ART OF THEATRE ON NEW MEDIA PLATFORM & AUDIENCE VIEWING EXPERIENCE

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Abstract

The convergence of theatre with new media provides opportunities for new types of viewing experience and engagement to audiences. The study will be significant in examining survival of theatre as an art form in the age of new communication technology. Theatre is one of the oldest art forms, & it has not only survived every technological change but in fact adopted and adapted along the way. This study attempts to find whether theatre can be enriched by new media platforms with the viewer's interest in the live event and real-time interaction. This paper examines the theatre viewing experience of youth on new media platform. The study uses chi

square analysis to judge youth attitude towards viewing theatre on new media platform. The study explores different perspective into the ways of integration of new media and theatre can enrich theatre as an art form. The study will be helpful in finding the presentation and promotion possibilities of theatre on new media. The study will be significant in exploring dynamics of new media in enriching the theatre viewing experiences.

Key Words: Theatre, new media, viewing experience, technology, audience, live space

Introduction

The study discusses the contemporary idea of convergence culture as it relates to 21st century theatre productions for young theatre audiences. The convergence of theatre with new media provides opportunities for new types of viewing experience and engagement to audiences. The study also explores the ways that viewers constantly relocate themselves between live spaces and technology spaces in their daily lives, and asserts that this migration between spaces produces a set of new aesthetic possibilities for theatres that are infused with ideas related to convergence with new media.

Theatre is a remnant of a creative economy from the past. The creative economy based on representation, in which theatre flourished, has given way to one based on replication, in which theatre is profoundly disadvantaged. Its high costs and the difficulties of effecting economies of scale, combined with a one-to-few distribution model which is resolutely non-industrial means that theatre cannot plausibly be considered a creative industry in the same was that film can with its one-to-many industrial distribution and global reach.

Theatre has always been an integrative, collaborative art which potentially (and sometimes actually) includes all art: music, dance, painting, sculpture, etc. Why not be aggressive in the tumultuous context of the Digital Revolution? Why not claim all interactive art in the name of theatre? (Reaves, 1995)

The theatre as a performing art since ages has a notion of gathering people at eight p.m. in one venue for the shared experience of theatre performance. The convergence of theatre with new media has led to this social and cultural activity taking place online. The convergence of theatre

and new media does not approach internet technologies as a distribution or "transmission" medium; rather, the internet is the site for the performance, & a creative medium. It is not about only making a stage performance accessible to an online audience, it is about discovering new ways of making and presenting theatre, and new artist-audience relationships in these new theatrical-contexts.

In the past century, film, radio, and video technologies gave rise to new forms of dramatic expression and a global entertainment industry. In the past decade, interactive media technologies have been producing an artistic and Cultural Revolution of similar, if not greater, proportions.

User-oriented technologies such as mobile phones, digital video and still cameras, iPods, personal computers and affordable internet connections are increasingly accessible and ubiquitous in the developed world.26 The rise of Web 2.0, social networking and blogging software, user-generated content and the concept of the "producer" (Bruns, 2008) are encouraging every person and their digital device to explore its creative potential via the hypersurface of the personal computer screen. This trend is naturally reflected in artistic practice on many levels, one of which is the 'low-tech wizardry' of my own practice – and is greatly at odds with Causey's claim that "cyber-theatre, given its high costs of production, will likely find its most active proponents in the mass entertainments of sports, theme parks, and interactions with film and television" (2006, p. 49).Cyberformance is a form of digital performance, in that computer technologies play a key role in technique, delivery, and frequently content and aesthetics as well (Dixon, 2007).

Theatre is one of the oldest art forms, & it has not only survived every technological change but in fact adopted and adapted along the way, for example incorporating electric light and amplified music. Theatre has always been a hybrid form. This study attempts to find whether theatre can be enriched by new media platforms with the viewer's interest in the live event and real-time interaction.

Interactive media are giving birth to new art forms, and the practice and history of theatre has a great deal to contribute to these new forms. The primary focus of this paper is the role of new media in theatre--"theatre" here referring to the old-fashioned, non participatory performance genre in which a group of live performers gathers before a group of live spectators to enact a scripted play. Incorporating new media into theatre opens dynamic new possibilities for theatre artists, but more deeply that it compels us to reexamine some of our most basic assumptions about the nature of theatre viewing experience.

