

**KEY FACTORS INFLUENCING LIVE PERFORMING ARTS  
CONSUMPTION: A STUDY TO DEVELOP MARKETING  
COMMUNICATION FOR THE THEATRICAL BUSINESS**



**A THEMATIC PAPER SUBMITTED IN PARTIAL  
FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF MANAGEMENT  
COLLEGE OF MANAGEMENT  
MAHIDOL UNIVERSITY  
2016**

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Thematic paper  
entitled  
**KEY FACTORS INFLUENCING LIVE PERFORMING ARTS  
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COMMUNICATION FOR THE THEATRICAL BUSINESS**

was submitted to the College of Management, Mahidol University  
for the degree of Master of Management

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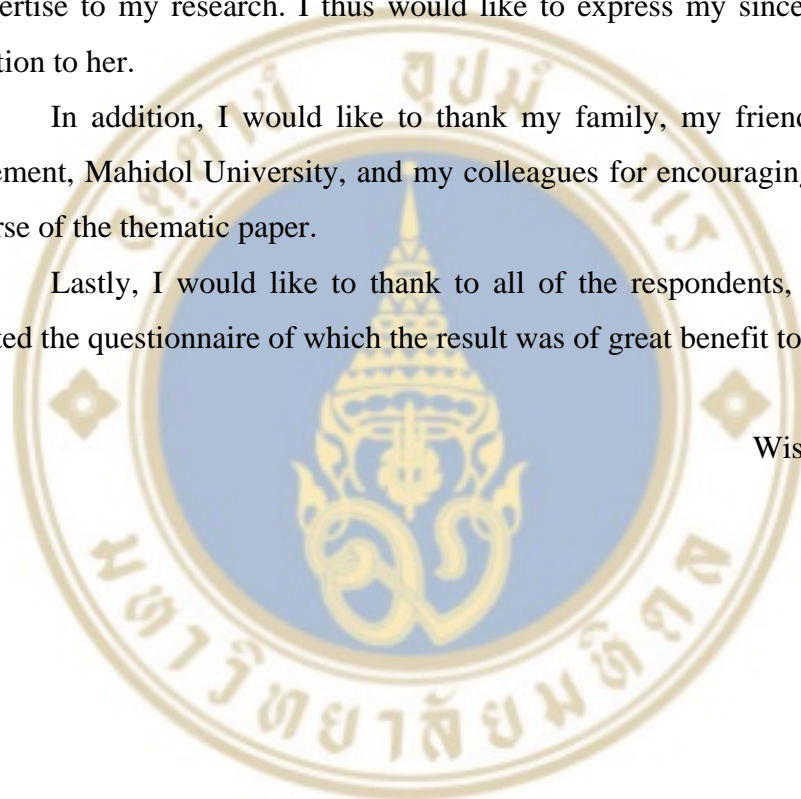
## ACKNOWLEDGEMENTS

The completion of this thematic paper could not have been possible without the constant support, motivation, and advice of Asst. Prof. Prattana Punnakitikashem, Ph. D., my advisor, who dedicated her time and effort together with her expertise to my research. I thus would like to express my sincere gratitude and recognition to her.

In addition, I would like to thank my family, my friends at College of Management, Mahidol University, and my colleagues for encouraging me throughout the course of the thematic paper.

Lastly, I would like to thank to all of the respondents, who voluntarily completed the questionnaire of which the result was of great benefit to this research.

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**ABSTRACT**

The purpose of this study was to discover the key factors influencing consumption of live performing arts to develop effective marketing communication for the theatrical business. By the quantitative method, the hypothetical factors include hedonism, cultural enrichment, psychographics, and social motivation. Hypotheses were tested by one-way ANOVA, factor analysis, and multinomial logistic regression.

The result of this study showed that interest (psychographics), and social interaction (social motivation) were the significant factors that affect the intention to attend live performing arts. Moreover, social media was the key communication channel that consumer exploit to search for information about live performing arts.

**KEY WORDS:** Live performing arts, Hedonism, Psychographics, Cultural enrichment, Social motivation

78 pages

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## CHAPTER I

### INTRODUCTION

Show business or showbiz is an entertainment industry which offers consumers or widely known as audience product of visual and auditory contents through a variety of media platforms, i.e., television, movie, animation, radio and audio broadcasting, out-of-home, book, newspaper, magazine, video games, and the Internet (PwC, 2015; McKinsey 2014; Kaewmanee, 2014). Performing arts or live performing arts is one of the showbiz contents that is able to be communicated through different types of media platforms. Live Performing arts ranges in various forms including concert, music, orchestra, theater, drama, musical, dance, acrobatic show, magic show, puppetry, and other shows that are performed live to participating audiences (Hager and Winkler, 2012).

However, live performing arts could be categorized in event business because of its business-to-consumer (B2C) characteristics. Companies could employ performing arts as a marketing promotion strategy that gathers people together, offers promotions, expose the brands, and involves face-to-face contact between companies and their customers (Marketing-Schools). Live performing arts is thus considered an event business in entertainment industry (Marketeer, 2015).

Live performing arts can take place at a venue such as theater, playhouse, auditorium, and hall, especially a live one. Consequently, another business run closely with live performing arts is venue business. It cannot be denied that live performing arts business has service characteristics. Live performing arts offers both core service (i.e., primary show experience), and supplementary or peripheral service (i.e., venue and facility) supporting the core (Hume and Mort, 2010). Venue business provides space for a wide range of event from musical performances to flea markets. Venue owner requires operational management to plan, market, host events, or rent space to third-party organizer (Ingram).

Producer, event organizer or venue owner, who initiates a live performing arts associated with space, thus offers consumers or audience both content product and service. Apparently live performing arts is a dynamic and sophisticated business for business owner has to deal with enigmatic consumer preference of arts and entertainment, constantly changing business trend, as well as managing different types of business.

Live performing arts arose as part of culture in Thai history. It evolved through time, integrated with the foreign arts, and eventually developed into business nowadays. In addition to being a tool to study humanities and social science, performing arts is consumed as a means of entertainment and leisure. Live performing arts evokes emotional experience for consumers; it gives them pleasure, happiness and enjoyment. As a result, live performing arts is experience and hedonic goods (Clement, Fabel and Schidt-Stölting, 2009) that fulfill consumers with basic human needs – pleasure. To elaborate, people consumes live performing arts, which is entertaining, impressive, and uplifting, for they need pleasure in order to avoid pain because they evaluate, with organic mental process, that pleasure is good and that pain is bad (Dahlitz, 2013).

Thailand's live performing arts is likely to be a lucrative business. Rise of the middle class consumer in Thailand, and increase of their disposable income and spending significantly benefit entertainment industry and leisure activities (BOI, 2008). Entertainment and Media (E and M) spending is forecasted to grow from 369,152 million baht in 2016 to 424,448 million baht in 2018 (PwC, 2014). Event business in Thailand values from 13,000 million baht in 2014 to 13,500 - 13,800 million baht in 2015; it grows about 3.8 - 6.2% (Kasikorn Research Center, 2015). Live performance arts, which is a large-scale event business, is at an advantage of the trend due to its more intriguing creative content, technology, as well as solid event management knowledge. Extensive business network of live performing arts allows the business to expand to related areas such as tourism, advertising, and Entertainment and Media (E and M) (Kasikorn Research Center, 2014). Growth of Thailand MICE (Meeting, Incentives, Conferences, and Events) in the past 5 years indicates the event business expects a good prospect. Revenue generated from event business rises from 5,874 million baht in 2010 to 15,214 million baht in 2015 (TCEB).

In spite of the fact that live performing arts seems promising thanks to entertainment business, it encounters some challenges.

1. The target is of the niche market. Live performing arts is limited with geographical factor for it mainly takes place in major metropolitan centers such as Bangkok, Pattaya, Phuket, and Chiang Mai. The consumers in the cities are narrowed down by interest of the contents and purchasing power. Furthermore, the target market consumes live performing arts with hedonic behavior so the audience is funneled down to those who find live performing arts a pleasure needed in life, and those who find live performing arts unnecessary are not counted. Live performing organizations with large scale and relatively high costs are quite vulnerable to earn income from the niche market (McCarthy, Brooks, Lowell and Zakaras, 2001).

2. Live performing arts has a relatively short life cycle (Clement et al., 2009). The content product of live performing arts is produced from intangible idea and creativity, and presented to consumer in a specific timeline. It can last from 1 day to 3 months, unless it is a long-term or evergreen project, before it stops collecting sales and profits. Marketing actions needs to be concentrated around the active days of show otherwise the rapid change of life cycle reaches maturity and decline stage.

3. Production of live performing arts is costly but the risk of failure is high because the content offers subjective and aesthetic attributes to consumers (Clement et al., 2009). Their responses and feedback over the content rely considerably upon personal feeling, taste, and opinion which can disrupt consumer satisfaction toward live performing arts. Moreover, such hedonic goods depends on seasonality, and impulsive purchase, leading to limited consumption frequency accordingly.

## **1.1 Problem Statement**

Managers of hedonic products in the entertainment industry, i.e., live performing arts face niche market management, short product life cycles, and a high risk of failure all of which need thorough marketing implication to influence success (Clement et al., 2009).

## **1.2 Research Question**

1. What are the key psychographic factors that influence purchase and/or attendance intention of live performing arts?
2. Which communication channels do live performing arts attendees influenced by different psychographic factors employ to search for information?

## **1.3 Research Objective**

This study aims to address the key factors to enhance the understanding of audience consumption in live performing arts. The study analyzes psychological motivation of audience, behavior to consume live performing arts, and peripheral factors, i.e., theater service. The findings are expected for managers to exploit, and formulate appropriate marketing communication strategies for live performing arts. Better marketing communication strategies devised from uncovered motivation to buy should facilitate marketing managers, and communication managers to communicate effectively and efficiently toward audience.

The expected benefits from this study is improvement of marketing strategy, especially marketing communication and its channel. As live performing arts is produced in different form according to producer, creator, and venue owner, different strategy is exploited. Furthermore, live performing arts, as content product and service, is a unique business with niche market, any studies upon this kind of business could be of benefit to the industry.

## **1.4 Scope of Study**

The study focuses only consumers who live in Bangkok area because major live performing arts take place in the area. The limitation of the study arises due to the result reflects only the consumer behavior of live performing arts attendees in Bangkok. In addition, the consumer behavior is led by cost of living, education, and environment, socially and geographically, thus the factors uncovered are of those in Bangkok.

Due to significantly various types of live performing arts, it is likely that each psychographic factors influence each type of live performing arts in a different level. The study is, consequently, be able to extract the factors from overall perception toward generalized live performing arts. Further and more thorough research could be conducted to focus on specific type of live performing arts in order to scrutinize the factors particularly to certain live performing arts. However, the advantage of studying overall perception of live performing arts remains because producers, creators, or venue owner tend to initiate live performing arts in more than one type.



## **CHAPTER II**

### **LITERATURE REVIEW**

Kolhede and Gomez-Arias (2016) examined market segments of performing arts consumers through 6 keys motivating factors: personal; product; distribution; economic; and social motivators. The study focused on infrequent consumers of performing arts, and subsegmented them into disinclined and fringe consumers distinguished by differentiated marketing mix approach. The fringe segment attended live performing arts more frequent than the disinclined one. However, both segments are infrequent arts patrons. In terms of personal motivators, the fringe segment is motivated by personal enjoyment and cultural enrichment to attend live performing arts whereas the disinclined segment by stress reliever. Both segments are motivated by quality of event factor to attend the live performing arts. Word of mouth (WOM) and favorable reviews significantly influences infrequent live performing arts consumers regardless of the segments. The disinclined segment is motivated by peripheral service of live performing arts venue such as adequate parking, convenient ticket purchasing, and proximity of arts venue to nearby attractions. Social gathering or interaction is a key social motivation for the fringe and disinclined segments. Information sources as motivators for both groups to consume live performing arts are word- of-mouth, social media (Facebook, Twitter, etc.), and television.

The findings of Kolhede et al. (2016) is compared with their research to project significantly similar pattern of their literature review on occasional and more frequent live performing arts. To elaborate, the key factors influencing live performing arts consumption are cultural enrichment, enjoyment, stress relief, and social benefits. Kolhede et al. (2016) uncovered greater insights of live performing arts consumer in order to improve marketing strategies such as development of core service, peripheral service, economic enticement, as well as marketing communications through social media platform.

## 2.1 Live Performing Arts as Hedonic Goods

Clement et al. (2009) identified hedonic goods such as movies, music, books, and live performing arts as experience products. The characteristics of hedonic goods involve multisensory, fantasy, and emotive aspects. The study contrasted between hedonic goods and utilitarian goods to explore different management implications. The challenges of showbiz were initially addressed. Firstly, the production of live performing arts is costly, but it holds the risk of high failure for managers to back up with concrete sales forecast rather than intuition or experience. Secondly, live performing arts endures short life cycle; the sales peaks in the initial period after release and declines drastically, and rapidly, in following period. Thirdly, the concentration of marketing actions should be executed in the initial period after release of live performing arts before the maturity and decline stage which come fast. Fourthly, the market of hedonic goods or so-called experience goods seeks new products quickly. As a result, managers face harsh competition in entertainment industry.

The two key dimensions that differentiate hedonic goods and utilitarian goods are product characteristics and demand for the product. In terms of characteristics, hedonic goods is an experience product with relatively high quality uncertainty. It is subjective and intangible. It depends on seasonality. It has short life cycle. Utilitarian goods, such as washing machine and yoghurt, is a search product with relatively low quality uncertainty. It is functional and tangible. It has multiple versions of one product. In terms of demand for consumption, hedonic goods has relatively high consumption risk. Hedonic goods offers multisensory, and varying experience with high emotional involvement. The purchase motive is emotional, variety-seeking, and symbolic character. Consumers decide to purchase hedonic goods with impulse, consume with limited frequency. Utilitarian goods has relative low consumption risk. It offers low emotional involvement. Consumers purchase utilitarian goods for functional benefits, and purposive solution.

The study highlighted the indicators that influence the demand of hedonic goods in the media industry by exemplifying performing arts. First indicator is environment-specific factor. Consumers are influenced by capacity restraints, such as limited availability of seats, time deadline, marketing, and competition. The second



indicator is product-specific factor. Consumers choose live performing arts by type of play, running time, complexity of plot, impact on emotions, familiarity with the play, social issues of the play, and sexual content. The third indicator is adopter-specific factor. Consumers are motivated by critics, i.e. preview and review articles.

Zolfagharian and Cortes (2011), studying about motives for purchasing artwork, collectibles, and antique, confirm hedonism is a by-nature quality in all consumers. Zolfagharian and Cortes (2011) also state that live performing arts is intangible art of one-time experiences of aesthetic with no post-consumption exchange value. Live performing arts is a service primarily leaves a memorable hedonic (multisensory, fantasy, or emotive) value in consumer mind. In addition, the study finds that hedonic dimension, i.e. pleasure, flow or immersion, and aesthetic, activate behaviors like variety seeking, and impulse purchase.

Clement et al. (2009) provides not only characteristics of hedonic goods but also practical management implications with specific and flexible diffusion patterns to drive success live performing arts business as a special product. In the marketing communication sense, the success factors to communicate with audience, and effectively motivate them to purchase live performing arts is to focus on product-specific, and adopter-specific factors because both factors pave the area of communication for emotional impact.

### **2.1.1 Pleasure**

Zolfagharian and Cortes (2011) defines pleasure as the joy, and the fun that the individual experience. Pleasure is the drive of the id that seeks instant gratification of all needs, wants, and urges (Cherry, 2016). Cambridge Dictionary Online defines id as the concept of human's deepest part of the unconscious mind that represents the most basic natural human needs and emotions, such as hunger, anger, and the wish for pleasure. Consequently, pleasure fulfills the basic needs of human. As pleasure is a momentary feeling that comes from something external, and pleasurable experiences can give people momentary feelings happiness (Paul, 2015). Zolfagharian and Cortes (2011) finds that pleasure, a hedonic element, has a strong association with art purchase. Live performing arts has the characteristic that gives audience temporary happiness from its live action, and a surge of emotion.

