

ABSTRACT

Title of Dissertation: CREATIVE PERSUASION:
ENHANCING WELL-BEING AND
SELF-EFFICACY THROUGH
THEATRICAL PERFORMANCE

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This manuscript is intended as a first step in exploratory research to examine the efficacy of creative performance in entertainment-based health interventions, as well as the cognitive mechanisms for that efficacy. Creative performance for the purposes of this study is defined as engaging in an activity that requires the participant to use his or her body to creatively portray a character and/or enact a message. While much is known about the efficacy of entertainment-based health interventions, less empirical work has focused on how merely participating in creative performance promotes *well-being*. Well-being is psychological and mental health, which is more than the absence of mental disorder or disease, but rather the state of "optimal psychological functioning and experience" (Ryan & Deci, 2001). This document outlines a panel study that evaluates the degree to which active involvement in an immersive theatre

camp leads to increases in well-being and self-efficacy for adolescents, as well as the theoretical basis for expecting such a result. A front matter table (p. vii) provides a reference for the key concepts and variables included in the study. The following chapters expand on the rationale for this work, including entertainment-education, benefits of creative performance, and the importance of well-being in adolescence.

CREATIVE PERSUASION: ENHANCING WELL-BEING AND SELF-EFFICACY
THROUGH THEATRICAL PERFORMANCE

by

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Front Matter

Conceptual and operational definitions for key terms in this research.

Note: Citations are omitted here for space considerations but included in the body text.

Full scales are attached in the appendix.

Term	Conceptual Definition	Operational Definition
Creative Performance	Engaging in an activity that requires the participant to use his or her body to creatively portray a character and/or enact a message, typically in a theatre setting (p. 1)	Membership in the treatment condition (theatre summer camp) versus the control condition (non-theatre camp)
Perceived Involvement in Creative Performance	The degree to which the person feels that s/he is an active, willing, and engaged participant in the creative performance or the level of intrinsic motivation (p. 36)	Post-test scores (theatre participants only) adapted subscales from the Intrinsic Motivation Scales
<i>Self-Efficacy</i>	The belief that one can accomplish a certain task (specific to the task) (p. 11); includes the following types:	Adapted from Bandura's Child Efficacy Scales
Assertive Self-Efficacy	One's perceived capability to voice opinions, to stand up to mistreatment, and to refuse unreasonable requests. (p. 46)	
Regulatory Self-Efficacy	One's perceived ability to resist peer pressure to engage in high-risk activities and to structure environments conducive to learning (p. 46)	
Social Self-Efficacy	One's perceived ability to initiate and maintain relationships and to manage interpersonal conflict (pp. 46-47)	
<i>Well-Being</i>	Psychological and mental health (p. 30); according to Self Determination Theory, it is comprised of the following dimensions:	Adapted from Basic Needs Satisfaction scales
Autonomy	One's urge to be the causal agent of one's	

	own life (p. 32)
Competence	Seeking a controlled outcome and experiencing mastery (pp. 32-33)
Relatedness	Urge to interact, connect with and care for others (p. 33)

Chapter 1: Introduction and Rationale

People have been using storytelling as a primary means of communication and education since the beginning of spoken language and using performative elements even longer. Performance and theatre in the Western tradition developed in the 6th century BC in Athens, Greece where participation in theatrical performance was an essential part of citizenship (Webster, 1970). Creative performance is an embodied activity requiring participants to creatively portray a character and/or enact a message. Given the rich history of storytelling and creative performance as prominent components of the human experience, it is somewhat surprising that it has only been in the last several decades that a branch of communication research focusing on these phenomena has developed. Entertainment-education (E-E) (or edutainment/infotainment) is a communication strategy for social change through the use of drama, music, and other active storytelling that engages emotions to inform and change attitudes, behavior, and social norms for individuals, communities, or society at large. E-E has been defined in a variety of ways by communication scholars, some of the most popular include: “the process of purposely designing and implementing a media message to both entertain and educate to increase audience members’ knowledge about an educational issue, create favorable attitudes, and change overt behavior” (Singhal et al., 2004, p. 343; Singhal & Rogers, 1999; Singhal & Rogers, 2002) and the process of capitalizing on the popular appeal of entertainment media to show people how they can enjoy safer, healthier, happier lives (Piotrow, Kincaid, Rimon, &

Rinehart, 1997; Brown & Singhal, 1996). E-E is a communication method that can use the arts to incite change in the interpersonal, social, and education arenas.

The majority of research investigating the personal benefits of participating in the arts takes the form of case studies or anecdotal evidence. While there is a great deal of research supporting music education and performance (Catterall, Chapleau, & Iwanaga, 2002), there is far less research supporting theatre arts and performance. There is something transformative about creative performance that is regularly discussed among those within the theatre community, but difficult to measure and share with a broader audience. Actors seem to experience a sense of self-persuasion through acting that increases their self-worth, self-efficacy, and overall well-being. In order to provide a more generalizable picture of the personal benefits of participating in creative performance, this research seeks to investigate how creative performance leads to increases in self-efficacy and well-being through a quantitative analysis of those participating in theatre summer camps. The skills that are required to participate in creative performance are founded in communication; speaking, nonverbal, self-control, social skills, and interpersonal communication make up the tool kit required for this arts-based activity. Mastery of these communication skills can build self-efficacy and self-concept. With a better understanding of how self-efficacy and self-concept are changed through creative performance, we will be better able to create effective persuasive interventions to increase adolescent self-efficacy, self-concept, and overall well-being. It is through honing these communication skills that individuals learn and develop personally, enhance their relationships with others, and

create positive social outcomes, which is evident by the use of arts and play therapy to enhance communication skills in children and for certain medical diagnoses.

Arts & Play Therapy

While there is an emerging body of research about how art and creative therapies can provide effective interventions for children and teens, there is little hard data regarding how creative performance influences adolescents or children. *Play therapy* is an intervention method that is often studied in psychology by using phenomenology, participant observation, and grounded theory (Ngong, 2016; Perryman, Moss, & Cochran, 2015; Smith-Adcock et al., 2012; & Cummings & Leschied, 2001) or with very small sample sizes such as Thanasiu, Rust, and Walter (2018) with $N=12$ or case studies with 1-5 children (Malchiodi, 2015; Gardono, 1994). Much of this research focuses on service learning (Baggerly, 2006; Keller-Dupree, Little, Hagman, & Deckert, 2014; Muro, Holliman, Blanco, & Stickley, 2015; Smith-Adcock et al., 2012) which varies significantly from the type of extracurricular activity that creative performance usually encompasses where students participate for the sake of art. Additionally, many arts or play-based therapies can be expensive, difficult to access, and are designed for children or adolescents who have experienced a great deal of trauma. Very few creative therapies include theatre and these interventions have predominantly been conducted outside of the United States, with very small sample sizes and using qualitative methods (Ngong, 2016; Yotis, Theocharopoulos, & Fragiadaki, 2017). Yotis et al. (2017) used professional actors with a post-production open discussion with the audience addressing mental health stigma. This audience engagement is especially important for the success of the study, which is notable for the study that is to follow. Ngong's (2016) research uses a

participation-based method with six participants at a mental health clinic in Cameroon wherein the participants use theatre to help them gain coping skills for mental health conditions such as depression and anxiety. These studies are clearly recognizing that the active involvement of the participants is key to successful outcomes but they do not paint a complete or generalizable picture of the power of theatre for social and health interventions. There is an obvious gap in the literature concerning how practicing and utilizing communication skills in creative environments can enhance the social and emotional outcomes of those who have not experienced serious trauma or would otherwise not require therapy. Youth theatre is popular around the world, but is not typically researched as a means of enhancing communication, interpersonal skills, or well-being in average adolescents.

Youth Theatre

Through my experiences as an acting instructor and director for elementary through college aged actors, I have seen a noticeable change in actors throughout the rehearsal and performance process and have heard many other instructors and parents observe the same. The experiences leave a lasting impression on most people who participate and this research seeks to find a deeper understanding of how theatrical performing transforms amateur actors (non-classically trained or seeking a career in theatre) and how they perceive personal changes after being immersed in creative performance for an extended period (20-40 hours for a week or more). These changes could range from sense of accomplishment, to increased confidence, to increased self-awareness and beyond. Research on one major youth theatre program in Detroit claims that their theatre programs are successful at improving academic achievement,

leadership skills, and artistic ability in addition to empowering participants and cultivating autonomy (Guitierrez & Spencer, 2008). Little information is offered by way of theoretical rationale for these claims and critics could argue that they could be true based on the talent of the staff or the participants and not really a direct result of the theatre participation. In order to create truly generalizable information a population needs to be studied that is more diverse in location and experiences than one particular program or the case study method that is most commonly employed when studying youth theatre and personal outcomes.

The way that actors develop as a result of the creative performance process could have major impacts for their future endeavors in every aspect of their lives. Theatre teachers and professionals cite that theatre can help students learn leadership and communication skills including group management, self-confidence, motivation, time management, resilience, and tolerance (Seidel, 1996). With a deeper understanding of when, how, and why these student and young actors are deeply affected through theatrical performing, we can cultivate replicable experiences for increasing confidence, self-efficacy, self-worth, empowerment and overall feelings of accomplishment. As many adolescents struggle with confidence and self-worth, (Owens, 1994) providing experiences that cultivate a strong sense of self could lead to increased performance academically, stronger social bonds, better mental health, and a more successful and self-aware individual. Adolescence is a precarious time of development and feelings of low self-concept during this phase can have lifelong repercussions (Owens, 1994). The skills developed during adolescence such as resiliency, dedication, empathy, and compassion come from positive experiences of

self-worth, confidence, and social bonds can also last a lifetime and can all be cultivated through theatrical performing (Seidel, 1996).

Applied theatre usually has a message beyond the artistic production and seeks to raise awareness of a community problem, incite social change, instill a sense of morality, raise consciousness of the audience, or change ideologies. These goals tend to be measured by the audiences' response to the message of the play. One such study analyzed an existing theater's program for early adolescent spectators and they found great success in preventing risky sexual behavior by developing knowledge, intentions, and attitudes regarding sexual information (Lieberman, Berlin, Palen, & Ashley, 2011). Participating in theatre seems to have an inherently persuasive influence on amateur actors and this research seeks to answer the following research questions: 1) Is it possible to quantify how amateur actors are influenced by their participation in theatre? 2) Is practicing communication through creative performance a viable method of persuasion for increasing self-efficacy and well-being? 3) How are self-efficacy and well-being related in terms of adolescent interventions? Quantifiable data in this area would be useful to garner funding for theatre programs and tailor interventions using creative performance. The research that is to follow in this manuscript seeks to understand how the actors are experiencing the narratives and embodied production of these social messages by practicing the given communication rather than the spectators who are simply taking in a message. By first analyzing how adolescents are affected by participating in theatre and creative performance, we will then be better able to answer more challenging questions such as: how are youth actors experiencing the social issues raised in the world of the play such as racism, sexism, bullying, stigma? How are their personal beliefs altered by

their experiences in the world of the play? Is a student who plays a bully experiencing dissonance with his real life beliefs? Or does he adopt more bullying tendencies in his real life after practicing those behaviors on the stage? The answers to these questions could help us create tailored pro-social and pro-health interventions in the future.

The following chapters will be devoted to reviewing the relevant literature that provides that rationale for this research from a communication perspective and providing the methodology and approaches for conducting this research. The next two chapters provide an overview of the entertainment-education literature that focuses on the persuasive experience, the theoretical frameworks that provide the scaffolding for the study, and the performance studies perspectives that can enhance our understanding of the personal changes that occur through participation in creative performance.

Entertainment Education

Entertainment-education (E-E) is the intentional use of an entertaining and educational messages designed to increase knowledge, align pro-social or pro-health attitudes, and change overt behavior or behavioral intentions (Singhal & Rogers, 2002). Communication scholars and practitioners often tailor messages for a target population to incite changes in attitudes and behavior. In the last few decades, a wealth of research has demonstrated the efficacy of entertainment-education interventions for persuasive outcomes in health and other social domains (Conquergood, 1988; Moyer-Guse, Jain, & Chung, 2012; Moyer-Guse & Nabi, 2010; Moyer-Guse & Nabi, 2011; Sabido, 2004; Singhal et al., 2004; Singhal & Rogers, 1999; Singhal & Rogers, 2002). Understanding the cognitive and affective mechanisms for interventions that use

theatre or interactive creative performance can help practitioners develop even more effective interventions. Some theoretical work has pointed to reasons for the efficacy of entertainment as a medium for health interventions, such as the ability for narrative and character involvement to overcome barriers to persuasion (e.g., Moyer-Gusé, 2008). This narrative and character involvement is effective because it allows the spectator to be emotionally invested in the outcomes, as they feel personally connected to the character. However, these theories are restricted to E-E interventions in which participants are passive audience members—that is, they merely receive the entertaining message, rather than participate in its creation, which is in line with the original premise of E-E.

The origin of entertainment-education (E-E) is credited to Miguel Sabido, who in an interview discussing the subject, said that he originally called the approach “entertainment with proven social benefit” (Singhal, Cody, Rogers, Sabido, 2004, p. 61) and it later came to be known as entertainment-education. While Miguel Sabido (2004) identifies as a “hands-on communication theoretician” he has also produced and directed plays, movies, and television and radio dramas. The original ideas for E-E came from Sabido’s directing theatre plays and observing actors changing energy within the body to elicit varying tone. He found that by asking the actors’ to change the locus of their energy, he could alter the tone of the scene and the reactions of the audience (Sabido, 2004). The key takeaway here is that by coaching the performance and changing how someone can embody the character, he could create different outcomes for the viewers. Imagine how much more effective this could be for the actors as they are coached in their communication for more desirable outcomes.

Sabido's initial research involved a well-loved professional telenovela (TV soap opera) called *Simplemente Maria*, well known for inciting social change in Mexico. Later he produced his own telenovelas, designed to analyze tone. In his research he quantitatively measured the degree to which the telenovela attracted an audience and qualitatively measured how viewers experienced emotions while watching (Sabido, 2004). It is important to note that while the majority of recent E-E research has been quantitative, the study that gave birth to the field took a mixed-methods approach. Sabido went on to produce seven pro-social E-E telenovelas between 1975 and 1982, with a great deal of success covering topics including: increasing enrollment in adult literacy classes, the promotion of family planning, female equality, and women's rights (Sabido, 2004). Sabido admits that while the methodology was enjoying success, he still needed explanations for his theory of tone and the connection to emotional responses. While entertainment-education originated as a practical approach to communication, the theoretical framework integrates elements from psychology, neuroscience, and theatre based on the following theories (in addition to the theory of tone: social learning theory (SLT) (Bandura, 1963; 1977), theory of archetypes (Jung, 1958; 1970), dramatic theory (Bentley, 1967), and the triune brain model (MacLean, 1973). Modern entertainment-education research builds largely on social cognitive theory and mostly neglects any performance, drama, and neurology theories.

Many international studies have shown the persuasive effects of E-E and its success for promoting health-related messages. As Moyer-Guse and Nabi (2011) note "E-E in the United States is rarely constructed from beginning to end with education

or behavior change as a goal” (p. 417). A systematic search (via WorldCat and Google Scholar including entertainment-education or edutainment in the title or as a keyword) for E-E research (not including theory building) conducted (and published) in the US between 2004-2018 provided a small number of studies and they are almost all directed at a minority population of immigrants regarding health literacy in the public health or social work domains. In stark contrast, the study contained herein evaluates the effects on a largely white and female population and utilizes methods of active participation rather than passive message reception. This is a direct response to the call for E-E research in the United States with education and behavior change as a primary goal.

A few recent studies use entertaining narratives as the primary method of E-E messaging (Johnson, Harrison, & Quick, 2013; Moyer-Guse, Jain, & Chung, 2012; Niederdeppe, Bu, Borah, Kindig, & Robert, 2008; Hinyard, & Kreuter, 2007; Slater & Rouner, 2002). Entertainment-education research has repeatedly demonstrated that participants think more positively about a specific topic after viewing pro-message programming, and more negatively about the topic after viewing anti-message programming (Slater, Rouner, Long, 2006; Moyer-Guse & Nabi, 2011; Niederdeppe, et al., 2008).

In the last decade, school programs frequently use E-E to promote targeted health messages to children (Joronen, et al., 2008). There also seems to be a progression towards audience-involved theatre interventions in schools (Cuijpers, 2002; Slater & Rouner, 2002; Banerjee & Greene, 2006) and internationally (Glik, Nowak, Valente, Sapsis, & Martin, 2002). These school and international studies have

shown that live theatre performances are engaging for audiences, influence knowledge, attitudes, and behaviors, and positively effect social and cultural norms (Conquergood, 1988; Piotrow et al., 1997; Singhal & Rogers, 1999). This turn toward more active involvement could be the key to increasing pro-social and pro-health outcomes for participants. One purpose of this research is to argue for a shift from the passive message reception to an active participation with the message for the entire Entertainment-Education field. Active involvement allows the participants to hone their own communication skills in a safe environment with direct supervision and coaching, which is a form of self-persuasion that will drive the motivation and design for this study and will be revisited in Chapter 5. Active involvement also allows for participants to model specific behaviors and enhance self-efficacy, which helps them to learn what communication behaviors lead to desirable outcomes and how to avoid undesirable outcomes, as indicated by Bandura's (1986) social cognitive theory.

Self-Efficacy and Social Cognitive Theory

As E-E became popular around the world, Bandura's (1986) social cognitive theory (SCT) became a commonly used theoretical framework to research E-E interventions (Sood, Menard, & Witte, 2004). Its precursor, social learning theory, elucidates how people learn through observation (Bandura, 1977b). In the same year, Bandura published a theory of self-efficacy that posits the ways in which one can gain confidence in one's ability to achieve a specific task or goal (Bandura, 1977b). Self-efficacy theory argues that one can increase efficacy regarding a specific goal using four methods: *vicarious experience* (others modeling behavior), *mastery experience* (past accomplishments), *social/verbal persuasion* (coaching/feedback, self-

instruction), and *emotional arousal* (symbolic exposure, enthusiasm or anxiety). Bandura does not conceptualize learning as simple information absorption; learning can also involve attitude change. There are opportunities for self-persuasion in the self-efficacy model through mastery experience, via self-reflection of personal experiences, and verbal persuasion (e.g., reciting a mantra or pep-talk). Note that all of these components naturally happen in theatre participation.

SLT and self-efficacy theories were later combined into social cognitive theory (SCT; Bandura, 1986). SCT states that factors associated with a *person* (individual with a set of learned experiences), *behavior* (perceived outcomes, expectations, reinforcements), and *environment* (social constructs) are *reciprocally determined*; that is, the internal (personality, efficacy, expectations) and external (environment, outside reinforcements, social norms/observation) interact to affect a person's behavior, and, likewise, behavior affects the environment and one's sense of self.

SCT provides a great deal of the theoretical foundation for this research as it explains how to increase self-efficacy, outlines how people experience persuasion (or learning), and provides measurable outcomes. E-E research almost always discusses how to increase self-efficacy (using SCT) as well as motivation, goal-setting, and outcome expectations. For the purposes of this research, SCT provides a structure for evaluating and explaining personal changes that are experienced when one participates in creative performance.

