity, "O", Mystère, and KÀ. The following information from Cirque de Soliel’s web site shows the growth of this unique entertainment form:

Today, the business has 3,000 employees worldwide, including more than 600 artists. Since 1984, Cirque du Soleil's touring shows have made nearly 250 stops in close to 100 cities around the world. Over 42 million spectators have seen a Cirque du Soleil show. Almost 7 million people saw a Cirque du Soleil show in 2003. (Cirque de Soliel, 2004)

The theatre is a place where we expect to have and be a part of an experience; where we expect to be entertained. Today businesses, retailers, architects, and designers are realizing that the lessons used to foster interactivity in the theatre experience, can be

extremely profitable in promoting customer loyalty, branding, and positive revenue in point of sale merchandise.

It is odd that lessons are being taken from such an archaic medium as the theatre. Why is this necessary when we have entered the age of instant information? The short answer is because people need and want an experience which involves them – relates to them – and makes them experience an emotion. The paucity of the computer age and the information superhighway to give people these feelings is accurately explained by the following:

The move to this new era comes from excessive information that lacks context and meaning. Downloading the whole Library of Congress would be worth little since the human mind is unable to digest, interpret, or focus on such vast amounts of data. The resulting experience is sterile and empty.

Many now claim the new commodity that will satisfy consumers is something that transcends both matter and information. In face of the insufficiency of information, the consumer will search for interior experiences as the only valid means for giving context and meaning to the monotony of life. (Horvat, 2003)

Although many heralded the computer age and the information superhighway as the end-all and be-all answer to fulfilling consumer needs, many have found the computer experience too sterile and the amount of information is completely overwhelming. This has prompted marketing gurus to seek what was missing from the computer experience and what they found is that the experience was severely lacking. Viewed in this regard, information is just a product no better or worse than any other product, but in essence just a product. The reason people will pay for the “Six Dollar Restaurant Burger” referred to

in the Jack-In-The-Box ad, is because there is more to the experience than a slab of meat between two buns. The restaurant has created a story and the patron feels like he or she is a part of the story.

This brings us to the point where the experience becomes the product. In his book The Dream Society, Rolf Jensen (1999), states that we will have a climate where “the market for dreams would gradually exceed the market for information-based reality. The market for feelings would eclipse the market for tangible products” (p. 4). According to Jensen, “the product itself will become secondary-the product will be an appendix, the main purpose of which is to embody whatever story is being sold” (p. 53).

A critical component of the Experience Economy pertains to the consumer’s encounter of the experiential devices at the location of the servicescape. This is explained as follows:

The servicescape is the physical environment in which the service encounter takes place. A service encounter can be viewed from three perspectives: what the encounter is to accomplish, the expectations of all parties about the encounter, and the underlying concepts involved in accomplishing those objectives and meeting expectations.

A service encounter . . . is for the immediate purpose of satisfying the customer and for the longer term perspective of building and maintaining a relationship with that customer. (Wanninger, Anderson & Hansen, 2003)

Wanninger, Anderson and Hansen demonstrate that in any service encounter, the business purpose has to define the parameters of the servicescape and manage the total experience so that the consumer’s needs are met in such a manner as to cause a



relationship to form between the company-product-consumer. This is akin to the relationship-building approach which has been utilized in the theatre virtually since its inception. The audience must bond with certain characters and identify with certain themes or else the audience falls asleep.

Recognizing that we as a society are deeply immersed in an Experience Economy is an important step to understanding the vast opportunities that will continue to present themselves to designers and performers of all theatrical disciplines. As technology increases and the capability to obtain information at greater speeds, it is expected that the demand for tangible experiences will increase. This is because our collective attention spans have diminished considerably. Consumers expect more and demand more in a shorter time period.

The elements of theatre are driving the economy of the future. In spite of the massive deluge of information moving instantaneously along the information highway, the theatre and all of its players are redefining the parameters of leisure time. The fourth wall surrounds us all and the most imaginative theatrical players will be setting the stage in which we navigate our daily lives.

In order to convey and involve a person in an experience, it is necessary to understand the mechanics of an experience. The Four Realms of an Experience (See Figure 2.1) were identified by Joseph Pine and James Gilmore and with such an identification tool it is possible to accommodate different customers who are “looking for different experiences even when the base goods or service may be the same” and to recognize that the depth required of the experience will vary depending not just on the personal characteristics of the customer (guest) but also on the depth of the relationship

and the place where it takes place” (Managing Change, 2003). The Four Realms of an Experience are exemplified in the following table:

The Four Realms Of An Experience			
	Absorption	Absorption	
Passive Participation	Entertainment	Educational	Active Participation
Passive Participation	Esthetic	Escapist	Active Participation
	Immersion	Immersion	

The above model allows a designer to target a specific level of experience in order to match the product to the consumer in the available servicescape in order to maximize the experience and build a stronger consumer relationship.

According to Managing Change (2003) to effectively deliver the experience, the following steps are essential:

- (1) Theme the experience
- (2) Harmonize impressions with positive cues
- (3) Eliminate negative cues
- (4) Mix in memorabilia
- (5) Engage all five senses.

Implementing the above steps, opportunities are generated for theatre students trained in theatrical design and performance. Entrepreneurial performers and designers can find and create employment openings within the framework of the experience delivery model.

To sustain the elements of theming of an experience as delimited by the publication

“Managing Change,” one or more of the following theatrical design elements are useful tools when incorporated in the experience to support theming fully:

- (1) Lighting;
- (2) Sound System;
- (3) Actors and Environmental Entertainers;
- (4) Sets;
- (5) Props;
- (6) Music.

Themed attractions are common in Las Vegas, Nevada. One particular themed Attraction, The Desert Passage is a shopping mall attached to the Aladdin Hotel & Casino in Las Vegas, Nevada. This entertainment / retail venue is described by the following quotation:

Desert Passage is a magical shopping and dining world created and managed by the developer, Trizec Hahn. "No expense has been spared in recreating the experience of traveling the great market cities of the ancient spice routes," said Desert Passage Marketing Director Paul Beirnes. "We're living in the experience economy, people want to participate more, to be less passive."

No doubt about it, Desert Passage is a rare flight of shopping and dining fantasy that takes the "traveler" on a dazzling adventure and without any of the perils of the real thing. Completely enclosed, Desert Passage provides its own environment and sometimes its own climate. Not to worry, the occasional rain -- complete with sound effects -- only comes down on the massive ship moored in Merchants' Harbor.

Dazzling in detail with intricate iron carvings and gleaming mosaic tiles, the illusion is complete. The "ancient" buildings are plastered in pounded mud and straw, in earthy tones of red and brown, a technique known as ocher pise. Moroccan antiquities and artifacts are woven into the pathways. "Natives" perform Arabian classical dances and the Shammadon, the candle and cobra dance (it was quite a sight watching them arrive fully costumed and wearing hard hats (Las Vegas Sun 2002).

The Desert Passage at the Aladdin Hotel & Casino, is an exceptional blend of the theme considerations as it integrates lighting, sound, entertainers, sets, props, and music to evoke an experience.

Although Desert Passage, the Forum Shops at Caesars Palace Las Vegas, and other Las Vegas shopping venues are extravagant examples of theming carrying enormous budgets, it is possible to apply the same design theories to smaller or lower budget venues in order to improve the experience of the consumer and raise revenue.