### **2.1.2 Relaxation**

Live performing arts is a piece of art of which function is to manage the tensions and confusions of everyday life as well as consoling human mind (Wiest, 2014). Live performing arts is thus considered by audience to be an alternative means of taking time out from busy routine lives (Morris Hargreaves McIntyre). Hager and Winkler (2012) refers Swanson, Davis, and Zhao's (2008) finding about people's intention to attend live performing arts because they long to find diversion or escape from routines. Kolhede and Gomez-Arias (2016) assigns stress relief as one of the factors influencing live performing arts attendance. Attending a live performing arts is hypothesized as a moment audience spend to relax. Garbarino and Johnson's (2001) analyzes relaxation as one of the consumer goals toward live performing arts. The key finding of Garbarino and Johnson's (2001) study is live performing arts patron possessing high relaxation weigh actors, facilities, and location into their overall satisfaction toward the content because these attributes impact the attainment of relaxation. Relaxation is a potential factors motivating attending intention of live performing arts.

### **2.1.3 Enjoyment**

As live performing arts is part of showbiz, it entertains audience. Enjoyment is a harmony of experience, concepts audience believe apply to experience, and desire in which the same concepts figure (Lin, Gregor and Huang, 2008). Lin et al. (2008) also confirm that for a person to enjoy something, one has to engage in it with high level, has a positive feeling toward it, and has fulfilment of needs through it. Hager and Winkler (2012) state that people possess desire to get out and do something fun, and live performing arts offers such concept to audience. In addition, Hager and Winkler (2012) identifies recreation, activity done for enjoyment when one is not working, as one of the motivation to attend live performing arts. Kolhede and Gomez-Arias (2016) assigns personal enjoyment as one of the factors influencing live performing arts attendance, especially upon the fringe segment. To elaborate, live performing arts allows audience to engage emotionally and physically, offers them positive affect or desire, and fulfill them with something beyond expectation. This

hedonic element is one of the key factors to influence audience decision to attend live performing arts.

#### **2.1.4 Flow**

Live performing arts engage audience with its virtual visualized contents for a period of time. When people experience strong engagement with live performing arts, they are involved, occupied, interested and attentive to it (Higgins, 2006). Higgins (2006), alluding to the statement of Csikszentmihalyi (1975, 1990), identifies this experience as a relation to the concept of flow. Flow is an experience of full involvement, and concentration on something. Flow is also a state when audience lose a sense of time (Csikszentmihalyi, 1990, p.4). Zolfagharian and Cortes (2011) finds that flow or immersion, a hedonic element, has a strong association with art purchase. Thus, flow is assigned as one of hedonistic elements that can affect the behavior to attend live performing arts.

#### **2.1.5 Aesthetic**

Zolfagharian and Cortes (2011) define aesthetic as a relation to the comprehension of the beauty, and finds that aesthetic has the strongest associations with art purchase. The role of aesthetic taste plays an important role in judgment, and decision making toward hedonic products or services (Hoyer and Stokburger-Sauer, 2011). Consumer aesthetic taste is personal attitude toward beauty of something. As live performing arts is a piece of art which portray beauty of, and communicate artist's or creator's profound emotions, and concepts through performance (Philosophy Now). Hager and Winkler (2012) restates Swanson et al.'s (2008) conclusion that people attend live performing arts due to an appreciation of the beauty and grace found through artistic expression. Audience likely to attend live performing arts that appeal to them. As a result, audience with potentially high aesthetic taste, as part of hedonic consumption, tend to consume some certain types of live performing arts. Aesthetic, as a result, is a factors influencing behavior to attend live performing arts.

## **2.2 Cultural Enrichment as Influence of Live Performing Arts**

### **Consumer Behavior**

Park and Huh (2010) found that live performing arts consumer could be segmented by employing Chi-squared Automatic Interaction Detection (CHAID) method which is a combination of three predictors – socioeconomics, household information, and arts-related experiences. The analysis discovered 5 associated segments based on education level, membership status, purchase of art products, and donation activity. However, only 2 key segments are focused due to the higher tendency to consume live performing arts. Segment 1 is considered cultural tourist with high education, while segment 2 is cultural tourist with high pay, and willing to pay highest price of live performing arts ticket. The characteristics both segments share in common are gender of female, age of 35 years or older, higher education level, higher household income, and status of married or partnered with children. Income and education level most affect spending on live performing arts. The two key segments which are considered more likely to be cultural tourists or cultural consumers are willing to spend highest price for ticket. In addition, these two key segments tend to spend more on live performing arts.

The study of Park and Huh (2010) positively reflects the fact that live performing arts, originated as part of human culture, relates to culture enthusiasts who value cultural experiences and activities (Economic and Rural Development and Tourism, 2010). Scollen (2006) confirms that theater, which is a form of live performing arts, is the presentation and development of cultures, as well as communicating or interacting with the public.

Zolfagharian and Cortes (2011) restate Andreasen and Belk (1985) that cultural patrons are the best market for performing arts.

Morris Hargreaves McIntyre reports a new segmentation in Culture Segment to identify different group of audience as a system for arts, culture, and heritage organizations. The study selects some of these segments, and assigns them as attributes of the culture construct influencing live performing arts consumption.

### **2.2.1 Cultural enrichment**

Cultural enrichment is one of consumer goals and motivation in leisure activity, i.e. live performing arts (Garbarino and Johnson, 2001). Garbarino and Johnson (2001), also state that audience focusing on high-art goal, i.e. cultural enrichment, are measured by educational experience, life enrichment, emotional experience, and being a patron of the arts. The key finding of Garbarino and Johnson's study (2001) is live performing arts patron possessing high enrichment weigh actors, and plays into their overall satisfaction toward the content because these attributes impact the attainment of cultural enrichment.

Kolhede and Gomez-Arias (2016) finds that role relax patrons, who focus only on individual benefits rather than social status from live performing arts, and the fringe segment intend to purchase and attend live performing arts with personal motivation such as cultural enrichment. Morris Hargreaves McIntyre segments enrichment in culture consumer target. This segment appreciates, and admires culture for its excellence. Live performing arts, as part of human culture, is attended by this segment as leisure. Enrichment has potential to affect intention to attend live performing arts.

### **2.2.2 Essence**

Live performing arts that depicts essence of life toward audience tends to fulfill them (Morris Hargreaves McIntyre). Morris Hargreaves McIntyre segments essence in culture consumer target. This segment lives their life with culture as essential source. Live performing arts is considered as part of culture, thus essence is a key factor influencing the attendance.

### **2.2.3 Stimulation**

Morris Hargreaves McIntyre segments stimulation in culture consumer target. This segment considers culture as experimental means to lead their life. In addition, audience of this group consume arts to broaden their experience, discover new things in life. Live performing arts is considered as part of culture, thus stimulation of experience is a key factor influencing the attendance.

#### **2.2.4 Expression**

Expression is the segment that is receptive; the group is open and enjoys to share experience. The group like to feel part of events and organizations as well. Consequently, live performing arts offers this segment a means of self-expression and connection with individuals who share the common interests. Consequently, expression has the characteristic to be a motivator for audience to purchase ticket, and attend live performing arts.

#### **2.2.5 Perspective**

Intellectual and cultural interests determine perspective segment. The group desire to learn and discover, leading them into cultural engagement. Live performing arts has contents that deliver intellectual, and outlook about life. Zolfagharian and Cortes (2011) finds that intellectual, a cultural element, has a strong association with art purchase. Thus audience with culture of perspective tend to attend live performing arts to enhance their sophistication.

### **2.3 Psychographics Affects Attendance of Live Performing Arts**

Ciribeli and Miquelito (2014) state that psychographics is market segmentation characterized by three variables, that is, personality, attitude, and lifestyle. Psychographics comprises of psychological, sociological, and anthropological factors that influence decision making about product or service. As well, Ciribeli and Miquelito (2014) state that psychographics is the approach to classify consumers in a more subjective way. In addition, Ciribeli and Miquelito (2014) conclude that psychographics is a composition of personality, attitude, and lifestyle to segment behaviors.

Sarli and Tat (2011) elaborates that psychographics from marketing view is an issue which can be related to different aspects of customers, and indicates how, when, and where they spend their time and money. Moreover, psychographic segmentation facilitates marketers to answers which communication message can attract more consumers.

Vyncke (2002) determines psychographics is a kind of segmentation utilizing consumer profiles from standardized personality inventories, or from lifestyle analyses. Additionally, lifestyles influence both consumption patterns, and using of marketing communication channels. Taylor (1995) defines psychographics in *Rethinking the Performing Arts in Media Age* a marketing discipline studying behaviors, attitudes, and other psychological aspects of individuals or groups, including self-concept, lifestyle, interests, and opinions. Thus, psychographics is a structure and segmentation of performing arts audience of common psychological needs.

As live performing arts is considered an intangible and hedonic content product or service with creative element, psychographics is an appropriate approach to measure how consumption of this content product is influenced. Psychographic analysis examines drives of individual to consume live performing arts through social attitudes and values, and reveals very deep and unique differences among consumers (Magel, 2014).

Ciribeli and Miquelito (2014), Sarli and Tat (2011), and Vyncke (2002) agree to classify consumers in a subjective way of psychographics, and the important matters are attitude, lifestyle, interest, personality, and values. Additionally, lifestyle of a consumer involves the measurement of their sets of activities, interests, and opinions, or AIO approach.

Sarli and Tat (2011) concludes that psychographics gives valuable information from consumer's life and personality for right communication as well as providing direction to formulate strategies based on consumers' desires.

### **2.3.1 Attitude**

Attitude is a psychological concept expressing the evaluation likes and dislikes from information and experience toward a particular entity (Schwarz and Bohner, 2001). Given to such affective feelings of favor or disfavor toward something, attitude tends to have an influence on behavior. Ciribeli and Miquelito (2014) restates Solomon (2011) about the three components of attitude: affection (how a consumer feels about something), behavior (the intention to take action about something), and cognition (what a consumer believe to be true about something) (See Table 2.1).

**Table 2.1 Hierarchy of attitudes**

Cognition	Affection	Behavior	Attitude: Based on cognitive information processing
Cognition	Behavior	Affection	Attitude: Based on the learning behavior
Affection	Behavior	Cognition	Attitude: Based on non-hedonic consumption

**Source:** Solomon (2011); Ciribeli and Miquelito (2014)

As a result, attitude in psychographic sense possesses a trait of psychological influence affecting consumer behavior. To be specific for this study, attitude is a hypothetical factors influencing live performing arts consumption.

### 2.3.2 Lifestyle

Vyncke (2002) restates Peter and Olsen's (1994) definition of lifestyle that it is the manner in which people conduct their lives, including activities, interests, and opinions, or AIO approach (See Table 2.2). Activities, such as work, hobbies, social events, vacation, entertainment, are manifest actions consumers take in accordance with their opinions or belief toward something. Ciribeli and Miquelito (2014) restates Tomanari's (2003) explanation about lifestyle that it is an individual way of life, by allocating effort, time, and money, to behave in society, and to seek the desirable goal. Sarli and Tat (2011) states that individual life has many stages depending on different situation encountered, and such variety of life stage forms a lifestyle.

**Table 2.2 Factors lifestyle measurement AIO**

<b>Activities</b>	Social, professional, and personal activities are major determinants of the lifestyle of the individual, including actions related to work
<b>Interests</b>	Individual interests that are held by people such as cultural, social, entertainment, etc. also make up the lifestyle. Determining the degree of development of the individual.
<b>Opinions</b>	People create a scale of values, opinions, in regard to the environment in which it interacts in politics, economy, education, culture, and others. This scale gives concordance or discordance is of great importance to the configuration of your lifestyle. Referring to set himself declared beliefs.

**Source:** Ciribeli and Miquelito (2014)

Vyncke (2002) also suggests that lifestyle typologies (values, life visions, and aesthetic style) could be exploited, alone or in combination, by communication and marketing managers as a decent typology to segment consumers psychologically.



Due to the association with activities, interest, and opinions, lifestyle is a hypothetical factor influencing consumption of live performing arts because live performing arts, as event and creative content business, offers activities that draw interest of consumers, and motivates them to establish with opinions and belief upon the live performing arts.

### **2.3.3 Interest**

Interest is a relatively enduring preference for certain topics, subjects, or activities as well as emotional state brought about by situational stimuli (Schiefele, 1991). Ciribeli and Miquelito (2014) confirms that interest is one of the components of lifestyle. Interest is the concept held by individual such as culture, and entertainment covering an area of curiosity or desire for knowledge, with a deeper connotation that affects consumers' life and the behaviors in a certain way (Jeremy Said, 2015). In summary, interest is the degree of excitement and curiosity toward something, and it stimulates attention.

According to the attitude, interest, or opinion, or AIO approach, interest is a component of lifestyle, as a result, it is factor to influence consumption including live performing arts. Hypothetically, if a live performance offers audience content or features that are consistent with consumers' interest, it prompts attention of audience, and encourage them to purchase and consume live performing arts.

### **2.3.4 Personality**

Ciribeli and Miquelito (2014) defines personality as a set of psychological characteristics that directly influence the way of life; the way people think, feel, and act socially and individually. Ciribeli and Miquelito (2014) also restates Barracho (2011) that different personality traits influence the choice of a product. Ciribeli and Miquelito (2014) suggests Hawkins' personality theory that has relevant identification of different traits.

According to Hawkins et al.'s (2007) five personality factors (See Table 2.3), consumers are classified into psychographics of personality, and each segment of personalities tend to behave differently toward purchasing product or service. Moreover, live performing arts offers hedonic content that fulfills consumer

psychological needs, reflects consumers' personality. For example, the consumers in extroversion personality segment are likely to attend live performing arts in order to socialize with other people, or the consumer in openness to experience segment are likely to attend live performing arts in order to seek variety and discover new experience from the event. This study, therefore, includes personality, a more assertive way to predict consumer behavior, as a hypothetical factor that can influence consumption of live performing arts, and reveal their reaction toward it.

**Table 2.3 Five personality factors**

Personalities	Manifestation
Extroversion	Prefer to be in a large group; communicative with others; daring
Instability	Moody; sensitive
Socialization	Sympathetic; Gentle with others; Educated with others
Openness to experience	Imaginative; Evaluator of arts; Solution seeker
Conscientiousness	Careful; Accurate; Efficient

**Source:** Hawkin et al. (2007); Ciribeli and Miquelito (2014)

### 2.3.5 Value

Personal values, formed in early childhood and consciously re-evaluated and changed, are the general expression of what is most important, like or dislike, for you (Thum, 2013). Durvasul and Lysonski (2011) confirms that personal values are a part of a person's life and provide guidance in how to live. Personal values are enduring beliefs that impact emotions and behavior. Durvasul and Lysonski (2011) suggests the means-end theory to study about the connection between attributes and personal values in the context of consumer evaluations. The finding presents that personal values, which are at the higher end of the attribute-consequence hierarchy, have a strong impact on the decision making process toward service as well as being drivers of satisfaction, loyalty, and favorable WOM generation. Sarli and Tat (2011) state that value is personalized from culture learning, and social norms. Value is a concept of life that can influence affective and cognitive system. Values range from fulfillment, inspiration, freedom to peace, love, and family, and people adhere to these personal concepts to lead their lives. Sarli and Tat (2011) also conclude that value is one of psychographic variables that can be measured to justify consumer behavior (consuming patters, purchase intention, and responses to environmental stimulation).

As well, Kolhede and Gomez-Arias (2016) finds that typical older audience intend to purchase and attend live performing arts with internal value such as self-fulfillment and self-respect.

It is apparent that value is likely to be a hypothetical factor influencing attendance of live performing arts due to hedonic attributes offered to audience by live performing arts. The content live performing arts offers audience or attendance is a form of creativity. In addition, such content holds some certain messages which is perceived individually by audience. Audience independently evaluate live performing arts with subjectivity; like or dislike. The evaluation depends upon personal values; audience favor a live performing arts if it corresponds with their values, likewise, they disfavor unless it relates with their values.

## **2.4 Social Motivation at Event of Live Performing Arts**

According to Prof. Geert Hofstede's research about dimensions of national cultures, Thailand score only 20 in individualism index. In other word, Thailand is a highly collectivist country (Geert Hofstede). Individualism is the degree of interdependence a society maintains among its members, thus, with low score of individualism, Thai people belong to, and are loyal to the group that take care of them, or are of collectivist society.