Self-efficacy is increased through *social modeling* (observing another person's communication and/or actions and the positive or negative consequences of those choices) or *mastery experience* (one's own experiences and positive or negative

reinforcement thereof; Bandura, 1986). Acting requires performers to model behavior and a narrative repeatedly until it is mastered; so by nature, acting desirable behavior will lead to increased self-efficacy. For example, if a character has panic attacks in the play and then follows steps to calm down and reduce anxiety (such as taking deep breaths and counting aloud) then the actor playing that character will know that if she has a panic attack in real life that she can take deep breaths and count aloud to help reduce anxiety. She will have confidence that she knows what to do in that situation and already has mastery experience in those actions. The actors are also socially modeling positive behaviors for each other through repeated rehearsals. The opposite is also true, that if the actors are socially modeling negative messages that lead to a negative outcome, then the participants will want to avoid those behaviors in their real lives to avoid the undesirable results. Because all of the characters watch the performance multiple times in planning, they should all know exactly what will lead to a positive outcome should they be faced with a similar situation in the future. Noteworthy here, however, is that self-efficacy is behavior-specific (in the example above, it would be the belief that the actor could avoid panic attacks by using anxiety-reducing techniques). Later, when I present the theoretical model for this research, I will elaborate on the types of self-efficacy that I propose creative performance engenders purely by participating, regardless of message content.

While live creative performances reach a smaller audience, live performances draw on the strengths of both mass and interpersonal communication (Valente & Bharath, 1999). Entertainment-education using live creative performances focus on the direct interaction between cast and audience members including feedback,

participation, or question-and-answer periods (Valente & Bharath, 1999). The direct interaction provides an environment that is more conducive to learning and behavior change than mediated impersonal communication (Glik, et al., 2002). In fact, research on professional actors and subject performed tasks shows that performed action phrases are remembered better than action phrases that are verbally rehearsed (Kormi-Nouri & Nilsson, 1998; Noice, Noice, & Kennedy, 2000). Given this information, performing a message, rather than just hearing it or reciting it, should enhance the learning outcomes for the actors.

In a systematic review evaluating nine studies focusing on health behavior, mental health, and social health, research showed that drama or theatre-based plays succeed in increasing knowledge and attitudes to health behavior among school aged children (Joronen et al., 2008). The authors also suggest that a theory is needed that combines educational, drama, and health theories with valid measures to examine the effectiveness of an intervention.

While the study of Entertainment-Education has a long and rich history, more work is needed to explain the possible benefits of intervention-based E-E on various populations. Most intervention-based studies are conducted in developing countries with diverse populations. Will similar interventions also be effective in Western Culture, with more highly educated, non-minority, or more diverse groups of people? How can entertainment-education be utilized in practicum in the theatre to enhance message outcomes for social issues? As mentioned above, E-E began with a theoretical framework that included not only SCT but also neurology and performance theories. The current study seeks to find the effects of foundational elements of

performance on adolescents, rather than topic specific interventions, therefore performance theory can provide rationale for the personal changes in self-efficacy and well-being that can be attributed to creative performance.

Performance Theory for Entertainment-Education

Based on the current trends of entertainment-education and the lack of research building upon the original foundation of dramatic theory, it is only logical to bring performance theory into the mix. Perhaps the most fitting theory is Boal's (1979) theatre of the oppressed (TO), a theory for using performance as a method of enacting social and political change. Boal was largely influenced by the work of Paulo Freire, especially *Pedagogy of the Oppressed* (1968) where he argues for co-creating knowledge between student and teacher. Freire's pedagogical approaches support the transactional (two-way) communication model rather than didactic communication. Freire argues for education in order to liberate people to overcome societal problems. Boal borrows the desired outcomes and uses theatre, improvisation, and games to empower people. TO is based on the premise that a human is a self-contained theatre, actor, and spectator all in one. We can observe ourselves and change our actions to have a different effect on our surroundings. TO engages people in critical reflection and discovery that Boal referred to it as 'drama therapy' much like the basis of art therapy discussed in the previous chapter. TO shares some basic premises with social cognitive theory, like social modeling, self-reflection, self-efficacy, and self-regulation. Theatre of the oppressed requires performers and audience members to interact (much like parasocial interaction but a two-way interaction rather than a perceived relationship). There are several methods included in TO such as game

playing, image theatre, forum theatre, invisible theatre, legislative theatre, and rainbow of desire. The following study had participants engage in theatrical game playing workshops in addition to traditional theatre performance staged shows, meetings to review and analyze performances and experiences, and forum theatre workshops wherein spectators took turns participating as actors and returning to spectating.

The most applicable method for entertainment-education is forum theatre, wherein audiences become active (“spect-actors” rather than spectators) in the show and engage with other actors, audience members, and setting. Forum theatre frequently involves repeating scenes and allowing the audience to alter them on the second run. Boal (1979) calls this process *simultaneous dramaturgy* and on the second iteration allows viewers or actors to stop the performance (usually a short skit in which someone is oppressed) at any time and propose an alternate action (which incites an alternate outcome) thereby actually creating social change by implementing counter-hegemonic messages. When an audience member stops the performance, he or she can then take the place of the oppressor. This role reversal allows for realistic portrayal of oppression (as the audience members are often oppressed) and gives the spect-actor power. The process allows traditionally oppressed groups to practice altering their reality. The hope is that when encountering a similar situation in real life the spect-actors will feel more prepared and able (have greater self-efficacy) to deal with the conflict. Another technique is *breaking repression*, which asks a participant to share a specific instance where s/he felt oppressed and accepted the oppression by acting in a way that contradicted his/her beliefs (Boal, 1979). The actors immediately reenact the scene displaying the oppression, then the scene is repeated but the participant has the

opportunity to change the original behavior and watch a different outcome unfold. This technique is essentially a representation of social modeling to increase self-efficacy and could be explained using SCT.

The actual process of engaging in forum theatre also gives the spect-actor power as they take control as ‘artists’ and the designated actors become spectators. Boal (1979) is acutely aware of the two simultaneous spaces that exist within forum theatre, the fictional scenario of acting and the real life of the spect-actors. There is potential to use Lewin’s (1952) field theory as a framework for E-E persuasion. Field theory describes the human life space containing two parallel plains (reality and irreality) that confine one’s perception and ability to have experiences. Boal’s identification of dual space is perfectly in line with field theory. The actor is able to put the desired behavior to action while temporarily pulling that behavior into the plane of reality. Lewin would say that when faced with a similar oppressive situation in the future that person will be able to locomote to the plane of irreality and recall the feelings and behavior associated with power and replicate the actions to reduce oppression. For example, when performing in a play the actor temporarily takes on the experience of the character such as in Grease when the other students pressure Sandy to smoke cigarettes. The actor playing Sandy feels the pressure from peers and still chooses not to engage in the negative/risky behavior. When faced with a similar situation in real life, that actor can locomote to the plane of irreality (the pretend situation in the play) and use that to model the same power, strength, and courage that the character exemplified in that situation. This helps the individual to build a toolbox of skills to use in real life by allowing them to experience them in the plane of irreality

first, where stakes are lower and they don't have to make active choices as the script determines their course of action. Evidence for this argument is evident in a qualitative study on the performance effects on identity wherein participants cited that acting in theatre and playing strong female characters made them feel more confident, satisfied, and brave (Moore, 2015). Multiple participants cited the ability to "channel" strong female characters in their own lives after playing one on stage and one woman even made a conscious decision to be more like an admirable character she played, saying she is now more "curious, inquisitive, caring, and strong" and "able to handle herself with grace and leadership" as a result (Moore, 2015). Another participant described playing a racist man who had beat up a black man and was subsequently arrested. She explained how the experience made her more aware of racial issues in her daily life and while playing this type of role is challenging, it really resonates with you as an actor, makes you more sensitive to similar situations in your own life, and allows you to experience someone else's reality and internalize it so you react differently when you see it afterwards (Moore, 2015). This locomotion effect can be very compelling form of self-persuasive for actors participating in creative performance as they choose which values, behaviors, and communication styles to adopt in order to achieve their desired identity or avoid undesirable attributes.

Theatre of the oppressed is based on the dramatism ontology that social life is theatre and theatre is life, which could be considered a constructivist concept. The epistemological underpinnings of forum theatre are associated with Freire's notion that meaning is co-created dialogically between individuals or groups but the processes cannot be didactic (which could pose problems for mediated E-E). The TO

epistemology is in line with the symbolic interactionism perspective where meaning is created through interaction and solidified by self-reflection. Popular E-E scholar Arvind Singhal (2004) suggested that people implement Freirean strategies for empowerment and social change in future health E-E research, which is precisely what TO does. TO pedagogical approaches in school and community-based programs internationally have been largely successful in raising awareness and changing social norms by reducing stigma surrounding health and social issues through Africa's DramAidE (Sutherland, 2002), street theatre in India (Dutta, 1983; Singhal & Rogers, 2003; Valente & Bharath, 1999), and theatre turned radio soap operas in Brazil (Singhal & Rogers, 2003). Unfortunately, we still see minimal TO approaches in E-E research conducted in the US. As I mentioned earlier, I suspect this under use is due to the saturated media markets in developed countries and the difficulty in measuring outcomes associated with such approaches.

Given that the theoretical framework underlying TO centers on critical awareness and reflection through dialogic means, it is not surprising that the results of such a strategy are difficult to implement and measure. The study contained herein allows for critical reflection through careful discussion and reflection in both a group setting and in self-analysis but is not directly measured; rather it is measured by the well-being relatedness (dialogic) and self-efficacy (critical reflection) variables and the confounding measurement of perceived involvement with the overall activity. Most often TO research in a health context uses applied methods and report results through case studies focused on raising awareness or reducing stigma. While some TO researchers use observations to report findings, both of these methods largely lack

structured and objective measures. It would be wise for future studies to consider innovative ways to measure critical awareness. In order to effectively implement TO in an E-E context it would be critical to measure other persuasive outcomes including intentions, behavior, emotions, motivation, self-efficacy, and well-being in addition to awareness, attitudes, and social norms. Singhal (2004) encourages participatory theatre initiatives to work together with mass media to supplement each other but he does not offer suggestions about how to do so successfully. Perhaps creating more objective measures would encourage this collaboration.

Theatre of the oppressed is a model that uses performance as a way to empower individuals who are oppressed, victimized, or voiceless. TO allows participants to alter their reality in order to gain mastery skills, change social norms, and enhance self-regulation. Interestingly, it seems that performing as characters that are oppressed, victimized, or voiceless also empowers the actors who play those characters, like the racist example above. Without acknowledging it, TO was clearly implemented in the Cameroon study where they used theatre to help participants gain coping skills for anxiety and depression (Ngong, 2016). By practicing skills within a false and safe environment, people can gain mastery and use those skills when they face real world challenges. Creative performance provides a setting for empowering adolescents to utilize verbal, nonverbal, and interpersonal communication to increase self-efficacy, encourage cognitive control, and enhance personal well-being through active involvement and skill mastery. It's clear that SCT and performance study create an ideal environment for adolescents to practice communication to their personal benefit. The theory of active involvement (Greene, 2013) provides an additional

framework for utilizing SCT and performance theory together in a way that embodies the participants in creative tasks for stronger pro-social and pro-health outcomes.

Theatre of the oppressed performance theory shows how active involvement in creative performance creates an excellent environment for social cognitive theory. The following chapter will investigate existing literature for entertainment-education that involves active participation that is in line with TO and can enhance intervention outcomes.

Chapter 2: The Theory of Active Involvement

Recently, there has been a shift in focus amongst some entertainment-education practitioners and researchers from this passive-audience model to giving audience members a more active role in engaging with the message through interactive performance (Singhal et al., 2004) or message design (Greene, 2013). The theory of active involvement (TAI) proposes that persuasive outcomes are increased when participants engage in a creative activity surrounding the message such as creating a radio spot, video, or writing a song or poem (Greene, 2013). Many researchers ask the audience to engage with the message by breaking the fourth wall and inviting them to join the live performance they are watching and interact with the actors and messages (Glik, Nowak, Valente, Sapsis, & Martin, 2002; Joronen, Rankin, & Astedt-Kurki, 2008). Glik, et al., 2002 identified “creative process” as a prominent domain that emerged from qualitative research among youth theatre programs. There is no theoretical framework and little analysis associated with the creative process of becoming a character and performing a narrative but it deserves attention from the E-E community. The only research that begins to look at creative processes is Greene’s (2013) explanation for message planning and/or production in her theory of active involvement (TAI). *Theory of active involvement* (TAI) builds on the basis of social cognitive theory and describes how interventions are mediated by variables such as arousal, involvement, comprehension, and perspective taking (Greene, 2013). TAI

utilizes these variables by engagement and delivery mode as prerequisites to the active message planning or production.

Theory of Active Involvement and Social Cognitive Theory

TAI uses social cognitive theory's self-persuasion and self-regulation for a theoretical basis of the cognitive processing that occurs through intervention (Greene, 2013). TAI says that (a) *engagement* (information processing) causes (b) *immediate outcomes* through active involvement (message production of a narrative or poster) followed by (c) *reflection*, which leads to (d) *cognitions* or changes in way of thinking that enjoy long-term (e) *outcomes* (Greene, 2013). TAI breaks down the process as follows: engagement requires arousal and involvement, which lead to comprehension or knowledge, which in turn provides skills, perspective taking, and critical thinking through active involvement (Greene, 2013). Reflecting on the engagement and active involvement allows for identification of perceived discrepancy of current attitude and observed behaviors and outcomes. Identifying and processing discrepancies leads to achieving target expectancies, norms, and target intentions (Greene, 2013). The cognitions that create attitudes and intentions then incite the target behavior or long-term outcomes.

TAI proposes that active involvement interventions will elicit more effective results (in the form of perceived novelty and reported attention) than non-active involvement interventions (Greene, 2013). TAI also proposes that active involvement will elicit more participant involvement such as personal interest, perceived gain, and reflectiveness on the given topic which lead to immediate outcomes of increased comprehension and knowledge as well as skills pertaining to the topic (Greene, 2013).

The increased involvement through active participation will also increase perceived discrepancy between non-matching behaviors as Bandura (1986) explains happens through self-reflection (cognition) and self-regulation. The future implications include stronger evaluation of risk-expectancies in similar real life situations post-intervention leading to behavioral intentions aligned with the intervention.

Theory of Active Involvement and Theatre of the Oppressed

While TAI might be getting at the heart of creative processes, it does not account for the creative embodied experience associated with performing. TAI is referring to active involvement as having participants critique a message (music, movie, advertisement) and then having them planning or creating their own ads (posters, songs, plays, radio spots) (Greene, 2013). I would argue that for all the same reasons, an embodied version of active involvement would be even more persuasive. Performing requires a great deal of self-regulation, social modeling, peer-interaction, and skills mastery all while allowing the actor to actually experience the positive or negative outcomes associated with the topic. For example, if the actor is bullying another kid in the play and the other kid cries, it's likely that the bully will feel shame. Conversely, even though the crier is acting, he still practices the emotional connection as a result of bullying and should be less likely to repeat that behavior in his life off-stage. Acting these real life scenarios within a play allow students to build empathy and resilience, all while practicing self-regulation.

It's necessary to investigate the palpability of a TO based framework for theatre-performance intervention outcomes while using a TAI approach in order to build a theory in this area and discover objective measures that accurately measure these pro-social

outcomes. *The symbolic interactionism of becoming yourself: Theatrical performance as persuasion for identity, self-concept, and self-efficacy* investigated how symbolic interactionism plays a role in self-identity development through theatrical performance (Moore, 2015). Data was collected in a variety of qualitative methods including in-depth interviews, journal responses, and in-depth surveys. The data include seventeen female participants: eight interviews, four journals, and five in-depth surveys. The participants shared how they make meaning of their experiences performing theatrically and the personal impacts those experiences have on their self-identity. Common themes emerged from a grounded theory approach analysis regarding group identification (collectivism), self-concept (individualism), self-image, confidence, perceived control, race and culture (Moore, 2015). All participants noted the positive benefits they experience from performing. While this data set is somewhat small, there is a clear trend that women who identify as performers disclose how performance helps them feel more in control of the difficult things they have experienced in their personal lives (i.e. anxiety, sexual assault, gender oppression, etc.). There was also a notable theme of copying the behavior of mentors, teachers, and even characters that one finds inspiring. Looking to Bandura's SCT offers explanations that the social modeling of others, the enhanced self-efficacy and the increased self-concept as a result of performing lead to a higher level of self-regulation and lasting changes in self-identity. The effects of SCT are likely enhanced by the active involvement required to perform. The performers become extremely involved with the messages and themes of the play, the rehearsal process, and the performance in general. It seems the impacts of active involvement on the performers will be much higher than those who simply see behavior modeled but do not have the increased self-

efficacy, self-concept, and self-regulation that come along with performing. Through parasocial interaction with the characters they perform or other characters in the play, and through symbolic interactionism and the unique opportunity to collaboratively make meaning with others involved in the theatre the participants clearly indicated real identity changes (Moore, 2015). The data was thematically coded using inductive coding and there are three major themes that emerged from the data: self-identity, self-concept, and performance, which were further divided by sub-themes including: group identification, gender, professional and educational, self-image, confidence and control, and race and culture. The experiences outlined by the participants display clear social ties to the meaning they associate with their experiences, even to the point that they credit their personal success to the collective efforts of others. This study displays clear evidence that Greene's theory of active involvement is naturally utilized in the theatre and offers explanations for the personal development and changes in self-concept, self-efficacy, and identity that occur while participating in creative performance. While this study serves as a good qualitative look at what personal outcomes are influenced by creative performance, a quantitative analysis would allow a more compelling argument for generalizable and transferable intervention techniques. Most studies that have taken a quantitative approach to studying E-E and TO may not directly apply to interventions set in the Western world.

The interactive theatre is especially common in developing countries where the need for health and social reform is high and mass media saturation is low, however, due to their efficacy, Singhal et al. (2004) call for more interactive theatre interventions in the United States. While both of these methods encourage a more active audience, these

trends raise two questions: 1) How does active involvement increase message efficacy?
2) Would an even more active role that of message producer/performer, be even more effective?

In the next chapter, I outline theory that suggests answers to these questions, and this research constitutes a first step in testing these theoretical propositions.

Given the popularity and success of the audience interaction, it only seems a natural step to conduct research in which the focus shifts completely to active participation and message engagement wherein the participants perform entertainment messages. As a first step toward investigating the benefits of performance of entertainment-education messages with pro-social content, the present study focuses on the general benefits of performance, including improvements to self-efficacy and well-being. The background literature for this proposed research begins with the positive psychological resources that I propose creative performance can develop. First, I present an overview of well-being, focusing on self-determination theory (Deci & Ryan, 2000), which provides a means for measuring and evaluating well-being. Next, I review the relevant aspects of social cognitive theory (Bandura, 1986) and its associated construct of self-efficacy, including ways to measure self-efficacy. The focus of the literature review then shifts to the mechanisms by which I propose these psychological resources can shift. Combined with the earlier review of entertainment-education, performance theory, and the theory of active involvement (Greene, 2013), this literature all lays the groundwork for the theoretical rationale provided herein.

Chapter 3: Towards a Theory of Creative Persuasion

There is a noticeable gap in the communication, persuasion, health, and performance theory literature in terms of effect on actors/performers and their perceived personal changes like self-efficacy and well-being as well as topic-specific persuasive attitudinal, intentional, and behavioral outcomes resulting from creative performance. Creative performance allows the actor to have an embodied experience of the narrative both verbally and non-verbally, to see peers socially model behaviors, to practice mastery of skills, and to build social relationships in the process.

Creative Performance

Benefits of Performance

There is an abundance of research indicating the importance of the arts in education (Catterall et al., 2002; Coholic, 2011; Deasy, 2002; Herbert, 2004; Ruppert, 2006). Arts-based learning is a popular method of educating adolescents and teens across the country (Ruppert, 2006). Even in a time when budget cuts have been ruthlessly gouging funding for arts-based programs for over a decade, 93% of the American public still believes that the arts should be central to providing a well-rounded education for children (Harris Poll, 2005). Research indicates that arts participation has a positive effect on SAT scores (Vaughn & Winner, 2000).

As mentioned above, the majority of research investigating the personal benefits of participating in the creative performance (sometimes called creative drama) take the form of case studies or anecdotal evidence and the area is seriously lacking

empirical research (Freeman, Sullivan, & Fulton, 2003). There is something transformative about creative performance that is regularly discussed among those within the theatre community, but has not yet been studied in a way that such experiences can be measured and shared with a general and broader audience.