These entertainment and retail venues are applying the principle of "entertailing" which is described as follows:

Conditioned to expect excitement by big-bang movies, computer games and music videos, consumers crave intense, interactive, exciting shopping experiences. . . Retailers call this hot new trend "entertailing," blending entertainment with tried-and-true retail merchandising techniques. (Goodman, 1998)

If a theatre student learns to view all economic experiences encountered in daily life as theatre, and views such experiences through the same critical lens that is used to

critique a theatrical production, then the artistic sensibility could foster business acumen as the two become interchangeable in a society where the experience is more important than the product. This could be a new frontier for enterprising students of both technical theatre and theatre performance disciplines.

## CHAPTER 3

### METHODOLOGY

#### Introduction

The purpose of this chapter is to provide details on how the study was conducted and to explain the methodology which was utilized to gather and interpret the results of the data collected.

The purpose of this applied and theoretical research study, which is descriptive in nature, will be to develop greater understanding about alternative opportunities for performance majors extending beyond traditional theatre venues and whether such alternatives are viable.

The practical approach of the study is to obtain first-hand information from entertainment executives who are currently utilizing theatrical elements in non-traditional settings, and to compare the study results to established literature in a cross-section of disciplines from history, sociology and marketing. The existing literature was reviewed to identify the principles on which the use of theatrical elements in non-traditional settings has evolved.

An inductive study was utilized to answer the research questions. The qualitative methods used included observation and individual interviews, which were conducted both in person and via telephone. “Qualitative research takes place in the natural world,

uses multiple methods that are interactive and humanistic, is emergent, rather than tightly prefigured, and is fundamentally interpretive” (Marshall and Rossman, 1999: 3).

### Selection of Interview Subjects

The interviewees were selected because of criteria such as: they are well-known, successful executives and entrepreneurs in the Las Vegas entertainment community. Importantly, the executives and entrepreneurs selected are major decision makers currently providing and creating employment opportunities where theatre majors have the potential to utilize the skill set obtained through their education in venues alternative to traditional theatre settings. Additionally, the interviewees are either associated with well-known Las Vegas hotel casinos with a reputation built on the use of theatrical elements in non-traditional settings, or are successful and recognized entrepreneurs who build their businesses by providing theatrical products specializing in non-theatre settings. Finally, one of the interview subjects was a highly placed executive at a prominent, global entertainment corporation.

The number of interviewees selected was six. It was determined that more in-depth interviewing was needed to properly probe the research questions. By limiting the number of interviewees to six, it was possible to extract adequate data for an initial investigatory study to determine if further study was warranted. The interviewees consisted of three men and three women with an average of 26 years in the entertainment business. The six interviewees were divided by gender evenly in order to further ensure reliability of the study.

The interviewees were chosen based on various businesses and venues which have gained a reputation for consistently and creatively utilizing theatrical elements in non-traditional settings. A principal requirement to selection of interview subjects was the use of live performance as their primary focus. A cross-section of businesses and venues were chosen to ensure reliability and to determine if a commonality of the basic principles of theatrical elements in non-traditional settings exists. Some of the specific factors used to choose the interviewees included: number of years working in the industry, level of authority as a decision-maker, age, gender, and status in the local, national, and global entertainment industry.

#### Collection of Data

Six executives in the entertainment industry, three on the buying side and three on the selling side were contacted and agreed to anonymously answer a set of questions in an interview style. The questions posed were designed to be open ended to allow for impartial probing techniques and extrapolation of ideas, trends, additional information and recommendations. The six executives interviewed were chosen because the companies they run are pioneers in the use of environmental entertainment.

#### Treatment of Data

The questions and answers of all interview subjects were transcribed and compiled question by question. The answers were categorized by frequency of commonality and then ranked in order from most common answer to least common answer. This information was synthesized to allow for study findings and future recommendations.



## Explanation of Interview Methodology

Each interview subject participated in a semi-structured interview in an in-depth session. The interview questions are delineated as follows:

Questions one through three are biased toward purchasers of entertainment. The questions were designed to extract the criterion a typical entertainment purchaser would require and to match the selection factors with the intended result.

Table 3.1    Purchaser Questions

Question #	Question
Question 1:	Why do you utilize environmental entertainers?
Question 2:	How do you utilize environmental entertainment?
Question 3:	What are the tangible results you can observe from utilizing environmental entertainment?

Questions four through six are biased toward providers of entertainment. The questions were designed to find the important attributes and skill set an environmental entertainer would need to possess and to match those to the typical employment opportunities.

Table 3.2    Provider Questions

Question #	Question
Question 4:	What criterion do you utilize to select environmental entertainers?
Question 5:	How do you find and/or where do you look for, performers that are well matched for the environmental entertainment genre?
Question 6:	Do you look for underutilized opportunities for the use of environmental entertainment?

The intent was to provide a semi-structured interview with the subjects. The interview questions were initially posed and then followed up with probing questions.

The questions included in the research instrument were designed to extract lists of factors, opinions, and other relevant information. In order to obtain further information, probing questions were utilized to extract deeper responses than were initially offered by the interviewee. By posing the questions included in the initial research instrument, but not limiting the interview to the initial questions, the semi-structured interview allowed the interviewer to tap into the experience and creativity of the subjects due to the free-range nature of the follow-up questions posed. The semi-structured nature of the interview allowed for all questions posed to ultimately be of an open-ended form.

The interview settings posed advantages and disadvantages. Five of the six interviews were conducted in face. Interview number five was conducted via speaker phone. Of the other five interviews conducted in face, four were in restaurants. Interview number one was conducted in the subject's office. Discrepancy in interview setting could possibly skew the results due to the variation in eye contact, interruptions in the work place, distractions and interruptions in the restaurant setting, time constraints, and immediate pressures posed by remaining on property and/or in the office.

The face-to-face interview method provided a more relaxed and informal interview atmosphere. With respect to the one interview conducted by telephone, the subject was not under any apparent time constraint. With the use of probing questions, the interview gradually became as relaxed and informal as the in face interviews.

By ordering all items at the beginning of the meal and informing the wait-staff of the interview, interruptions were kept to a minimum. During the interview, there was the normal background noise and commotion that normally occurs in a restaurant. Despite the distractions, the interviewees seemed relaxed and willing to talk at length about their

involvement in the entertainment business and their creative and varied use of environmental entertainment.

Despite the various interview settings, responses to interview questions included many commonalities. Therefore, it is expected that variance in interview settings had little influence on the outcome of the interview responses.

### Reliability and Validity

The interviews were tape recorded to ensure accuracy. Maxwell (1996) refers to validity as “the correctness or credibility of a description, conclusion, explanation, interpretation, or other sort of account” (p. 87). The main threat to valid description is the “inaccuracy or incompleteness of the data” (p. 89). Maxwell opines that recording the interviews and having them transcribed can enhance accuracy. In this project, all interviews were recorded on audio tape. The tapes were later transcribed.

There is always a possible threat to validity by “imposing one's own framework or meaning, rather than understanding the perspective of the people studied and the meanings they attach to their words and actions” (Maxwell, 1996: 90). This threat to validity was dealt with by allowing the interviewees to “reveal their own perspective” (p. 90). The risks for this study are very minimal. Measures have been taken for all subjects to remain anonymous. In the event that any interviewee felt uncomfortable answering any question during the interview, for whatever reason, the researcher planned to either explain the meaning of the question further or move on to another question. This did not occur and all questions posed seemed to be answered fully and freely.