Kolhede and Gomez-Arias (2016) classify social motivation of live performing arts into two major areas. A first area is the motivation from early developmental experience, including formal arts education, and the influence of family members. A second area is the degree to which reference groups impact the decision making process.

### **2.4.1 Encouragement**

Kolhede and Gomez-Arias (2016) finds that encouragement from others to attend live performing arts is related to reference group influence upon consumers, especially the disinclined ones. However, Shoham and Brencic (2014), reviewed by Kolhede and Gomez-Arias (2016), find that typical older audience intend to purchase and attend live performing arts with internal value rather than social influence.

Encouragement, thus, is one of key factors influencing live performing arts consumption.

#### **2.4.2 Social interaction**

Social interaction refers to particular forms of externalities, in which the actions of a reference group affect an individual's preferences (Scheinkman, 2008). Hager and Winkler (2012) reconfirms the finding of Swanson et al. (2008) that audience attend live performing arts because it provides an opportunity for social interaction, e.g. meeting and spending time with friends. This study, thus, hypothesizes social interaction as a factor of the intention to attend live performing arts.

#### **2.4.3 Affirmation**

Adopting similar interests and motivations as relationship partners may affirm a positive self-image, and people derive their sense of self-worth in part from being good or appropriate relationship partners and group members (Dunning, 2011).

Swanson et al. (2008), restated by Hager and Winkler (2012), supports that attendance at live performing arts enhances self-esteem of the attendee, and maintains their positive social identity. Morris Hargreaves McIntyre identify affirmation as one of the cultural segments. Affirmation is the group that believe culture improves their lives, and want others to see them as the kind of people who engage in cultural activities. Aspiration and improvement are the cultural concept this segment holds on to. Live performing arts, providing this segment with a means of affirming their self-identity, and validating them with their peers, is hypothesized as a factors influencing consumption.

#### **2.4.4 Belonging**

According to Maslow's Hierarchy of Needs, social need is one of the human dimensions. The aspect involves emotionally-based relationship such as friendship, intimacy, and supportive family. The sense of belonging and acceptance is what human needs otherwise people could suffer from loneliness, social anxiety, and even clinical depression (Mind Structures).

Live performing arts is event gathering audience together in one place. As a result, live performing arts event offers not only content product, but also opportunity for consumers to spend time with their family, friends, or peers.

#### **2.4.5 Sharing**

Sharing motivation serves important collective goals, enabling people to do more together than they could alone (Dunning, 2011). Even though Shoham and Brencic (2014) and Kolhede and Gomez-Arias (2016) confirm that typical older live performing arts consumers have intention to attend the event due to their internal value, social motivation play an influencing role over this segment in terms of sharing. The group attends live performing arts in order to attach with their peers because they have opportunity to share their knowledge and appreciation of the live performing arts. Sharing, as the attribute of social motivation, is assigned as a factor encouraging attendance of live performing arts.

### **2.5 Communication Channels Used for Live Performing Arts**

#### **Information Search**

The study of Hegner, Beldad and Langenhorst (2016) proposed a theoretical framework on relationship marketing to attach live performing arts consumers to and organization. Marketing tactics – personalization, two-way communication, preferential treatment, and rewarding were suggested to drive relationship quality – satisfaction, trust, and commitment between consumers, live performing arts organization. Personalized services as one-to-one marketing offers understanding, and meets individual needs of live performing arts consumers. Two-way communication increases stronger bonds between consumer and live performing arts organization by providing audience necessary information, enabling online purchase transaction, and receiving responses from audiences. Preferential treatments and rewards is loyalty program, such as membership, offered to consumers, aiming to generate commitment, increased purchases, positive WOM, and positive feedback. Rewarding is offering tangible benefits such as promotion or gift incentives to regular consumers in return for their loyalty. Hegner et al. (2016) confirm that two-way

communication, and rewarding positively influence satisfaction, trust, and commitment of live performing arts toward performing arts venue. However, personalization is limited to commitment only. And preferential treatment does not have a positive effect on marketing relationship. According to the study of Hegner et al. (2016), performing arts organization should establish a more open, interactive communication with their clients.

Slack, Rowley and Coles (2007) studied about different stages in the decision making toward live performing arts through theater festivals. Slack et al. (2007) examined multi-channel of marketing strategies utilized to raise awareness, promote, market, and sell tickets. WOM is a dominating channel for consumers to be aware, and to search information about the content product. In addition, although it is not so extensive as WOM, the Internet plays a significant role of marketing channel delivering the decision making stage. The purchase transaction is executed at the door or before the show starts, at the box office, and by phone, respectively. Nonetheless, the study suggested that live performing arts consumers used more than one channel at each stage of the decision making process. The study confirmed that WOM is important in arts marketing.

Hede and Kellet (2011) studies about marketing communication for special events, i.e. a festival including theater, music performances, art exhibitions, and installations. The study result from focus group finds that consumers are receptive to gaining and exchanging information about special events via social media such as Facebook, and Twitter. In addition, WOM recommendations are also looked upon favorably.

## **2.6 Literature Review Summary**

Live performing arts is an experience hedonic goods (Clement et al., 2009). As a result, peer pressure or social feedback effectively motivate consumers to make decision on purchase of live performing arts. The integration between two channels, WOM and the Internet, through could enhance decision making.

Hausmann and Poellmann (2016) state that recommendations as an information source prior to decision to attend live performing arts is highly relevant for consumers, especially the ones in a social media context. Through social media channel, consumers not only access factual information and visuals, but also obtain additional recommendations from other users, such as Facebook like function, comments, or shares.

Live performing arts consumption is driven by various motivations ranging from demographics to psychographics. However, intrinsic motivators significantly govern the behaviors of consumers for live performing arts possesses characteristics associating intangible value, attitude, and belief. Park et al. (2010) and Kolhede et al. (2016) similarly find culture an attribute of live performing arts. Therefore, any pieces of live performing arts accentuating richness of culture tend to influence patrons to consume. Culture can be part of live performing arts content. For instance, a musical theater telling a story about Thai heritage or a classical piano recital is labelled culture-related. Culture can be a lifestyle offered by live performing arts such as a contemporary dance show gathering people of the same interest together. Kolhede et al. (2016) confirm that live performing arts provides emotional benefits; pleasure and enjoyment, to relieve stress out of consumer. In a higher level, emotional benefits offered by live performing arts is to uplift consumer spiritually. Slack et al. (2007) and Kolhede et al. (2016) suggest social benefit derived from performing arts through WOM, and social sharing about reviews and feedback of the live performing arts, reflecting social interaction among consumers. Kolhede and Gomez-Arias (2008) also finds that the television ranks third as information sources, following WOM, and social media, for live performing arts consumers. Table 2.4 summarized the key findings of previous works about key influences towards intention to attend live performing arts.

**Table 2.4 Literature review summary**

Author	Data sources	Method	Independent variables	Dependent variables	Finding
Garbarino and Johnson (2001)	250 current subscribers and 375 occasional subscribers of an Off Broadway repertory theater in New York	Hypothesis	Actors Location Plays Facilities	Goals in arts; Enrichment (E) Relaxation (R)	People who seek enrichment and relaxation weigh attitudes toward actors, plays, facilities, and location combined together into evaluation.

**Table 2.4 Literature review summary (cont.)**

Vyncke (2002)	672 Flemish, between 18 and 65 years old	Factor analysis	Values Life visions Aesthetic styles Media preferences	Lifestyle segmentation	It is possible to develop robust and balanced general lifestyle typologies that can be used by communication and marketing managers for strategic segmentation.
Slack et al. (2008)	2,993 audiences of 24:7 Theatre Festival	Comparison by decision making process	The Internet Flyer/Poster Metrolink poster Local radio/TV Press WOM Brochure Phone Box office Door	Consumer behavior across channels	Respondents have option of ticking more than one channel. Major channel are website/email, flyer/poster, family/friends, and brochure. Still, purchase transaction is mainly executed at door. WOM is very important in all stages (awareness, information, choice, and purchase)
Clement et al. (2009)		Comparison	Environment Product Adopter	Diffusion of hedonic goods	Hedonic goods have unique diffusion patterns and each hedonic goods have different models for the result.
Park and Huh (2010)	4,744 members of Wharton Center	CHAID (Chi-squared Automatic Interaction Detection)	Socioeconomics Household information Arts-related experience	Performing arts segmentation	Heavy consumers of performing arts are likelier to travel out-of-state and/or out-of-country to attend live performances. Cultural tourists spend higher price for a ticket, thus, they are more profitable segments and worthy for focus.
Durvasula and Lysonski (2011)	176 students in USA and 242 students in India	Means end chains or attributes-consequences-value chains	Personal values; peaceful life, social role, and social integration	Satisfaction, loyalty, and recommendation	Personal values have a strong impact on the decision making process upon service.
Hoyer and Stokburger-Sauer (2011)			Aesthetic taste	Consumer decision making process	When products and services are more hedonic or sensory, aesthetic taste is used to make judgments.
Sarli and Tat (2011)			Lifestyle Values	Psychographics segmentation	Lifestyle and values provides valuable information about consumers for right communication.
Zolfagharian and Cortes (2011)	641 customers of a chain art-store, and convenience sample in the metropolitan cities of Southeastern and Southwestern parts of the US.	Factor analysis	Economic motives Normative motives Uniqueness motives Hedonic motives Intellectual motives Good cause motives Harmony motives	Quantity of artwork, collectibles, and antiques	Group identification (normative) and aesthetics (hedonic) showed the strongest associations with purchase quantity. The next most salient motivations are pleasure (hedonic), harmony, immersion or flow (hedonic), culture (intellectual), and price.
Hager and Winkler (2012)	804 respondents from King, Snohomish, Pierce, and Kitsap Counties	Zero-order correlation coefficients, factor analysis, logistic regression	Aesthetics Education Escape Recreation Self-esteem enhancement Social interaction	Motivations to attend the performing arts	All the variables are consistent with the attendance motivation. However, the result varies regarding geographic factors and forms of performing arts.
Ciribeli and Miquelito (2014)			Personality Attitude Lifestyle	Criterion of market segmentation	Personality, attitude, and lifestyle can be taken in the psychographic segmentation.
Hausmann and Poellman (2016)	939 people of 16 public German Theaters	Descriptive data analysis	Sources of information Parameters for decision making Type of content Trustworthiness of recommendations	Performing arts attendance	Recommendation have a high relevance for theatergoers, and in a social media context (eWOM).

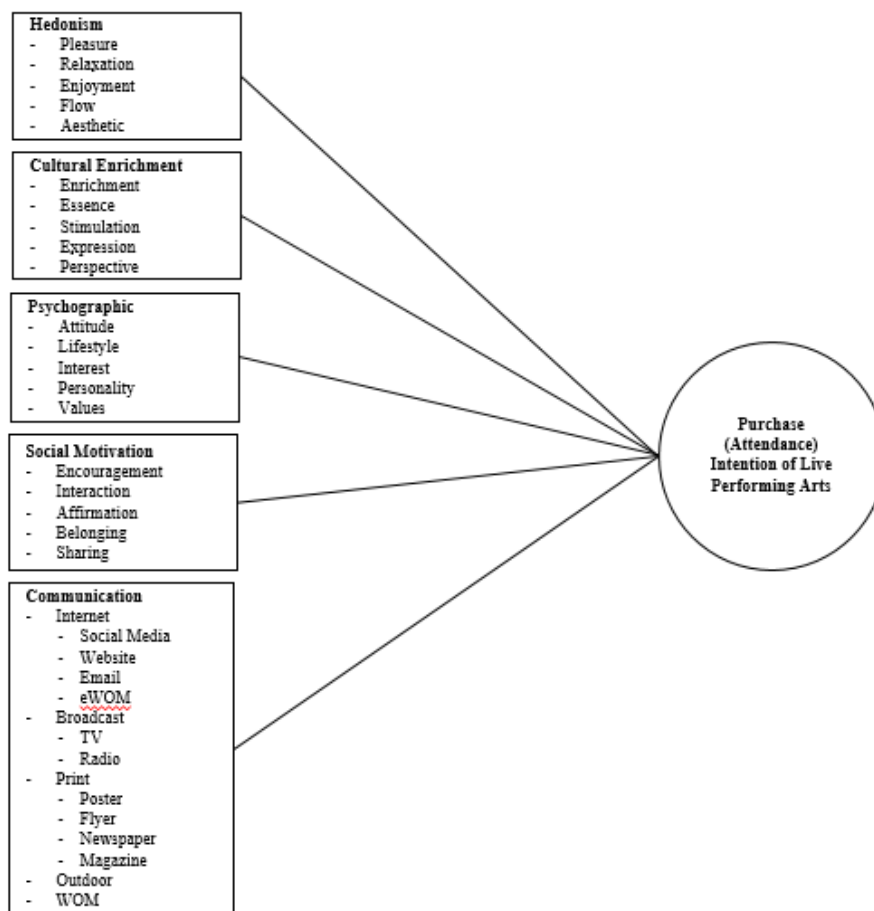


**Table 2.4 Literature review summary (cont.)**

Hegner et al. (2016)	252 clients of performing arts venue in Dutch city	Structural equation modeling (SEM) to determine the fit between the model and the data	Personalization Two-way communication Rewarding Preferential treatment	Satisfaction Trust Commitment	Rewards and two-way communication influence satisfaction, trust, and commitment to the performing arts venue. Personalization influences commitment only.
Kolhede and Gomez-Arias (2016)	347 residents of Contra Costa County, San Francisco, California		Personal motivation Promotion Distribution Product Economic Social motivation Academic requirement	Performing arts attendance	The fringe segment is motivated by personal enjoyment, and cultural enrichment, and the disinclined segment is motivated by social encouragement to attend performing arts. WOM, television, the Internet, and social media are among the most often utilized sources of information.

## 2.7 Conceptual Framework

As live performing arts business offers an experience content product and service with hedonic attribute, it is crucial for organization understand appropriate consumer behavior and motivation to purchase the content. With its short life cycle characteristics, and niche market target, managers has to execute effective marketing communication strategies so that the business can grow, and maintain its relationship with consumers sustainably. This study proposes a framework to the solution (See Figure 2.1).



**Figure 2.1 Conceptual framework of factors influencing purchase (attendance) intention of live performing arts**

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **3.1 Research Methodology**

The study collected data from general audience from Bangkok area during. Households were selected randomly by online survey. The data used in this study were collected through an online survey, and distributed through social media, i.e. Facebook and Line by sharing the link of the questionnaires. The survey was sent to general respondents, but one hundred responses were expected. At the close of the survey, one hundred of responses were received.

The survey was designed to inquire general consumers who live in Bangkok, and has opportunity to attend live performing arts held in Bangkok about their motivation to participate live performing arts events. The study requires general respondents in order to scrutinize psychological factors influencing behavior of general audiences toward consumption of live performing arts, rather than those of audiences who already attended a live performing arts. The underlying purpose of such generalization is that the result is extracted from general perception toward live performing arts. The response of the survey extracted from specific group of audience who have recently attended a particular live performing arts, or subscribed to particular live performing arts venue may limit the opportunity of relevant marketing communication strategy for diverse types of live performing arts. As a result, live performing arts producer, event organizer, or venue owner may lose opportunity to capture a wider range of live performing arts consumers because specific group of audience tend to share and reflect narrow common influencing factors regarding the certain live performing arts.

The rationale of employing the online survey is to seize an adequate large sample size from quantitative research method. In addition, due to the focus of psychographic factors of this study, quantitative method is likely to capture sufficiently variety of significant factors influencing live performing arts consumption

in a psychological sense because psychographics is an approach to identify segment according to subjective criteria of consumers (Ciribeli and Miquelito, 2014), which is absolutely intangible, and varies by individual. Consequently, a survey with sufficient respondents is likely to represent, and cover variety of consumer behavior toward live performing arts.

The survey was designed with constructs based on psychographic segmentation, i.e. hedonism, cultural enrichment, and psychographics. Attributes of construct were assigned as independent variables expected to confirm whether each hypothesized factors influence live performing arts attendance (purchase) intention, and consumption or not.