Literature Review

The literature review attempts to explore integration of new technologies with the traditional art form of theatre. The researchers should consider how new media can be converged with theatre to provide enriching viewing experience.

Auslander's (1999) study of the mediatization of live theatre, he argued against the privileging of theatre over electronic media. After all, a so-called "live" performance is often seen by contemporary audiences in terms defined by film and television, while if the technical supports that underpin a show were removed, the production would soon stop. "Mediatisation," he wrote, "is now explicitly and implicitly embedded within the live experience" (Auslander, 1999, p. 35). Auslander's arguments can now be expanded. In the years since the book's first edition in 1999, the "cultural articulation" (McCarthy, Giardina, Harewood, & Park, 2003, p. 462) wrought by the Internet revolution has rippled through our lives as well as through theatre auditoriums. Recent debates over whether to install dedicated "tweet seats" in theatres (Taylor, 2012a) are one of the latest signs that even when members of the wireless generation make it into an old-fashioned, flesh and blood theatre, they are often distracted by the "blue glow" (Richardson, 2012) from their portable devices. The theatre has been mediatized, but now so has the audience.

Auslander sees it locked in a lop-sided struggle for domination with mass media, a struggle that sees theatre "saturated with, and dominated by, mass media representations" (Auslander, 2008, p. 1). Others interpret the influence of new technology in theatre as a creative response to the realities of our digital world, with multimedia theatre reflecting back to the audience in provocative ways the hybrid state of human beings and technology (Dixon, 2007; Murray, 2004).

Many productions have directly incorporated social media. The Toronto Fringe Festival's "Dina: The Burlapped Crusader" (Taylor, 2012b) in Canada, for example, saw the audience invited to connect with the performer via text, Tweet, Facebook or Tumblr in order to suggest a good retort for a former boyfriend. The Royal Shakespeare Company's production of "Such Tweet Sorrow" was a Twitter version of Romeo and Juliet (Richardson, 2011), and "Purge" at the Contact Theatre, Manchester, UK, had the performer invite audience members on stage to help him "unfriend" members of his Facebook coterie (Beggs, 2013). Productions from cutting edge companies such as the UK's Blast Theory fuse theatre with video games, or movies, or else turn an entire city into a kind of stage in which performers and audience members meet in person or virtually (Blast Theory, 2013), while shows from Canadian director Robert Lepage are also known to combine multimedia elements in highly creative ways. His 2008 production of "The Damnation of Faust" at the New York Metropolitan Opera, for example, saw images on the massive screens behind the performers animated by their voices and movements (Ex Machina, 2013).

The term virtual theatre has gained some popularity in relation to new forms of technologically-enhanced theatre, but with differing interpretations. Dan Zellner imagined a virtual theatre that would consist of "a single audience member putting on a headset and experiencing a virtual presentation" (1999, p. 27), removing the real-time relationship between performer and audience member and therefore any sense of collective witnessing. Gabriella Giannachi's Virtual Theatres: an Introduction is a broad-ranging survey of work that meets her own criteria:. "[v]irtual theatre constructs itself through the interaction between the viewer and the work of art which allows the viewer to be present in both the real and the virtual environment" (2004, p. 19).

Since the 1980s there has been a growing discourse around digital technologies, the internet and the impact of the personal computer on contemporary society (Bruns, 2008; Davis, 1998; Lévy, 1997; Lunenfeld, 1999; McLuhan, 2001; Ryan, 1999a). The reverberations of the digital revolution can be compared to seismic social and cultural shifts such as the invention of the printing press or the steam engine, and its impact is being felt throughout society. It is reflected not only in the content but also in the form and technique of performance-making: there has been much innovation in the field of dance, such as the work of choreographers Merce Cunningham

and Johannes Birringer, and by performance artists who have crossed over from other disciplines such as the visual arts or music, for example Nam June Paik and Laurie Anderson. Dixon reminds us that theatre has always appropriated new technologies, as well as providing a template for new forms such as film and television (2007, p. 40), and digital performance can be understood as theatre that has appropriated and incorporated digital technologies.

Theatre & Technology

Historically, theatre has always embraced new technologies, from the deus ex machina of Greek theatre to the revolutionary introduction of electric light in the 1800s and today's high-tech multimedia extravaganzas. Artists across all disciplines have contributed through their work to the assimilation of new technologies and mediations into everyday life (Kockelkoren, 2003).