## CHAPTER 4

### FINDINGS OF THE STUDY

#### Introduction

In this chapter the various answers to the questions of this study were posed to respected, highly reputable, and knowledgeable entertainment executives from both hotel casino properties known for the use of environmental entertainment and executives from well respected, successful entertainment production houses. All executives questioned for the purpose of this study are major decision makers in the buying, selling, and use of environmental entertainers.

Questions were posed to the entertainment executives to determine whether there are alternative performance opportunities in atypical settings, away from the traditional theatre environment, worth exploring to broaden the scope of a performer's ability to obtain work. The entertainment executives' responses to these questions have been condensed based on similarity of response.

#### Analysis of Data

The possibility is always present when analyzing data that involves the interviewing of human subjects, that the researcher will be influenced by prior biases. This issue will be addressed by not only evaluating the data that confirms the researcher's hypothesis, but that also challenges the hypothesis.

### Why Environmental Entertainers Are Utilized

All executives agreed the use of environmental entertainment is a great way to keep guests engaged while they are on property. Environmental entertainers and environmental entertainment is unanimously characterized as exciting. The interview subjects concurred that the element of surprise and participation is what engaged the audience. This is performance that encourages, in a non-threatening way, voluntary audience participation. Unlike Guerilla Theater of the 1960s, environmental entertainers coax rather than insist that the audience become part of the performance. The ideal environmental entertainer eases audience members across the fourth wall including the audience so skillfully that they are caught up in whatever scenario is played before they realize they have become a part of the performance.

*Interviewee #5: Because it [environmental entertainment] is more interactive and . . . it helps the people feel like it is sort of happening around them instead of just sitting down and watching things happen . . . If you have a magician going up to people and saying: "Pick a card – any card," then the audience member has been asked to do something . . . It is not a passive entertainment, it is an interactive entertainment . . . Even the more benign characters that aren't forcing interaction are interactive in their own way, just by their presence.*

Environmental entertainment can tie together the various services of the business:

*Interviewee #6: The environmental entertainers, are kind of they are the glue that holds together all the other chaos on the property, so that when it's a slow part of the day from say, from, show to show or from a ride to a show or from a show to a Blackjack table, the environmental entertainment keeps the entertainment going.*

If the themes are slightly disparate or some of the customer experiences are tedious, environmental entertainers can keep the excitement level up and help keep the customer focused on the experience. This promotes guest retention.

The spontaneous nature of environmental entertainment puts a fresh face on the physical surroundings of the guests:

*Interviewee #3: It brings a level of excitement to where ever it is whether it's a private party or a major hotel which is where my experience is, it brings an unexpected level of excitement that is hard to do on a daily basis. When you have this environmental entertainment it is spontaneous. It starts whenever it starts and ends whenever it ends.*

A guest can come back to the same setting multiple times and always encounter the element of surprise if the environmental entertainers are of exceptional quality.

#### How Environmental Entertainers Are Utilized

The purpose of environmental entertainers is to break down any barriers which might exist between the property's employees and the public.

*Interviewee #4: . . . and fantasy that draws people to the attraction and makes them spend money that they never spend and even takes the adults to a level of fantasy where they will forget where they are, so what happens is you break down barriers between the defenses that people have when there in promotional environments or environments creates a bonding with people because you got someone who is not threatening to the people in the environment and because of that those people can sell products, promote products, and reinforce the branding again.*

Breaking down barriers between the unwitting audience and the performer(s) enhances both the audience members' experience and the venue's bottom line. The forming of an audience/performer relationship relaxes the audience and allows them to experience a higher level of enthusiasm, which translates into customer satisfaction.

Additionally, environmental entertainers can not only reinforce, but also reinvent a property's brand.

The interviews revealed many diverse and creative uses of Environment Entertainment. The following shows that environmental entertainment is not limited to the boundaries of the venue, but instead it can reach out and pull people in from the surrounding area:

*Interviewee #6: Okay, well, one of the stations I worked for we used environmental entertainment as kind of a pre-show entertainment, before the show started for the, we would be out driving around in a ...car, so the property can get people excited to get them to come to the show, that would be one, another use is when I was working in a theme park, we would use something as a ..... for our theme liner, for people who where waiting in line ... As the glue that holds the other thing together when, ... you know they'll be out there taking pictures and autographs, you know , they , you're landmark characters or property recognition characters kind of like Mickey Mouse works at Disneyland.*

Like a living Oscar Mayer Wiener-Mobile, the spectacle of these living and breathing commercials are sure to attract attention and pull people into the property.

Environmental entertainment can keep people on the property once you get them there. This is illustrated by the following example:

*Interviewee #2: Yes we have created ten what we call hot spots, which is the designated stages just for them, there like giant karaoke machines, all the music is programmed into these computers in the machine, they have microphones and speakers for them to here what there singing or what there listening to, plus speakers for the audience, there often computerized, so they basically go in punch in the number of the performance they want to do, it starts with . . . a fanfare, so the people know that the hot spots coming alive and something's going to happen, that's about fifteen seconds and then it goes right into the number they have chosen, whether they are singing or whether*

*they're dancing. So these hot spots are located throughout the hotel, some have slot machines around the base of them, some are pre standing and all by themselves, some are small some are big, . . .*

These creative uses of environmental entertainment show how the concept is used to tie together, enhance, and personalize the customer experience. More importantly, it can be used to bring people to the venue and keep them there. This creates both on-site and off-site prospects for enterprising and creative-thinking performers and producers who can recognize and capitalize on untapped opportunities.

#### Tangible Results Observed From Utilizing Environmental Entertainment

Revenue is the most tangible result sought, but in truth the intangible benefits acquired are more valuable in the long run, due to increased customer satisfaction and branding. This creates an environment conducive to both repeat and word of mouth business. Guests want to bring their family and friends with them the next time they visit.

*Interviewee #2: The concrete benefit is quantifiable. The qualifiable benefit is the result of the interaction of the performer with the costumer and if the costumer comes back and says I'm going to bring a friend. I know him. He said hello to me and he knows who I am because I had a drink from him last week. Suddenly they connect and it becomes personal involvement and a loyalty to a brand in society.*

Revenue is often directly enhanced by environmental entertainment:

*Interviewee #4: Tangible results are a matter of perspective. Certainly revenues increase, and that is very tangible, but . . . It's all part of a package, a part of an approach to gaining revenue.*



An instant revenue enhancement often results from the emotional charge gained from using live performers. This was explained as follows:

*Interviewee #1: . . . so you can buy an entertainer, it brings more glamour to the product they don't mind paying the value they see the value that they are getting more with the entertainer there . . .*

Customer satisfaction may be more beneficial than on-the-spot revenue because it builds customer loyalty and repeat business. The impact of customer satisfaction is shown by the following:

*Interviewee #2: The hotel is realizing much higher costumer satisfaction, they do what they call CSA score which are Consumer Service Award, and all of their frequent players fill out surveys after they come.*

Immediate revenue is gained through the sensory enhancement brought by the performers. Customer satisfaction and product/service branding can generate long-term revenue. This means that environmental entertainment is good short-term profit booster and an excellent long-term investment.