### **3.2 Development of Questionnaire**

The questionnaire was developed with the key questions asking respondents to rate the importance of variables motivating them to attend live performing arts (Kolhede and Gomez-Arias, 2016). The variables were constructed with the hypothetical factors from the literature review, that is to say, hedonism, cultural enrichment, psychographic, and social motivation. Moreover, each factor delivered subcategory, for example, hedonism had subcategory of pleasure, relaxation, enjoyment, flow, and aesthetic. The questions in the survey asked respondents three questions in each subcategory. Respondents answered on seven-point Likert scale, i.e. 7 = strongly agree, 6 = agree, 5 = somewhat agree, 4 = neither agree nor disagree, 3 = somewhat disagree, 2 = disagree, and 1 = strongly disagree (Durvasula et al., 2011).

### **3.3 Questionnaire Structure**

The structure of the questionnaire started with a screening question to separate live performing arts attendees out of non-attendees. However, all of the respondents who have ever attended or have never attended live performing arts were included to answer the next questions so that the survey could obtain the result from both those with and without live performing arts experience.

The second part of the survey was general questions. This part inquired the respondents about their favorite type of live performing arts to stimulate interest of responding the survey before specific questions. This question is able to pair dominant factors of a segment with type of live performing arts. Manager could gain benefit of the analysis of this relation in terms of communication; manager gains insight of each live performing arts preference to formulate marketing communication strategy.

The third part was a question unveiling light and heavy live performing arts consumption was asked in order to inspect further the relationship between the frequency of live performing arts attendance and influencing factors.

The specific questions, as the fourth part, were designed based on constructs and their attributes were devised. These questions inquired respondents to reflect their behavior according to hedonism, cultural enrichment, psychographics, and social motivation, influencing consumption of live performing arts. The respondent identified the level of agreement upon the given statements in seven-point Likert scale. The rated agreement allowed the respondents to provide thorough response of their attitudes, opinions, perception toward performing arts. The seven-point Likert scale facilitated the process of factor analysis to uncover underlying dimension of each construct.

The fifth part was the question asking respondents about the intention to buy, or attendance of live performing arts. This question was an important part for it would reflect the correlation between key factors and intention to buy in the survey analysis.

As the survey aims to improve marketing communication strategy, in the sixth part, the survey also inquired the respondents about the communication channel they used to search information of live performing arts. The question not only revealed the main usage of communication channels of live performing arts attendees, but also the tendency of particular channels at present time.

The survey ended with demographic questions, that is, age, education, and personal monthly income. The demographics helped identify the segmentation of live performing arts attendees in terms of measurable value. The question about age, education, and personal monthly income are likely to relate to psychographics, or the key factors influencing live performing arts consumption because life experience

(age), knowledge (education), and wealth (personal monthly income), naturally affect the way people behave in society, and express their outlook.

### **3.4 Data Analysis**

The questionnaire was distributed through online channels, i.e. Facebook and Line. 100 were responded and usable for data analysis.

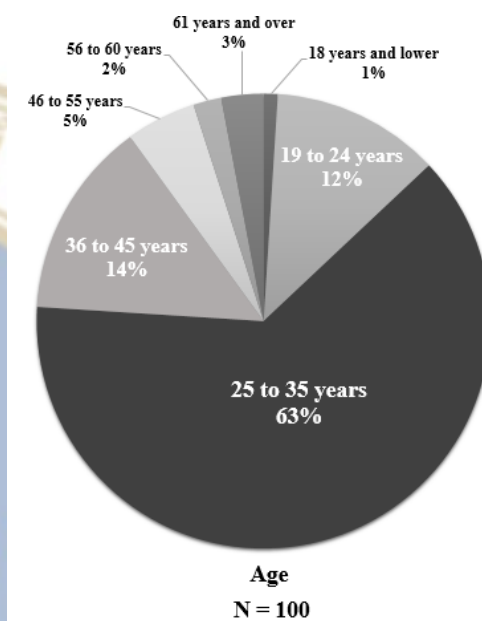
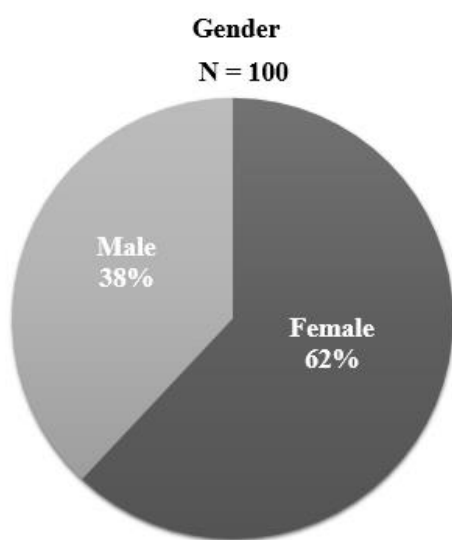
Factor analysis was used to reduce, and summarize data collected in order to identify factors that shared the same characteristics, and could be grouped together. Factor analysis helped determine what features are most important when classify a group of construct. In addition, factor analysis is generally used to measure latent constructs such as attitude, interest, satisfaction, or psychographics. The factor loading generated from factor analysis reflects significance and relationship among attributes. Consequently, factor analysis provides accurate measurement of hedonism, cultural enrichment, and psychographics as factors influencing live performing arts attendance intention, and consumption.

While factor analysis helped determine, and dispose the related attributes, regression analysis was also used to look at the relationship between two variables in a more profound level. Regression analysis helped prove whether one or more independent variables influence a dependent variable.

Multinomial logistic regression was conducted to identify the profound relationship of purchase (attendance) intention of live performing arts and factors that influencing the intention. Instead of using linear regression or binary (dichotomous) logistic regression, the study needs multinomial logistic regression for the dependent variables, i.e. purchase intention, is assigned with nominal or categorical variable with more than two categories.

## CHAPTER IV RESEARCH RESULT

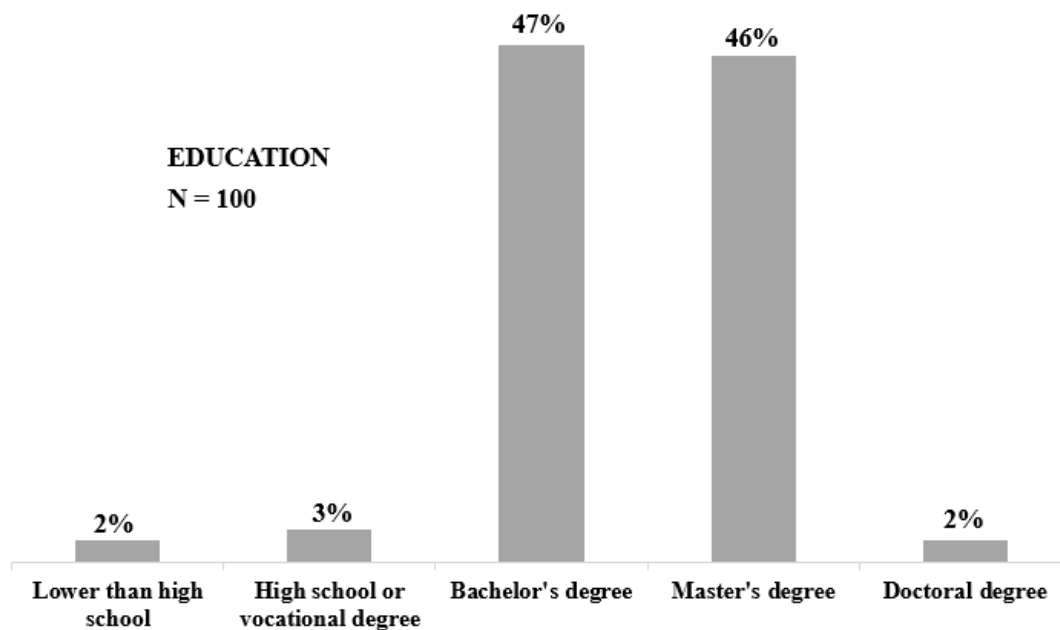
### 4.1 Respondent Profile



**Figure 4.1 Gender of respondents**

**Figure 4.2 Age of respondents**

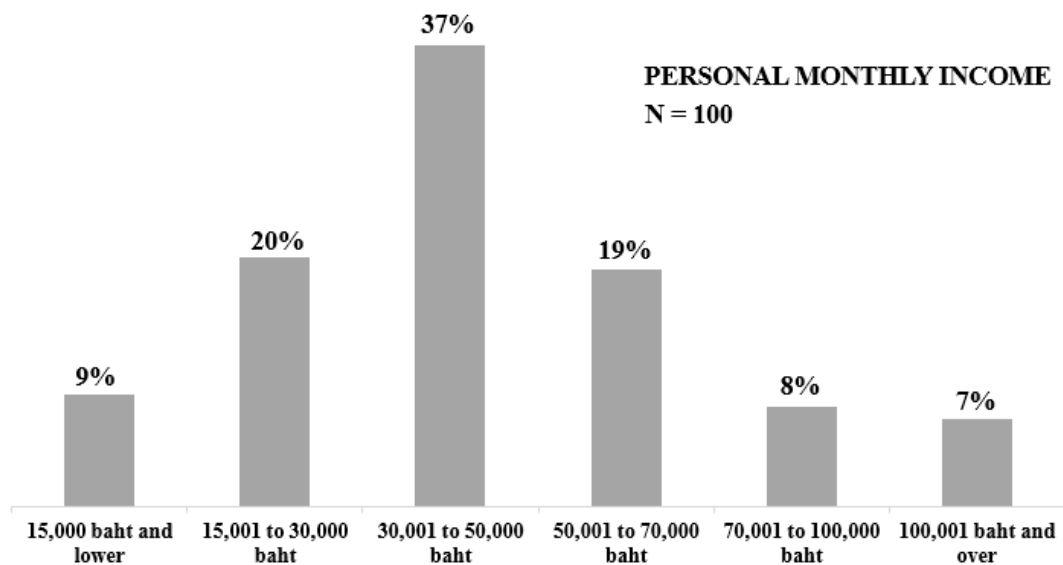
Figure 4.1 and Figure 4.2 show that 100 respondents completed the survey, 62% of respondents were female, and 38% were male. 63% of the total respondent were of 25 to 35 years old, 14% were 36 to 45 years old, 5 % were 46 to 55 years old, 2% were 56 to 60 years old, 3% were 61 years old and over, and 1% were 18 years old and lower.



**Figure 4.3 Education of respondents**

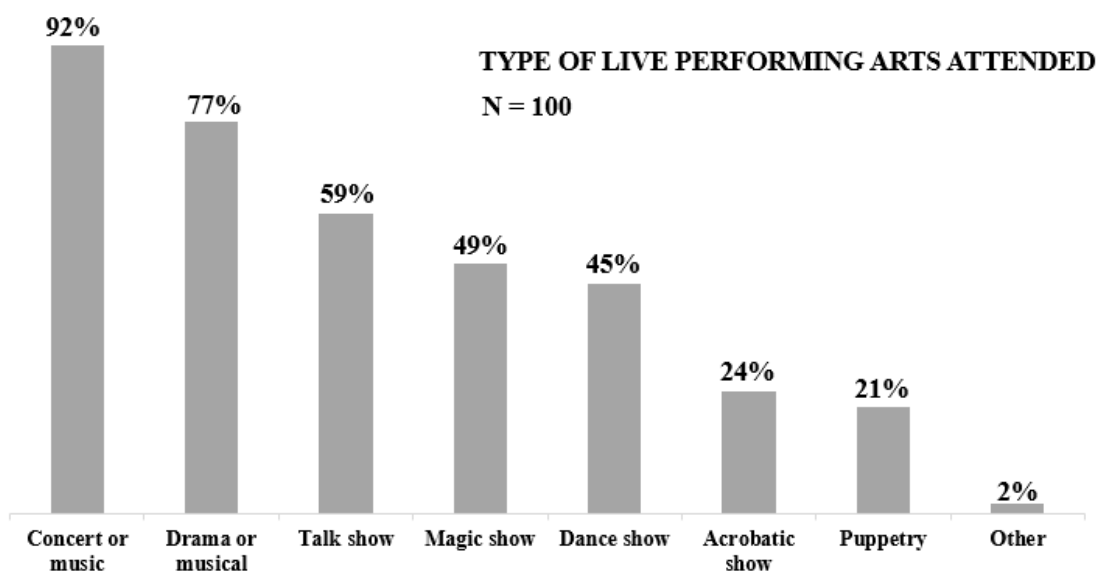
Figure 4.3 shows the educational level of the respondents. Among the respondents, 47%, and 46% were of bachelor's degree, and master's degree, respectively. 2% were of lower than high school diploma, 3% of high school or vocational degree, and 2% of doctoral degree.





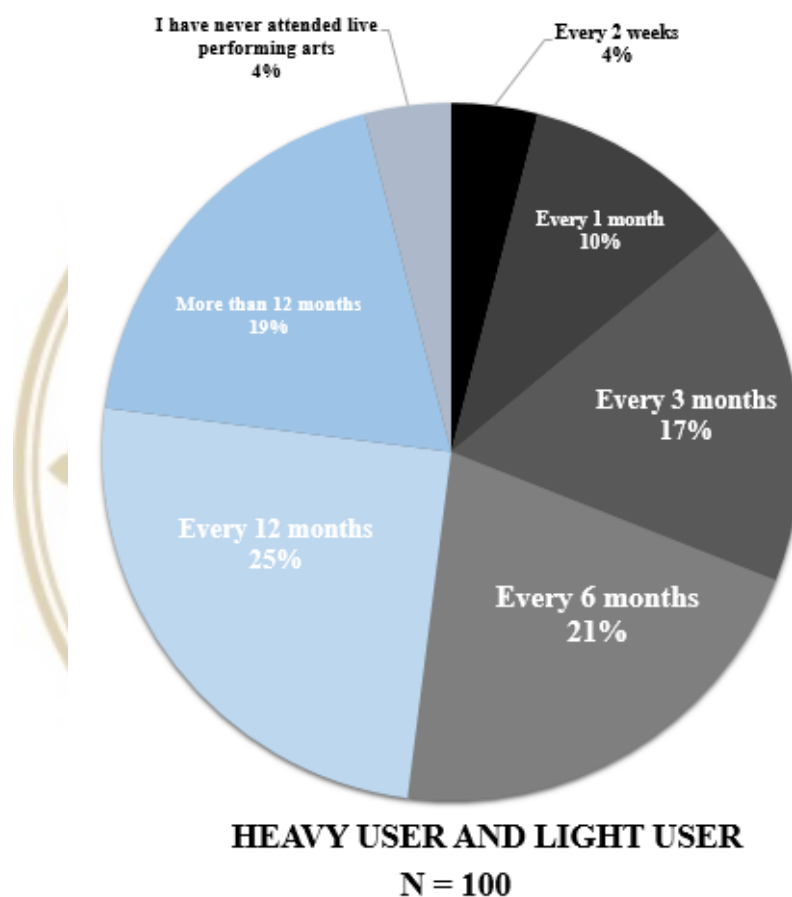
**Figure 4.4 Personal monthly income of respondents**

Figure 4.4 presents that most of the respondents earn personal monthly income at 30,001 to 50,000 baht (37%). People with personal monthly income of 50,001 baht and above are 34%. 29% have personal monthly income 30,000 baht and lower.



**Figure 4.5 Type of live performing arts attended**

Figure 4.5 shows that, in the general question, respondents answered that they attend concert or music-related live performing arts most (92%). Theatrical play (drama or musical), talk show, magic show, and dance show rank second (77%), third (59%), fourth (49%), and fifth (45%), respectively. Other type of live performing arts, i.e. acrobatic show, puppetry, *likay*, and *khon* were attended less.



**Figure 4.6 Heavy users and light users of respondents**

Figure 4.6 portrays that among the respondents the heavy users of live performing arts consist of 52%, the light users consist of 44%, and 4% of respondents has never attended live performing arts.

## 4.2 One-way ANOVA

One-way ANOVA is used to determine the differences between the means of the two or more independent groups of respondents. Only the results of one-way ANOVA with statistically significant are reported.