Prior qualitative research using performative techniques for topic-specific interventions have enjoyed many positive outcomes including greater self-awareness, increased emotional regulation, enhanced coping strategies, and greater resiliency (Coholic, 2011; Freeman et al., 2003; Thompson & Gauntlett-Gilbert, 2008); enhanced personal goals, better ability to pay attention, higher confidence levels, and feeling happier (Bogels, et al., 2008; Coholic, 2011). However, it is unclear whether the intervention messages, the performance itself, or an interaction between the two leads to these well-being-related outcomes. The implications for well-being based on these positive emotional results and increases in confidence and self-efficacy could be of paramount importance to adolescents, who traditionally struggle in these areas.

While there is a large body of research about how professional actors develop identity through acting (e.g., Hammond & Edelmann, 1991; Nemiro, 1997; Yuen, 2004), there is little data regarding how creative performance influences adolescents or amateur actors. The way that actors develop as a result of the creative performance process could have major impacts for their future endeavors in every aspect of their lives. Building on the concepts of TO to gain a deeper understanding of when, how, and why actors are deeply affected through theatrical performing; we can cultivate replicable experiences for increasing well-being and overall feelings of personal success. As the next section elucidates, since many adolescents struggle with

confidence and self-worth, providing experiences that cultivate a strong sense of self could lead to increased performance academically, stronger social bonds, better mental health, and a more successful and self-aware individual.

Well-being in Adolescence

Adolescence is a precarious time of development and feelings of low *self-concept* (overall beliefs of ones worth) during this phase can have life long repercussions (Piaget, 1958). Eudaimonic well-being focuses on self-realization and being a fully functional person, which can be partially derived from self-concept. According to Bandura (1997), *self-efficacy* (the belief that one can accomplish a specific task) determines the goals that people set for themselves and their performance achievements. Therefore, interventions to enhance self-efficacy during adolescence could result in greater life goals and achievements and even higher levels of well-being. For the purpose of this study, self-efficacy will be used as a measurement of ones beliefs about abilities to accomplish given tasks and well-being will be used as a measurement of ones self-realization. As mentioned above, creative performance provides a natural framework for enhancing self-efficacy through communication in accordance with Bandura's (1986) elements of SCT. This research also seeks to examine the relationship between self-efficacy and well-being.

By encouraging cognitive control through self-persuasion surrounding self-concept to enhance self-efficacy, people can become empowered. *Empowerment* refers to gaining control and mastery within social contexts to improve equity and quality of life (Jennings, Parra-Medina, Messias, & McLoughlin, 2006; Rappaport, 1985; Zimmerman, 2000). In order to gain control and mastery in any situation, one must

first find oneself capable and worthy of control; essentially, a positive self-concept can lead directly to empowerment. A negative self-concept can lead to inability for social control and low self-efficacy for goal attainment academically, socially, and professionally. If a model can be developed to help teenagers overcome negative self-concept at an early age, many barriers to well-being could be prevented. Interventions to improve self-efficacy will naturally improve self-concept because they increase one's confidence in own abilities. Improved self-concept will likely lead to an overall higher sense of well-being. If simply participating in any type of creative performance can, in fact, increase self-efficacy and therefore well-being, then this knowledge would help researchers, practitioners, teachers, and parents instill strong cognitive control over self-concept that will lead to more empowered teens who will grow into more empowered adults.

This study seeks to show that cognitive and emotional resources developed during adolescence such as self-efficacy and well-being can be cultivated through creative performance. This exploratory research could set the foundation for further empowerment of adolescents and better well-being throughout one's lifetime. If self-efficacy and well-being can be improved by participation in creative performance, using these methods more regularly in classrooms, interventions, and extracurricular activities could have major positive impacts on the lifelong mental health and emotional well-being of the participants. With mental health and teenage suicide rates on the rise at a rate of 24% over the last 15 years (CDC, 2015), the importance of this research is paramount to the issue of adolescent mental health and could save lives. Suicide is the third leading cause of death for ages 10-14 and the second leading cause of death for ages 15-24 in the

United States (CDC, 2015). Increasing well-being for adolescents is imperative for decreasing depression, suicide, and other mental health related issues. This foundational knowledge of how creative performance impacts well-being and self-efficacy will also lead to a better understanding of how to create and implement more tailored interventions targeting specific social and health issues.

Well-Being and Self-Determination Theory

Well-being has been conceptualized in a number of ways. While general well-being can be thought of as having a state of optimum psychological health, well-being is often defined differently depending on whether the researcher wishes to focus more on hedonic well-being (how happy or pleasurable the person feels) versus eudemonic well-being (how much the person feels like a psychologically healthy, complete person; Ryan & Deci, 2001), or on objective well-being (how psychologically healthy the person is) versus subjective well-being (how good the person feels about his or her life; Diener, Lucas, & Oishi, 2002). In this work, I focus on the definition of well-being used in self-determination theory (Deci & Ryan, 2000).

Self-determination theory (SDT) is a theory of motivation that addresses personal development, human needs, and psychological well-being (Deci & Ryan, 2000). SDT describes the relationship between intrinsic and extrinsic motivation for cognitive social development. Intrinsic motivation derives from curiosity, interests, or core values, while extrinsic motivation comes from external rewards such as money, evaluations, grades, or fears regarding the opinions of others (Deci & Ryan, 2000).

In SDT, well-being is conceptualized as having three dimensions: autonomy, competence, and relatedness. *Autonomy* involves the degree to

which one feels he or she has control over his or her life choices and behaviors and can act in ways that comport with his or her sense of self. *Competence* involves people's "ability to be effective in dealing with their environment" (Deci & Vansteenkiste, 2004, p. 25) or their opportunities to master skills and demonstrate that mastery (Vlachopoulos & Michailidou, 2006). *Relatedness* is the degree to which a person feels like he or she is able to relate to, is connected with, and feels a sense of caring for others (Deci & Vansteenkiste, 2004). According to SDT, humans have basic psychological needs for autonomy, competence, and relatedness—thus, motivations to increase these resources are intrinsic. Just as the degree to which basic physiological needs will determine a person's physical health, the extent to which needs for autonomy, competence, and relatedness are met constitutes a person's psychological well-being (Deci & Ryan, 2000).

I propose that active involvement in creative performance builds psychological resources to increase well-being by implementing the practical communication models related to self-efficacy and SCT. In the following sections, I will outline the theoretical rationale for why creative performance should enhance feelings of autonomy, competence, and relatedness and therefore, overall well-being.

Self-Efficacy and Social Cognitive Theory

SCT provides a great deal of the theoretical foundation for this research as it explains how to increase self-efficacy, outlines how people experience persuasion (or learning), and provides measurable outcomes. E-E research almost always discusses how to increase self-efficacy as well as motivation, goal-setting, and outcome

expectations. For the purposes of this research, SCT provides a structure for evaluating personal changes that are experienced when one participates in creative performance by measuring increases in self-efficacy using the measures Bandura created specifically for children. SCT also provides clear rationale for why the Theory of Active Involvement is both effective and theory driven by modeling behaviors for participants and enhancing self-efficacy. SCT coupled with Self Determination Theory offer explanatory power as to why creative performance is a persuasive experience.

As I mentioned in Chapter 1, SCT is a common framework for entertainment-education. Below I provide a background for E-E research, especially as it pertains to health interventions and active involvement in creative performance.

Entertainment-Education, Health, & Performance

Sabido (2004) admits that while the practical application of entertainment-education enjoyed success, his research lacked explanations for his theory of tone and the connection to emotional responses. The proposed theory to follow could offer some explanations for the emotional responses that Sabido was lacking.

Entertainment-education is commonly studied in health communication, public health, social work, and education; but almost all of the interventions or campaigns have pro-social or pro-health messages (i.e., specific health-related learning outcomes rather than the participation serving to promote well-being directly) and the following theory seeks to provide a stronger theoretical framework for the success of those entertainment-education interventions.

Relevant to the current study, performance also provides a forum to publicly reflect upon personal traits and interactions and offer prospective changes to social

norms (Murphy, 2013). The space for reflecting on personal traits combined with the opportunity to develop autonomy and self-efficacy while building relationships (relatedness) provides an ideal setting for personal growth and enhancing self-efficacy and well-being. As mentioned in the overview, this mechanism of reflection is one of the mechanisms by which Greene (2013) proposes that increased audience involvement in an intervention leads to greater persuasive outcomes. As previously mentioned, this study and proposed theory are intended to strongly urge the Entertainment-Education community to consider moving E-E based studies to a more active participation based approach. The next section expands on this theory of active involvement for health interventions.

Active Involvement in Health Interventions

Thus far, entertainment-education has been directed at changing the perspective of an audience. As previously mentioned, the trend has been growing to incorporate the audience as active participants in order to engage them with the E-E message. The most theoretically developed exemplar of this research is Greene's (2013) theory of active involvement (TAI), which builds on the basis of social cognitive theory and proposes a theory to explain the utility of interventions that require some component of active involvement from audience members. Active involvement is conceptualized in Greene's research (and in the types of interventions she references) as interventions that involve some kind of "hands-on" or participatory element (Greene, 2013). The key element for her theory is not embodied performance; rather, these kinds of interventions involve some component that requires participants to cognitively engage with the message. This could involve designing their own

campaign messages (e.g., posters, YouTube videos, etc.) or brainstorming campaign-message ideas. That is, it is not important *how* they are involved, but merely *that* they are involved to a degree that requires cognitive engagement rather than passive reception of a message.

Moreover, Greene's theory concerns the benefits of involvement only insofar as they relate to the specific health or pro-social content of the message. As I have argued before, creative performance has the potential to impart its own benefits aside from those that are topic-specific. These cognitive benefits could explain why active involvement using the body is inherently more persuasive than other types of interventions, as people associate mastery experiences with feelings of well-being, they will be more likely to reflect upon those experiences and engage in further self-persuasion. Of course, this is also why the level of involvement is important for the study as someone who is not enjoying the experience or who is not successful, could have negative effects. TAI serves as a basic model in the design of the following study with the additional element of perceived involvement, which measures the intrinsic motivation to participate in the activity, or the degree to which the person feels like an active, willing and engaged participant, and a change from intellectual active involvement to embodied active involvement. The study contained herein seeks to measure and explain how creative performance is innately persuasive in terms of self-efficacy and well-being as a foundational piece for future research to build upon and create more tailored and topic specific interventions and research. The study is designed without specific health or pro-social messaging so there is no concern of a specific script or play being the cause of persuasion rather than the experience.

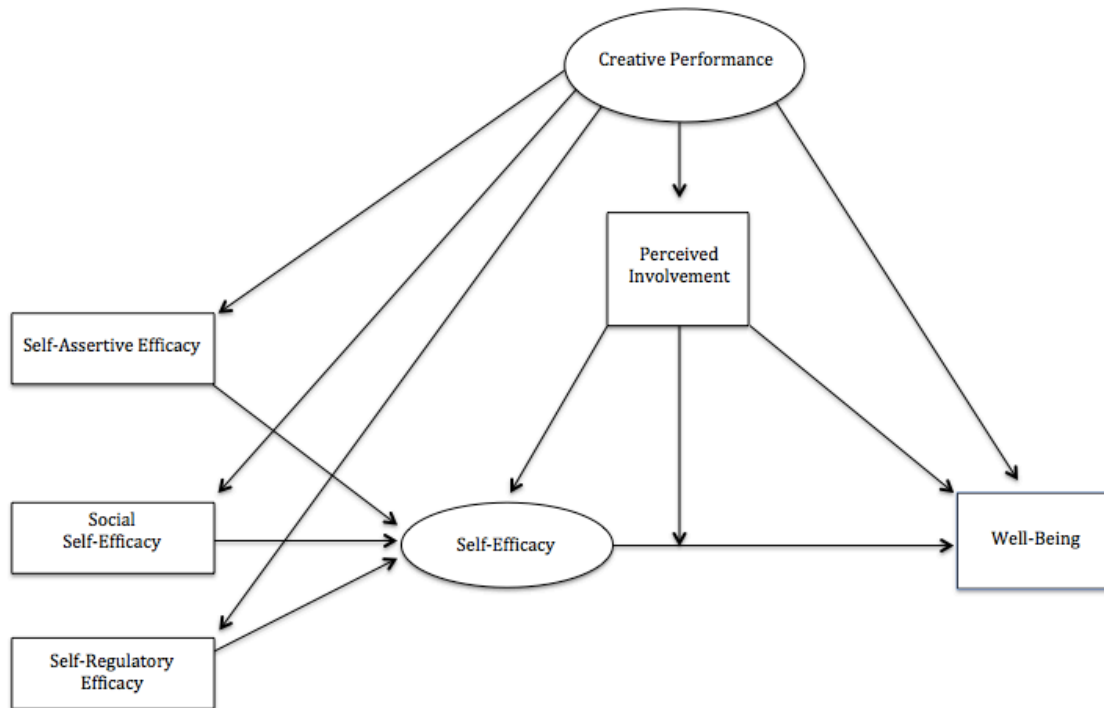
Therefore, the proposed theory will utilize creative performance embodied participation rather than just cognitive participation suggested in TAI.

Persuasive Creative Performance

Drawing from the aforementioned theories (TO, TAI, SCT, SDT) and entertainment-education literature I propose a theory of persuasive creative performance (PCP) in order to strengthen the long-term effects of E-E research wherein participants in pro-social and health interventions engage in the persuasive creative process of performing. The focus of the following study is on the direct benefits of performing elicited by communication (both intrapersonal through self-reflection and interpersonal through social modeling and mastery experience) in a creative performance setting such as verbally and nonverbally communicating by reciting a script and acting out scenes, self-reflection, and social engagement. By modeling behavior for others via creative performance, the participant will have also engaged in self-social modeling. SCT discusses self-persuasion as the ability to experience a change in cognition due to self-reflection and self-regulation (Bandura, 1986). As explained in TAI, the participants will experience cognitive changes through active engagement (movement, lines, staging), which could lead to self-persuasion. Therefore, creative performance creates an environment that is inherently conducive to both self-persuasion and social persuasion. The present research focuses on the self-efficacy-building and well-being outcomes associated with involvement in creative performance regardless of content. The rationale for the non-specific content focus is to investigate the persuasive nature of creative performance in terms of self-efficacy and well-being so researchers can later use the theory as scaffolding to build more

specific pro-social and pro-health interventions using these methods. The theoretical model proposed, pictured in Figure 1, involves relationships between levels of perceived involvement in creative performance, self-efficacy, and well-being.

Figure 1. Proposed Theory of Persuasive Creative Performance Model.



Involvement in Creative Performance

As a reminder, creative performance is defined here as an activity wherein a participant uses his or her body to creatively portray a character and/or enact a message. The study in the next chapter takes the form of a panel study with repeated measures before and after adolescents' participation in an immersive creative performance summer camp (creative performance).

However, it can be useful to distinguish between levels of involvement in those who participate in performative activity. To the extent that a topic-specific self-

persuasion process requires cognitive engagement, as suggested by Greene (2013), it would make sense that the more a person is engaged, the more likely it is that s/he will experience persuasive effects. Likewise, perceived involvement should magnify the general positive outcomes associated with creative performance in terms of well-being and self-efficacy, since the more involved in an activity the person is, the more opportunities s/he has for gaining positive experiences and reflecting on those experiences to build long-term beneficial outcomes. For the purposes of this study, *perceived involvement* is defined as the degree to which the person feels that s/he is intrinsically motivated as an active, willing, and engaged participant in the creative performance. Perceived involvement will be measured using modified subscales of the Intrinsic Motivation Inventory (Ryan, 1985; Deci et al., 1996; Plant & Ryan, 1985; see Appendix for full scale). A participant who is extrinsically motivated to participate may experience smaller increases in self-efficacy and well-being, or worse, have a decrease in self-efficacy or well-being after participating in creative performance. For example, a student who is forced or coerced to participate in creative performance by a parent or teacher who is offering a reward or punishment would still be physically involved, but would likely be less engaged, less enthusiastic, and less emotionally invested in the activity. The perceived involvement variable is an important addition to prior studies using the TAI involvement as guidance for design because it enables the personal preferences and motivation of the participant to be taken into account. If perceived involvement amplifies the effects of creative performance on self-efficacy and well-being, then pre-screening could be done to measure individual areas of interest to find what activities or topics are intrinsically motivating to the participants

and that information can be used to tailor the script, themes, and performative activities included for an intervention. For example, if a group of participants is intrinsically motivated by sports then an intervention using creative performance in an athletic setting could be used for that population. The plot could then include any health or social message that is targeted for the population and the participants will be more cognitively and emotionally engaged because it also includes something that gives them increase perceived involvement with the performance. As the level of perceived involvement could influence the outcomes of self-efficacy, well-being, or another specific social or health topic after participating in creative performance, this is essentially an argument that self-persuasion is occurring more readily when the participant is highly involved with the activity. The level of perceived involvement could also encourage success with the activity because the more intrinsically motivated someone is to participate in an activity, the more likely they are to have self-efficacy for said activity.

Self-Efficacy

As mentioned in the previous chapters, Social Cognitive Theory and self-efficacy have many natural communication applications in the world of creative performance. Participants have the opportunity to experience all of Bandura's (1977b) methods of persuasion for self-efficacy including social modeling or vicarious experience, self-reflection and observation, mastery experience, physiological feedback and emotional arousal. Bandura (1961) also discusses the importance of the reciprocal causation model wherein persuasion or learned behavior is cultivated through the person, environment, and modeled behavior. Creative performance is a

sort of reciprocal causation model that allows the world of the play to be the environment, the modeled behavior from other actors to set expectations for positive or negative outcomes, and the person to experience emotional arousal from participation and later reflect on the situation and apply what they learned in real life. SCT provides an explanatory framework for why creative performance is inherently a persuasive experience. Since self-efficacy is not measured as an overarching concept but rather based on a specific area, this study focuses on the three types of self-efficacy that are directly related to the dimensions of well-being; autonomy, relatedness, and competence. Therefore, the present research seeks to investigate if creative performance is an effective tool for increasing assertive self-efficacy, social self-efficacy, and regulatory self-efficacy. These types of efficacy were chosen as they might be broadly applied to individuals' self-concept and well-being.

Well-Being

As reviewed above, in this research well-being is defined through three dimensions, as conceptualized in SDT, as the degree to which needs for autonomy, competence, and relatedness are met (Deci & Ryan, 2000). Creative performance involves opportunities for directly meeting these needs. Theatre builds autonomy by providing an environment where people have to step outside of their comfort zone and into an unfamiliar land (the world of the play) while onlookers are free to judge and scrutinize. Performing makes people vulnerable because they are putting themselves on display, but it also makes people feel powerful because they turn their vulnerability into an accomplishment. It encourages a person to take responsibility for their actions, desires, voice, and body in order to accomplish a given task. Creative performance

builds competence through mastery experience, as an actor rehearses the performance gets better and the actor gains a sense of accomplishment and control over her body and actions. Creative performance builds relatedness by creating a space for caring interaction and multiple types of human connection. The characters within the play have relationships and feelings towards each other which forces the actors to model relatedness. The actors build a sense of community by supporting each other, through showing a vulnerable side of themselves, and by working together to create a finished production. By nature, creative performance requires one to further develop their autonomy, relatedness, and competence and therefore it can be argued that participating in creative performance should natural increase one's well-being, at least temporarily. SDT coupled with SCT comprise the explanatory theories that elucidate why creative performance is a persuasive communication experience both in terms of self-persuasion (reflection) and social persuasion (interaction) for increased self-perception and well-being. Given the research reviewed in this chapter, the following chapter outlines the present research and its hypotheses.