#### Criterion Utilized To Select Environmental Entertainers

One interview subject gave a broad overview of the attitude desired as follows:

*Interviewee #2: Our people are entertainers first. They need to be willing to learn the non-entertainment job aspects such as beverage and food service. For many performers, these are jobs to augment their incomes or to bring in money in between jobs. They would rather be entertaining under these conditions than working in non-entertainment oriented jobs. On the other hand, some performers really love this style of performing and the best of them make a very good living as full time environmental entertainers/bevertainers.*

The eagerness to entertain and the willingness to learn a skill set that is not in any way related to the craft of performance is indicative of the compromises performers are

willing to make in order to be in front of an audience. Above is the real life definition of bevertainment.

In other uses of environmental entertainment, different attributes were given greater priority. These attributes related to audience appeal, people skills, and professionalism. In a city that is obsessed with youth and beauty, because environmental entertainment is so reliant on character and “type”, as more opportunities created for work as an environmental entertainer are created, there will be more opportunity for performers that are what would typically be considered “off type” for Las Vegas.

#### Audience Appeal

As the city continues its explosive growth, it should follow that the wide range of “types” possessing audience appeal will expand. It is difficult to convince an audience that a twenty-year old dancer in excellent condition is really a middle-aged woman. In theory, the opportunity for a middle-aged woman to blend into the servicescape of a property and play an off-type role should increase.

*Interviewee #2: . . . it really is a wonderful thing because with this age range they appeal to everybody, there is literally a type for everybody, whether it's a woman playing a slot machine, there's some hansom guys, and they range probably from twenty-five to forty-five, they all have there fans, we have something for everybody I can honestly say.*

#### People Skills

People skills are an attribute valued by the interview subjects. These skills were described in various ways such as having a "good smile," "confidence," "outgoing real personalities," and "friendly."

*Interviewee #2: Now when you select environmental entertainers, you want them to have talent. They need something really that is key to all of it, the success of all of*

*it, they need people skills -- they need outgoing real personalities . . .*

*Interviewee #3: These people need to know how to get their job done whatever that job is. Because, it is not just to entertain the person anymore. It is to get that person(audience member) to do something. As a result, they need to understand people. They need personality; good personality traits. They need to be likeable; they need confidence in one on one interaction when performing to an audience*

*Interviewee #5: Mostly, they have to be comfortable with people, with total strangers, and that's an art.*

### Professionalism

All interview subjects said they were looking for professional attributes such as reliability, promptness, confidence, discipline, perseverance, experience, and being in shape.

*Interviewee #1: I like to use girls that were already in shows because I know that if they're in Jubilee, they're in . . . number one, they're in shape. Number two, for me who used to be in Jubilee, so I know it's run like a factory. It's clock in - clock out. "You're not late girls." . . . A lot of girls work in shows at night, and I know that they're respectable and that they're going to show up and then they're going to do a good job . . . till they're in a show, I don't take a chance on it.*

*Interviewee #2: . . . you need an understanding of what you're supposed to be achieving and how your supposed to achieve it . . .*

### Breaking The Fourth Wall

Having no fear of interacting with the audience was mentioned as an attribute.

*Interviewee #3: These people need to know how to get their job done whatever that job is. Because, it is not just to entertain the person anymore. It is to get that person(audience member) to do something. As a result, they need to understand people. They need personality;*

*good personality traits. They need to be likeable; they need confidence in one on one interaction when performing to an audience.*

The need to understand people was mentioned such as a girl who is comfortable around women (non-threatening to wives).

*Interviewee #1: I want a girl who is vocal, who is friendly, who is going to say "come on over here, take a picture with me", you know? She needs to be comfortable around women. This is important too, because a lot of girls will see a show girl and they don't want their picture taken or they don't want their husband going over there. But if the girl has the right attitude, she can incorporate everybody. "So, just a pretty face?"; no, it's good attitude.*

Surprisingly, beauty was not the most important attribute mentioned by the interviewees. Beauty was mentioned by a few of the interviewees. One interviewee mentioned beauty as a negative, because the interviewee had used a few girls who were just gorgeous," but the attractive women felt that the interaction with the audience was "beneath them." If this is truly a prevailing attitude among attractive performers, this is unfortunate because of the missed opportunities for work. The upshot is that some of the most classically beautiful women by Las Vegas standards are in the greatest demand and are receiving some of the highest compensation for specialized niches as environmental entertainers. Possibly, this demand would increase if the bias toward attractive women by at least one of the interviewees was overcome.

#### Finding Performers For Environmental Entertainment

As could be expected, auditioning is a viable method to find performers:

*Interviewee #2: . . . we start at the obvious place, and that is to have auditions . . .*

The auditioning process differs from the typical audition in that it incorporates an

extensive interview with the intent of determining the level of people skills the auditioner possesses.

*Interviewee #2: But in the end we would say that this is a different kind of entertainment job and it's created a challenge . . . We have to tell them the value of the performance was an important percent of the job. So now you have to mention that there are personal interactions. Customer service becomes the word. Ability, knowledge of customer service, and people skills are a plus . . .*

*So, it becomes a little side job. It doesn't take away from you're goal to be an entertainer.*

Word of mouth, networking, and recommendation are methods used to locate environmental entertainers.

*Interviewee #1: Word of mouth, who is in what show. It comes from [my experience] dancing on the strip . . . I have my girls working other shows, its kind of networking.*

*Interviewee #5: Referral, word of mouth, and observation. When I'm at an event as an attendee or if I'm producing an event where I did not hire the entertainers for that one . . . if I saw some one that I recognize as being particularly talented, I would try to contact the provider to get a hold of that person for my event.*

Employment as an environmental entertainer is often obtained through networking and making your peers familiar with your talent, attitude, and interests in working outside jobs.

*Interviewee #1: I like if you have a gal that you used a lot, there are several girls we used for six, seven years and they say: "Oh, there's a new girl in our show" . . .*

Often, environmental entertainers who have worked for the provider before will bring in other performers.

*Interviewee #1: They know that they're getting work from us and they want to get other good people work. So, they'll bring in new girls in the show and guys as well.*

If a unique type of entertainer is needed, or if a provider needs additional entertainers for a project, sometimes a direct competitor can be an ally rather than a foe. Many times, competitors collaborate on projects.

*Interviewee #1: I have some friendly competition now . . . She's much larger than I am, we pretty much are competition, but we're pretty much friendly to each other. If I ever needed an Elvis or such [impersonator of any kind], I would call her and she would help me. We would work together on it on the commission side of it . . . We have a nice relationship there; we kind of fill in the blanks for each other.*

Advertising in publications which are likely to be read by the prospective auditioners is a viable method to attract performers.

*Interviewee #6: Advertise in the key publications you know that those people get depending on where you are So, that's how you get your audition base for people to audition.*

#### Finding Opportunities For The Use Of Environmental Entertainment

Like other jobs in the hospitality and entertainment industries, the use of environmental entertainment is not impervious to an economic downturn.

*Interviewee #2: . . . it depends in the, what the economy is like, on the economy is not doing very well that's the first thing that is going to be cut is the environmental . . . When the economy starts coming back or when it. ....Then that's the first place there going to be adding in a few weeks or so . . .*

There was some thought that environmental entertainment opportunities exist in any setting and should be used more liberally.