Technology has been used in theatre for a very long time but with the recent boom in technology in society, there has been a knock-on effect to its use in theatre. It is making audiences passive and responding to theatre like it's film. It is affecting the liveness of theatre performance and straightening its fuzzy edges.

Digital media and information technologies are pushing them to their limits with creative experiments, discovering insights in areas such as computer-mediated communication, social interaction and the impact of technology on human life. This is our contribution to "a new renaissance in the creation, distribution and sharing of information, knowledge and creative work" and a "move from industrial content production towards community-based intercreativity [that] holds the potential for severe and controversial disruptions to the established status quo" (Bruns, 2008, pp. 16-17).

Theatre & New Media

Integration of theatre and new media has given rise to various possibilities. There is a sense that in these days of digital technology and mass mediatisation, theatre is losing its relevance; some have expressed a desire to develop strategies to arrest this perceived decline, to somehow avert a

crisis (Delgado & Svich, 2002). The fear of replacement by the computer may not be as great as it once was (Mitchell, 1999) but there is still a healthy level of cynicism within theatre and performance circles, such as Steve Dixon's dismissal of popular cyber rhetoric as "fanciful and hyperbolic, reconfiguring the age-old acting practice of adopting a character into a mystical life-changing experience heralding a brave new world" (2004, p. 103).

It is true that virtual reality, illusion and the suspension of disbelief are time-honoured tools of theatre, yet some cyber impresarios would almost have us believe they had invented story-telling itself. Perhaps what is most irksome to theatre practitioners is the lack of acknowledgment or credit: the digital world owes much more to theatre in terms of its language, structure, concepts and content than it wants to admit or perhaps even realises. For example, virtual worlds pioneer Jaron Lanier claims to have coined the term 'virtual reality' despite being aware that Antonin Artaud used the term in the context of theatre in 1938 (Artaud, 1958, p. 49; Davis, 1998, p. 190; Salz, 2004, p. 121). But theatre's contribution is not completely without recognition: Brenda Laurel drew parallels between human-computer interaction and Aristotelean drama (1993); and in his introduction to The Digital Dialectic: New essays on new media, Peter Lunenfeld compares digital media and environments to theatre and dance, being evanescent and mercurial: "[w]e accept dance's transience as no small part of its power. We should do the same for digital culture, at least for now" (1999, p. xx). This transience is also noted by Axel Bruns who refers to the palimpsestic quality of blogs, wikis and other online media that are constantly rewritten (2008, p. 104). The unfinished, open and collaborative culture that has emerged in internet environments and the open source software development community shares the collaborative process of theatre making, the immediacy of live performance, and the emphasis on process over end product.

However, this convergence brings with it a conflict – for all art forms, but in particular for theatre, where "... performance is founded on difference, on separation and fragmentation, not unity ... [live performance's] very occurrence presupposes a gap between performer and spectator" (Auslander, 1999, p. 57). Bennett states that "[d]istance … is intrinsic to art" (1997, p. 16) and explains how the careful manipulation of this distance, such as Brecht's

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verfremdungseffekt or the Russian formalist concept of ostranenie, can affect the audience's perception of a performance (p. 28). Such notions of estrangement and defamiliarisation aim not to exclude the audience from the work but rather to shift the audience's position so as to invite a particular perspective on the work; at the same time, the gap between audience and performer is maintained.

Theatre on New Media & Audience

Theatre does not exist without its audience. (Wunderer, 1999, p. 203).The emergence of theatre on new media audience is generating its own codes, conventions and expectations. This question of audience participation has taken a new direction with the development of information and communication technologies in the last quarter of the twentieth century, although as early as the 1930s Brecht envisaged radio opening up a two-way communication system between artists and audience (Salz, 2004, p. 128). Bennett, writing at the close of the century, hinted at what was to come: "[n]ew technologies (especially in the area of interactive media) may offer other new tools for understanding spectatorship as well as the production-reception dynamic in general" (1997, p. 211).