Chapter 4: The Current Study

The main goal of the present research is to propose and test a model of communication wherein creative performance is used as a persuasive method for increasing adolescent self-efficacy and well-being. This research also seeks to explain the mechanisms through which self-efficacy and well-being are related and how perceived involvement in creative performance moderates their relationship.

Hypotheses

Considering Greene's (2013) TAI it becomes obvious that participation in creative performance lends itself well to all five of her requirements for lasting results for participants: (a) *engagement* (b) *immediate outcomes* (c) *reflection* (d) *cognitions* or changes in way of thinking that enjoy long-term (e) *outcomes*. It stands to reason that after one participates in the Thespian Festival, the more opportunities they have had to build autonomy, relatedness, and competence and therefore overall well-being. In accordance with this logic, I propose the following hypothesis:

***H1:** Well-being dimensions: a) autonomy, b) relatedness, c) competence will be higher after the subjects participate in the immersive theatre camp.*

As suggested above, the degree to which a participant feels involved in the creative performance should amplify any effects that the performance has as involvement increases due to the source of motivation. Those who feel more actively engaged in the creative performance experience, who are participating in the camp by choice, and who enjoy their experiences (therefore, are intrinsically motivated) will

have more opportunities to meet basic needs and thus build well-being through the three dimensions of autonomy, relatedness, and competence, than those who are bored, are unhappy with the experience, and/or feel coerced or pressured into performing (extrinsically motivated). The source of motivation is likely to determine the extent to which the participants get positive results in terms of well-being and self-efficacy.

Therefore:

H2: In the post-test, after participating in an immersive theatre camp, as perceived involvement increases, well-being will also increase.

This hypothesis was tested with an abridged version of the Intrinsic Motivation Inventory (IMI). Specifically, the *interest/enjoyment subscale* for measuring intrinsic motivation (Ryan, 1982; Ryan, Koestner, & Deci, 1994) was adapted to the participation in the immersive theatre camp.

Recall that self-efficacy is one's belief that he or she is able to engage in a certain activity or behavior (Bandura, 1977b) and that, by definition, this concept is specific to a behavior, activity, or skill set. Most health interventions (including E-E interventions) that aim to change behavior via self-efficacy do so for a target health behavior, such as the belief that one *can* quit smoking for smoking cessation.

However, this does not preclude the possibility for arts and entertainment, including performance, to have beneficial effects on self-efficacy in a general (non-topic-specific) sense (King, Bess, Pinto, Emmons, & Abrams, 1996). Self-efficacy can also apply to types of behaviors or skills that are general psychological resources (such as the ability to control one's own behavior) as opposed to specific actions (such as the ability to quit smoking), and creative performance has the potential for changing

perceptions about one's abilities in these more general areas as participation in creative performance requires many of the dimensions of self-efficacy including self-mastery, self-regulated learning, self-assertiveness, social efficacy.

Self-efficacy scales should measure people's beliefs in their abilities to complete task demands within the domain of the selected study and therefore similar or related concepts can be combined when appropriate for the topic being researched (Bandura, 1994). In order to ensure there are enough items measuring each domain of interest, two of Bandura's related scales will be combined for each concept being measured: social self-efficacy, assertive self-efficacy, and regulatory self-efficacy. The scales were combined because each one only has 2-3 items and the concepts were directly related to the activity and similar in nature.

Self-assertive efficacy is a person's perceived ability to voice his or her opinions, to stand up to mistreatment and to refuse unreasonable requests (Bandura, 1990). Theatre builds self-assertive efficacy because it practices voicing opinions (of the character), allows a person to be firm and direct in speaking, and models confident behavior for other actors and audience members. *Leisure and extracurricular activity efficacy* is a person's beliefs that s/he can carry out recreational and group activities (Bandura, 1990). The very act of participating in a theatrical production is displaying some level of leisure and extracurricular activity efficacy, but many students do these things because of pressure from parents or guardians or for the social opportunities (extrinsic motivation), even if they have low efficacy for actually doing well in the activity. Theatre is a challenging environment for many because it makes people feel vulnerable; however, overcoming that anxiety and performing can be a very

transformational process that leads to a sense of accomplishment and pride. For the purposes of this research, due to the assertive and optional participatory nature (meaning nobody can force them to follow through with assertive or participatory behavior) of both self-assertive efficacy and leisure and extracurricular activity will be combined to measure Assertive Self-Efficacy. *Self-regulatory efficacy* is a person's perceived ability to resist peer pressure to engage in high-risk activities such as abusing drugs or alcohol or participating in illegal or undesirable behavior (Bandura, 1990). Similarly to self-assertive efficacy, theatre builds self-regulatory efficacy by practicing self-control and regulating personal behavior such as confidence, presence, tone, and voice. *Self-regulated learning efficacy* is a person's ability to structure environments conducive to learning and to plan or organize educational activities like a study or homework schedule (Bandura, 1990). Theatre promotes self-regulated learning efficacy because actors are required to memorize lines and set aside structured time to rehearse independently in order to be prepared to work within the larger group. These two regulatory efficacy measures will be combined for a total Regulatory Self-Efficacy score. *Social efficacy* is a person's perceived ability to initiate and maintain relationships and to manage interpersonal conflict (Bandura, 1990). Theatre builds social self-efficacy because it requires people to work together (the cast, director, production team) in order to achieve a common goal—putting on a production. Social modeling is happening throughout rehearsal where actors repeatedly see each other behaving a certain way and enjoying the rewards or punishments that result from their behavior within the world of the play. *Enlisting social resources efficacy* is the ability to ask for and receive help for complex social matters. Theatre is a great opportunity

for enlisting social resources because of the collaborative nature of performing. For the purposes of this research, enlisting social resources efficacy and social efficacy will be combined for a total Social Self-Efficacy score. Along with the prior discussion of perceived involvement through intrinsic or extrinsic motivation, this logic suggests the following hypotheses:

H3: Adolescents who participate in an immersive theatre performance camp will report higher levels of self-efficacy: a) self-assertive efficacy, b) self-regulatory efficacy, and c) social self-efficacy from pre-test to post-test.

Increasing the self-efficacy in any of these dimensions could have major implications for empowerment and mental health stability for adolescents well into their adult lives. As mentioned in Chapter 2, empowerment is referred to as a connection between a person's strengths and competencies for understanding the process and effects of efforts to influence decisions that affect one's life (Perkins & Zimmerman, 1995; Zimmerman, 2000). Empowerment theory ties individual well-being with the larger social environment (Perkins & Zimmerman, 1995). For adolescents, empowerment is an important part of developing into a successful and healthy adult. Many young people struggle with identity and self-concept and have low confidence or self-esteem as a result. Research that focuses on the empowerment of an individual, allows the participant to identify strengths, develop knowledge and skills, and enhance personal wellness (Perkins & Zimmerman, 1995) all of which can be directly connected to the dimensions of well-being and self-efficacy. By using creative performance to empower adolescents, we could be creating more empowered adults as well.

H4: After participating in immersive creative performance, as perceived involvement increases, levels of well-being; a) autonomy, b) relatedness, c) competence, will also increase.

These dimensions of self-efficacy have obvious connections with the three dimensions of well-being. Believing that one can voice opinions, avoid mistreatment, and stand up against peer pressure will lead to more opportunities for increasing levels of autonomy. Likewise, the perceived ability to control one's behavior, structure an environment, and successfully participate in activities will have benefits for increasing feelings of competence. Social efficacy should lead to the ability to increase perception of relatedness. Therefore, in addition to direct effects of performance on well-being, any increases in self-efficacy should also lead to an indirect effect of creative performance on well-being. Based on this reasoning, the dimensions of self-efficacy should correlate directly to the dimensions of well-being, which can be tested through the following hypotheses:

Post-test self-efficacy will predict post-test well-being through the following dimensions:

(H5) Post-test self-assertive efficacy will predict post-test autonomy when controlling for pre-test self-assertive efficacy (and pre-test autonomy).

(H6) Post-test self-regulated learning efficacy will predict post-test competence when controlling for pre-test self-regulated learning efficacy (and pre-test competence).

(H7) Post-test social efficacy will predict post-test relatedness when controlling for pre-test social efficacy (and pre-test relatedness).

To draw parallels between well-being and self-efficacy we could enhance the interventions pertaining to both areas. Adolescent interventions frequently use self-efficacy manipulations to achieve desired outcomes but little research shows interventions relating directly to mental health. The child efficacy scales are well tested, reliable, and validated. If a correlation can be shown between the self-efficacy dimensions and the well-being dimensions, this could be used to strengthen pro-social and pro-health interventions for children and adolescents in both areas and possibly even other related areas like mental health interventions for depression and suicide or bullying interventions.

Chapter 5: Methods and Measurements

The present study used a repeated measures panel study, with a group participating in a week-long immersive theatre-based festival. The students were aged 12-17 and they were all actively involved in theatre school programs around the country. The gathering is a thespian festival where students participate in workshops, work on acting, directing, and/or technical skills, meet professionals in the entertainment industry, and perform for and amongst their peers. This is a purposive sample consisting of a true national sample of adolescents from all over the country who are interested in theatre that come together for an immersive week of performance, coaching, learning, and community building. These participants have various teachers at home and are all exposed to new teachers and mentors throughout the week of the festival. This is ideal because it prevents skewed survey results that could be due to the exemplary effect of a particular program, teacher, or director. The participants at the festival are both male and female however, the participants who self-selected, with their parents, to participate in the research surveys are overwhelmingly female ($N= 68$ versus male: $N= 27$).

Procedure

Participants were recruited through the Educational Theatre Association (EdTA; Thespian Festival's sponsoring organization) website. Educational Theatre Association sent out emails and I posted on their website to recruit teachers interested in recruiting students to participate in the study in the summers of 2015 and 2016

(Appendix D). Participants' parents were required to sign a consent form (Appendix E) electronically before students could sign up. Students were also required to sign an electronic child assent form prior to participating in the study (Appendix F). Through both rounds of data collection 243 participants completed the pre-test but less than half completed the post-test ($N=95$).

Parents were asked if they would allow their child to participate in the research project by an EdTA coordinator via the organization's website or through email. After a parent signed up their child, they signed a consent form online, then a link for the child assent form was populated. When the child signed the assent form online they were automatically redirected to the survey. They could start and stop the survey as many times as they wanted within a one week period, and it was clearly stated in plain language that participation was voluntary and they could stop at anytime. All participants were kept anonymous, and pre and post surveys were linked together using an identifying code created by the participant. Participants took the pre-test seven to ten days before participating in camp and the post-test one to ten days after camp.

Participants

Demographic variables including age, gender, race, and prior theatre experience, measured by number of years performing, were collected to include as control variables (frequencies reported in Table 1). Due to the rapid cognitive development that occurs in adolescence, age is used as a control variable in analyses. Controlling for gender is a common practice in research analyzing self-efficacy and can account for potential differences in the developmental process by gender as well,

though this sample has significantly more females (68) than males (27). Controlling by race is also a common practice but it is important to note that we have a largely homogenous group of (83) white participants. Finally, prior theatre experience could cause participants to begin the survey with higher levels of self-efficacy and well-being or portray smaller effects than first time participants so controlling for this difference will be important in data interpretation. Prior theatre experience is measured by the number of years in which a participant has been involved in theatre performance.

Table 1. Demographic information

	<i>N</i> = 95	
	<i>N</i>	%
Gender		
Male	27	28.4%
Female	68	71.6%
Missing	0	0
Age		
13	8	8.4%
14	8	8.4%
15	15	15.8%
16	41	43.2%
17	23	24.2%
Missing	2	2.1%
Race/Ethnicity		
African American	0	0%
American Indian/Alaskan	3	3.2%
Asian	3	3.2%
Other including Mixed	6	6.3%
White	82	87.4%
Missing	0	0%
Years Performing		
None	3	3.2%
1 Year	0	0%
2 Years	17	17.9%
3 Years	8	8.4%
4 Years	11	11.6%
5 + Years	56	58.9%

Power Analysis

A total of 53 participants were needed to achieve a medium effect size based on Cohen's $d=.5$ or means that differ by half a standard deviation (Cohen, 1988) with the desired power (.95) in a repeated measures MANOVA. For linear multiple regression with a medium effect size with desired power (.95) a total of 74 participants was needed. A total of ($N=95$) participants completed both the pre-test and post-test over two summers.

Measures

Well-Being

The SDT-based dimensions of well-being were measured using items from the Basic Psychological Needs Scale (BPNS; Deci et al., 1994; Plant & Ryan, 1985) and were reworded to apply specifically to creative performance where appropriate as instructed by original authors. The items were chosen on a Likert scale, 1 (strongly disagree) to 7 (strongly agree). The full scale contained 21 items and can be found in appendix A for the pre-test and Appendix B for the post-test.

Self-Efficacy

Items from existing scales for measuring children's self-efficacy (Bandura, 1997) were used to measure the dimensions of self-efficacy that are relevant to the study including (a) *social self-efficacy*, (b) *assertive self-efficacy*, and (c) *regulatory self-efficacy*. The items were ranked from 0 ("Cannot do at all") to 10 ("Highly certain can do") for level of agreement with each statement such as rating one's own ability to

“express my opinions when other classmates disagree with me.” The full scale had 24 items and can be found in Appendix A for the pre-test and the post-test in Appendix B.

Level of Involvement

Perceived involvement was used as the quasi-experimental measure of motivation after participation in a theatre-based camp. The level of involvement is the independent variable for H2 & H4. For exploratory analysis, level of involvement acts as a moderator. Participants completed a 1-7 Likert scale rating their perceived level of involvement in the creative activities to measure perceived involvement. These scales are adapted from the Intrinsic Motivation Inventory (IMI; Deci et al., 1994); adaptation involved slight rewordings to be more appropriate to an adolescent reading level and omission of repetitive items (e.g., positive and reverse items that are nearly identical) to reduce survey fatigue and included thirteen items. The full scale has 11 items can be found in Appendix B.

Covariates

Standard social science variables that impact an individual’s attitudes and behaviors were measured including *age*, *gender*, and *race*. Additionally, the variable of *theatre experience* was measured to help explain if the results of the panel study could be attributed to greater theatre experience. The effect of these variables on self-efficacy and well-being were controlled for in the present analyses.

Chapter 6: Analysis & Results

Prior to hypothesis testing, factor analysis was performed on the motivation and well-being measures, as these scales have not been validated in an adolescent population.

Factor Analysis: Motivation and Basic Psychological Needs

Exploratory principal component was completed on all scales to ensure that the measures were accurately measuring the desired variables for the given population. Exploratory factor analysis examines the underlying constructs of factor structure for observed variables. For the purposes of this study, I used Kaiser's criterion that factors with an eigenvalue greater than one are common factors as the factors that account for the greatest amount of variance in the data should remain (Nunnally, 1978). I only kept factors that had significant loadings over .5 using a Varimax rotation with Kaiser normalization. As only self-efficacy scales were designed for children/adolescents, it was important to see if the other scales were in fact measuring the dimensions intended by literature and predetermined models.

Intrinsic Motivation Inventory (IMI)

A principal component analysis was completed on the IMI scale. It was applied a Varimax rotation with Kaiser normalization, and the rotation converged in 3 iterations. The Kaiser-Meyer-Olkin index was 0.855, indicating a meritorious sample adequacy. The Bartlett's test of Sphericity was significant ($\chi^2 = 1377.36$; $df = 78$; $p = 0.000$), which

implies there is a structure of correlations among the items that justify, in part, the use of principal component analysis. Table 2 shows the descriptive statistics of each item.

The Intrinsic Motivation Inventory (Deci et al., 1994) included thirteen measures evaluating one's desire to participate in a specific activity and were tailored to reflect the activity. The criterion used to extract the component was the eigenvalue of 1. It was found that only two factors explained an adequate percentage of variance (72.68%), and most fall into the first factor, suggesting that the intrinsic motivation is a unidimensional concept (Table 2).

Table 2. Intrinsic Motivation Inventory (IMI) Component Eigenvalues

Component	Initial Eigenvalues		
	Total	% of Variance	Cumulative %
1	8.00	61.57	61.57
2	1.45	11.11	72.68
3	0.84	6.45	79.13
4	0.67	5.17	84.30
5	0.60	4.60	88.90
6	0.41	3.13	92.03
7	0.30	2.30	94.33
8	0.24	1.88	96.20
9	0.20	1.55	97.76
10	0.16	1.23	98.99
11	0.05	0.40	99.39
12	0.04	0.34	99.72
13	0.04	0.28	100.00

The rotated solution can be seen in Table 4. The first factor contains items 3, 1, 2, 8, 10, 5, 11, 9, 7, and 6; while factor 2 is formed by the items 4, 13, and 12.

The IMI distribution was non-normal as it can be seen in the table 3, because it shows a negative asymmetric and leptokurtic distribution (Skewness = -2.93, Kurtosis = 8.22).

Table 3. Descriptive Statistics for IMI

Dimensions	Mean	Median	SD	Skewness	Kurtosis
Raw score	64.44	67	8.03	-2.93	8.22
Normalized score	0.5	0.53	0.26	-0.09	-0.49

The procedure for normalization of the IMI scores was carried out, following the guidelines of Templeton (2011). The Templeton procedure involves “a two-step approach for transforming non-normally distributed continuous variables to become normally distributed. Step 1 involves transforming the variable into a percentile rank, which will result in uniformly distributed probabilities. The second step applies the inverse-normal transformation to the results of Step 1 to form a variable consisting of normally distributed z-scores” (Templeton, 2011, p.1). The normalized IMI scores had an adequate skewness and kurtosis, as can be seen in Table 3.

Table 4. Rotated component matrix of the principal component analysis on IMI.

N°	Item	Component		Communalities
		1	2	
3	I would describe the festival as very interesting.	0.91	0.23	0.88
1	I enjoyed going to the festival very much.	0.91	0.12	0.84
2	The festival did not hold my attention at all (Reverse Coded).	0.91	0.15	0.84
8	I didn't put much energy into the festival activities (Reverse Coded).	0.87	0.36	0.89
10	I went to the festival because I wanted to.	0.85	0.03	0.73
5	I put a lot of effort into participating at the festival.	0.84	0.39	0.85
11	I would be willing to perform again because it has some value to me.	0.80	-0.10	0.65
9	I attended this festival because I had no choice (Reverse Coded).	0.77	0.16	0.62
7	It was important to me to do well at the festival.	0.76	0.41	0.74
6	I tried very hard on the activities at the festival.	0.72	0.12	0.53
4	While I was acting, I was thinking about how much I enjoyed it.	0.42	0.79	0.79

13	I think acting is an important activity.	-0.29	0.73	0.61
12	I believe acting is beneficial to my life.	0.41	0.57	0.49

In this study, the intrinsic motivation wants to be measured as a single and homogeneous concept, using the sum of items that belong to the first factor. The first component has an adequate internal consistency (Cronbach's alpha = 0.948). While most items were edited to ask specifically about the thespian festival (as suggested by the scale creators (SDT, n.d.), the three items in factor two are broader questions that do not apply directly to the immersive experience and therefore it makes sense to remove them from the scale. After removing the three items from factor 2, the perceived involvement items formed a unidimensional scale and were internally consistent; therefore, they were averaged into overall measure of perceived involvement (Cronbach's alpha= 0.948; $M=4.97$; $SD=.32$; $Min=1$; $Max=7$).

Basic Psychological Needs (BPNS)

A principal component analysis was run in order to assess the factor structure of the well-being construct on this population. Also, the Varimax with Kaiser normalization rotation was performed to enhance the interpretation of the components. The component extraction was based in the eigenvalue criterion, and the established cut-point was 1. The mean and standard deviation of the items of BPNS are shown in Table 5. Based on these criteria, 8 factors were extracted. They explained the 85.55% of the test variance (Table 6). The rotated component matrix and communalities of each item are shown in Table 7.