*Interviewee #3: Every venue I go to I look for that [environmental entertainment] . . . I think it should be*

*everywhere . . . I think that's a big part in the attraction here as it breathes and is alive with what it represents and I think that any town that has hospitality or tourism behind venues . . . should have environmental entertainment of some sort of some way.*

The opportunities to use environmental entertainment must often be created by marketing to people who lack vision to see the finished product and understand its value.

*Interviewee #3: The problem with that is conveying the vision to people who haven't seen it, and I've experienced that a lot. They don't get the magic because they don't see the tie-in with really touching the customer's life, but that's the really hard part. . . . If you can picture entertainment and your skills and your talents will translate into the selling , marketing, reinforcing the branding of what ever place you're in, you'll have a better chance of opening a door . . . and people always look at the lowest generate.*

One use which is particularly suitable for actors is work as a narrator for conventions. There is demand for actors who are quick studies and comfortable with the technology used to support the script during performance. The use of this technology is necessary due to the lack of preparation time for the actor. Additionally, there are classes offered to provide actors with both the techniques involved and an opportunity for rehearsal in a non-threatening environment.

*I think half of the time the actors don't even know what they're saying a lot of them are ear prompter proficient and have an ear prompt in their ear and a cord that runs down there arm and then they have another script on tape. There are classes the actors can take . . . The cheapest narrator I think we have on file is making four five hundred a day and the most expensive one I've seen is fifteen hundred a day. I think at some point the narrators kind of price themselves out of the business because a lot of them will call and say I need a thousand a day . . .*

It is very important that performers have a clear idea of what price can realistically be demanded in the local entertainment marketplace. In the beginning of the career, it is

preferable to charge less and deliver more in order to establish solid relationships with entertainment employers based on talent and work ethic. This strategy will position the actor in a demand situation where he or she can increase income and work opportunities as skill, reputation, and experience grow.



## CHAPTER 5

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

#### Discussion of Results

##### Description

It appears from the research conducted in this paper that environmental entertainment and the technical and artistic support that is required to maintain this style of performance have a bright and expanding future. All of the research subjects agreed that environmental entertainment was an invaluable piece of the entertainment landscape and would continue to be developed, created and utilized.

This is not to say that the growth of environmental entertainment does not suffer its own roadblocks. This will also be discussed in this chapter.

The researcher sites Schechner's work because he includes Disneyland as an example of Environmental Theater, in "Environmental Theater" (1994). He also states in the same publication that it was never his intention to lead his actors to believe that acting in either one of his performing groups, The New Orleans Group or The Performance Group, would lead to economic gain. In contrast, environmental entertainment is clearly used with the intent to achieve financial gain, both on the part of the actor, producer and venue.

His work is mentioned in this chapter because Environmental Theater used theater as a starting place, a departure of sorts, yet still bears many similarities to environmental

entertainment. Whereas the work of the environmental entertainer springs more from the traditions of the mimes of 300 BC, Schechner's expectations of his actors to invite the audience into the action of the play, even committing to the concept of interaction in so far as allowing audience participation to change the course of a book based production.

This concept of the expansion of the fourth wall into the audience described by Schechner (1994) as, "[t]he event, the performers, the environmentalist, the director, and the audience interacting with each other in a space (or spaces) determine the environment" is indistinguishable from the performance expectations of an environmental entertainer and as such bears a direct comparison (p. 29).

Schechner is correct to include Disneyland as a subset of Environmental Theater because of the interactive nature of the characters and the park's surroundings with the park's patrons. Las Vegas basically is a Disneyland; a series of working sets that were built with a theme in mind. The fantasy world element of Las Vegas has always been the defining feature of this city, because it was created by dreamers for dreamers for the sole purpose of entertainment, escapism and blatant capitalism.

*"The content of any medium is always another medium"*  
- Marshall McLuhan

#### The Job of Environmental Entertainer

Environmental entertainment was described as serving the purpose of keeping guests engaged while on property, creating excitement and allowing for non-threatening guest participation. This is beneficial to the property because as the guests continue to be entertained, they are less likely to leave the property. Additionally, the human interaction creates a feeling of ownership for the guest in the sense that the guest feels a part of the property and an attachment that encourages loyalty and return business.

Interviewees described environmental entertainment as a way to ease guests across the fourth wall, again supporting the idea that involvement and feeling a part of something creates attachment. Even the passive variety of environmental entertainment where there is no direct attempt at a physical move towards the guests is still characterized as interactive, as an interview subject stated, “just by their presence,” because the entertainers are alive.

A very important function performed by environmental entertainers is controlling the traffic flow on a property, keeping the entertainment going when there is not a structured performance occurring on the property. Between shows and when the guests are waiting in queue, the use of environmental entertainment is a cost effective tool to hold guest interest. If designed correctly, environmental entertainment reinforces the property’s brand and aids in the sale and promotion of products that represent the property’s brand.

The opportunity to create the element of surprise is another example of the versatility of this style of entertainment. One of the interviewees gave an example of “hot spots.” These performance stages are not obvious until they come to life when a bevertainer hops on to the platform that is installed in an unobtrusive spot and begins to perform. This performance is in very close proximity to the guests of the property, certainly within arm’s reach. Many times the end result of this type of entertainment is guests dancing with performers; as the performers slowly retreat, the dancing and party atmosphere continues. Environmental entertainment is not constrained by the boundaries of the property because it is so minimalist in nature and relies so heavily on the ability of the performer to attract and maintain the attention of the audience.

### What Producers Look For In An Environmental Entertainer

The success of environmental entertainment relies heavily on audience appeal, people skills, and professionalism. These performers must be able to think on their feet due to close proximity to the audience members. The perfect performance would be when a guest loses themselves in the moment and forgets altogether that they are interacting with an actor. The skills and attributes of the environmental entertainer rely heavily on their ability to remain in character and places less emphasis on beauty and youth.

Because this style of entertainment relies on the creation of characters and creating a sense of realness, the opportunity for employment as an actor, singer, etc is broader. For example, the opera singers in the gondolier program at the Venetian Hotel are not cookie cutter in appearance. They are hired based not just on their vocal prowess, though they clearly must be gifted vocalists, but also on their ability to remain in character while riding in a small boat with the venue's guests. They are actively integrated into the theme of the resort, providing ambiance and living décor.

Another interview subject stated that they looked for professionalism and defined professionalism as reliability, promptness, confidence, discipline, perseverance, and being fit.

Environmental entertainers are creators of memories, fearless when dealing with an audience and must appear confident, outgoing and friendly because the job is not just to perform, but to get the guest to do something, get involved. As Interviewee #5 said, "Mostly, they have to be comfortable with people, with total strangers, and that's an art.

### Tangible Outcomes Of Environmental Entertainment

Although revenue generation is sighted as what would be expected to be the most obvious tangible and valuable outcome from the use of environmental entertainment, the interview subject that discussed this particular attribute to environmental entertainment stated that not surprisingly it was the intangible benefit of the creation of a feeling of familiarity with guests and the resultant intimacy they gain from the experience, giving the guests a sense that they are stakeholders in the property. It encourages a sense of belonging. It creates memories. This results in both repeat and word of mouth business, translating to increased customer loyalty and much higher guest satisfaction. Therefore, it was stated, that though indeed, environmental entertainment is a great short term investment, it is an even better long term investment.

### Challenges

Many times the job of managing, creating and handling entertainment is entrusted to the marketing department, with marketing experts, not producers of entertainment. This is very detrimental to any entertainment program for obvious reasons. When in addition to all of the other responsibilities for which the marketing department is held accountable, being saddled with the task of entertainment, moves entertainment into very weak position of non- priority. Entertainment, then, is perceived as overload and rightly so.