### *Differences of factors between genders*

**Table 4.1 Differences of factors between genders**

Factors		N	Mean	Sig.	
Pleasure	6. I attend live performing arts to avoid sadness.	Female	62	3.66	.016
		Male	38	4.55	
		Total	100	4.00	
Enrichment	8. I think live performing arts is a piece of human culture.	Female	62	5.35	.029
		Male	38	6.00	
		Total	100	5.60	
Enrichment	9. I think live performing arts should be something traditional.	Female	62	3.74	.044
		Male	38	3.03	
		Total	100	3.47	
Attitude	10. I have a positive attitude towards live performing arts.	Female	62	6.11	.041
		Male	38	6.55	
		Total	100	6.28	
Relaxation	17. Live performing arts helps me release stress.	Female	62	5.58	.036
		Male	38	6.13	
		Total	100	5.79	
Lifestyle	24. I don't think too much to spend money on live performing arts.	Female	62	4.44	.012
		Male	38	3.61	
		Total	100	4.12	
Interaction	26. Attending live performing arts is primarily a social occasion to me.	Female	62	4.02	.028
		Male	38	3.32	
		Total	100	3.75	
Flow	41. Live performing arts makes me forget the sense of time when I attend it.	Female	62	4.73	.011
		Male	38	5.58	
		Total	100	5.05	
Flow	43. I fully engage with live performing arts I attend.	Female	62	5.26	.014
		Male	38	5.97	
		Total	100	5.53	
Expression	46. I am eager when I have to attend live performing arts.	Female	62	5.40	.004
		Male	38	6.13	
		Total	100	5.68	
Personality	47. Live performing arts should have content to which I can relate.	Female	62	4.66	.012
		Male	38	5.42	
		Total	100	4.95	
Personality	48. I prefer live performing arts that I can understand it profoundly.	Female	62	4.90	.003
		Male	38	5.79	
		Total	100	5.24	
Aesthetic	54. I think live performing arts is a high culture arts.	Female	62	4.58	.030
		Male	38	3.82	
		Total	100	4.29	

Table 4.1 shows that, according to one-way ANOVA, men are likelier to attend live performing arts than women in terms of hedonic consumption. However, women are likelier to be motivated by aesthetic factor than men. Moreover, men are likely to perceive live performing arts as cultural enrichment than women. However, both men and women think that live performing arts should not be of tradition. Moreover men are more eager to attend live performing arts than women. According to the close means score, both women and men have high positive attitude toward live performing arts. Live performing arts tend to be part of lifestyle of women. Men are likelier to attend live performing arts that share the common personality with them than women.

*Differences of factors between age group*

**Table 4.2 Difference of factors between age group**

Factors		N	Mean	Sig.	
<b>Enrichment</b>	8. I think live performing arts is a piece of human culture.	18 years and lower	1	2.00	.028
		19 to 24 years	12	5.25	
		25 to 35 years	63	5.51	
		36 to 45 years	14	5.79	
		46 to 55 years	5	6.40	
		56 to 60 years	2	7.00	
		61 years and over	3	7.00	
		Total	100	5.60	
<b>Relaxation</b>	18. I attend live performing arts during holiday.	18 years and lower	1	7.00	.037
		19 to 24 years	12	4.58	
		25 to 35 years	63	5.49	
		36 to 45 years	14	5.79	
		46 to 55 years	5	6.80	
		56 to 60 years	2	7.00	
		61 years and over	3	5.33	
		Total	100	5.53	
<b>Affirmation</b>	39. I attend only popular live performing arts.	18 years and lower	1	7.00	.028
		19 to 24 years	12	4.33	
		25 to 35 years	63	3.40	
		36 to 45 years	14	4.14	
		46 to 55 years	5	4.80	
		56 to 60 years	2	2.50	
		61 years and over	3	2.33	
		Total	100	3.67	

**Table 4.2 Difference of factors between age group (cont.)**

<b>Expression</b>	44. I feel comfortable to express myself at live performing arts event.	18 years and lower	1	7.00	.048
		19 to 24 years	12	5.42	
		25 to 35 years	63	4.76	
		36 to 45 years	14	4.64	
		46 to 55 years	5	6.60	
		56 to 60 years	2	5.00	
		61 years and over	3	3.67	
Total	100	4.91			
<b>Personality</b>	47. Live performing arts should have content to which I can relate.	18 years and lower	1	1.00	.023
		19 to 24 years	12	4.92	
		25 to 35 years	63	4.84	
		36 to 45 years	14	5.00	
		46 to 55 years	5	5.40	
		56 to 60 years	2	6.50	
		61 years and over	3	6.67	
Total	100	4.95			

Table 4.2 shows that, according to one-way ANOVA, it is apparent that the consumers of older age, i.e. 46 years and above, are influenced by cultural enrichment to attend younger consumers. On the other hand, the younger consumers, i.e. below 18 to 45 years, are likelier to attend live performing arts to affirm, and express their identities among peers.

#### *Differences of factors between education levels*

**Table 4.3 Differences of factors between education levels**

Factors		N	Mean	Sig.	
<b>Enrichment</b>	7. I attend live performing arts because it enriches my life.	Lower than high school	2	2.00	.047
		High school or vocational degree	3	6.33	
		Bachelor's degree	47	5.09	
		Master's degree	46	5.33	
		Doctoral degree	2	5.50	
Total	100	5.18			
<b>Affirmation</b>	38. I consider live performing arts as a means to improve myself.	Lower than high school	2	1.50	.040
		High school or vocational degree	3	5.33	
		Bachelor's degree	47	4.77	
		Master's degree	46	4.74	
		Doctoral degree	2	5.50	
Total	100	4.72			

Table 4.3 depicts that, according to one-way ANOVA, it is likelier that consumers of high school or vocational degree attend live performing arts because they want to enrich their lives than those of other degree. The consumers of doctoral

degree attend live performing arts in order to improve their life, and attain affirmation among peers.

*Differences of factors between personal monthly income levels*

**Table 4.4 Differences of factors between personal monthly income levels**

Factors		N	Mean	Sig.	
Pleasure	4. Attending live performing arts gives me pleasure.	15,000 baht and lower	9	5.00	.018
		15,001 - 30,000 baht	20	6.25	
		30,001 - 50,000 baht	37	6.24	
		50,001 - 70,000 baht	19	6.11	
		70,001 - 100,000 baht	8	6.50	
		100,001 baht and over	7	6.57	
	Total	100	6.15		
	5. Live performing arts gives me happiness without delay.	15,000 baht and lower	9	4.56	.007
		15,001 - 30,000 baht	20	5.85	
		30,001 - 50,000 baht	37	6.03	
		50,001 - 70,000 baht	19	6.05	
		70,001 - 100,000 baht	8	6.25	
100,001 baht and over		7	6.43		
Total	100	5.91			
Enrichment	7. I attend live performing arts because it enriches my life.	15,000 baht and lower	9	3.00	.002
		15,001 - 30,000 baht	20	5.15	
		30,001 - 50,000 baht	37	5.51	
		50,001 - 70,000 baht	19	5.37	
		70,001 - 100,000 baht	8	5.38	
		100,001 baht and over	7	5.57	
	Total	100	5.18		
	8. I think live performing arts is a piece of human culture.	15,000 baht and lower	9	4.56	.040
		15,001 - 30,000 baht	20	5.40	
		30,001 - 50,000 baht	37	5.73	
		50,001 - 70,000 baht	19	5.74	
		70,001 - 100,000 baht	8	5.25	
100,001 baht and over		7	6.86		
Total	100	5.60			
Attitude	12. I believe live performing arts is an excellent form or arts.	15,000 baht and lower	9	5.11	.039
		15,001 - 30,000 baht	20	6.30	
		30,001 - 50,000 baht	37	6.16	
		50,001 - 70,000 baht	19	5.68	
		70,001 - 100,000 baht	8	5.75	
		100,001 baht and over	7	6.57	
Total	100	6.00			
Essence	21. Performing arts contributes to lifelong learning.	15,000 baht and lower	9	3.78	.028
		15,001 - 30,000 baht	20	4.85	
		30,001 - 50,000 baht	37	4.76	
		50,001 - 70,000 baht	19	4.21	
		70,001 - 100,000 baht	8	3.63	
		100,001 baht and over	7	6.00	
Total	100	4.58			

**Table 4.4 Differences of factors between personal monthly income levels (cont.)**

<b>Stimulation</b>	34. Live performing arts helps me see new perspective of life.	15,000 baht and lower	9	4.00	.028
		15,001 - 30,000 baht	20	5.75	
		30,001 - 50,000 baht	37	5.43	
		50,001 - 70,000 baht	19	4.89	
		70,001 - 100,000 baht	8	4.88	
		100,001 baht and over	7	5.86	
	Total	100	5.25		
<b>Affirmation</b>	40. I want to be a cultured person, so I attend live performing arts.	15,000 baht and lower	9	3.67	.044
		15,001 - 30,000 baht	20	3.10	
		30,001 - 50,000 baht	37	3.38	
		50,001 - 70,000 baht	19	3.79	
		70,001 - 100,000 baht	8	2.88	
		100,001 baht and over	7	5.57	
	Total	100	3.54		
<b>Expression</b>	45. I am open to attend every type of live performing arts.	15,000 baht and lower	9	4.78	.048
		15,001 - 30,000 baht	20	5.65	
		30,001 - 50,000 baht	37	5.41	
		50,001 - 70,000 baht	19	5.11	
		70,001 - 100,000 baht	8	4.00	
		100,001 baht and over	7	5.00	
	Total	100	5.20		
<b>Sharing</b>	64. I want other people to experience the same live performing arts I attend.	15,000 baht and lower	9	4.67	.050
		15,001 - 30,000 baht	20	5.75	
		30,001 - 50,000 baht	37	5.89	
		50,001 - 70,000 baht	19	4.89	
		70,001 - 100,000 baht	8	4.75	
		100,001 baht and over	7	5.71	
	Total	100	5.46		

Table 4.4 presents that, according to one-way ANOVA, pleasure affects live performing arts consumption to all group with slight differences. In terms of cultural enrichment, the analysis shows that the higher the monthly income, the more enrichment influences purchase intention of life performing arts. Likewise, consumers of personal monthly income of 100,001 and above tend to attend live performing arts because of longing to be seen as cultured people, and attain affirmation among peers.

*Differences of factors between heavy users and light users*

**Table 4.5 Differences of factors between heavy users and light users**

Factors		N	Mean	Sig.	
<b>Pleasure</b>	4. Attending live performing arts gives me pleasure.	Every 2 weeks	4	7.00	.000
		Every 1 month	10	6.20	
		Every 3 months	17	6.29	
		Every 6 months	21	6.43	
		Every 12 months	25	6.36	
		More than 12 months	19	5.68	
		I have never attended live performing arts.	4	4.00	
		Total	100	6.15	
	5. Live performing arts gives me happiness without delay.	Every 2 weeks	4	7.00	.000
Every 1 month		10	5.80		
Every 3 months		17	6.06		
Every 6 months		21	6.33		
Every 12 months		25	6.16		
More than 12 months		19	5.21		
I have never attended live performing arts.		4	4.00		
Total		100	5.91		
6. I attend live performing arts to avoid sadness.	Every 2 weeks	4	5.00	.016	
	Every 1 month	10	3.80		
	Every 3 months	17	4.24		
	Every 6 months	21	4.33		
	Every 12 months	25	4.44		
	More than 12 months	19	2.63		
	I have never attended live performing arts.	4	4.50		
	Total	100	4.00		
<b>Enrichment</b>	7. I attend live performing arts because it enriches my life.	Every 2 weeks	4	7.00	.016
		Every 1 month	10	5.30	
		Every 3 months	17	5.76	
		Every 6 months	21	5.57	
		Every 12 months	25	4.88	
		More than 12 months	19	4.42	
		I have never attended live performing arts.	4	4.00	
		Total	100	5.18	
<b>Attitude</b>	10. I have a positive attitude towards live performing arts.	Every 2 weeks	4	7.00	.001
		Every 1 month	10	6.30	
		Every 3 months	17	6.59	
		Every 6 months	21	6.62	
		Every 12 months	25	6.12	
		More than 12 months	19	6.11	
		I have never attended live performing arts.	4	4.25	
		Total	100	6.28	
	11. Live performing arts makes me smile, laugh or cry.	Every 2 weeks	4	6.25	.000
		Every 1 month	10	5.80	
		Every 3 months	17	6.41	
		Every 6 months	21	6.29	
Every 12 months		25	6.40		
More than 12 months		19	5.32		
I have never attended live performing arts.		4	4.00		
Total		100	6.01		
12. I believe live performing arts is an excellent form or arts.	Every 2 weeks	4	7.00	.033	
	Every 1 month	10	5.90		
	Every 3 months	17	6.29		
	Every 6 months	21	6.24		
	Every 12 months	25	5.88		
	More than 12 months	19	5.79		
	I have never attended live performing arts.	4	4.50		
	Total	100	6.00		



**Table 4.5 Differences of factors between heavy users and light users (cont.)**

<b>Encouragement</b>	14. I buy ticket to live performing arts only when I am encouraged.	Every 2 weeks	4	5.25	.012
		Every 1 month	10	2.70	
		Every 3 months	17	3.82	
		Every 6 months	21	4.48	
		Every 12 months	25	4.68	
		More than 12 months	19	3.74	
		I have never attended live performing arts.	4	3.75	
		Total	100	4.10	
<b>Relaxation</b>	16. I feel relaxed whenever I attend live performing arts.	Every 2 weeks	4	6.25	.001
		Every 1 month	10	5.40	
		Every 3 months	17	6.06	
		Every 6 months	21	6.33	
		Every 12 months	25	6.12	
		More than 12 months	19	5.53	
		I have never attended live performing arts.	4	3.75	
		Total	100	5.88	
	17. Live performing arts helps me release stress.	Every 2 weeks	4	6.25	.015
		Every 1 month	10	5.00	
		Every 3 months	17	5.82	
		Every 6 months	21	6.38	
Every 12 months		25	6.00		
More than 12 months		19	5.42		
I have never attended live performing arts.		4	4.50		
Total		100	5.79		
18. I attend live performing arts during holiday.	Every 2 weeks	4	4.25	.040	
	Every 1 month	10	4.90		
	Every 3 months	17	5.71		
	Every 6 months	21	5.67		
	Every 12 months	25	6.08		
	More than 12 months	19	5.37		
	I have never attended live performing arts.	4	4.25		
	Total	100	5.53		
<b>Essence</b>	19. Live performing arts is one of my life essences.	Every 2 weeks	4	7.00	.000
		Every 1 month	10	4.40	
		Every 3 months	17	4.76	
		Every 6 months	21	4.57	
		Every 12 months	25	3.88	
		More than 12 months	19	2.89	
		I have never attended live performing arts.	4	3.50	
		Total	100	4.15	
	20. Performing arts contributes to lifelong learning.	Every 2 weeks	4	6.75	.000
		Every 1 month	10	4.90	
		Every 3 months	17	5.41	
		Every 6 months	21	4.81	
Every 12 months		25	4.40		
More than 12 months		19	3.32		
I have never attended live performing arts.		4	4.00		
Total		100	4.58		
21. Attending live performing arts helps me understand the meaning of life.	Every 2 weeks	4	6.75	.000	
	Every 1 month	10	4.40		
	Every 3 months	17	5.18		
	Every 6 months	21	5.19		
	Every 12 months	25	4.64		
	More than 12 months	19	3.42		
	I have never attended live performing arts.	4	4.00		
	Total	100	4.65		