The found structure differs from the theoretical structure wherein well-being can be broken into three dimensions, autonomy, relatedness, and competence. This could be because the survey was adapted from an adult scale for an adolescent population (Deci &

Ryan, 2004), and consequentially, the component structure could substantially vary. A possible explanation for this is that adolescents naturally have lower autonomy by virtue of having to do what they are told by their parents, teachers, and other authority figures. It could also be that adolescents have a hard time differentiating between autonomy, relatedness, and competence. For this reason, the well-being variable will be analyzed as a composite score rather than in components of autonomy, relatedness, and competence, while retaining all items as the total scale has good reliability with $N=95$ (Chronbach's $\alpha=.832$; $M=5.07$; $SD=.55$; $Min=1$; $Max=7$).

Table 5
Descriptive statistics of Basic Psychological Needs Scale (BPNS) items

N°	Item	Mean	SD
1	I feel like I am free to decide for myself how to live my life.	4.57	1.55
2	I really like the people I interact with.	5.60	0.62
3	Often, I do not feel very competent (Reverse Coded).	5.03	1.58
4	I feel pressured in my life (Reverse Coded).	3.60	1.66
5	People I know tell me I am good at what I do.	5.95	0.22
6	I get along with people I come into contact with.	5.78	0.42
7	I pretty much keep to myself and don't have a lot of social contacts (Reverse Coded).	5.08	1.34
8	I generally feel free to express my ideas and opinions.	5.27	1.03
9	I consider the people I regularly interact with to be my friends.	5.70	0.80
10	I have been able to learn interesting new skills recently.	5.61	0.64
11	In my daily life, I frequently have to do what I am told (Reverse Coded).	2.98	1.24
12	People in my life care about me.	5.94	0.24
13	Most days I feel a sense of accomplishment from what I do.	5.37	0.89
14	People I interact with on a daily basis tend to take my feelings into consideration.	5.31	0.80
15	In my life I do not get much of a chance to show how capable I am (Reverse Coded).	4.15	1.74
16	There are not many people that I am close to (Reverse Coded).	5.05	1.51
17	I feel like I can pretty much be myself in my daily situations.	4.64	1.44
18	The people I interact with regularly do not seem to like me much (Reverse Coded).	5.50	0.91
19	I often do not feel very capable (Reverse Coded).	4.96	1.36
20	There is not much opportunity for me to decide for myself how to do things in my daily life (Reverse Coded).	4.49	1.57
21	People are generally pretty friendly towards me.	5.67	0.47

Table 6

BPNS component eigenvalues

Component	Eigenvalues		
	Total	% of Variance	Cumulative %
1	5.70	27.16	27.16
2	2.70	12.86	40.02
3	2.49	11.83	51.85
4	1.77	8.44	60.29
5	1.47	6.98	67.27
6	1.46	6.93	74.20
7	1.32	6.29	80.49
8	1.06	5.07	85.55
9	0.81	3.84	89.39
10	0.61	2.90	92.29
11	0.43	2.06	94.35
12	0.32	1.53	95.88
13	0.27	1.28	97.16
14	0.20	0.94	98.09
15	0.14	0.67	98.77
16	0.08	0.38	99.14
17	0.07	0.35	99.49
18	0.04	0.21	99.70
19	0.03	0.16	99.85
20	0.02	0.10	99.96
21	0.01	0.04	100.00

The rotated component matrix and communalities of each item are shown in Table 7.

Table 7. Rotated component matrix of the principal component analysis on BPNS.

N°	Item	Component								Comm
		1	2	3	4	5	6	7	8	
15	In my life I do not get much of a chance to show how capable I am (Reverse Coded).	0.82	0.16	0.25	0.07	0.34	0.12	0.16	0.12	0.92
21	People are generally pretty friendly towards me.	0.76	-0.12	-0.07	0.09	0.16	0.07	-0.13	-0.25	0.72
2	I really like the people I interact with.	0.66	0.22	-0.16	0.12	-0.13	-0.37	0.42	0.18	0.88
19	I often do not feel very capable (Reverse Coded).	0.63	0.18	0.56	0.08	-0.28	0.25	0.09	-0.06	0.90
14	People I interact with on a daily basis tend to take my feelings into consideration.	-0.01	0.90	-0.01	-0.04	-0.02	0.05	0.06	-0.07	0.83
18	The people I interact with regularly do not seem to like me much (Reverse Coded).	0.00	0.84	0.43	0.09	0.16	0.15	-0.06	-0.07	0.95
20	There is not much opportunity for me to decide for myself how to do things in my daily life (Reverse Coded).	0.45	0.58	0.27	0.19	0.16	0.48	0.10	-0.07	0.92
7	I pretty much keep to myself and don't have a lot of social contacts (Reverse Coded)	0.14	0.54	0.34	0.52	0.06	-0.43	-0.05	-0.20	0.92
10	I have been able to learn interesting new skills recently.	-0.09	0.21	0.88	0.18	0.03	0.05	0.08	0.11	0.88
13	Most days I feel a sense of accomplishment from what I do.	0.23	0.16	0.78	-0.46	0.07	-0.02	-0.15	-0.04	0.93
9	I consider the people I regularly interact with to be my friends.	0.31	0.06	0.05	0.81	-0.14	0.14	0.16	0.02	0.82
3	Often, I do not feel very competent (Reverse Coded)	0.07	0.43	0.05	-0.60	-0.21	0.38	-0.05	0.32	0.85
17	I feel like I can pretty much be myself in my daily situations.	0.50	-0.20	0.43	-0.59	0.27	0.02	0.26	0.01	0.95
8	I generally feel free to express my ideas and opinions.	0.06	0.15	0.05	-0.18	0.93	-0.04	0.05	-0.01	0.93
1	I feel like I am free to decide for myself how to live my life.	0.40	-0.22	-0.01	0.14	0.58	0.44	-0.05	0.16	0.78
6	I get along with people I come into contact with.	0.23	0.22	0.01	0.50	0.54	0.31	0.34	-0.03	0.86
11	In my daily life, I frequently have to do what I am told (Reverse Coded).	0.06	0.20	0.06	0.01	0.06	0.84	0.08	-0.09	0.77
16	There are not many people that I am close to (Reverse Coded)	0.27	0.11	-0.20	-0.01	0.13	-0.13	0.78	-0.14	0.78
12	People in my life care about me.	-0.23	-0.18	0.17	0.18	-0.06	0.22	0.69	0.01	0.68
4	I feel pressured in my life (Reverse Coded)	0.25	0.48	0.34	-0.02	0.24	0.26	0.55	0.03	0.83
5	People I know tell me I am good at what I do.	-0.06	-0.13	0.05	-0.06	0.05	-0.07	-0.08	0.92	0.88

Due to the original hypotheses requiring three dimensions of well-being, some hypotheses were unable to be tested. These hypotheses have been altered slightly so the same independent variable(s) and dependent variable(s) are analyzed as the original question, with the slight change in how the variable was measured.

Results

Effect on Well-Being of Theatre Camp Participation

Hypothesis 1: Well-being dimensions: a) autonomy, b) relatedness, c) competence will be higher after the subjects participate in the immersive theatre camp.

Because of the poor factor structure for the three components of well-being in this adolescent sample, the original H1 cannot be tested. Instead, an overall well-being composite score was calculated per Deci & Ryan (n.d.) and H1 was revised to test this relationship.

Hypothesis 1 Revision (H1R): Well-being will be higher after the subjects participate in the immersive theater camp.

H1R was evaluated with a repeated-measures ANCOVA ($N = 95$) comparing pre- and post-test well-being (i.e., analyzing the within-subjects changes in well-being after the theatre-camp experience, or the effect of time between pre- and post-test on well-being), with between-subjects control variables of gender, race, age, and performance experience, as well as all two-way interactions with pre/post time (results summarized in Table 8).

Table 8

Significance tests for HIR: The effects of immersive theatre camp participation (time), control variables, and interactions.

Variable	<i>F</i> (1,87)	<i>p</i>	Partial Eta Sq.
<i>Main Effects*</i>			
Time (W)	4.79	.03	.052
Age (B)	1.65	-	-
Gender (B)	.17	-	-
Race (B)	.63	-	-
Years Performed (B)	.33	-	-
<i>Cross-Level Interactions</i>			
Time by Age	4.36	.04	.048
Time by Gender	2.98	.09	.033
Time by Race	.27	-	-
Time by Years Performed	.37	-	-

* Main-effect variables are labeled as within-subjects (W) or between-subjects (B).

When controlling for age, gender, race, and theatre experience (years performing), reported well-being in the post-test compared to the pre-test was significantly higher on average, with a mean increase of .20 points on the 7-point scale ($t(87) = 2.29, p = .02$). However, this small main effect represents only the average increase across all participants. Because the time variable also significantly interacted with age, interpretation of the results must also include considering the differences between pre- and post-test across different ages, illustrated in Figure 2.

Figure 2. Interaction between age and time point (pre/post) on reported well-being.

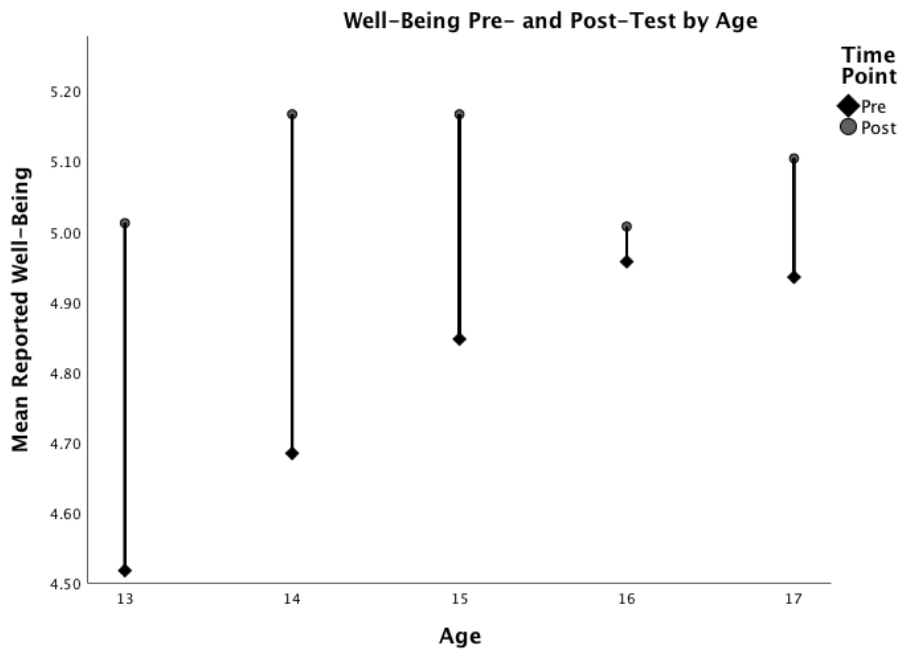
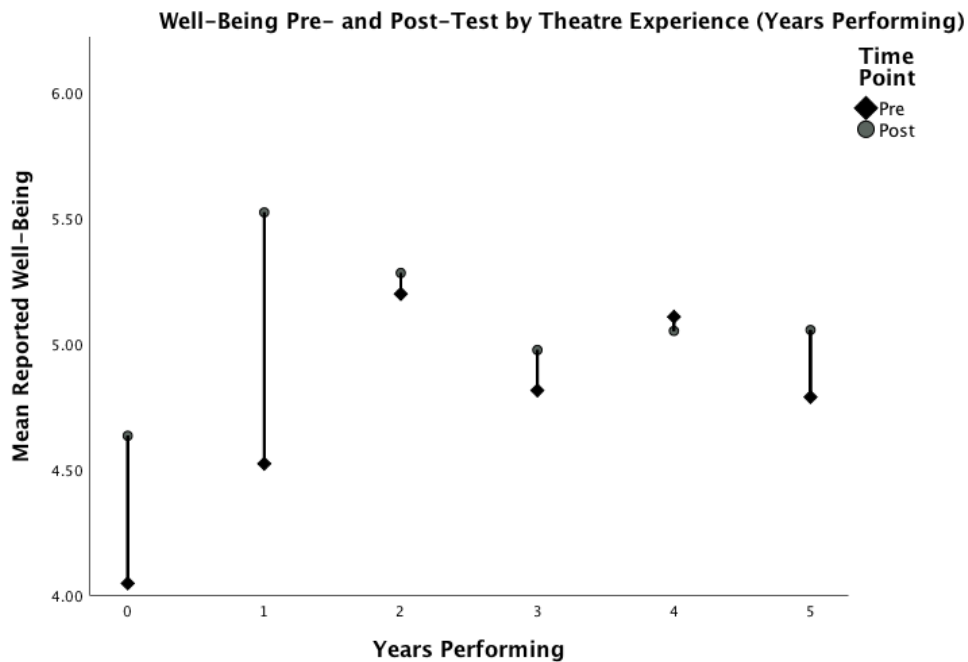


Figure 2 shows that initial well-being (pre-test scores) are lower for younger adolescents (13-15) than for older adolescents (16-17). Additionally, younger adolescents show a more drastic increase in well-being following the immersive theatre experience than their older counterparts. Nonetheless, across all ages, post-test well-being is higher than pre-test well-being, fully supporting H1R.

Post-hoc analysis. Figure 3 shows the distribution of change in well-being scores across years performing. The relationship between well-being and years performing for both pre- and post-test is nonlinear, with those with low experience with performance (<2 years) showing markedly lower initial well-being and higher increases in the post-test relative to those with more experience (2+ years).

Figure 3. Pre- and post-test well-being across years of experience performing.



These nonlinear relationships could account for why the performance experience variable was non-significant in the main analyses. To explore this possibility, the variable was recoded into low and high, and the ANCOVA was rerun (Table 9).

Though the pattern of results was similar, interestingly, not only was the performance-experience variable significant in its main effect, in this model the age also approached significance as a main effect ($p = .07$) and yielded a significant parameter estimate for the pre-test. The parameter estimates reveal that both variables only significantly contribute to the *pre-test* well-being—that is, increases in age and prior experience with performance both result in significantly higher well-being as reported *before* the immersive theatre camp experience. With each year of increase in age, initial well-being increased by .16 points on the 7-point scale ($t(87) = 2.75, p = .01$). The

performance experience categorical variable was more dramatic, with high-experience performers beginning the theatre camp with an average of 1.04 points higher than those in the low-experience group ($t(87) = 2.84, p = .01$). This suggests that in adolescents who are all self-selecting to participate in a theatre camp, those with more prior experience in theatre already have higher well-being, either because they have accumulated it due to their past performance experience or because those with higher well-being from other sources are more likely to have chosen to participate in performance-related activities prior to enrolling in this camp.

Table 9

Post-hoc analysis of HIR with performance experience split into low/high.

Variable	$F(1,87)$	p	Partial Eta Sq.
<i>Main Effects*</i>			
Time (W)	6.38	.01	.068
Age (B)	3.43	.07	.038
Gender (B)	.029	-	-
Race (B)	1.57	-	-
Years Performed (B)	9.76	.00	.101
<i>Cross-Level Interactions</i>			
Time by Age	4.94	.03	.054
Time by Gender	2.58	-	-
Time by Race	.032	-	-
Time by Years Performed	1.18	-	-

* Main-effect variables are labeled as within-subjects (W) or between-subjects (B).

Perceived Involvement on Well-Being

Hypothesis 2: In the post-test after participating in an immersive theatre camp, as perceived involvement increases, well-being will also increase.

To assess the second hypothesis, a multiple linear regression was conducted ($N = 95$). The regression included two models. The first contained the four control variables (age, gender, race, and years performing); this model was not significant at the 5% alpha level ($R^2 = .035$, $F(4, 87) = 0.80$, $p = 0.53$).

The second model added the involvement in the immersive theater camp as a predictor, and was significant at 5% alpha level ($R^2 = .175$, $F(5, 86) = 3.636$, $p < .01$).

In the second model, IMI predicted post-test scores in BPNS ($\beta = 0.39$, $t = 3.81$, $p < .01$). For adolescents participating in the immersive theatre camp, increases in the level of perceived involvement in theatre predicted a higher level of well-being. Hypothesis 2 was supported.

Effects of Immersive Theatre Participation on Self-Efficacy Components

Hypothesis 3: Adolescents who participate in an immersive theatre performance camp will report higher levels of (a) Social Self-Efficacy, (b) Assertive Self-Efficacy, (c) Regulatory Self-Efficacy from pre-test to post-test.

Hypothesis 3 was analyzed by a series of paired t-tests. To reduce the chance of Type 1 error from multiple t-tests, a Bonferroni correction was applied with a corrected alpha of .0167 for each sub-hypothesis (Armstrong, 2014). Adolescents who participate in an immersive theatre performance camp reported higher post-test levels relative to their pre-test levels of Social Self-Efficacy ($t(94) = 2.52$, $p = 0.01$) and Assertive Self-Efficacy ($t(94) = 4.63$, $p < .01$); but they did not report significantly higher levels of

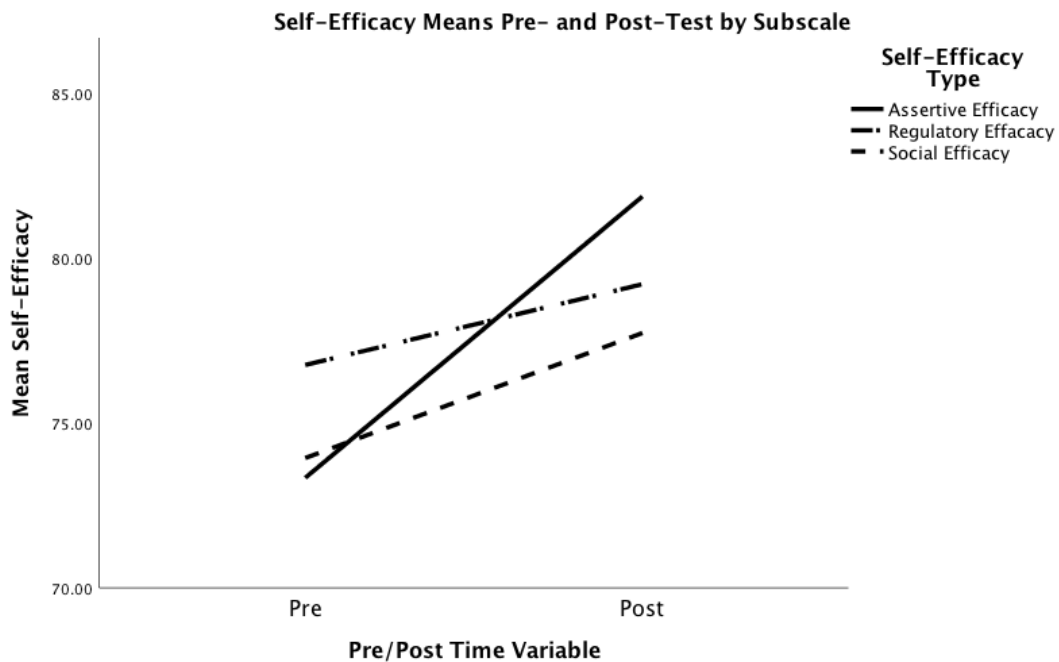
Regulatory Self-Efficacy ($t(94) = 1.39$ $p = 0.17$). The paired comparisons are listed in Table 10 and illustrated in Figure 4. Each comparison yielded a positive mean increase in post-test relative to the pre-test, though because the difference was not significant for regulatory efficacy (possibly due to small sample size), H3 is only partially supported.

Table 10

Paired sample test statistics for Pre and Post Self-Efficacy

Comparisons (Post – Pre)	Paired Differences				
	Mean	SD	SE Mean	t(94)	p
Social Self Efficacy	3.79	14.65	1.50	2.52	.01
Regulatory Self Efficacy	2.44	17.22	1.77	1.39	.17
Assertive Self Efficacy	8.53	17.96	1.84	4.63	.00

Figure 4. Mean Self-Efficacy (by Type) for Pre- and Post-Test



Note: The difference for regulatory efficacy is non-significant.