 The transformation of the production-reception dynamic is central to Axel Bruns' notion of produsage: the complete convergence of producer and receiver, artist and spectator, facilitated by accessible digital tools and the internet as a means of creation, distribution and consumption. Bruns describes the shift from artistic products created by individual artists, to creativity as an unfinished, evolving and participatory process, giving examples of web-based media sharing tools such as Flickr and YouTube (2008, p. 235). More cynically, Steve Dixon regards the user-generated web as "a site of therapeutic catharsis-overload, and constitutes the largest theatre in the world, offering everyone 15 megabytes of fame" (2004, p. 102). Today, the idea that everyone can be an artist is widely accepted; Prampolini's 1915 prediction that the audience might become the actor as well has almost come to be (Causey, 2006, p. 87).

The balance of maintaining the performer-audience gap while simultaneously responding to and working with this new species of audience is the challenge ahead for the artist. The current

participatory thrust of information technology means that our audience is very different from that of the traditional theatre; however our audience is still an audience.

The audience is very much an active participant in the completion of the work, but is in no way mistaken for the creator or producer of the work. While this crucial distinction between artist and audience has been significantly eroded in some experimental performance work, it is in digital media and the internet where it has all but disappeared: a "fluidity between audience and performer occurs in the online world ... [where] participants ... merge towards a being that is not audience and actor, character and author" (Goodeve, 1997). This is generally perceived as a positive and empowering development (Bruns, 2008, p. 230; Murray, 1997, p. 43; Ryan, 1999a, p. 7) – except by conservative sectors that fear financial loss from this shift, such as the recorded music industry (Bruns, 2008, p. 236). Theorists such as Murray and Ryan have glowingly imagined the idea of interactive drama, where an environment is created within which participants, known as interactors, can develop their own stories. There is no gap between artist and spectator because the artist is not present.

Theatre & Audience Viewing Experience

Other shows remain more traditional—a theatre, a play, an announcement reminding patrons to turn off their devices and to unwrap cough drops ahead of time so that nothing disrupts the sanctity and impermeability of the fourth wall, darkness—although Auslander (2008) would argue that even in these cases the "liveness" of the show is compromised by its many inevitable technological accoutrements.

Dixon defines digital performance as "all performance works where computer technologies play a key role rather than a subsidiary one in content, techniques, aesthetics or delivery forms" (2007, p. 3). In 1997 Murray described her term cyberdrama as "only a placeholder for what is around the corner" (1997, p. 271), which we now know to include virtual theatre (Giannachi, 2004; Zellner, 1999) and Matthew Causey's concept of post organic performance (2006, p. 51), amongst many other terms.

The purpose of most performance art documentation is to make the artist's work available to a larger audience, not to capture the performance as an "interactional accomplishment" to which a specific audience and a specific set of performers coming together in specific circumstances make equally significant contributions. (Auslander, 2006, p. 6)

The study will explore the audience theatre viewing experience on new media and find if it is different from the viewing experience in auditorium.

Significance of Study

The study will be significant in examining survival of theatre as an art form in the age of new communication technology. Taking leverage of new media as a platform of creative expression, study will help in exploring potential of new media to reach to diversified cross-cultural viewers. The study will be helpful in finding the presentation and promotion possibilities of theatre on new media. The study will be significant in exploring dynamics of new media in enriching the theatre viewing experiences. .

Research Questions

This paper examines the theatre viewing experience of youth on new media platform. The guiding questions for this study are as follows:

RQ I: Do viewers favour presentation, & promotion of theatre on new media?

RQ II: Does theatre on new media establishes connect between artist and audience & widens the possibility of involving new viewers for theatre?

RQ III: Does time flexibility &viewing experience of theatre on technological space influence viewer's decision?

RQIV: Does diversified cross-culture viewing of theatre on new media & its interactive nature will enrich theatre as an art?

Measurement

To determine the opinion of youth on theatre viewing experience on new media and study research question, nine measures were employed in this research: 1. Theatre on new media &

appearance, 2.Theatre on new media & viewers involvement,3. Theatre on new media & presentation, 4.Theatre on new media & artist-audience connect, 5. Theatre on live space & technological space, 6. Theatre on new media & time factor, 7. Theatre on new media & feedback, 8.Theatre on new media & cross-cultural viewing, and 9.Theatre on new media & viewing experience

These measures will contribute to judging youth attitude towards viewing theatre on new media platform. To test the validity of these measures chi square test was conducted.

Population

The study was designed to analyze the attitude of youth towards viewing experience of theatre on new media. The social and multidisciplinary characteristics of new media are the reason to focus on the youth from various disciplines. Our sampling frame comprised of students in Amity University, Lucknow Campus. The sample size was 100 students came from four departments; namely, Mass Communication, Law, Management & Psychology.