When presented with ideas for the use of environmental entertainers, marketers either do not understand how to use them properly or lack the vision to in this area necessary to understand the value of using environmental entertainment appropriately. As a result many missed opportunities for the utilization of environmental entertainers are apt to occur because marketers are marketing experts, not entertainment experts. It is only

natural that a fundamental lack of understanding of performance, performance elements and how the use of environmental entertainment could possibly benefit the property will occur.

At times environmental entertainers are expected to perform other duties in addition to performing, such as bartending or serving drinks. The auditioners are finding it necessary to work especially hard at selling the idea of these positions to performers with adequate performance skills. But, it was stated that many of these performers ultimately wind up loving working on that “stage”, while others will jump in and out of those positions when they are between more traditional performing opportunities.

It appears that environmental entertainment is one of the first things to be cut or pared down when the economy takes a downturn. The paring down process destroys the original product many times leaving a slippery slope as its legacy when making the effort to remount the original concept when the economy rebounds. When the economy rebounds, management only remembers how bad the entertainment was right before it closed. It is not being remembered in its intended, successfully executed form, but rather at the very end, when the original ideas were left gasping for air.

What can be a strength for one performer can be a challenge for another performer. The importance of possessing improvisational skill and an extreme comfort level in dealing with the public is paramount to the success of an environmental entertainer. As one of the interviewees stated, the performer must be comfortable with “closeness to audience.” They must have a personality that is well suited to dealing with guests “up close and personal.” Certainly not all performers are suited for this skill set and prefer the challenge of work on a stage with a distinct fourth wall.

An additional downside is the requirement of performing other duties in addition to performing, such as serving drinks as do bevertainers. However, bevertainers are just a subset of environmental entertainers, with most environmental entertainers not finding themselves in this predicament.

### Finding and Creating Work Opportunities

Auditions for environmental entertainers are posted in the local and national entertainment industry publications. The audition process is different from a normal audition, because first the performer's people skills must be tested. Then the auditioning begins.

Other methods of finding work as an environmental entertainer are word of mouth and networking with other performers that are already working as environmental entertainers. It is also wise to network through professional organizations. This provides the opportunity to the performer to gain exposure with prospective buyers and positions them to become familiar to as many providers as possible. Many providers of entertainment who would normally be competitors work together on projects that are either too large or require an entertainment product that they do not provide. They are also more than willing to provide recommendations if they are asked. However, a producer or provider must first be familiar enough with a particular entertainer's work that they are willing to stake their reputation on that particular performer when supplying a recommendation.

A majority of the responders stated that they are proactively seeking opportunities to increase the use of environmental entertainment. Many stated it was their professional opinion that environmental entertainment could be utilized just about anywhere. This is very beneficial to performers because the result over time will be increased opportunity.

If a performer is entrepreneurial, there are many untapped opportunities remaining for the environmental entertainer to recognize, create and produce. It must be noted, however, that if a performer is going to represent themselves, the importance of being familiar with pricing and most importantly how to price themselves, cannot be overemphasized. Although this skill is important for those performers choosing to work with an agent or agencies, it is imperative for the performer with an entrepreneurial spirit because they do not have the advantage of an experienced representative to supply typical pricing and the variance of pricing from venue to venue. The resultant consequences to the performer could include being priced out of the market completely and potential loss of income.

Additional work opportunity mentioned included work as a narrator for conventions. In order to be qualified for this position, the performer must be “ear prompter proficient.” Classes are offered to learn this skill, allowing for the acquisition of the basic skills required for ear prompter proficiency and also allowing for practice in a non-threatening environment.

### Conclusions and Recommendations

The research conducted for this study revealed other areas of research ripe for exploration that would add to the overall body of knowledge upon which this thesis was based. As with most research, this investigation resulted in new areas that will provide fertile ground for additional research.

### Conclusions

What this study clearly reveals is opportunities for actors to perform in public spaces are solid and expanding. The list of functional support services provided by



environmental entertainers supplied through this study is substantial. The importance of new opportunities for entertainers cannot be underestimated. It has been noted that environmental entertainers are placed throughout public spaces to provide ambiance, guest loyalty, the element of surprise, return and word of mouth business, theme support, increased sales of merchandise, etc. All decision makers interviewed in this study stated they are examining other opportunities to utilize environmental entertainment. The conclusion is that employment potential for performers that will continue to expand in this unique niche.

#### Recommendations for Further Research

Because the creativity and expertise of the designing of environmental entertainment encompasses so many theatrical disciplines, it is impossible to evaluate all disciplines in one study. The need for the support of designers of sound, lights, sets, costumes, make-up, etc to support the success of environmental entertainment cannot be underestimated. There is still an enormous area left uninvestigated in the technical disciplines.

This study did not attempt to examine how the performers themselves evaluate and value the experience. Are the performers “just clocking in” or do they gain satisfaction from this style of performance? What, if anything, do they feel they gain as a performer and/or a person from the experience? As mentioned, working as an environmental entertainer for many is a part time occupation, used to fill in periods of unemployment from other areas of the performing arts. Further study investigating the thoughts and ideas of environmental entertainers could prove very beneficial.

A wage survey using professional organizations with the cooperation of a large umbrella organization such as the Convention Industry Council, theatrical unions, and the various professional organizations supporting theatrical professionals would supply extremely valuable information to all parties involved in environmental entertainment. (See Appendices).

An additional research area is the related discipline of “edutainment”, a broad based multi-disciplinary information delivery system encompassing virtually every element of theatre. Due to the myriad possibility for expansive growth in this area, a closer look at this trend could prove very beneficial to the community of performing artists and technicians.

When researching the “Experience Economy” and its use of theatrical elements in public spaces, other readings lead to the term “Edutainment.” Edutainment is a seemingly natural offshoot of environmental entertainment, with the idea of theatre as an integral part of education. “Edutainment” assumes many forms. As a result, elements of theatre are woven into the tapestry of education in many forms today, from the simplicity of the traveling traditions of Commedia dell’arte’s tours making their way from town to town on a horse drawn cart to the modern version of a traveling show (see Case Study in Appendices), to the spectacle of our most technologically advanced use of the CD ROM and the internet. It is true that web based learning is a remote experience, but indeed, what brings personalization to the experience is the use of live theatre. It is evident that the incorporation of sound & lighting techniques, acting and the use of costumes to create “fun” (in both “live” and remote delivery systems) is a very powerful resource utilized in educational settings and the home. Again, there is the potential for growth and

opportunity for the theatrical community's creative input to enhance and expand both the quality and quantity of theatre in all aspects of today's rapidly changing educational settings.

"Multimedia", another area worth investigating, is a word we see frequently when discussing edutainment. Although the term multimedia now describes a broad range of audio and visual components, the term actually has its origin in the theatre as shown by the following:

The term Multi-Media, which was used during the 1970's to describe a particular theater-based film and slide-show collage experience, has now been shortened to just the word "multimedia". From the mid 80's through the late 90's, the prevalent meaning of multimedia was a category of "authoring" software that allowed designers to develop interactive computer programs without having to have advanced programming skills . . . [this] category of software still exists, and is sometimes referred to as multimedia, but the term is now is used to more generally describe nearly every hardware or software technology that displays images or plays sounds. (Scala, Inc., 2003)

#### The Human Factor

Though multimedia has its place, a human component to facilitate the learning process is beneficial. Before, during and after an interactive multimedia presentation, a teacher can gauge the effect of the theatrical element on the recipients and fill in the blanks so the students can assimilate the information and apply it to their course work with greater acumen.