**Table 4.5 Differences of factors between heavy users and light users (cont.)**

<b>Lifestyle</b>	22. Live performing arts is part of my lifestyle.	Every 2 weeks	4	6.75	.000
		Every 1 month	10	5.20	
		Every 3 months	17	4.94	
		Every 6 months	21	4.67	
		Every 12 months	25	4.36	
		More than 12 months	19	3.32	
		I have never attended live performing arts.	4	3.25	
		Total	100	4.46	
	23. I don't think too much to spend money on live performing arts.	Every 2 weeks	4	6.75	.000
Every 1 month		10	5.40		
Every 3 months		17	5.06		
Every 6 months		21	4.10		
Every 12 months		25	3.20		
More than 12 months		19	3.47		
I have never attended live performing arts.		4	3.25		
Total		100	4.12		
24. I always spare my time to attend live performing arts.	Every 2 weeks	4	6.75	.000	
	Every 1 month	10	5.20		
	Every 3 months	17	4.59		
	Every 6 months	21	4.24		
	Every 12 months	25	3.48		
	More than 12 months	19	2.74		
	I have never attended live performing arts.	4	2.75		
	Total	100	3.96		
<b>Interaction</b>	27. I like to spend time with my friends at live performing arts event.	Every 2 weeks	4	5.00	.002
		Every 1 month	10	4.20	
		Every 3 months	17	4.88	
		Every 6 months	21	5.62	
		Every 12 months	25	5.08	
		More than 12 months	19	3.68	
		I have never attended live performing arts.	4	3.25	
		Total	100	4.73	
<b>Enjoyment</b>	28. I enjoy attending live performing arts.	Every 2 weeks	4	7.00	.000
		Every 1 month	10	5.40	
		Every 3 months	17	6.06	
		Every 6 months	21	6.43	
		Every 12 months	25	6.16	
		More than 12 months	19	5.21	
		I have never attended live performing arts.	4	2.50	
		Total	100	5.83	
	29. I prefer live performing arts to be rather entertaining.	Every 2 weeks	4	5.50	.013
Every 1 month		10	5.60		
Every 3 months		17	5.88		
Every 6 months		21	6.43		
Every 12 months		25	6.36		
More than 12 months		19	5.84		
I have never attended live performing arts.		4	4.75		
Total		100	6.02		
<b>Stimulation</b>	31. Live performing arts helps me stimulate my art experience.	Every 2 weeks	4	7.00	.007
		Every 1 month	10	6.00	
		Every 3 months	17	6.24	
		Every 6 months	21	5.86	
		Every 12 months	25	6.16	
		More than 12 months	19	5.37	
		I have never attended live performing arts.	4	4.75	
		Total	100	5.92	
	32. I like attending variety of live performing arts.	Every 2 weeks	4	7.00	.001
Every 1 month		10	5.80		
Every 3 months		17	6.29		
Every 6 months		21	5.52		
Every 12 months		25	5.20		
More than 12 months		19	4.95		
I have never attended live performing arts.		4	4.00		
Total		100	5.49		

**Table 4.5 Differences of factors between heavy users and light users (cont.)**

		Every 2 weeks	4	7.00		
		Every 1 month	10	5.50		
		Every 3 months	17	6.12		
	33. Live performing arts helps me see new perspective of life.	Every 6 months	21	5.33	.001	
		Every 12 months	25	5.04		
		More than 12 months	19	4.42		
		I have never attended live performing arts.	4	4.00		
		Total	100	5.25		
		Every 2 weeks	4	7.00		
		Every 1 month	10	5.60		
		Every 3 months	17	5.94		
	34. I have personal interest in live performing arts.	Every 6 months	21	5.52	.005	
		Every 12 months	25	5.56		
		More than 12 months	19	4.74		
		I have never attended live performing arts.	4	4.00		
		Total	100	5.46		
		Every 2 weeks	4	6.75		
		Every 1 month	10	5.50		
		Every 3 months	17	5.65		
	35. I am curious to learn about the technique used in live performing arts.	Every 6 months	21	5.10	.000	
		Every 12 months	25	5.20		
		More than 12 months	19	3.89		
		I have never attended live performing arts.	4	5.75		
		Total	100	5.12		
		Every 2 weeks	4	7.00		
		Every 1 month	10	5.20		
		Every 3 months	17	5.06		
	36. I always attend live performing arts during my free time.	Every 6 months	21	4.86	.000	
		Every 12 months	25	4.68		
		More than 12 months	19	3.26		
		I have never attended live performing arts.	4	3.50		
		Total	100	4.61		
		Every 2 weeks	4	6.75		
		Every 1 month	10	5.30		
		Every 3 months	17	5.35		
	37. I consider live performing arts as a means to improve myself.	Every 6 months	21	4.67	.000	
		Every 12 months	25	4.76		
		More than 12 months	19	3.53		
		I have never attended live performing arts.	4	4.25		
		Total	100	4.72		
		Every 2 weeks	4	2.50		
		Every 1 month	10	3.00		
		Every 3 months	17	3.06		
	38. I attend only popular live performing arts.	Every 6 months	21	4.14	.048	
		Every 12 months	25	4.36		
		More than 12 months	19	3.53		
		I have never attended live performing arts.	4	3.00		
		Total	100	3.67		
		Every 2 weeks	4	5.75		
		Every 1 month	10	4.80		
		Every 3 months	17	5.06		
	40. Live performing arts makes me forget the sense of time when I attend it.	Every 6 months	21	5.71	.004	
		Every 12 months	25	5.52		
		More than 12 months	19	3.84		
		I have never attended live performing arts.	4	4.25		
		Total	4	5.75		

**Table 4.5 Differences of factors between heavy users and light users (cont.)**

	41. When I attend live performing arts I can leave everything behind.	Every 2 weeks	4	6.25	.000
		Every 1 month	10	5.10	
		Every 3 months	17	5.18	
		Every 6 months	21	5.19	
		Every 12 months	25	5.20	
		More than 12 months	19	3.42	
		I have never attended live performing arts.	4	3.00	
		Total	100	4.80	
	42. I fully engage with live performing arts I attend.	Every 2 weeks	4	6.25	.003
		Every 1 month	10	5.50	
		Every 3 months	17	5.76	
		Every 6 months	21	5.86	
		Every 12 months	25	5.96	
		More than 12 months	19	4.63	
		I have never attended live performing arts.	4	3.75	
		Total	100	5.53	
<b>Expression</b>	44. I am open to attend every type of live performing arts.	Every 2 weeks	4	5.75	.030
		Every 1 month	10	5.60	
Every 3 months		17	5.88		
Every 6 months		21	4.90		
Every 12 months		25	5.32		
More than 12 months		19	4.68		
I have never attended live performing arts.		4	4.00		
Total		100	5.20		
	45. I am eager when I have to attend live performing arts.	Every 2 weeks	4	5.75	.003
		Every 1 month	10	5.50	
		Every 3 months	17	6.06	
		Every 6 months	21	5.86	
		Every 12 months	25	6.16	
		More than 12 months	19	4.89	
		I have never attended live performing arts.	4	4.25	
		Total	100	5.68	
<b>Belonging</b>	50. It is more comfortable to attend live performing arts in group.	Every 2 weeks	4	4.00	.003
		Every 1 month	10	3.10	
Every 3 months		17	5.06		
Every 6 months		21	5.48		
Every 12 months		25	5.08		
More than 12 months		19	4.47		
I have never attended live performing arts.		4	6.00		
Total		100	4.84		
	51. Live performing arts can be event that a couple can spend time together.	Every 2 weeks	4	3.75	.034
		Every 1 month	10	4.00	
		Every 3 months	17	5.65	
		Every 6 months	21	5.48	
		Every 12 months	25	4.60	
		More than 12 months	19	4.68	
		I have never attended live performing arts.	4	5.50	
		Total	100	4.92	
<b>Aesthetic</b>	52. Live performing arts makes me feel I have aesthetic taste.	Every 2 weeks	4	6.50	.065
		Every 1 month	10	4.60	
Every 3 months		17	5.35		
Every 6 months		21	5.57		
Every 12 months		25	5.04		
More than 12 months		19	4.47		
I have never attended live performing arts.		4	5.75		
Total		100	5.14		

**Table 4.5 Differences of factors between heavy users and light users (cont.)**

<b>Perspective</b>	55. Live performing arts helps me learning new things.	Every 2 weeks	4	6.50	.011
		Every 1 month	10	5.70	
		Every 3 months	17	6.06	
		Every 6 months	21	5.76	
		Every 12 months	25	5.56	
		More than 12 months	19	4.84	
		I have never attended live performing arts.	4	4.75	
		Total	100	5.57	
<b>Perspective</b>	57. I discover something new from attending live performing arts.	Every 2 weeks	4	6.50	.032
		Every 1 month	10	5.30	
		Every 3 months	17	5.59	
		Every 6 months	21	5.67	
		Every 12 months	25	5.52	
		More than 12 months	19	4.58	
		I have never attended live performing arts.	4	4.75	
		Total	100	5.37	
<b>Value</b>	58. I see live performing arts as a value for life.	Every 2 weeks	4	6.50	.022
		Every 1 month	10	4.80	
		Every 3 months	17	5.29	
		Every 6 months	21	5.67	
		Every 12 months	25	5.24	
		More than 12 months	19	4.32	
		I have never attended live performing arts.	4	5.25	
		Total	100	5.17	
<b>Sharing</b>	63. I want other people to experience the same live performing arts I attend.	Every 2 weeks	4	6.25	.024
		Every 1 month	10	5.00	
		Every 3 months	17	5.76	
		Every 6 months	21	6.10	
		Every 12 months	25	5.56	
		More than 12 months	19	4.68	
		I have never attended live performing arts.	4	4.25	
		Total	100	5.46	

Table 4.5 reports, according to one-way ANOVA, difference of factors between heavy user and light user as follows:

#### *Hedonism*

With statistically significant means score, one-way ANOVA reveals that heavy users are apparently influenced by hedonic consumption, i.e. pleasure, relaxation, and enjoyment. However, aesthetic is the factor that is not statistically significant.

#### *Cultural enrichment*

Cultural enrichment is the dominant factor that influences heavy users to attend live performing arts at a significant means score. However, both heavy and light users do not see live performing arts as traditional piece. According to the highest means score in the group, heavy users consider live performing arts as an essence in life,

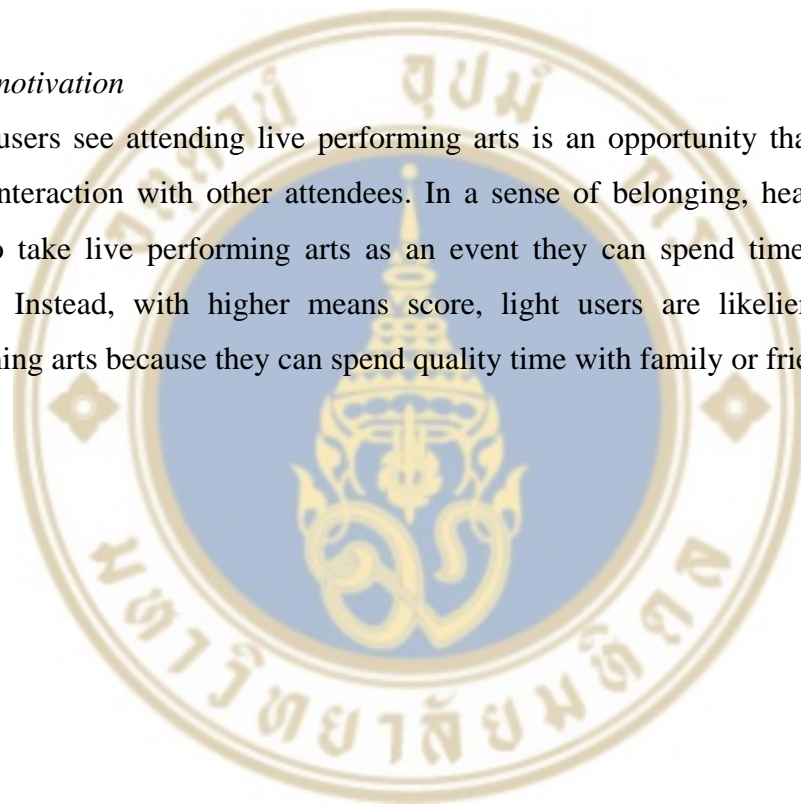
stimulation of experience, and intellectual. Expression, nonetheless, does not scores highest among the heavy users.

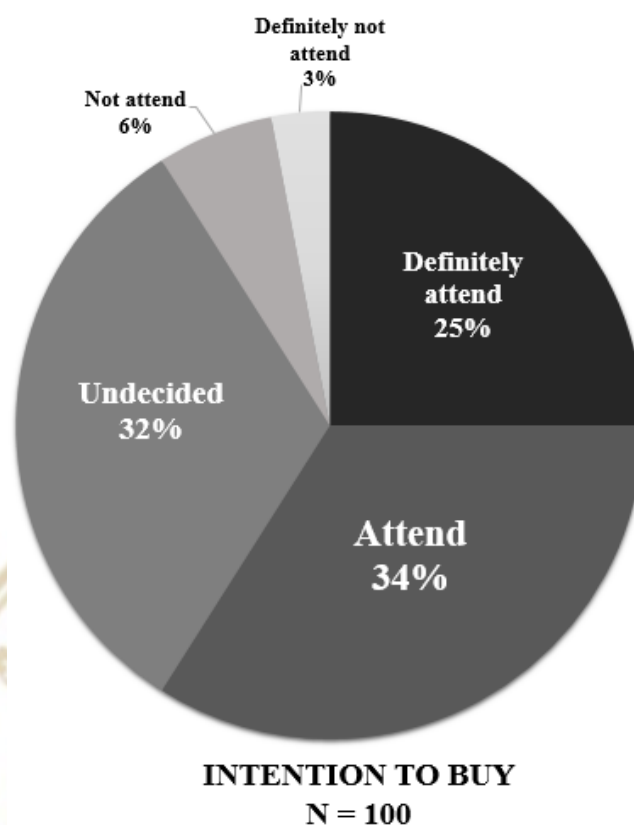
### *Psychographics*

The result shows that heavy users have positive attitude toward live performing arts, especially the dimension of affection and cognition. Heavy users include live performing arts in their lifestyles. Heavy users are interested in live performing arts, and always attend live performing arts during their free time.

### *Social motivation*

Heavy users see attending live performing arts is an opportunity that they can have social interaction with other attendees. In a sense of belonging, heavy users do not seem to take live performing arts as an event they can spend time with family or friends. Instead, with higher means score, light users are likelier to attend live performing arts because they can spend quality time with family or friends.





**Figure 4.7 Percentage of purchase (attendance) intention**

Figure 4.7 shows the percentage of respondent with intention to attend live performing arts. One-way ANOVA initially reports the factors that influence consumers with intention to buy as follows:

#### *Hedonism*

Consumers with intention to buy, i.e. definitely attend and attend, have the highest means score for pleasure, relaxation, enjoyment, flow, and aesthetic. However, thinking live performing arts is a high culture arts in aesthetic attribute does not present statistical significance.

#### *Cultural enrichment*

Consumers with intention to buy have the highest means score for enrichment, essence, stimulation, expression, and intellectual. However, thinking live performing arts should be something traditional in enrichment attribute, and feeling

comfortable to express their identity in expression attribute, do not present statistical significance.

### *Psychographics*

Consumers with intention to buy have the highest means score for attitude, lifestyle, interest, personality, and value. However, curiosity to learn about the technique used in live performing arts in interest attribute, and relation to content and profound understanding in content in personality attribute, do not present statistical significance.

### *Social interaction*

Consumers with intention to buy have the highest means score for encouragement, interaction, affirmation, belonging, and sharing. However, reading review before attending live performing arts in encouragement attribute, attending live performing arts as social occasion and to meet new people in interaction attribute, attending only popular live performing arts in affirmation, attending live performing arts as quality time with family and couple in belonging attribute, and listening to others' opinions in sharing, do not present statistical significance.



### 4.3 Factor Analysis

**Table 4.6 Total variance explained**

Component	Initial Eigenvalues			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	7.537	32.770	32.770	5.630	24.476	24.476
2	3.421	14.874	47.644	3.589	15.605	40.081
3	2.458	10.686	58.329	2.988	12.991	53.072
4	1.887	8.203	66.532	2.237	9.728	62.800
5	1.217	5.293	71.825	2.076	9.025	71.825
6	.808	3.512	75.337			
7	.722	3.138	78.475			
8	.665	2.890	81.365			
9	.569	2.476	83.841			
10	.483	2.102	85.942			
11	.434	1.888	87.830			
12	.414	1.798	89.628			
13	.381	1.656	91.284			
14	.315	1.371	92.655			
15	.295	1.281	93.936			
16	.271	1.179	95.115			
17	.252	1.096	96.211			
18	.213	.926	97.136			
19	.182	.792	97.928			
20	.167	.725	98.653			
21	.116	.503	99.156			
22	.109	.473	99.629			
23	.085	.371	100.000			

Extraction Method: Principal Component Analysis.