Effects of Perceived Involvement on Self-Efficacy Components

Hypothesis 4: After participating in immersive creative performance, as perceived involvement increases, levels of self-efficacy (a) Social Self-Efficacy, (b) Assertive Self-Efficacy, (c) Regulatory Self-Efficacy will also increase.

In order to test if after participating in immersive creative performance, as perceived involvement increases, levels of the dimensions of self-efficacy will also increase, a MANCOVA was conducted.

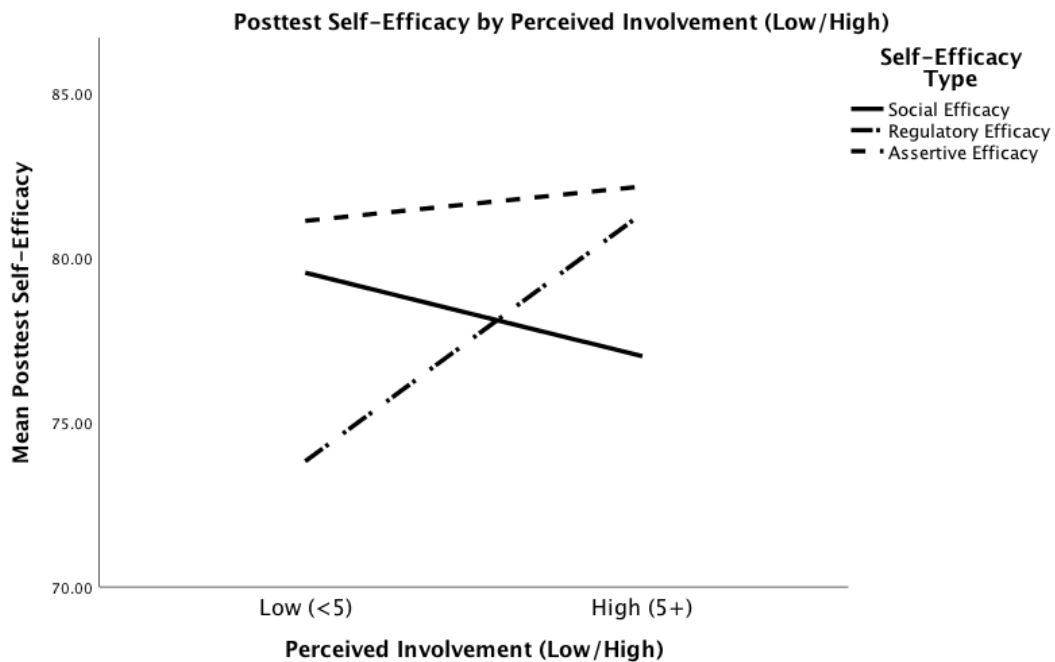
To check the assumption of homogeneity of covariance across the groups (using $p < .001$), the Box's Test of Equality of Covariance Matrices was calculated, and resulted significant (Box's $M = 66.277$, $F(12, 28314.427) = 5.238$, $p < 0.01$), which indicates the violation of the assumption of equality of covariance matrices. Based on this, the Pillai's Trace for multivariate analysis was calculated, which is a robust statistic, and can be interpreted in case of violation of this assumption (Pillai, 2014).

The multivariate tests were not significant for any of the control variables: age (*Pillai's Trace* = 0.02, $F(3, 83) = 0.55$, $p = 0.65$), gender (*Pillai's Trace* = 0.04, $F(3, 83) = 1.26$, $p = 0.29$), theatre experience (*Pillai's Trace* = 0.01, $F(3, 83) = 0.35$, $p = 0.79$), and race (*Pillai's Trace* = 0.01, $F(3, 83) = 0.19$, $p = 0.90$). For this reason, a new MANOVA was run without these covariates.

In the new MANOVA, IMI (perceived involvement) was significant (*Pillai's Trace* = 0.23, $F(6, 168) = 3.74$, $p < .01$), which implies that the effect of IMI on self-efficacy is significantly different among the different types of self-efficacy (see Figure 5). Also, the multivariate $\eta^2 = .118$ indicates that approximately 11.8% of multivariate variance of the dependent variables is explained by perceived involvement.

In the univariate tests, IMI was a significant predictor only for regulatory efficacy ($B = 11.84, t(94) = 2.77, p = .01$)—the more participants felt involved in the theatre-camp experience, the higher their regulatory self-efficacy post-test score. The lack of significant results for the other types of self-efficacy could be due to low variance in the IMI scores (the range of observed IMI scores was 4 to 5.40 on a 7-point scale, $M = 4.97, SD = .32$) as well as the low sample size and resulting statistical power. Thus, H4 is supported only for regulatory efficacy.

Figure 5. The Effects of IMI on Post-Test Self-Efficacy by Type

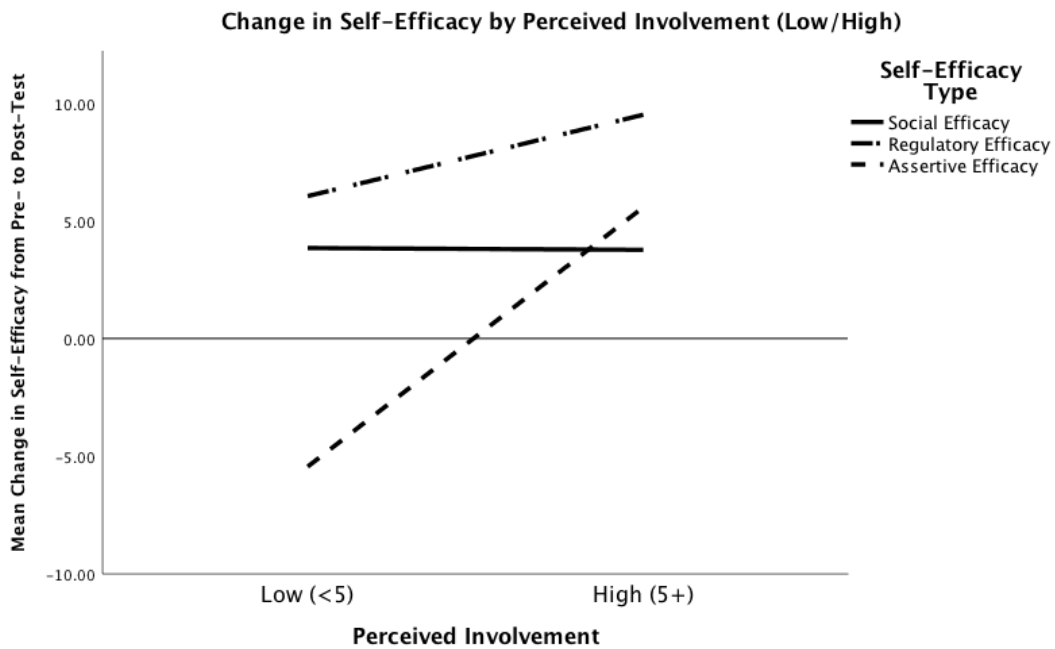


Note: Results only significant for Regulatory Efficacy.

Interestingly, the same pattern of results holds for change scores in place of post-test scores for the self-efficacy measures. Change scores were calculated by subtracting the pre-test from the post-test to determine the degree to which self-efficacy increased or

decreased following the theatre-camp experience. Again, IMI was a significant predictor of multivariate differences in pre- vs. post-test changes in self-efficacy ($F(3,91) = 2.89, p = .04$), and was a significant univariate predictor only for regulatory efficacy ($B = 13.88, t(94) = 2.58, p = .01$). Figure 6 illustrates these results.

Figure 6. The Effects of IMI on Pre- vs. Post-Test Changes in Self-Efficacy by Type



Note: Results only significant for Regulatory Efficacy.

As can be seen in Figure 6, for low-involvement participants, regulatory efficacy actually went *down* on the post-test (i.e., the change from pre- to post-test was negative) following the immersive theatre-camp experience, whereas for high-involvement participants, regulatory efficacy increased after participating in the theatre camp.

Effects of Self-Efficacy on Well-Being

The final set of hypothesis were grouped together in a series for testing the relationship between self-efficacy and well-being as follows:

Post-test self-efficacy will predict post-test well-being through the following dimensions:

Hypothesis 5: Post-test self-assertive efficacy will predict post-test autonomy when controlling for pre-test self-assertive efficacy (and pre-test autonomy).

Hypothesis 6: Post-test self-regulated learning efficacy will predict post-test competence when controlling for pre-test self-regulated learning efficacy (and pre-test competence).

Hypothesis 7: Post-test social efficacy will predict post-test relatedness when controlling for pre-test social efficacy (and pre-test relatedness).

Due to the results of the principal component analysis on the BPNS scale and the necessity to measure well-being as one concept rather than three dimensions, hypotheses 5-7 cannot be tested as originally written and are therefore rejected. In order to test the effect that the three independent variables (social, assertive, and regulatory self-efficacy) have on the dependent variable (well-being) a revised hypothesis was tested.

Hypotheses 5-7 Revised (H5R): Changes from pre- to post-test in social, regulatory, and assertive self-efficacy will covary with pre- to post-test changes in well-being when controlling for age, race, gender, and years of theatre experience.

To analyze the relationships between changes to the self-efficacy dimensions and well-being and remove the effects of variation in initial scores, a change score was calculated for these variables by subtracting the score of the pre-test from the score of the post-test.

In order to test this hypothesis, a multiple regression analysis was conducted. The criteria of normality distribution of the predicted variable, homoscedasticity and independence of the error were met.

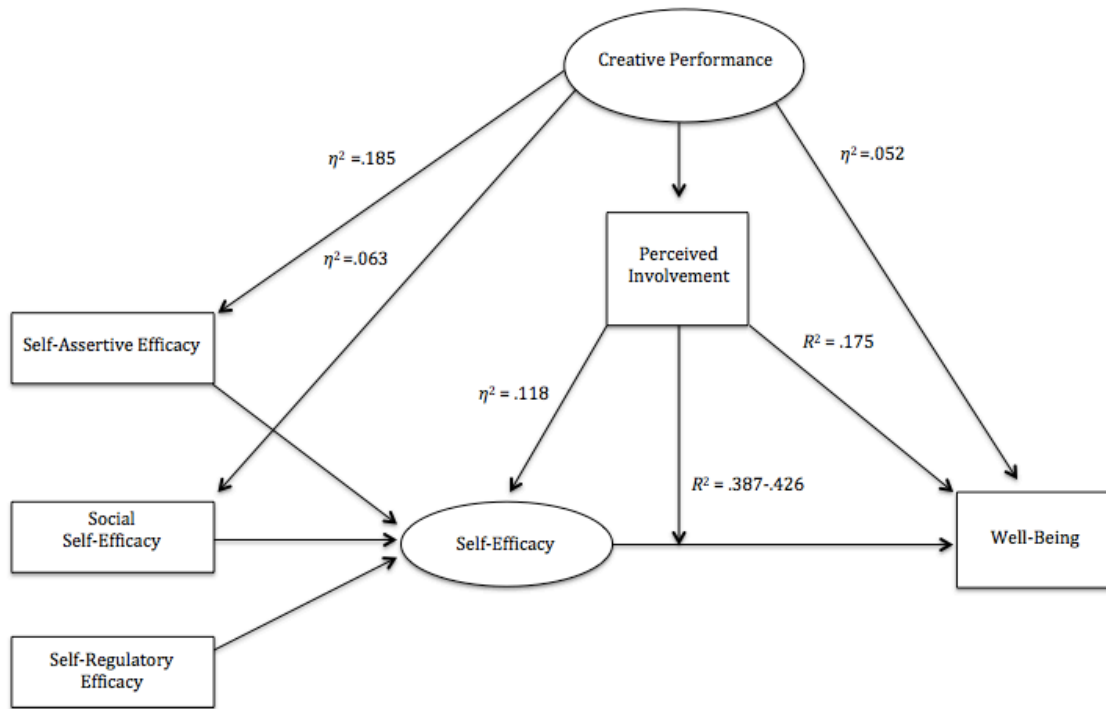
The first model containing the control variables was significant ($R^2 = .11$, $F(4,86) = 2.68$, $p = 0.04$). The second model added the independent variables and was also significant ($R^2 = .54$, $F(7,83) = 13.89$, $p < .01$).

Change in social self-efficacy was a significant, positive, moderate predictor of change in well-being ($\beta = 0.53$, $t = 4.92$, $p < .01$). This means that greater increases in social self-efficacy following the theatre-camp experience predict positive changes in well-being. Regulatory self-efficacy was significant, negative and weak ($\beta = -0.22$, $t = -2.62$, $p = 0.03$); as changes in regulatory self-efficacy increase, changes to well-being slightly decrease. Change in assertive self-efficacy is a significant, positive, weak predictor of changes in well-being ($\beta = 0.32$, $t = 3.07$, $p < .01$); post-test increases in assertive self-efficacy predict slightly greater changes to post-test well-being.

Full Theoretical Model Analysis

H2 revealed a significant relationship between perceived involvement (IMI) and well-being (BPNS). H4 showed that perceived involvement (IMI) significantly predicts regulatory efficacy, though the relationship was not significant for the other types of self-efficacy; and H5 displayed a significant relationship between post-test changes in well-being and changes in all three types of self-efficacy. A full test of the theoretical model proposed in this dissertation, however, would involve evaluating the degree to which perceived involvement moderates the relationship between self-efficacy and well-being. The full computational model effect sizes are represented in Figure 7.

Figure 7. Theory of Persuasive Creative Performance Computational Model.



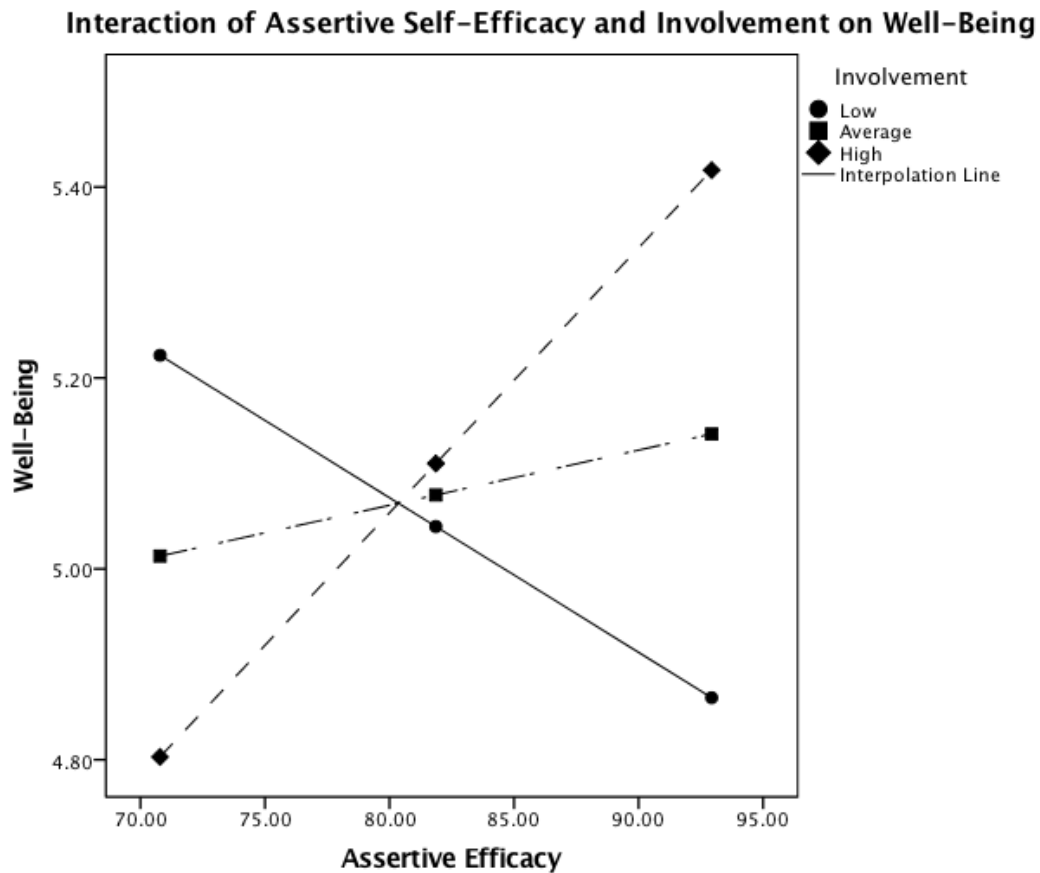
A moderated multiple regression was run to check if perceived involvement moderates the relationship between self-efficacy and well-being (RQ3). The model contained regulatory, social, and assertive self-efficacy as the independent variables, well-being as the dependent variable, and added perceived involvement as a moderator and it was significant at the 5% alpha level ($R^2 = .081$, $F(4,90) = 17.81$, $p < 0.01$).

Hayes Macro (Hayes, 2018) was used to further examine the interaction. Specifically, Model 1 was run with 5000 bootstraps for the standard errors. The model had to be run three times, each time with a different independent variable as the main predictor and the other two independent variables as covariates (Hayes, 2018). The models accounted for approximately 40% of the variance in well-being, with the interaction between self-efficacy and perceived involvement. Results indicated that the

interaction between perceived involvement and assertive self-efficacy (adjusted $R^2 = .426$, $b = .067$, $t = 3.38$, $p = .001$), social self-efficacy (adjusted $R^2 = .387$, $b = 0.049$, $t = 2.24$, $p = .027$), and regulatory self-efficacy (adjusted $R^2 = .405$, $b = 0.052$, $t = 2.8$, $p = .006$) were all significantly associated with well-being.

Using PROCESS, coefficients were generated for the three levels of involvement (i.e., at one standard deviation below the mean; at the mean; and at one standard deviation above the mean). At high levels of involvement (i.e., at one SD above the mean), compared to low levels of involvement (i.e., at one SD below the mean), the effect of assertive self-efficacy on well-being was increased (1SD below the mean: $b = -.0162$, $p = .14$, 95% CI = [-0.377; 0.005]; at the mean: $b = .006$, $p = .36$, 95% CI = [-0.007; 0.018]; at 1SD above the mean: $b = .03$, $p < .001$, 95% CI = [0.014; 0.041]). This interaction is plotted in Figure 8.

Figure 8. Interaction of assertive self-efficacy and perceived involvement.

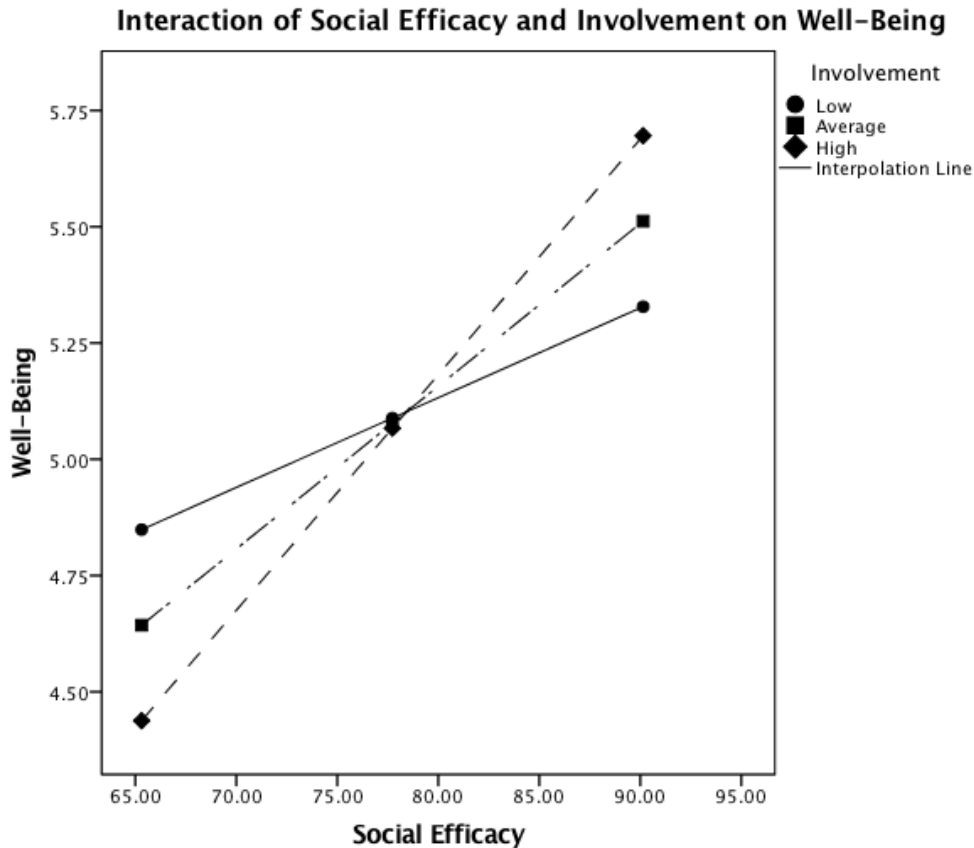


For participants with low to average perceived involvement, assertive self-efficacy had no impact on well-being, but for participants with high levels of perceived involvement, assertive self-efficacy was a significant predictor of greater well-being.