### Edutainment for Children

Due to the fact that children have a shorter attention span, it is imperative that educators, “Test different approaches to character design, story telling, use of sound and music, design aesthetics, instructional design etc, study children's reactions to determine if interactive multimedia might be used to teach interpersonal skills” (Goonasakera, 2003). Again, this is another example of an area of research to be explored. (See Case Study in Appendices).

## APPENDICES

### Resources

Actor's Equity Association  
165 West 46<sup>th</sup> Street  
New York, New York  
212-869-8530  
212-919-9815 Fax  
[www.actorsequity.org](http://www.actorsequity.org)

American Marketing Association  
311 South Wacker Drive  
Suite 5800  
Chicago, IL 60606  
(800) AMA-1150  
(312) 542-9000  
(312) 542-9001 Fax  
[www.marketingpower.com](http://www.marketingpower.com)

Council of Protocol Executives  
101 West 12th Street, PH-H  
New York NY 10011  
212.633.6934  
212.633.6934 Fax  
[www.bizbash.com](http://www.bizbash.com)

Hollywood Stunt Acting and Stage Combat  
[www.actorschecklist.com](http://www.actorschecklist.com)

Hospitality Sales and Marketing Association International  
HSMIAI  
8201 Greensboro Dr., Suite 300, McLean, VA  
22102 +  
703-610-9024  
703-610-9005 Fax

HSMAI Europe  
Oscarsgt. 81  
0256 Oslo, Norway  
47 23 086600  
47 23 086601 Fax  
[www.hsmmai.org](http://www.hsmmai.org)

International Association for Exhibition Management  
8111 LBJ Freeway, Suite 750  
Dallas Texas 75251-1313  
972-458-8002  
972-458-8119 Fax  
[iaem@iaem.org](mailto:iaem@iaem.org)

International Association of Exposition Management  
International Office Information:  
IAEM South Pacific Office  
[www.iaispacific@iaem.org](mailto:www.iaispacific@iaem.org)  
IAEM European Office  
[www.InfoEurope@iaem.org](mailto:www.InfoEurope@iaem.org)

International Festivals and Events Associations  
2601 Eastover Terrace  
Boise, ID 83706  
208-433-0950  
208-433-9812 Fax  
[www.ifea.com](http://www.ifea.com)

International Special Events Society  
401 North Michigan Avenue  
Chicago, IL  
60611-4267  
312-321-685800-688-4737-312-673-6953 Fax  
[www.ises.com](http://www.ises.com)

Meeting Planners International  
MPI International  
4455 LBJ Freeway, Suite 1200  
Dallas, Texas, U.S.A. 75244-5903  
[www.mpiweb.org](http://www.mpiweb.org)

Professional Convention Management Association  
2301 South lake Shore Drive, Suite 1001  
McCormick Place – Lakeside Center  
Chicago, Illinois 60616-1419  
312-423-7262  
312-423-7222 Fax  
877-827-7262 Customer Service Hotline  
[www.pcma.org](http://www.pcma.org)

## Case Study

### Using Edutainment To Affect Social Change In Adults

Teaching takes on an urgent need when there is information which has the potential to save lives. Reaching adults can take on an additional complexity because the information has to compete with an environment which is supercharged with entertainment. On a daily basis, adults are bombarded with commercial messages through a multitude of mediums. How can a message get through in order to impart urgent information which could save lives? Some social organizations have turned to theatre as a solution in order to get the message across. The following edited excerpt of a case study written by Phyllis Klotz (2003) shows how AIDS information was disseminated using edutainment as the vehicle:

#### Sibikwa Community Theatre, South Africa

In South Africa, the AIDS epidemic continues unabated, in spite of the government spending a considerable amount on AIDS education and donors pouring in millions of dollars. Small community theatre groups, working in isolation, have received donor funds to play to large numbers of people. However, one wonders whether anyone in government has stopped to think that AIDS education entails more than persuading people to use a condom, that it encompasses cultural norms and values, beliefs and an understanding of physiology. Has anyone taken into account how poorly educated our people are? Most people do not even understand how their body works, so why should they use a condom when they do not understand its purpose? Sibikwa Community Theatre in South Africa works through partnerships with local communities and officials, formulating joint plans and allocating specific tasks to each partner. For example,



Sibikwa is currently working on an environmental project entitled “Trash Truck”, because the performances take place on a flat-bed open truck. The actors perform on the truck at schools and community centres. The audience participates in the performance, learning songs and making suggestions about waste management. A litter clean-up follows the performance.

Although we believe a one-time theatrical presentation can stimulate and create some form of awareness, it does not have the capacity to sustain behavioural change.

Socio-political conditions often dictate the nature of our work. Daily, we encounter problems that are not of our making and not within our control. In developing countries, the “unpredictable” is always a factor.... Therefore, theatre cannot create change on its own; it does not function in a vacuum. We need support from like-minded organisations, sympathetic governments, civil society and each other.

## Human Subjects Protocol

Forwarded by OPRS Human Subjects/UNLV on 03/23/2004 08:59 AM

OPRS Human Subjects

To: koep@cmail.nevada.edu

cc: Nancy Matheny/UNLV@UNLV

03/19/2004 01:56 PM Subject: Protocol approval in OPRS: Koep . The Other Side of the Curtain: The...

This is an automatically generated email. If you already received this information from OPRS, please disregard.

Social/Behavioral RB . Expedited Review

### Approval Notice

DATE: March 19, 2004

TO: Dr. Jeffrey Koep

Theatre Department (old.116)

FROM: Office for the Protection of Research Subjects

RE: Status of Human Subject Protocol Entitled: **The Other Side of the Curtain: The Use of Theatrical Elements in Public Spaces**

OPRS# 0403- 1181

Notification of RB Action by Dr. Michael Stitt

Chair, UNLV Social/Behavioral Sciences Institutional Review Board

This memorandum is notification that the protocol for the project referenced above has met the criteria for exemption from full committee review by the UNLV Social/Behavioral Institutional Review Board (IRB) as indicated in regulatory statues 45CFR 46.110.

The protocol has been submitted through the expedited review process and has been approved.

The protocol is approved for a period of one year from the date of IRB review. Work on the project may proceed as soon as you receive written notification from OPRS.

Should the use of human subjects described in this protocol continue beyond March 17, 2005, it would be necessary to request an extension 30 days before the expiration date. Should there be any change(s) to the protocol, it will be necessary to request such change in writing through the Office for the Protection of Research Subjects.

If you have questions or require any assistance, please contact the Office for the Protection of Research Subjects at OPRSHumanSubjects@cmail.nevada.edu or call 895-2794.