**Table 4.7 Rotated factor pattern for motivation constructs**

	Rotated Component Matrix <sup>a</sup>				
	Factor 1	Factor 2	Factor 3	Factor 4	Factor 5
<b>Recreation (Hedonism)</b>					
5. Live performing arts gives me happiness without delay.	.840				
28. I enjoy attending live performing arts.	.823				
16. I feel relaxed whenever I attend live performing arts.	.821				
11. Live performing arts makes me smile, laugh or cry.	.812				
10. I have a positive attitude toward live performing arts.	.769				
4. Attending live performing arts gives me pleasure.	.766				
17. Live performing arts helps me release stress.	.741				
30. I prefer live performing arts to be rather entertaining.	.705				
<b>Interest (Psychographics)</b>					
24. I always spare my time to attend live performing arts.		.890			
22. Live performing arts is part of my lifestyle.		.823			
23. I don't think too much to spend money on live performing arts.		.818			
36. I always attend live performing arts during my free time.		.687			
34. I have personal interest in live performing arts.		.635			
<b>Personality (Psychographics)</b>					
47. I prefer live performing arts that I can understand it profoundly.			.807		
48. Sometimes I imagine that I am a performer in live performing arts I attend.			.781		
46. Live performing arts should have content to which I can relate.			.755		
63. I want other people to experience the same live performing arts I attend.			.643		
<b>Encouragement (Social motivation)</b>					
13. I attend live performing arts because it is recommended by others.				.828	
15. I read review before I attend live performing arts.				.764	
14. I buy ticket to live performing arts only when I am encouraged.				.754	
<b>Interaction (Social motivation)</b>					
25. Attending live performing arts is primarily a social occasion to me.					.825
26. I like to meet new people at live performing arts event.					.776
27. I like to spend time with my friends at live performing arts event.					.697

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 7 iterations.

Table 4.6 and Table 4.7 report the factor pattern for the statements that make up the five independent variables influencing live performing art consumption (as in gray highlight). The factors extracted from the analysis are 1) recreation (hedonic construct), 2) interest (psychographic construct), 3) personality (psychographic construct), 4) encouragement (social motivation construct), and 5) Interaction (social motivation construct).

In summary, factor analysis reports only three relevant constructs and five factors influencing attendance of live performing arts, that is to say, recreation (hedonism), interest (psychographics), personality (psychographics), encouragement (social motivation), and interaction (social motivation). Cultural enrichment is removed due to cross-loading, and mismatched meaning for it does not demonstrate statistical relevance toward intention to buy and attend live performing arts.

#### 4.4 Multinomial Logistic Regression (MLR)

Multinomial logistic regression is conducted to identify the profound relationship of purchase (attendance) intention of live performing arts and factors that influencing the intention.

**Table 4.8 Case processing summary**

Case Processing Summary		N	Marginal Percentage
64. Do you intend to attend live performing arts in 1 month?	Definitely attend	25	25.0%
	Attend	34	34.0%
	Undecided	32	32.0%
	Not attend	6	6.0%
	Definitely not attend	3	3.0%
Valid		100	100.0%
Missing		0	
Total		100	
Subpopulation		100 <sup>a</sup>	

a. The dependent variable has only one value observed in 100 (100.0%) subpopulations.

Table 4.8 shows that 59% of the respondents consider attending a live performing arts in one month. 32% of them have not yet decided about attending. 9% of the respondents confirm that they is not attending a live performing arts in one month.

**Table 4.9 Model fitting information**

Model Fitting Information				
Model	Model Fitting Criteria	Likelihood Ratio Tests		
	-2 Log Likelihood	Chi-Square	df	Sig.
Intercept Only	270.398			
Final	201.146	69.252	20	.000

Table 4.9 of model fitting information shows that the model fit is statistically significant,  $p < .05$ .

**Table 4.10 Likelihood ratio tests**

Likelihood Ratio Tests				
Effect	Model Fitting Criteria	Likelihood Ratio Tests		
	-2 Log Likelihood of Reduced Model	Chi-Square	df	Sig.
Intercept	224.829	23.683	4	.000
Recreation	214.463	13.317	4	.010
Interest	221.647	20.501	4	.000
Personality	203.462	2.316	4	.678
Encouragement	207.384	6.238	4	.182
Interaction	213.756	12.610	4	.013

The chi-square statistic is the difference in -2 log-likelihoods between the final model and a reduced model. The reduced model is formed by omitting an effect from the final model. The null hypothesis is that all parameters of that effect are 0.

The statistics in Table 13 are the same types as those reported in Table 12, model fitting information. However, the statistics in this table are compared to present the elements that statistically contribute meaningful effect to the model. Recreation, interest, and interaction are the factors that are significant (as in gray highlight), and meaningful to the dependent variable of intention to purchase live performing arts. On the other hand, enrichment, and encouragement are not significant in this model.

**Table 4.11 Parameter estimates**

Parameter Estimates									
64. Do you intend to attend live performing arts in 1 month? <sup>a</sup>		B	Std. Error	Wald	df	Sig.	Exp(B)	95% Confidence Interval for Exp(B)	
								Lower Bound	Upper Bound
Attend	Intercept	-.185	2.868	.004	1	.949			
	Recreation	.854	.447	3.660	1	.056	2.350	.979	5.637
	Interest	-1.109	.340	10.669	1	.001	.330	.170	.642
	Personality	-.200	.304	.435	1	.509	.818	.451	1.484
	Encouragement	-.227	.259	.766	1	.381	.797	.480	1.325
	Interaction	.676	.280	5.827	1	.016	1.966	1.136	3.404
Undecided	Intercept	5.942	2.813	4.461	1	.035			
	Recreation	-.011	.448	.001	1	.981	.989	.411	2.382
	Interest	-1.259	.354	12.630	1	.000	.284	.142	.568
	Personality	-.210	.320	.430	1	.512	.811	.433	1.517
	Encouragement	.163	.285	.326	1	.568	1.177	.673	2.058
	Interaction	.188	.289	.424	1	.515	1.207	.686	2.124

**Table 4.11 Parameter estimates (cont.)**

Not attend	Intercept	13.370	5.210	6.586	1	.010			
	Recreation	-.823	.827	.992	1	.319	.439	.087	2.219
	Interest	-.879	.592	2.208	1	.137	.415	.130	1.324
	Personality	-.432	.603	.513	1	.474	.649	.199	2.118
	Encouragement	-.277	.514	.290	1	.590	.758	.277	2.076
	Interaction	-.822	.649	1.606	1	.205	.439	.123	1.568
Definitely not attend	Intercept	62.109	65.028	.912	1	.340			
	Recreation	-6.542	7.830	.698	1	.403	.001	3.121E-010	6661.749
	Interest	-4.986	4.065	1.505	1	.220	.007	2.368E-006	19.699
	Personality	-6.050	8.940	.458	1	.499	.002	5.808E-011	95974.121
	Encouragement	-1.799	1.374	1.714	1	.190	.165	.011	2.446
	Interaction	3.997	4.480	.796	1	.372	54.455	.008	354263.854

a. The reference category is: Definitely attend.

Table 4.11 shows the logistic coefficient (Exp(B)) for each alternative variable, not reference category which is *definitely attend*. The closer a logistic coefficient is to zero, the less influence the predictor has in predicting the logit (Boduszek). The logistic coefficient or the exposure rate is compared with the reference category.

Parameter estimates reports that interest and interaction have the more influence, with statistically significance (as in gray highlight), on the intention to attend live performing arts than recreation, enrichment, and encouragement. In other word, the chance of *definitely attend* versus the chance of *attend* increases with 1: 0.33 as the independent variable *interest* increases.

The chance of *definitely attend* versus the chance of *attend* increases with 1: 1.97 as the independent variable *interaction* increases.

The chance of *definitely attend* versus the chance of *undecided* increases with 1: 0.28 as the independent variable *interest* increases.

Interestingly, all of these key factors do not show statistically significance on the probability rate toward the respondents who are not attending, and definitely not attend a live performing arts.

**Table 4.12 Classification**

Observed	Classification					
	Definitely attend	Attend	Undecided	Not attend	Definitely not attend	Percent Correct
Definitely attend	13	6	5	1	0	52.0%
Attend	4	23	6	0	1	67.6%
Undecided	5	9	18	0	0	56.3%
Not attend	1	0	5	0	0	0.0%
Definitely not attend	0	0	1	0	2	66.7%
Overall Percentage	23.0%	38.0%	35.0%	1.0%	3.0%	56.0%

Table 4.12 shows that the overall percentage of this model is 56%. It indicates that this model is 56% accurate.

**Table 4.13 Result from multinomial logistic regression**

Variable	Attend (N = 25)		Undecided (N = 32)		Not attend (N = 6)		Definitely not attend (N = 3)	
	OR (95% CI)	SE	OR (95% CI)	SE	OR (95% CI)	SE	OR (95% CI)	SE
Recreation	2.35 (1.00/5.64)	0.45	1.00 (0.41/2.38)	0.45	0.44 (0.09/2.22)	0.83	0.00 (3.12/6661.75)	7.83
Interest	0.33 (0.17/0.64)**	0.34	0.28 (0.14/0.57)***	0.35	0.46 (0.13/1.32)	0.59	0.01 (2.37/19.70)	4.07
Personality	0.82 (0.45/1.48)	0.30	0.81 (0.43/1.52)	0.32	0.65 (0.20/2.12)	0.60	0.00 (5.81/95974.12)	8.94
Encouragement	0.80 (0.48/1.33)	0.26	1.18 (0.67/2.06)	0.29	0.76 (0.28/2.08)	0.51	0.17 (0.11/2.45)	1.37
Interaction	2.00 (1.14/3.40)*	0.28	1.21 (0.69/2.12)	0.29	0.44 (0.12/1.57)	0.65	54.455 (0.01/354263.85)	4.48

Note. Reference group: Definitely attend (N = 25). OR = Odds Ratio. SE = Standard Error. 95% CI = Confidence Interval.

\* p < .05; \*\* p < .01; \*\*\* p < .001

Table 4.13 shows the reference category, which is *definitely attend*, and it is compared with other categories, i.e. *attend*, *undecided*, *not attend*, and *definitely not attend*. The result reports the relationship between extracted key factors and intention to purchase or attendance of live performing arts.

The first column in Table 16 reflects that interest, and interaction has significant effect (as in gray highlight) on the intention to attend a live performing arts. Moreover, interaction has a higher level (OR = 2.00) to increase probability of attendance, while interest has a lower level (OR = 0.33).

The second column in Table 16 reflects that, again, interest has significant effect (as in gray highlight) (OR = 0.28) on those who have not decided yet to attend live performing arts.

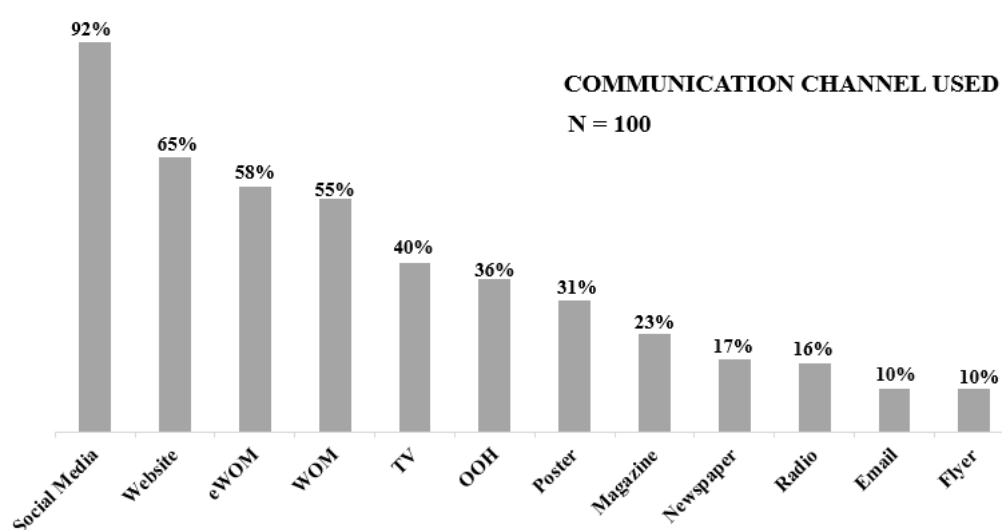
Interestingly, the third column of *not attend*, and the fourth column of *definitely not attend* do not suggest any significance effect of key factors, and the odds ratio in these column show relatively low probability of live performing arts attendance.

**Table 4.14 Summary of key factors influencing attendance of live performing arts**

Factors	Factor Analysis	MLR
<b>Recreation</b> Pleasure; Relaxation; Enjoyment Flow; Aesthetic	X	
<b>Cultural enrichment</b> Enrichment; Essence; Stimulation; Expression; Perspective		
<b>Psychographics</b> Attitude; Lifestyle; Interest; Personality; Values	X	X
<b>Social Motivation</b> Encouragement; Interaction; Affirmation; Belonging; Sharing	X	X

Table 4.14 reports the intensity of significance of factors influencing live performing arts consumption. Although factor analysis presents that three of the hypothetical factors are relevant, multinomial logistic regression funnels down the independent variables into those with strong relationship with intention to buy, i.e. interest, and social interaction.

#### 4.5 Communication Channels Used to Search Live Performing Arts Information



**Figure 4.8 Communication channels used to search for live performing arts information**

Figure 4.8 shows the result that among respondents who have attended or have never attended live performing arts rely on social media, such as Facebook, Line, and Twitter, most as source of information before they make decision to purchase tickets and attend live performing arts. The second and third channels are websites, and electronic WOM (eWOM), i.e. recommendation from online blogger or review, review. The study finds that the Internet plays a significant role as source of information about live performing arts.

Traditional channels such as television, outdoor media, poster, magazine, newspaper, and radio, are still employed to search information about live performing arts, still in a lesser role.

The finding, compared with the study of Slack et al. (2007), confirms that the Internet play a significant role for audience as a search tool for live performing arts information. The research result, with social media ranking first, and eWOM ranking third as communication channel used, is consistent with that of Hausmann and Poellmann (2016) reporting that social media, and eWOM are looked upon favorably. The finding is also consistent with Slack et al. (2007) stating that, though not so extensive as WOM, the Internet is a relevant channel for audience to be aware of, and search information about live performing arts.

The behavior on communication channel usage reflects the framework of Hegner et al. (2016) about relationship between organization and communication toward consumer. Hegner et al. (2016) encourage personalized service, two-way communication, preferential treatment, and rewarding, all of which can be executed effectively, and efficiently through online media for it allows more open, and interactive communication.

Slack et al. (2007) reports that WOM is a dominating channel for live performing arts information. The study, on the other hand, finds that WOM does not control the favorable communication channel. It can be implied that the research of Slack et al. (2007) was conducted in 2007, and the communication channel trend has evolved through time, together with the advancement of the social media, such as there are many more of social media channels arise, and extensive social media usage of consumer. However, more than half of the respondent (55%) still employ WOM, or recommendation from other people in their decision making process.

The frequency result of the communication channel used in the study reports that social media is the most frequent channel used, followed by website, eWOM, WOM, and television. The finding aligns with the result of, in terms of frequency, Kolhede and Gomez-Arias (2008) finding that television it ranks third, following by WOM, and social media.





## 4.6 Discussion

The result of study finds several of interesting points about hedonic consumption, cultural enrichment, psychographics, and social motivation influencing the consumption of live performing arts of people who live in Bangkok area.

### *Hedonism*

The one-way ANOVA finds that hedonism is one of the motivators to drive live performing arts attendance among the respondents. Male respondents are likelier to attend live performing arts due to they want to attain the feeling of pleasure, relaxation, and flow from the content product. If a content product offers entertaining and fun element, such as concert, live show, and magic show, men could be considered as key target audience. However, if the content offers aesthetic element, such as drama, musical, and opera, women could be key target audience for such live performing arts. In addition, the older the target market, the more intense of relaxation level is needed. It could be implied that the older people with the more responsibilities in life attach with stress and pressure. Thus, they long for relaxation to momentarily release the strain, and escape to a more appreciated area, which is offered by live performing arts. Furthermore, the people with higher income are likelier to consider live performing arts as hedonic goods for they can afford live performing arts offering emotional benefits only without any difficulties. Heavy users of live performing arts also employ hedonic consumption as a motivator to attend a performance for hedonic element is a main feature to attend live performing arts. Likewise, consumers to have intention to attend live performing arts participate the event with hedonic motivation as well. Nonetheless, aesthetic attribute is not significant for heavy users and those

with intention to buy for they expect contentment rather than beauty aspect of live performing arts.