Methods

Given that there is relatively limited research on viewing experience of theatre on new media, we used quantitative methods to explore the research questions which judge the attitude of students towards use of new media for academic learning. Questions (APPENDIX I) ensured that all participants were asked questions regarding their perception and assessment of use of new media for theatre viewing.

Data Analysis

The Likert Scale results are listed in frequency table 1 that demonstrates the responses to the 10 questions. Ordinal-level data were analyzed using descriptive statistics (Mean, Standard Deviation & Mode). Chi-square analysis was conducted on each of these measures to determine if there was a significant relationship between specific measures & youth opinion.

Results & Discussion

SN O.	STATEMENTS	STRONGLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE
1.	Appearance of theatre (which is live in nature), change when it is played on new media.	6	8	17	41	28
2.	New media widens the possibility of involving new viewers for theatre (otherwise, who never go to watch theatre).	2	7	13	35	43
3.	Do you favour presentation, & promotion of theatre on new media?	9	13	18	27	33
4.	Theatre on new media establishes connect between artist and audience same as in case of live theatre.	7	18	11	31	33
5.	Theatre viewing on live space (auditorium) and technological space (new media) is different.	4	5	16	27	48
6.	Time flexibility (in new media) is the major factor which can influence the viewer's decision (to try the theatre on new media).	8	6	10	26	50
7.	The interactive nature of theatre on new media provides platform to viewers to voice their opinion & feedback.	12	9	13	36	30

8.	Diversified cross-culture viewing of theatre on new media will enrich theatre as an art.	8	11	18	34	29
9	New media provides enriching theatre viewing experience.	2	7	12	35	44

Table 1: Frequency distribution of the ratings on statements on theatre and new media by respondents (n=100)

Measures

1. **Theatre on new media & appearance**

   Frequency of Response -"Appearance of theatre (which is live in nature), change when it is played on new media."The responses for this measure have a mean of 3.7 (SD = 1.12). The mode for this statement is 4. The P value is less than 0.0001(Chi square(X^2) =42.7, Df=4, P value=0.0), this difference is considered to be extremely statistically significant. Hence majority of respondents are of opinion that appearance of theatre on new media is different from live theatre. This one had over a 69 percent agreement rate (those who preferred agree or strongly agree).

2. **Theatre on new media & viewers involvement**

   Frequency of Response -"New media widens the possibility of involving new viewers for theatre (otherwise, who never go to watch theatre).   "The responses for this measure have a mean of 4.1 (SD = 1.01). The mode for this statement is 5 . The P value is less than 0.0001 (Chi square(X^2) =64.8, Df=4, P value=0.0), this difference is considered to be extremely statistically significant. Hence majority of respondents were of opinion that new media provides opportunity to viewers to watch theatre which otherwise they were

not able to go. This one had 78 percent agreement rate (those who preferred agree or strongly agree).

3. **Theatre on new media & presentation**

Frequency of Response -" I favour presentation, & promotion of theatre on new media?"

The responses for this measure have a mean of 3.6 (SD = 1.3). The mode for this statement is 5. The P value is less than 0.0001(Chi square(X^2) =19.6, Df=4, P value=0.0006), this difference is considered to be extremely statistically significant. Hence respondents are in favour of new media for presentation & promotion of theatre on new media. More than 60% (agree & strongly agree) of the respondents appreciated the usage of new media for theatre purpose.

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4. **Theatre on new media & artist-audience connect**

Frequency of Response -"Theatre on new media establishes connect between artist and audience same as in case of live theatre."

The responses for this measure have a mean of 3.65 (SD = 1.29). The mode for this statement is 5. The P value is less than 0.0001(Chi square(X^2) =27.2, Df=4, P value=0.0), this difference is considered to be extremely statistically significant. Hence majority of respondents are of opinion that new media is able to establish connect between artist and audience same as in case of live theatre. This research question had agreement rate of over 64% so connect between artist and audience of theatre on new media is same as in case of life theater.

5. **Theatre on live space & technological space**

Frequency of Response -"Theatre viewing on live space (auditorium) and technological space (new media) is different."