Office for the Protection of Research Subjects (OPRS)

4505 Maryland Parkway Box 451037

Las Vegas, NV 89154-1037

Office (702) 895-2794 Fax (702) 895.0805

Research Administration Building 103 M/S 1037

OPRSHumanSubjects@cMail . nevada.edu

Website: <http://www.unlv.edu/Research/OPRS/>

Tuesday, March 23, 2004 America Online: Mathenyn

## BIBLIOGRAPHY

- Barlow, Richard G. 1999. "The Net upends tenets of loyalty marketing," December 13, 1999. *Brandweek*. BPI Communications, Inc. October 1, 2004.  
<[http://www.findarticles.com/p/articles/mi\\_m0BDW/is\\_47\\_40/ai\\_58445657](http://www.findarticles.com/p/articles/mi_m0BDW/is_47_40/ai_58445657)>
- Boles, Jaqueline, Albeno, P. Garbin. 1974. "The Strip Club and Stripper Customer Patterns of Interaction." *Sociology And Social Research* 58: 137-144.
- Butler, J. 1993. "Gender is Burning: Questions of Appropriation and Subversion" in Thornham, S. Ed. 1999. *Feminist Film Theory, a Reader*, Edinburgh: Edinburgh University Press.
- Cirque de Soliel. "Cirque de Soliel at a Glance." 2004. *Cirque de Soliel Backgrounders*. Cirque de Soliel. November 13, 2004.  
<<http://www.cirquedusoleil.com/CirqueDuSoleil/en/pressroom/prinfo/backgrds/cdsbackgrds/cdsatglance.htm>>
- "Desert Passage." *The Shop In Desert Passage At The Aladdin*. 2003. Desert Passage. May1, 2003. <<http://www.desertpassage.com/>>.
- Gay, Wayne Lee. "The world of the sideshow makes a modest return." *The Holland Sentinel*. July 30, 1999. Fort Worth Star-Telegram. October 2, 2004.  
<[http://www.thehollandsentinel.net/stories/073099/ent\\_sideshow.html](http://www.thehollandsentinel.net/stories/073099/ent_sideshow.html)>.
- Goffman, Erving. 1959. *The Presentation of Self in Everyday Life*. Garden City: New York.
- Goodman, Carla. 1998. "That's Entertainment." 2004. *Entrepreneur*. November 11, 2004. <<http://www.entrepreneur.com/article/0,4621,229572,00.html>>.
- Goldblatt, Joe Jeff. 1990. *Special Events: The Art And Science of Celebration*. New York, NY: Van Nostrand Reinhold.
- Goldblatt, Joe Jeff, Nelson, Kathleen. 2001. *The International Dictionary of Event Management*. New York, NY: John Wiley & Sons, Inc.
- Goonasekera, Anura. "Applying Multimedia for Edutainment of Children In Asia." 2003. *Child Research Net*. December 3, 2003.  
<[http://www.childresearch.net/CYBRARY/SYMPO/BOARD\\_E/APPLY\\_P.HTM](http://www.childresearch.net/CYBRARY/SYMPO/BOARD_E/APPLY_P.HTM)>

- Horvat II, John. "The Experience Economy." *Tradition, Family And Property*. 2003. The American Society For The Defense Of Tradition, Family And Property. May 10, 2003. <<http://www.tfp.org/TFPForum/AmComm/economy.htm>>.
- "Hyperdictionary." *Hyperdictionary*. 2003. Webnox.Corp. December 2, 2003. <<http://www.hyperdictionary.com/computing/edutainment>>
- Jensen, Rolf. 1999. *The Dream Society: How the Coming Shift from Information to Imagination Will Transform Your Business*. New York, NY: McGraw-Hill.
- Klotz, Phyllis. "Edutainment for Development and Sexual Health." 2003. *Royal Tropica Institute*. December 4, 2003. <[http://www.kit.nl/ils/exchange\\_content/assets/images/exchange\\_2002\\_1.pdf](http://www.kit.nl/ils/exchange_content/assets/images/exchange_2002_1.pdf)>
- Kotler, Phillip, Bowen, John, Maken, James. 1996. *Marketing for Hospitality and Tourism*, Upper Saddle River, NJ: Prentice-Hall.
- Lankenau, S. E. 1999. "Panhandling repertoires and routines for overcoming the nonperson treatment." *Deviant Behavior* 20:183-206.
- Marshall, C., Rossman, G. B. 1999. *Designing qualitative research*. Thousand Oaks, CA: Sage.
- Maxwell, J. A. 1996. *Qualitative research design: An interactive approach*. Thousand Oaks, CA: Sage.
- "Multimedia Definition." *Multimedia Directory*. 2003. Scala, Inc. December 3, 2003. <[http://www.scala.com/multimedia/multimedia\\_definition.html](http://www.scala.com/multimedia/multimedia_definition.html)>
- Pine, Joseph, Gilmore, James. 1999. *The Experience Economy: Work Is Theatre & Every Business a Stage*. Cambridge, MA: Harvard Business School Press.
- Roach, J.R. 1985. "The Player's Passion." *Studies in the Science of Acting*. Newark, DE: University of Delaware Press.
- Schechner, Richard. 1973. *Environmental Theater*. New York, NY: Hawthorn Books.
- Stevens, Muriel. "Resort, mall have plentiful food, shopping options." *Las Vegas SUN*. August 18, 2000. *Las Vegas SUN*. May 8, 2003. <<http://www.lasvegassun.com/sunbin/stories/text/2000/aug/18/510652584.html>>
- "The Experience Economy After B. Joseph Pine II and James H. Gilmore." *Managing Change*. July 2003. Managing Change SIM Ltd. August 9, 2003. <<http://www.managingchange.com/masscust/experien.htm>>.

- Turner, Victor. 1986. *The Anthropology of Performance*. New York, NY: PAJ Publications.
- Wilson, Edwin.. 2004. *The Theater Experience*. New York, NY: McGraw-Hill, Ninth Edition.
- Wanninger, Lester, Anderson, Cheri, Hansen, Robert. "Designing Servicescapes for Electronic Commerce: an Evolutionary Approach." 2003. Carlson School of Management, University Of Minnesota. May 10, 2003  
<<http://ids.csom.umn.edu/faculty/wanninger/Papers/BledEC/Bled97EC.htm>>.

## VITA

Graduate College  
University of Nevada, Las Vegas

Nancy Dieckmann Matheny

### Home Address:

7810 Mount Angel Drive  
Las Vegas, NV 89123

### Degrees:

Bachelor of Arts, Theater Performance, 1995  
University of Delaware

### Special Honors and Awards:

Recipient of the ISES Las Vegas Founders Award. 2003

Recipient of the University of Nevada, Las Vegas - Outstanding Teaching by Part-time Faculty Award 2002.

Recipient of the ISES Western Regional Excellence Award – Best ISES Team Event Production for an event produced by students, under my direction, in the TCA 490 Capstone class. 2002.

Recipient of the ISES Las Vegas Mettle Attitude Award. 2002.

### Publications:

Matheny, N. 2004. "The Care and Feeding of Talent". *Campus Events Professional*, 8: 1.

Matheny N. & Nelson, K. *Who Let the Dogs Out?: A Sociological Perspective of Five High School Cheerleaders from Ohio, Gathered at a Reunion to Celebrate One of the Member's 50<sup>th</sup> Birthday*. Play. 2002.

Thesis Title: The Other Side of the Curtain: The Power and the Potential of Performance in Public Spaces

### Thesis Examination Committee:

Chairperson, Jeffrey Koep, Ph. D.  
Committee Member, Mr. Robert Brewer, M.F.A.  
Committee Member, Ann McDonough, Ph. D.  
Graduate Faculty Representative, Dean Gronemeier, D.M.A, J.D.