At high levels of involvement (i.e., at one SD above the mean), compared to low levels of involvement (i.e., at one SD below the mean), the effect of social self-efficacy on well-being was increased (1SD below the mean: $b = .0193, p = .018, 95\% \text{ CI} = [0.003; 0.035]$; at the mean: $b = .035, p < .001, 95\% \text{ CI} = [0.023; 0.048]$; at 1SD above the mean: $b = .051, p < .001, 95\% \text{ CI} = [0.029; 0.071]$). This interaction is plotted in Figure 9. While

social self-efficacy is a positive predictor of well-being at all levels of perceived involvement, the higher the level of involvement the greater the impact on well-being.

Figure 9. Interaction of social efficacy and involvement.



At high levels of involvement the effect of regulatory self-efficacy on well-being was not significant ($b = -.008, p = .275, 95\% \text{ CI} = [-0.023; 0.007]$). At average levels of involvement ($b = -.025, p < .001, 95\% \text{ CI} = [-0.038; -0.011]$) and low levels of involvement ($b = -.041, p < .001, 95\% \text{ CI} = [-0.063; -0.021]$) the effect of regulatory self-efficacy on well-being was negatively associated. This means a high level of involvement is necessary to avoid a negative effect on well-being.

After learning that perceived involvement does not positively moderate the relationship between regulatory self-efficacy and well-being, further analysis was done to examine the relationship between regulatory self-efficacy and perceived involvement. A linear regression was run to see if pre-test regulatory efficacy predicts perceived involvement and the relationship was significant ($R^2 = .07$, $F(1,93) = 7.70$, $p = 0.01$), though the parameter estimate was small ($B = .01$, $t(94) = 2.77$, $p = .01$). Therefore, higher regulatory self-efficacy predicts slightly higher perceived involvement in creative persuasion.

Chapter 7: Discussion

This final chapter discusses the findings of the immersive creative performance repeated measures panel study. First, the results of the study will be discussed, then the chapter will end with a summary of the research contributions and implications of these results, limitations of the current research, and suggestions for future research.

The present research set out to investigate the possible persuasive effects of practicing communication through creative performance on adolescent self-efficacy and well-being. Support for creative performance as a means of persuasion for improving self-efficacy and well-being could provide stronger arguments for increased arts funding in schools and a foundation for pro-social and health interventions.

The panel study intended to answer the following research questions: 1) Is it possible to quantify and generalize how adolescent actors are influenced by their participation in theatre? 2) Is practicing communication through creative performance a method of persuasion for increasing self-efficacy and well-being? 3) How are self-efficacy and well-being related in terms of adolescent interventions? The results of the panel study indicate that effects of creative performance can, at least in part, be quantified. The methods of interpersonal (social modeling and mastery experience) and intrapersonal communication (reflection and self-pep talks/mantras) utilized during creative performance do lead to enhanced self-efficacy and well-being after an immersive

creative performance experience. Additionally, the results support the idea that self-efficacy can be used as a tool for increasing well-being.

The panel study was conducted to explore the effects of an immersive creative performance experience on adolescent self-efficacy and well-being. Results showed significant increases in both self-efficacy and well-being from pre-test to post-test. The following sections will discuss each of the variables studied in terms of larger contributions to the research.

Well-Being

The panel study focused on a population of adolescents because research shows that adolescent years are the most influential time of life for adopting positive self-concept, or a positive view of yourself as a human-being (Webster & Tiggemann, 2003; Bandura, 2006). There is a direct link between self-concept and well-being as the lower your self worth, the less likely you are to have a good sense of well-being. Many theatre teachers cite performing as a way to empower adolescents, increase autonomy, (Guitierrez & Spencer, 2008) and increase self-confidence, leadership, and communication skills (Seidel, 1996). Additionally, qualitative research has supported these findings observed by theatre professionals and teachers wherein amateur actors describe enhanced feelings of confidence, social relationships, and self-worth attributed to creative performance (Moore, 2015). The panel study set out to determine if the perceived and observed effects on well-being could be quantified. This basic framework for the persuasive effects of creative performance could become the scaffolding for more tailored interventions. As well-being is typically measured in three dimensions (autonomy, relatedness, and competence), it directly connects to the types of claims that

qualitative research has asserted that creative performance is responsible for providing. As mentioned in Chapter 2, interventions to improve self-efficacy (views of specific ability) could naturally improve self-concept (views of overall self-worth), because they increase one's confidence in own abilities. Improved self-concept will likely lead to an overall higher sense of well-being.

The panel study did show a significant increase in overall well-being from pre-test to post-test with interaction effects for age and theatre experience (H1). The population most benefited by creative performance participation were aged 13 and 14, which could be because they have had less experience in performing. Perhaps the effects begin to plateau after a certain number of years or amount of experience. Additionally, these younger participants started with lower well-being than their older counterparts, and therefore had more room to grow with the experience in the immersive theatre camp. The greatest improvements in well-being appeared in younger participants and those with less theatre experience, which implies that at some point, a ceiling effect is reached whereby the amount of prior experience with creative performance slows down the overall benefits to well-being provided by any given instance of additional experience.

Self-Efficacy

Participating in creative performance allows a unique opportunity for all four of Bandura's (1977b) methods of increasing self-efficacy. Participants gained *vicarious experience* by watching others perform and model behavior both on and off the stage, which is a type of social modeling and interpersonal communication. This is true both in their acting roles and in their interactions off the stage. Participants gained *mastery experience* by acting out their assigned character roles and lines (messages) on stage and

in rehearsal. The students receive coaching and feedback from the director or teacher and practice self-instruction during private rehearsals to memorizes lines and practice message delivery and associated emotion, which are all ways of practicing *social/verbal persuasion*. Creative persuasion also allows for a heightened sense of *emotional arousal* as participants practice the symbolic exposure of others (the characters in the play) emotions and their own emotions as they perform on stage. Finally, Bandura (1977b) talks about self-reflection of personal experiences and verbal persuasion as methods of increasing self-efficacy. Actors can often be observed participating in these activities before and after their performances by reciting a mantra to calm down before taking the stage and by rehashing their performance immediately after a show, which cultivates this self-persuasion. Many directors at the thespian festival facilitated social persuasion via group mantras and debriefs after each performance and students attended workshops that included group debriefs of individual performances. It is difficult to think of other activities where one has the opportunity to experience all of the methods of increasing self-efficacy through one experience. This makes creative performance a unique and meaningful tool for persuasion. Just as Boal (1979) described his spect-actors as both spectators and actors, the participants get the full range of experience from both sides in creative performance, which cultivates both self-persuasion and social persuasion.

It is important to remember that self-efficacy is not a general concept referring to overall confidence (though confidence can be derived from high self-efficacy in many areas; Bandura, 2006). Self-efficacy is defined and measured by specific topics. The present research analyzed social, regulatory, and assertive self-efficacy as a means to investigate the likely mental health and well-being outcomes affiliated with creative

performance. These specific self-efficacy measures were chosen as they pertained to overall confidence (assertiveness, social skills, and self-regulation) and well-being (autonomy, relatedness, and competence). The components of self-efficacy are relevant regardless of the topic of the persuasive message as one must be assertive to perform, have self-regulation to learn lines and act out a message and associated behaviors, and relate to other people within the cast both on and off the stage. However, the increases in social and assertive self-efficacy from pre to post-test found in H3 make a strong argument that if you tailor the creative performance message to a specific topic and measure the associated type of efficacy, the self-efficacy in that area will increase. For example, if you are implementing an anti-bullying intervention, then you would consider measuring social self-efficacy, which is shown here to be increased just by participating in creative performance. If you also tailor the message to be a direct example of a social interaction wherein a bully experiences a negative outcome such as being expelled from school or getting beat up, then you are enhancing the vicarious and mastery experience and emotional arousal surrounding that topic. It will further amplify the effects of social self-efficacy regarding that specific topic (e.g., if I bully someone, there will be negative outcomes; therefore, I am less likely to bully in order to avoid the negative outcomes).

The lack of statistically significant increase in regulatory efficacy in H3 is notable because the pre-test scores of regulatory self-efficacy were significantly higher ($M=76.75$; $SD=13.09$) than pre-test scores for social efficacy ($M=73.93$; $SD=11.79$) and assertive efficacy ($M=73.33$; $SD=17.51$). The regulatory self-efficacy scores did increase slightly in the post-test ($M=79.2$; $SD=13.72$) and the resulting levels were actually higher than the resulting levels of social self-efficacy ($M=77.72$; $SD=12.41$) but the mean

difference was not high enough to achieve significance in a sample of this size. Self-regulatory learning was one of the chosen measures because creative performance is often framed as a learning experience (Seidel, 1996). Since the participants have higher levels of this type of self-efficacy, there was less room for improvement during the panel study. It could also be that due to the nature of creative performance, where the message is provided and a teacher or director is telling the participants what to do, they feel a lower level of self-regulation while taking so many specific directions from others. Perhaps the collaborative nature of creative performance is not conducive to self-regulation efficacy as the participants view it as a social event. It would be interesting to see if outside observers recorded higher levels of regulatory self-efficacy than the participants reported. Directors and teachers might view the ability to memorize lines, remembers cues, show up on time, and other actions as self-regulation efficacy where the participants consider those things following instructions and therefore not self-regulation. Qualitative interviews with college theatre majors consistently noted higher levels of self-regulatory behaviors due to creative performance experience (Moore, 2015), which indicates that these younger participants may have less self-awareness surrounding this topic.

Self-efficacy was also evaluated as a predictor of well-being. The panel study showed that as social and assertive efficacy increased, well-being also increased. This is an important contribution to the persuasion and health communication literature because it means that self-efficacy interventions can be used to enhance mental health and well-being. Regulatory self-efficacy actually predicted lower well-being scores, which could be due to the issues with the regulatory self-efficacy measures indicated above. Since

regulatory efficacy was not significantly increased between pre and post-test, it is not surprising that it was not a good predictor of improved well-being either.

Perceived Involvement

Perceived involvement was added as a way to measure how interested a participant was in the creative performance experience. This could be of interest for interventions because the less motivated people are to participate, the less they may benefit from the effects of the intervention. Motivation is typically measured either intrinsically or extrinsically, and since there is no real extrinsic motivation (except perhaps ego or a desire for fame) for participating in creative performance, intrinsic motivation was measured.

The perceived involvement was expected to be high for this population, as it's somewhat unlikely they were forced to participate in this type of immersive experience. The present research found that perceived involvement in creative performance significantly predicted regulatory self-efficacy (H4) and well-being (H2). The levels of involvement were relatively high for everyone in this population, and the perceived involvement might be a more meaningful predictor in interventions when people have not self-selected to participate.

Perceived involvement also moderates the relationship between the three measured types of self-efficacy (social, regulatory, and assertive) and well-being (see the full theoretical model analysis). This is particularly interesting because it shows how important it is for the participants to be highly motivated to complete the task in order to achieve the greatest benefit for well-being. People running interventions for well-being

may want to test motivation for specific activities and try to use those activities in their topic-specific interventions to enjoy greater levels of persuasive well-being outcomes.

As mentioned in Chapter 1, this panel study focused on creative performance, but there are many other performative activities that could be used for persuasive interventions. Perhaps identifying what performative activities are most motivating to participants can help target more specialized and effective social and health interventions. Additionally, finding motivating topics of interest and using them within your creative performance interventions could also be effective. For example, if you have a population that is interested in sports, you could have them performing a message where the primary action includes a sport but the secondary action includes your targeted social or health topic like healthy eating or avoiding eating disorders. The play could incorporate a persuasive message about the negative outcomes of anorexia on athletic performance in soccer and allow the participants to socially model an activity that they have high involvement with (playing soccer).

Research Contributions

Theoretical Implications

This research provides a number of theoretical implications for persuasion, health communication, and entertainment education based research. First, this is one of few quantitative studies to investigate the effects of creative performance on mental health areas such as well-being and self-efficacy. While self-efficacy is commonly studied in psychology, sociology, and communication, the direct relationship it has to eudaimonic well-being is less commonly explored. It stands to reason that while increasing personal self-efficacy, the participants will also increase the topic-specific efficacy required to

implement associated behaviors when social modeling, mastery experience, and reflecting on specific behaviors and attitudes. This research provides beginning evidence to move towards a theory of persuasive creative performance wherein self-efficacy and perceived involvement can be used as a tool for increasing well-being. The idea of measuring perceived involvement with the activity is a major addition to the persuasion literature surrounding active involvement and self-efficacy as it provides an additional layer of explanation for when and why active involvement approaches are most persuasive. Additionally, the interaction effect between self-efficacy and perceived involvement in terms of well-being is an important contribution to the health communication and E-E literature. It provides a theoretical framework for how self-efficacy and well-being are related and how self-efficacy can be used to enhance overall well-being.

Additionally, creative persuasion with targeted areas of interest to cultivate high levels of involvement can be used for a wide variety of interventions where participants actively create performances addressing intervention outcomes while enacting activities that interest them. One real theoretical contribution here is the push to take popular school based E-E interventions beyond the passive audience design and move them to a highly active creative performance approach by utilizing topics or plots based on participant interest to maximize the high level involvement and self-persuasion. Any intervention using theatre, film, or new media to share a persuasive message tends to be considered a type of entertainment-education approach. This research provides an argument to incorporate more elements of TO and TAI in the E-E field of communication

research and interventions by adding more active and performance elements to enhance the persuasive effects.

Given the observed persuasiveness in terms of social self-efficacy, assertive self-efficacy, and well-being while participating in creative performance, this could become an important tool for communication and public health research interventions. This research provides the framework for why creative performance is persuasive in and of itself and how it can be a useful tool for persuasion interventions, especially when taking into consideration the intrinsic motivation of the participants. Additionally, high levels of perceived involvement with creative performance works as an amplifier of the effects in terms of social and assertive self-efficacy increasing well-being, which is a significant contribution to the health communication literature on well-being and performance studies.

This panel study provides evidence of the positive health effects of creative performance on adolescents and opens the door for many other practical applications for persuasive interventions. Findings suggest that merely participating in creative performance has significant positive persuasive effects on the individual. The possible outcomes for health and social interventions are limitless. Prior research shows that active involvement is more effective for behavior change than passive absorption of a message (Greene, 2013) and this tactic has been popular in creative performance using TO methods as well (Boal, 1997). This research provides further support that physical participation in an embodied experience is in itself persuasive and could be used as a tool in complex interventions, especially when tailoring to participants interests and creating high levels of perceived involvement. This study provides a more nuanced understanding

of both TAI and TO in terms of perceived involvement and the effect of intrinsic motivation on creative performance outcomes, which has not previously been considered in active involvement or theatre of the oppressed research. By combining the design elements of both TAI and TO, creative performance can be considered an inherently persuasive activity for increasing self-efficacy and in turn, well-being.

Practical Applications

The possible practical implications of this research include support for performing arts in primary and secondary education as a means of increasing youth mental health through self-efficacy and well-being. We already know that arts participation has a direct effect on SAT scores; that is, the more arts classes, the higher the SAT scores (Vaughn & Winner, 2000), and this research provides further evidence of the positive impact on adolescent mental health through enhanced self-efficacy and well-being.

The present research provides further evidence for prior research claims that participation in creative performance enhances leadership skills, autonomy, and empowerment of adolescents (Guitierrez & Spencer, 2008). The results of the panel study also provide more support for the claims made by theatre teachers and professionals that theatre performance helps students learn leadership, communication, self-confidence, and resilience (Seidel, 1996) especially in terms of social and assertive efficacy and well-being.

The persuasive effects of creative performance can and should be tested in a variety of interventions to enhance youth outcomes in targeted social and health campaigns to practically model and provide mastery experience of positive behaviors with positive outcomes or negative behaviors with negative outcomes. This could be used

in schools when teaching about bullying, drug use, and other behavior driven lessons by allowing students to act out (socially model) a scene where a negative choice leads to a negative outcome and a positive choice leads to a positive outcome for enhanced persuasive effect of the message.

Limitations and Additional Considerations

While this panel study provides an externally valid foundation for research into the relationships between well-being, self-efficacy, and creative performance in an adolescent population, it is not without limitations. It includes nonrandom sampling due to the nature of the panel study wherein participants must self-select to do the activity. The study used a purposive sample, or a sample chosen based on the specific research questions and available resources (Hesse-Biber & Leavy, 2011). Given the research topic, the sample must consist of participants in creative performance programs around the country who attend an annual weeklong immersive experience. Benefits of purposive sampling include assurance that the research participants are part of your desired population, the participants are more likely to be involved with the topic, and recruitment is done by gaining access to one or more venues rather than individually searching for people within your desired population. While using this population for a panel study provided the experiences that creative performance workshops and programs are actually implementing without researcher intervention, the lack of a control group and the inability to directly control the activities that participants engaged in are also limitations in that it is impossible to draw conclusions about causal relationships based on the observed correlations between the variables of interest. Therefore, it would be beneficial to test the results of this study in randomized

experiments wherein some individuals participate in a creative performance treatment and others receive the same information in a passive fashion. Additionally, randomized experiments with multiple treatments could evaluate the effectiveness of specific pro-social and pro-health message outcomes.

There are some demographic limitations to the study including lack of racial and ethnic diversity and that the majority of participants were female. The lack of diversity made it impossible to tell if race or ethnicity would actually affect any of the outcomes because the sample was insufficiently sized to adequately test the differences between race/ethnic categories. Since over two-thirds of the participants are female, it was also difficult to tell if there would be true differences between genders when testing the hypotheses. However, there is some benefit to having a largely female sample as research shows that female self-concept in adolescence is likely to lead to life-long low self-esteem (Webster & Tiggemann, 2003). A study evaluating life span changes in women's self-concepts (how they view themselves) and self-esteem (affective overall evaluation of themselves) suggests that teaching cognitive control strategies to younger women could protect their self-concept (Webster & Tiggemann, 2003). Perhaps the ideal time to work on positive self-concept is through the developmental stages of adolescence, especially for females, and the results of this panel study support that creative performance is one way to effectively increase self-efficacy and enhance well-being. While the lack of racial, ethnic, and gender diversity is a limitation in this study, these findings compliment the existing qualitative literature on E-E theatre based interventions that are largely conducted with minority groups internationally (Conquergood, 1998; Piotrow et al., 1997; Singhal &

Rogers, 1999) and begin to answer the call for more data on whether or not E-E theatre interventions are successful for western, white participants. Nevertheless, the results of this study should be tested with a more racially/ethnically diverse population and with various age groups.