The responses for this measure have a mean of 4.1 (SD = 1.09). The mode for this statement is 5. The P value is less than 0.0001(Chi square(X^2) =66.5, Df=4, P value=0.0), this difference is considered to be extremely statistically significant. Hence majority of

respondents are of opinion that viewing experience of theatre on live space and new media is different. Since majority of respondents agreed with this statement (over 75%), it appears that theatre viewing on live space (disciplined, sitting arrangement, dark room, concentration etc) and technological space (new media- home space, doing other activity also) is different.

6. **Theatre on new media & time factor**

Frequency of Response -"Time flexibility (in new media) is the major factor which can influence the viewer's decision (to try the theatre on new media)."The responses for this measure have a mean of 4.04 (SD = 1.25). The mode for this statement is 5. The P value is less than 0.0001(Chi square(X^2) =68.8, Df=4, P value=0.0), this difference is considered to be extremely statistically significant. Hence time factor in new media influence viewers decisions to watch theatre on new media. Almost as many respondents were in agreement with the statement (either agree or strongly agree, roughly 76 %).

7. **Theatre on new media & feedback**

Frequency of Response -"The interactive nature of theatre on new media provides platform to viewers to voice their opinion & feedback." The responses for this measure have a mean of 3.6 (SD = 1.32). The mode for this statement is 4. The P value is less than 0.0001(Chi square(X^2) =29.5, Df=4, P value=0.0), this difference is considered to be extremely statistically significant. Hence majority of respondents are of opinion that new media gives them a platform were they can express their feedback and opinions about different aspects of theatre. This measure had agreement rate of 66 %(those who preferred agree or strongly agree).

8. **Theatre on new media & cross-cultural viewing**

Frequency of Response -"Diversified cross-culture viewing of theatre on new media will enrich theatre as an art. ." The responses for this measure have a mean of 3.6 (SD = 1.23). The mode for this statement is 4. The P value is less than 0.0001(Chi square(X^2) =25.3, Df=4, P value=0.0), this difference is considered to be extremely statistically

significant. Hence majority of respondents were of opinion that theatre on new media will result in diversified cross-cultural viewing which will enrich the theatre as an art form. This measure had agreement rate of 63 %(those who preferred agree or strongly agree).

9. **Theatre on new media & viewing experience**

Frequency of Response -"New media provides enriching theatre viewing experience." The responses for this measure have a mean of 4.12 (SD = 1.0). The mode for this statement is 5. The P value is less than 0.0001(Chi square(X^2) =67.9, Df=4, P value=0.0), this difference is considered to be extremely statistically significant. Hence majority of respondents opine that new media provides enriching theatre viewing experience. This measure had agreement rate of 79 %(those who preferred agree or strongly agree).

Conclusion

The study focused on theatre on new media viewing experience of youth. Live(li)ness, resourcefulness, attitude, the distribution of performers and its situation in cyberspace are some of the factors that distinguish theatre viewing experience from different art forms. Not only form and technology, but also attitude, content and a new audience dynamic make such work. The study concludes that new media widens the possibility of involving new viewers for theatre. Majority of respondents supported presentation, & promotion of theatre on new media. Viewing theatre on new media establishes the same connect between artist and audience as it is there in case of live theatre. Since youth devotes maximum time on new media, its interactive nature motivated them to try watching theatre on new media. Diversified cross-culture viewing of theatre on new media will enrich theatre as an art form. Further studies shall undertake an evolutionary perspective into the ways of integration of new media and theatre can enrich theatre as an art form.

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APPENDIX I

QUESTIONNAIRE

NAME_____**AGE**_____

OCCUPATION_____**Mb.No**_____ ☐ **M**   ☐ **F**

SN O.	STATEMENTS	STRONGLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE
1.	Appearance of theatre (which is live in nature), change when it is played on new media.					
2.	New media widens the possibility of involving new viewers for theatre (otherwise, who never go to watch theatre).					
3.	Do you favour presentation, & promotion of theatre on new media?					
4.	Theatre on new media establishes connect between artist and audience same as in case of live theatre.					
5.	Theatre viewing on live space (auditorium) and technological space (new media) is different.					
6.	Time flexibility (in new media) is the major factor which can influence the viewer's decision (to try the theatre on new media).					
7.	The interactive nature of theatre on new media provides platform to viewers to voice their opinion & feedback.					
8.	Diversified cross-culture viewing of theatre on new media will enrich theatre as an art.					
9	New media provides enriching theatre viewing experience.					