

# Chapter 10

## Evaluating the Effectiveness of Indian Theatre Advertisements and Solutions: Audience Engagement Through Presence, Attention, Participation, and Connection

Vishnu Achutha Menon

 <https://orcid.org/0000-0003-4028-3685>

*Institute for Educational and Developmental Studies, Noida, India*

### ABSTRACT

*The study focuses on the influence of narrative performance in theatre advertisements on various dimensions of audience engagement. Theatre advertisements, comprising promotional content showcased before, during, or after cinema screening, target a captivated audience sharing an interest in cultural and artistic experiences. This study investigates the impact of narrative performance on audience involvement, sensory fidelity, adaptation/immersion, interface quality, conscious attention, enthused participation, and social connection. A quantitative research design was employed, with 444 participants selected through random sampling from theatre audiences in Kerala. Data were collected using structured questionnaires, and analysis was conducted using SPSS. Pearson correlations revealed strong positive relationships between narrative performance and all engagement variables. Regression analyses indicated significant predictive power of narrative performance on audience engagement metrics.*

DOI: 10.4018/979-8-3693-7041-4.ch010

## INTRODUCTION

Cinema theatres have long been cherished as spaces where stories come alive, offering audiences a unique blend of entertainment and shared experiences. However, with the rise of streaming platforms and changing audience habits, cinema theatres face new challenges in drawing crowds. Advertisements have become vital in this context, serving not only to inform potential moviegoers about upcoming films but also to spark curiosity, build anticipation, and evoke the emotional depth of the cinematic experience. By presenting the sensory and narrative richness of films, advertisements extend the allure of the big screen and reinforce the irreplaceable charm of cinema theatres. The culture surrounding cinema-going has evolved into what is often referred to as “popcorn culture,” a term that captures the casual, multisensory nature of the experience. This culture includes both touch practice and peep practice as key modes of audience involvement. Touch practice encompasses the tactile and interactive elements of cinema, such as buying tickets, holding snacks like popcorn and drinks, or interacting with digital kiosks and promotional displays. These physical engagements transform cinema-going into a holistic sensory event. Peep practice, on the other hand, focuses on the observational and immersive aspects of watching a film. The act of sitting in a darkened theatre, focusing solely on the expansive screen, and absorbing the story without the distractions common to home viewing offers audiences a distinct and deeply engaging experience.

Audience engagement is the cornerstone of the cinematic experience. The environment of a cinema theatre, with its dim lighting, immersive sound, and communal atmosphere, is uniquely designed to foster deep connection. An engaged audience becomes emotionally invested in the story, reacting to its twists and turns with laughter, tears, or gasps. Beyond individual enjoyment, this shared engagement creates a collective energy that amplifies the impact of the film. In a competitive entertainment landscape, fostering such engagement is crucial, as it drives audience satisfaction, sparks word-of-mouth recommendations, and encourages repeat visits to the theatre. The effectiveness of cinema lies in how it harnesses key dimensions of audience engagement—presence, attention, participation, and connection. Presence in cinema refers to the immersive quality that draws viewers into the narrative. The large screen, combined with surround sound, creates a sensory environment where audiences feel as though they are part of the story. Attention is sustained through the compelling nature of the visuals, dialogue, and music, as the undistracted environment of the theatre allows viewers to focus entirely on the unfolding drama. Participation, though not always direct, is evident in the emotional reactions of the audience, from spontaneous applause to shared laughter or suspenseful silence. Lastly, connection emerges both within the narrative and among the audience. A

22 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage: [www.igi-global.com/chapter/evaluating-the-effectiveness-of-indian-theatre-advertisements-and-solutions/368387](http://www.igi-global.com/chapter/evaluating-the-effectiveness-of-indian-theatre-advertisements-and-solutions/368387)

## Related Content

---

### Integration of TAM, TPB, and Self-image to Study Online Purchase Intentions in an Emerging Economy

Devinder Pal Singh (2015). *International Journal of Online Marketing* (pp. 20-37). [www.irma-international.org/article/integration-of-tam-tpb-and-self-image-to-study-online-purchase-intentions-in-an-emerging-economy/127069](http://www.irma-international.org/article/integration-of-tam-tpb-and-self-image-to-study-online-purchase-intentions-in-an-emerging-economy/127069)

### Teaching and Learning Cultural Metacognition in Marketing and Sales Education

James E. Phelan (2019). *International Journal of Marketing and Sales Education* (pp. 18-29). [www.irma-international.org/article/teaching-and-learning-cultural-metacognition-in-marketing-and-sales-education/253527](http://www.irma-international.org/article/teaching-and-learning-cultural-metacognition-in-marketing-and-sales-education/253527)

### Social Media as a New Emerging Tool of Marketing

Rawan T. Khasawneh (2017). *Strategic Uses of Social Media for Improved Customer Retention* (pp. 1-10). [www.irma-international.org/chapter/social-media-as-a-new-emerging-tool-of-marketing/171475](http://www.irma-international.org/chapter/social-media-as-a-new-emerging-tool-of-marketing/171475)

### Social Media Impact on Holiday Travel Planning: The Case of the Russian and the FSU Markets

John Fotis, Dimitrios Buhalis and Nicos Rossides (2011). *International Journal of Online Marketing* (pp. 1-19). [www.irma-international.org/article/social-media-impact-holiday-travel/60391](http://www.irma-international.org/article/social-media-impact-holiday-travel/60391)

### Consumer–Retail Structure Interrelations as Seen in the Young Consumers' Photographs of Retail Environments

Pirjo Laaksonen, Ari Huuhka and Martti Laaksonen (2015). *Marketing and Consumer Behavior: Concepts, Methodologies, Tools, and Applications* (pp. 1428-1441). [www.irma-international.org/chapter/consumer-retail-structure-interrelations-as-seen-in-the-young-consumers-photographs-of-retail-environments/123016](http://www.irma-international.org/chapter/consumer-retail-structure-interrelations-as-seen-in-the-young-consumers-photographs-of-retail-environments/123016)