Another possible limitation of the study is the adolescent ability to self-report accurately. It might be beneficial to have teachers or parents report results in addition to the adolescents and see if the results are the same. Given the results of the principal component analysis on well-being, it was clear that this population was unable to differentiate between dimensions of well-being. It's possible that adult observation and subsequent reporting would provide a clearer picture of how well-being is increased through creative performance. It may also be beneficial to create a new well-being scale intended for this population. All of these suggestions could enhance the accuracy and applicability of future research.

Future Research

Future research should include how engaging in creative performance alters the level of persuasion regarding specific pro-social and health topics. Potential health topics of interest include bullying, abusive relationships, depression, body image, and moral decision-making as these topics are particularly relevant to well-being, confidence, and the enhanced decision-making that typically results from high levels of both. There is a fair amount of qualitative data regarding participation in theatrical performing, but more quantitative data could yield more funding and support (Seidel, 1996; Joronen et al., 2008; Americans for the Arts, 2005).

The present research provides an argument for creative performance as a means of persuasion, which could have great benefit in many areas beyond adolescent development. These principals should also be tested for persuasive effect among other populations, such as adults. Research in the healthcare field regarding how enacting specific health behaviors could lead to more persuasive interventions is certainly an area of interest. For example, women who attend a childbirth class and act out laboring techniques, women who simply read about laboring techniques, and women who do not receive any information on birthing techniques followed by surveys on the birth experience would be an interesting application to see if the practice performance has an effect on the birth experience.

Finally, future research should also include longer-term longitudinal studies to measure how long the effects last and if repeated exposure increases the effects. This research supports the idea that greater exposure will lead to increased effects based on the interaction of years of theatre experience with the well-being outcomes. However, a more targeted analysis would be required to make a stronger argument for the repeated exposure and to discover if there is an amount of exposure where the effects plateau or decline. It would also be of particular interest to see if adults enjoy the same outcomes as adolescents in terms of increasing well-being and self-efficacy, especially given the interaction effects of age on the well-being outcomes. Creative performance techniques should be applied to targeted health and social interventions for greater persuasive effectiveness and reported in comparison to less active message engagement.

Appendices

Appendix A. Pre-Test Survey

Background Questions (Drop Down Options)

What is your age?

What is your gender?

Race/Ethnicity?

What is the last grade you completed in school?

What experience have you had with acting or performing before coming to camp? [*Check all that apply: Brief skits or performances as part of classes in school (other than drama classes) / I have taken one or more drama classes / I have been involved in extracurricular theatre activities at school / I have been involved in theatre activities outside of school / I have other prior experience with performance / I have no prior experience with performance*]

How many years have you been performing?

Well-Being

Feelings I Have...

Please read each of the following items carefully, thinking about how it relates to your life, and then indicate how true it is for you. Use the following scale to respond:

Likert: 1234567 (strongly disagree to strongly agree)

I feel like I am free to decide for myself how to live my life.

I really like the people I interact with.

Often, I do not feel very competent.

I feel pressured in my life.

People I know tell me I am good at what I do.

I get along with people I come into contact with.

I pretty much keep to myself and don't have a lot of social contacts.

I generally feel free to express my ideas and opinions.

I consider the people I regularly interact with to be my friends.

I have been able to learn interesting new skills recently.

In my daily life, I frequently have to do what I am told.

People in my life care about me.

Most days I feel a sense of accomplishment from what I do.

People I interact with on a daily basis tend to take my feelings into consideration.

In my life I do not get much of a chance to show how capable I am.

There are not many people that I am close to.

I feel like I can pretty much be myself in my daily situations.

The people I interact with regularly do not seem to like me much.

I often do not feel very capable.

There is not much opportunity for me to decide for myself how to do things in my daily life.

People are generally pretty friendly towards me.

Self-Efficacy Scales

Rate your degree of confidence by recording a number from 0-100 using the scale given below:

0	10	20	30	40	50	60	70	80	90	100
Cannot do at all					Moderately can do				Highly certain can do	

Confidence (0-100)

Social-Efficacy (relatedness)

- _____ Get teachers to help me when I get stuck on schoolwork
- _____ Get my friends to help me with a problem
- _____ Carry on conversations with others
- _____ Work well in a group
- _____ Get my parents to take part in school activities
- _____ Help a friend or classmate avoid making a bad choice
- _____ Get adults to help me when I have social problems
- _____ Make and keep friends of the same sex

Self-Assertive Efficacy & Self-Regulated Efficacy (autonomy)

- _____ Decline peer pressure to drink beer, wine, or liquor
- _____ Express my opinions when other classmates disagree with me
- _____ Stand up for myself when I feel I am being treated unfairly
- _____ Refuse unwanted sexual advances
- _____ Get others to stop annoying me or hurting my feelings
- _____ Resist peer pressure to do things in school that can get me in trouble
- _____ Stand firm to someone who is asking me to do something unreasonable or inconvenient
- _____ Decline smoking cigarettes or marijuana

Self-Efficacy for Extracurricular activities & Self-efficacy for self-regulated learning (competence)

- _____ Do the kinds of things needed to take part in school plays
- _____ Finish my homework assignments by deadlines
- _____ Write a creative story
- _____ Get myself to study when there are other interesting things to do
- _____ Arrange a place to study without distractions
- _____ Control my temper
- _____ Plan my schoolwork for the day
- _____ Always concentrate on the task at hand

Appendix B. Post-Test Survey

Intrinsic Motivation Scales

For each of the following statements, please indicate your response regarding the summer camp you attended, using the following scale: 1-7 (strongly disagree to strongly agree)

Interest/Enjoyment (Measuring Perceived Involvement)

I enjoyed doing this summer camp very much .
This summer camp did not hold my attention at all. (R)
I would describe this summer camp as very interesting.
While I was acting, I was thinking about how much I enjoyed it.

Effort/Importance (Measuring Perceived Involvement)

I put a lot of effort into participating.
I tried very hard on this activity.
It was important to me to do well at camp.
I didn't put much energy into this. (R)

Perceived Choice (Measuring Perceived Involvement)

I did this performance camp because I had no choice. (R)
I did this performance because I wanted to.

Value/Usefulness (Measuring Perceived Involvement)

I would be willing to perform again because it has some value to me.
I believe acting could be beneficial to me.
I think acting is an important activity.

Basic Psychological Needs Scales

Please read each of the following items carefully, thinking about how it relates to your life, and then indicate how true it is for you. Use the following scale to respond: (Likert 1-7; Strongly Disagree to Strongly Agree)

Autonomy

I felt pressured at camp. (R)
There was not much opportunity for me to decide for myself how to perform in camp. (R)
I felt like I could pretty much be myself at summer camp.
My feelings were taken into consideration at acting camp.
When I was at camp, I was told what to do a lot. (R)
I was free to express my ideas and opinions while at camp.

Competence

I think I am good at performing.
I think I did well at performing, compared to other students.
I am satisfied with my performance at this task.
I was skilled at performing.
This was an activity that I couldn't do very well. (R)

Relatedness

I felt really distant from the other students at camp. (R)

I felt like I could really trust the other students at camp.
 I'd like a chance to interact with the other students in the future.
 I think I could become friends with the other students if we interacted a lot.
 I feel close to the other students at camp.

Well-Being

Feelings I Have...

Please read each of the following items carefully, thinking about how it relates to your life, and then indicate how true it is for you. Use the following scale to respond:

Likert: 1-7 (strongly disagree to strongly agree)

1. I feel like I am free to decide for myself how to live my life.
2. I really like the people I interact with.
3. Often, I do not feel very competent.
4. I feel pressured in my life.
5. People I know tell me I am good at what I do.
6. I get along with people I come into contact with.
7. I pretty much keep to myself and don't have a lot of social contacts.
8. I generally feel free to express my ideas and opinions.
9. I consider the people I regularly interact with to be my friends.
10. I have been able to learn interesting new skills recently.
11. In my daily life, I frequently have to do what I am told.
12. People in my life care about me.
13. Most days I feel a sense of accomplishment from what I do.
14. People I interact with on a daily basis tend to take my feelings into consideration.
15. In my life I do not get much of a chance to show how capable I am.
16. There are not many people that I am close to.
17. I feel like I can pretty much be myself in my daily situations.
18. The people I interact with regularly do not seem to like me much.
19. I often do not feel very capable.
20. There is not much opportunity for me to decide for myself how to do things in my daily life.
21. People are generally pretty friendly towards me.

Self-Efficacy Scales

Rate your degree of confidence by recording a number from 0-100 using the scale given below:

0	10	20	30	40	50	60	70	80	90	100
Cannot do at all					Moderately can do				Highly certain can do	

Confidence (0-100)

Social-Efficacy (relatedness)

_____ Get teachers to help me when I get stuck on schoolwork

- _____ Get my friends to help me with a problem
- _____ Carry on conversations with others
- _____ Work well in a group
- _____ Get my parents to take part in school activities
- _____ Help a friend or classmate avoid making a bad choice
- _____ Get adults to help me when I have social problems
- _____ Make and keep friends of the same sex

Self-Assertive Efficacy & Self-Regulated Efficacy (autonomy)

- _____ Decline peer pressure to drink beer, wine, or liquor
- _____ Express my opinions when other classmates disagree with me
- _____ Stand up for myself when I feel I am being treated unfairly
- _____ Refuse unwanted sexual advances
- _____ Get others to stop annoying me or hurting my feelings
- _____ Resist peer pressure to do things in school that can get me in trouble
- _____ Stand firm to someone who is asking me to do something unreasonable or inconvenient
- _____ Decline smoking cigarettes or marijuana

Self-Efficacy for Extracurricular activities & Self-efficacy for self-regulated learning (competence)

- _____ Do the kinds of things needed to take part in school plays
- _____ Finish my homework assignments by deadlines
- _____ Write a creative story
- _____ Get myself to study when there are other interesting things to do
- _____ Arrange a place to study without distractions
- _____ Control my temper
- _____ Plan my schoolwork for the day
- _____ Always concentrate on the task at hand

Appendix C. Director/Teacher Recruitment Script

Recruitment Script for Theatre International website and to be emailed to theatre teachers.

RESEARCH OPPORTUNITY!

Are you bringing your students to the Thespian Festival? Please help us conduct research regarding the positive effects of performing on self-perception and well-being! We are recruiting participants aged 12-17 to take an online survey one week before attending the Thespian Festival and a follow up survey within a few days after the festival has ended. The two surveys will take approximately 20-30 minutes to complete. All participants will be entered to win a \$50 Amazon gift card and the winner will be chosen at random at the conclusion of the study.

Academic research is a valuable part of the performing arts community as it can lead to a better understanding of the positive effects of performing arts, increase exposure to the arts, and the results can often be used to increase funding for continuing or new performing arts programs. Everyone involved in performing arts has witnessed and can tell stories of its amazing transformational powers but statistical evidence to support these claims is often difficult to find. People who provide funding for youth programs often want to see this hard evidence in order to rationalize contributing money.

Please join us in collecting participants for this important research by sharing the project with the parents of your students. Below is the link to a recruitment flier that you can print out or email to share with the parents of your students that are attending the festival. Parents must first sign a consent form before the child can participate in the research. The child will also sign a consent form, which explains that participation is completely voluntary and they may stop taking the survey at any time if they no longer want to participate. All responses will be kept completely anonymous and no individual names or theatre names will be used in any publications regarding the results of this research.

Educational Theatre Association will share the results of the research for your studio to use in promotional materials or to support your funding applications. This research seeks to help cultivate interest in keeping these programs alive and well in a time where the arts are receiving many cuts, especially in education. We are all dedicated to the promotion and success of youth theatre programming and we need your help to establish research that speaks to the positive outcomes that students experience by participating!

If you have any questions regarding this research please contact:

Josie Moore

Doctoral Candidate

Dept. of Communication


University of Maryland

ThespianFestivalResearch@gmail.com

Appendix D. Parent Recruitment Flier

Parents, we need your help!
Is your child attending the Thespian Festival?
Please help us conduct research regarding the positive effects of performing on self-perception and well-being!

We are recruiting participants aged 12-17 to take an online survey one week before attending the Thespian Festival and a follow up survey within a few days after. Each survey will take about 20-30 minutes to complete. Participants will be automatically entered to win a \$50 Amazon gift card and the winner will be chosen at random at the conclusion of the study.



You know the thrill you get when you see your child step onto the stage, and the sense of accomplishment they have after a big performance... Help us to share that sense of pride by producing research that can promote performing arts programs and funding!

Parents must first sign a consent form before the child can participate in this research. The child will also sign a consent form, which explains that participation is completely voluntary and they may stop taking the survey at any time if they no longer want to participate. All responses will be kept completely anonymous and no individual names or theatre names will be used in any publications regarding the results of this research.

For more information, to sign up your child, or to view and sign the consent form, please follow this link: (Add link here).

If you have any questions please feel free to contact Josie Moore at ThespianFestivalResearch@gmail.com.

Appendix E. Parental Consent Form

University of Maryland College Park Parental Consent Form

Page 1 of 2

Initials _____ Date _____

Project Title	Creative Persuasion: Enhancing Well-Being and Self-Efficacy Through Theatrical Performance
Purpose of the Study	<i>This research is being conducted by Jasie Moore at the University of Maryland College Park. We are inviting your child to participate in this research project because s/he is between the ages of 12-17 and s/he is attending the EdTA Thespian Festival. The purpose of the study is to explore if adolescents can enhance self-image and well-being through creation and performance of theatrical expression. This form will give you information about the project. You can read about the project and ask any questions you may have. If you do not understand something, please ask us to explain it to you. We will ask you to sign this form to show that you understand the project and agree to take part in it.</i>
Procedures	<p><i>The procedures involved in this study are a 20-30 minute survey before your child attends the Thespian Festival, and a 20-30 minute survey after s/he attends. The surveys do not have any open ended questions.</i></p> <p><i>Some sample questions s/he will be asked in the surveys include indicating level of agreement with phrases like: I have been able to learn interesting new skills lately or People are generally pretty friendly toward me.</i></p> <p><i>Please ask as many questions as you want about the study. We want to answer all of your questions whether they are simple or complicated. You are also free to stop whenever you like, and no one will get angry with you if you decide you don't want to participate.</i></p>
Potential Risks and Discomforts	<i>There are no known risks to participating in this study.</i>
Potential Benefits	<i>Your child could win a raffle for a \$50 Amazon gift card for completing the survey. Other possible benefits include a greater sense of confidence and well-being.</i>
Confidentiality	<p><i>Data will be stored on a password-protected computer to minimize any potential loss of confidentiality but every effort will be made to keep identifying information separate from response data.</i></p> <p><i>If we write a report or article about this research project, your child's identity will be protected as much as possible. Your child's name will not be used in any reports or articles. Your consent form and your child's consent form are on a separate website from the survey data in order to keep the responses anonymous.</i></p> <p><i>Your child's information may be shared with representatives of the University of Maryland, College Park or governmental authorities if s/he or someone else is in danger or if we are required to do so by law.</i></p>

**University of Maryland College Park
Parental Consent Form**

Page 2 of 2

Initials _____ Date _____

Medical Treatment	The University of Maryland does not provide any medical, hospitalization or other insurance for participants in this research study, nor will the University of Maryland provide any medical treatment or compensation for any injury sustained as a result of participation in this research study, except as required by law.	
Right to Withdraw and Questions	<p>Your participation in this research is completely voluntary. You may choose not to take part at all. If you decide to participate in this research, you may stop participating at any time. If you decide not to participate in this study or if you stop participating at any time, you will not be penalized or lose any benefits to which you otherwise qualify.</p> <p>If you decide to stop taking part in the study, if you have questions, concerns, or complaints, or if you need to report an injury related to the research, please contact the investigator:</p> <p style="text-align: center;">Josie Moore 610-850-5373 jmoore23@umd.edu</p>	
Participant Rights	<p>If you have questions about your rights as a research participant or wish to report a research-related injury, please contact:</p> <p style="text-align: center;">University of Maryland College Park Institutional Review Board Office 1204 Marie Mount Hall College Park, Maryland, 20742 E-mail: irb@umd.edu Telephone: 301-405-0678</p> <p>This research has been reviewed according to the University of Maryland, College Park IRB procedures for research involving human subjects</p>	
Statement of Consent	<p>Your signature indicates that you have read this consent form or have had it read to you; your questions have been answered to your satisfaction and you voluntarily agree to participate in this research study.</p> <p>If you agree to participate, please type your full name below.</p>	
Signature and Date	PARTICIPANT NAME [Please Print]	
	PARENT NAME	
	DATE	

Appendix F. Minor Assent Form

University of Maryland College Park Assent of Child Form

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Initials _____ Date _____

Project Title	Creative Persuasion: Enhancing Well-Being and Self-Efficacy Through Theatrical Performance
Purpose of the Study	<i>This research is being conducted by Josie Moore at the University of Maryland, College Park. We are inviting you to participate in this research project because you are between the ages of 12-17 and you are attending the EdTA Thespian Festival. The purpose of the study is to explore if adolescents can enhance self-image and well-being through creation and performance of theatrical expression. This form will give you information about the project. You can read about the project and ask any questions you may have. If you do not understand something, please ask us to explain it to you. We will ask you to sign this form to show that you understand the project and agree to take part in it.</i>
Procedures	<p><i>The procedures involved in this study are a 20-30 minute survey before you attend the Thespian Festival, and a 20-30 minute survey after you attend. Some sample questions you will be asked in the surveys include indicating your level of agreement with phrases like: I have been able to learn interesting new skills lately or People are generally pretty friendly toward me.</i></p> <p>Please remember to ask as many questions as you want to about the study. We want to answer all of your questions whether they are simple or complicated. You are also free to stop whenever you like, and no one will get angry with you if you decide you don't want to participate.</p>
Potential Risks and Discomforts	<i>There are no known risks to participating in this study.</i>
Potential Benefits	<i>You could win a raffle for a \$50 Amazon gift card for completing the survey. Other possible benefits include a greater sense of confidence and well-being.</i>
Confidentiality	<p><i>Data will be stored on a password-protected computer to minimize any potential loss of confidentiality.</i></p> <p>If we write a report or article about this research project, your identity will be protected as much as possible. Your name will not be used in any reports or articles. Your information may be shared with representatives of the University of Maryland, College Park or governmental authorities if you or someone else is in danger or if we are required to do so by law.</p>
Medical Treatment	The University of Maryland does not provide any medical, hospitalization or other insurance for participants in this research study, nor will the University of Maryland provide any medical treatment or compensation for any injury sustained as a result of participation in this research study,

**University of Maryland College Park
Assent of Child Form**

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Initials _____ Date _____

	except as required by law.	
Right to Withdraw and Questions	<p>Your participation in this research is completely voluntary. You may choose not to take part at all. If you decide to participate in this research, you may stop participating at any time. If you decide not to participate in this study or if you stop participating at any time, you will not be penalized or lose any benefits to which you otherwise qualify.</p> <p>If you decide to stop taking part in the study, if you have questions, concerns, or complaints, or if you need to report an injury related to the research, please contact the investigator:</p> <p align="center">Josie Moore 610-850-5373 jmoore23@umd.edu</p>	
Participant Rights	<p>If you have questions about your rights as a research participant or wish to report a research-related injury, please contact:</p> <p align="center">University of Maryland College Park Institutional Review Board Office 1204 Marie Mount Hall College Park, Maryland, 20742 E-mail: irb@umd.edu Telephone: 301-405-0678</p> <p>This research has been reviewed according to the University of Maryland, College Park IRB procedures for research involving human subjects</p>	
Statement of Consent	<p>Your signature indicates that you have read this consent form or have had it read to you; your questions have been answered to your satisfaction and you voluntarily agree to participate in this research study.</p> <p>If you agree to participate, please type your full name below.</p>	
Signature and Date	PARTICIPANT NAME [Please Print]	
	PARENT NAME	
	DATE	

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