The findings confirms the statements of Garbarino and Johnson's (2001), Higgins (2006), Clement et al. (2009), Zolfagharian and Cortes (2011), Hager and Winkler (2012), and Kolhede and Gomez-Arias (2016) that live performing arts is a one-time experience that offers consumers instant pleasure, relaxation, feeling of flow, and aesthetics.

However, the study doesn't accentuate much about enjoyment, which is confirmed by Lin et al. (2008) that people enjoy live performing arts when they have to engage in it with high level. The reason that enjoyment may not be the drive to attend live performing arts is that people need to experience the content first, and evaluate whether they enjoy a live performing arts or not. Aesthetic attribute also play a lesser role as a key factor influencing live performing arts attendance of consumers in Bangkok.

#### *Cultural enrichment*

Men and women share the same notion about live performing arts as cultural enrichment. However, men tend to seek self-expression at an event of live performing arts in a higher intensity than women. Although culture is the goal to patron live performing arts, people of different age group are motivated with different cultural attributes. People with the age of fifty-six and older are motivated by cultural enrichment to attend live performing arts whereas people with the lower age are motivated by expression. Maturity in terms of educational experience, life experience, and emotional experience has meaningful impact toward the influence of cultural enrichment. Matured people attend live performing arts, such as traditional show and opera, for its richness in culture, and excellence. The younger people attend live performing arts, such as concert and music show, for it allow them to express their identities in the event, and be able to connect with other people in the same culture.

Interestingly, people with high school diploma attend live performing arts due to cultural enrichment. This finding is consistent with the confirmation of Kolhede and Gomez-Arias (2016) stating that such role relax patrons focus only on individual benefits rather than social status; they do not have to be of high educational level but

they can attain life enrichment from live performing arts. However this finding disagree with Park and Huh (2010) stating that consumers of high education has higher tendency to consume live performing arts.

People of higher personal monthly income, i.e. one hundred thousand and one baht and above are influenced by cultural enrichment, essence, and stimulation to attend live performing arts. The finding is consistent with Maslow's hierarchy of needs stating that one must satisfy lower level basic needs, i.e. physiology needs, safety needs, and belonging needs, before progressing on to meet higher level growth needs, i.e. esteem needs, and self-actualization needs (McLeod, 2007). People who has already fulfilled their basic needs (such as adequate food, financial safety, and family) progress to fulfill their higher needs. Consequently, these people attend live performing arts aiming that they can enrich their life with essential cultural sources in order to stimulate their experience from a live performance. This finding agrees with Park and Huh (2010) stating that consumers of high pay are willing spend on live performing arts.

As for the people with lower personal monthly income, i.e. thirty thousand baht and lower attend live performing arts due to expression, and sharing. Again, this segment of people are in the state of belonging in Maslow's pyramid of need, that is to say, they attend live performing arts in order to express their identities among peers, and, finally, they are accepted. Heavy users, as frequent attendee of live performing arts, and those with intention to buy consider live performing arts as an essence in life, stimulation of experience, and intellectual. Nonetheless, both heavy users and those with intention to buy are not likely to express themselves at live performing arts.

According to the finding above, cultural enrichment is apparently a key factor influencing attendance of live performing arts, and this is consistent with Garbarino and Johnson (2001), Park and Huh (2010), Zolfagharian and Cortes (2011), Kolhede and Gomez-Arias (2016) including Morris Hargreaves McIntyre's report on Culture segment stating that cultural patrons are one of the best markets for live performing arts, and should not be ignored.

Perspective attribute involving intellectual aspect of culture plays a lesser role as a key factor influencing live performing arts attendance of consumers in Bangkok, comparing to enrichment, essence, stimulation, and expression.

### *Psychographics*

Men project that they have a higher positive attitude toward live performing arts than women. And men attend live performing arts that share the same characteristic with their personality. Women see live performing arts as their lifestyle. People seem to attend live performing arts that share the same characteristic with their personality when they get older. Psychologically speaking, when people age, and become mature having knowledge and experience about the way the world works (Paris, 2014), they tend to attain self-awareness, and have a clear perception about their personality. Eventually, the matured people select things that match their personality. People of higher personal monthly income have positive attitude toward live performing arts. Again, these group of people, who are in the higher hierarchy of Maslow's pyramid, consider live performing arts a necessary part of their life. Apparently, heavy users have positive attitude, and show interest toward live performing arts, and they include live performing arts in their lifestyles. Likewise, consumers with intention to buy have positive attitude, show interest, and share personality toward live performing arts. Live performing arts is also lifestyle, and value for this group.

According to Vyncke (2002), Sarli and Tat (2011), and Ciribeli and Miquelito (2014), the study confirms and agrees that psychographics, that is to say, attitude, lifestyle, interest, and personality, is a quintessential segmentation for measure purchase intention of live performing arts for each group or segment of consumers are obviously motivated by psychographics.

However, value seems to be the least important motivator for live performing arts attendance. As a result, the study contrasts with Durvasul and Lysonski (2011), Sarli and Tat (2011), and Kolhede and Gomez-Arias (2016) stating that personal value drives intention to attend live performing arts. It could be implied that consumers in Bangkok do not hold on to live performing arts as a value for guiding their life but a piece of art and entertainment they can participate.

### *Social motivation*

Among the attributes in the construct of social motivation, social interaction seems to be the most significant variables, and female respondents are

motivated by social interaction to attend live performing arts rather than men. People of age lower than fifty-six are likelier to be driven by affirmation to attend live performing arts than of those with higher age. It can be implied that the younger group of people still need peer to affirm their self-image and self-identity through live performing arts which gather people together. People with personal monthly income of one hundred thousand and one and above are influenced by affirmation to attend live performing arts as well in order to allow their peer to witness their success in life and career. Heavy users of live performing arts mainly attend live performing arts with the influence of social interaction. Consumers with intention to attend live performing arts are influenced by all of the attributes, i.e. encouragement, interaction, affirmation, belonging, and sharing because it is an event gathering people of the same interest, and belief together, and provides opportunity a goal to attend live performing arts.

Comparing the statement of Hager and Winkler (2012), and the segmentation of Morris Hargreaves McIntyre, this study strongly confirms that audience attend live performing arts because it provides an opportunity for social interaction, and affirmation (enhancing self-esteem, and maintaining positive social identity). However, the study, which reflects that encouragement, belonging, and sharing play lesser roles as live performing arts attendance motivator, contrasts the statement of Kolhede and Gomez-Arias (2016) reporting that attendees need reference group influence (encouragement), and sharing. The finding proves that social networking still predominantly happens offline; live performing arts gather people to meet and interact in person. Encouragement, and sharing can happen both offline (such as recommendation, and WOM) and online (such as review, and eWOM).

In addition, belonging, as one the hypothetical influencing factor, plays a lesser role in all groups because sense of belonging needs emotionally intimacy through talking, expression, and communication. Live performing arts, however, does not offer an adequate opportunity for attendees to do so for they have to concentrate on the performance.

#### *Cultural enrichment does not govern Thais' behavior toward live performing arts*

According to the study's factor analysis, the key factors influencing attendance of live performing are recreation (hedonism), interest (psychographics),

personality (psychographics), encouragement (social motivation), and interaction (social motivation).

Interestingly, cultural enrichment factor is withdrawn due to cross-loadings, and mismatched meaning. The study concludes that culture enrichment is not a factor motivating consumers to purchase ticket and attend live performing arts.

Although Park and Huh (2010) confirms that culture enthusiasts are driven by cultural enrichment to attend live performing arts, Thai people from Bangkok do not consider live performing arts as a presentation and development of culture. Additionally, Morris Hargreaves McIntyre's report about Culture Segment, which is exploited as key factors in this study, identifying different group of audience consuming arts represents the Western respondents from every region of the United Kingdom. The report's finding is robust and relevant for performing arts has been a deep-rooted culture for more than five hundred years before Christ, and dominated Western people's lifestyle throughout the eras until present (Infoplease).

With respect to Figure 4.5 Type of live performing arts attended, the five favorable performing arts, i.e. concert, drama, talk show, magic show, and dance show are mostly derived from the Western arts, such as opera, Greek theater, and ballet. It is likely that the Western cultural aspect of these live performing arts have difficulty to attach, and connect in the mind of people from different culture; Thai people can connect easier with such live performing arts through recreational and variety element.

In short, in the opinion of people from Bangkok, culture is portrayed in form of tradition, religion, and national heritage rather than live performing arts. Live performing arts does not relate to culture but entertainment, and leisure. Bangkokians do not regard live performing arts as cultural experience from which they could attain life enrichment. Accordingly, attending live performing arts is not influenced by cultural enrichment.

*Interest and interaction are the potent key factors influencing attendance of live performing arts*

The result of multinomial logistic regression streamlines the factors, and reports that interest, and interaction have the significant relationship to intention to buy. The finding strongly confirms the statement of Ciribeli and Miquelito (2014) that

interest is the concept, i.e. entertainment, held by individual that affects consumer behavior. Besides, the study reconfirms the statement of Hager and Winkler (2012) stating that audience attend live performing arts for it provides an opportunity for social interaction.

The distinctive finding of this study is consumers are willing to purchase ticket, and attend live performing arts for they are influenced by their individual motivation, that is, personal interest, and benefit of social interaction, not by what live performing arts tries to offer. It seems that live performing arts providing hedonic, and cultural benefit is inadequate. Managing live performing arts with product-centric strategy might not effectively and efficiently influence consumers to purchase ticket, and attend live performing arts. In truth, live performing arts business should be managed with customer-centric strategy; audience intend to purchase, and attend live performing arts that affiliates with their personal interest, and allows them to interact with their peer.

*The Internet dominates the communication channels in live performing arts business*

As the Internet channel, i.e. social media, website, and eWOM plays a more significant role, and traditional channel, i.e. television, out of home, poster, magazine, newspaper, and radio play a lesser role for live performing arts information search, the marketing strategy to enhance, and maintain strong relationship between live performing arts organization and consumers evolves. The finding confirms the statement of Slack et al. (2008) that WOM is important in arts marketing for it affects all the stages of decision making process (awareness, information, choice, and purchase). Furthermore, the finding agrees with Hausmann and Poellmann (2016) that eWOM, or recommendation in social media context, is highly relevant for audience to attend live performing arts. However, both online and traditional channel are still used in the decision making process interchangeably.

According to the study of Hegner et al. (2016) about marketing tactics of personalization, two-way communication, and rewarding, the study finds that it is consistent with today's consumer behavior of communication channel used. Although this study does not directly confirm that of Hegner et al. (2016), nor reveal the result that personalization, two-way communication, and rewarding influence satisfaction,

trust, and commitment toward live performing arts venue, the result of communication channel used in this study suggests, audience seek interaction, and engagement from live performing arts venue. In other word, the Internet channel can be optimized to personalize the communication message in order to understand, and meet individual needs. The Internet channel streamlines two-way communication, that is, consumers can engage, and interaction with live performing arts easily through social media, or other online media so that both entities increases a strong connection. Rewards as loyalty program can generate positive feedback from audience to live performing arts organization through, again, the Internet channel. Moreover, this positive feedback can be transformed into positive eWOM among audience, and live performing arts is of benefit from such organic information spreading.





## CHAPTER V

### CONCLUSION AND IMPLICATION

#### 5.1 Conclusion

The study aims to discover the key factors that influence purchase and/or attendance intention of live performing arts. It could be concluded that all of the hypothetical factors, i.e. hedonism, cultural enrichment, psychographic, and social motivation influenced intention to buy and attend live performing arts of different demographic. Due to different characteristic of key factors, consumers employ different factors to drive them individually to attend live performing arts. Hedonism, and cultural enrichment is the content product-based factor that offers particular benefits to consumers to accept. Basically, if consumers find the benefit relevant to them, they are likely to purchase and attend live performing arts.

On the other hand, psychographics, and social motivation is the customer-centric factor that offer particular benefit to meet consumers' individual need. In order to elaborate, live performing arts can offer content product that meet audience's attitude, lifestyle, interest, personality, and value to increase probability of interest, and finally lead to decision making to attend live performing arts. Furthermore, the offer should be offered to right target for consumers are driven differently with various factors. Likewise, consumer are not only influenced by their personal aspects to attend live performing arts, but also the social motivation. It seems that social motivation is the factor that places consumer in the center for the content of live performing arts does not directly influence intention, but consumer rely on, and trust their peer's recommendation, and interaction.

The further research with factor analysis thus shows that recreation, interest, personality, encouragement, and social interaction presents the relevance of influence to purchase and attend live performing arts among generalized consumers. In addition, only interest, and social interaction portray the most significant relationship between motivation, and intention, eventually.

In summary, general audience of live performing arts are influenced by their individual interest, and opportunity to interact socially.

In terms of communication channel used, which is another question of this study, social media, such as Facebook, Line, and Twitter is the most favorable channel exploited by consumers to be aware of, and search information about live performing arts. Other of the Internet channels, i.e. website, and eWOM are the significant channel following social media. WOM, or recommendation from other people still plays a role of live performing arts communication. Traditional channel, such as television, out of home, poster, magazine, newspaper, and radio has a lesser role in today communication for live performing arts.

## **5.2 Managerial Implication**

Regarding to the challenges the live performing arts business encounters (niche market management, product short life cycle, and high risk of failure), a manager (producer, creator, or venue owner) has to formulate appropriate marketing strategy to efficiently handle with such challenges. The study suggests the key factors influencing consumption of live performing arts together with frequent communication channels exploited in today's situation.

According to the result that interest, and social interaction are the key factors influencing attendance of live performing arts, manager may consider customer-centric marketing strategy to administer live performing arts business. Customer-centricity means understanding the customer's point of view and respecting the customer's interest (Pepper, 2013). Instead of pushing content product of live performing arts to audience, manager can study insight of consumer about their personal interest so that he/she can launch content product that meet the interest. If customers perceive an organization offer what is right for them, it correlates to long-term revenue growth. (Kroner, 2014).

When live performing arts manager initiates an event, he/she should firstly study the trend of the live performing arts that attract target consumers, and be of their interest. For example, if a manager wants to create a theatrical play for theatergoers in Bangkok at present, he/she should consider arranging a musical for it is the current

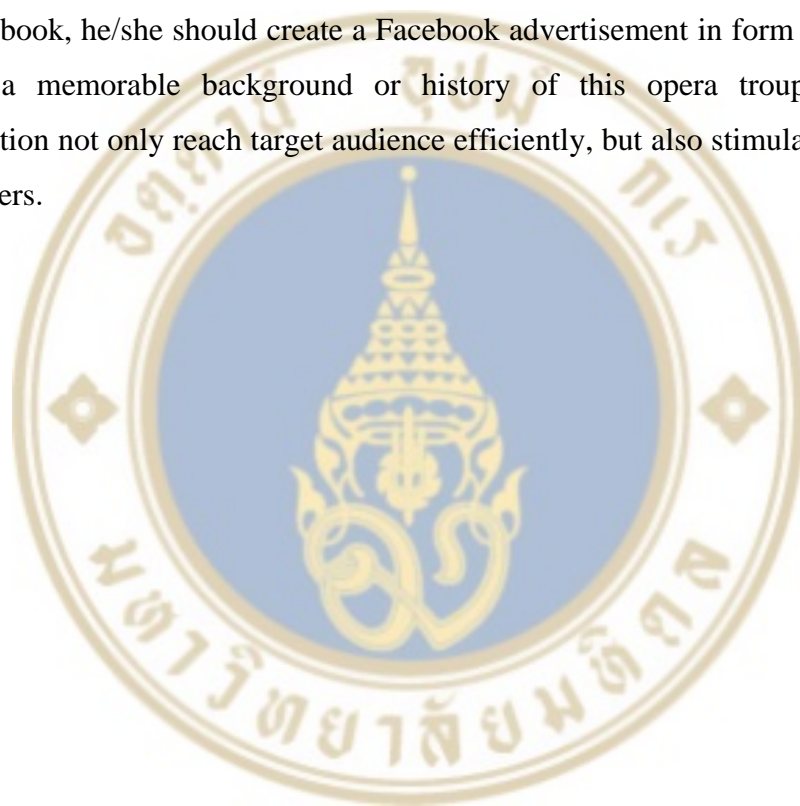
interest of consumers rather than drama with typical conversation. Similarly, if manager wants to produce a Thai traditional performing arts, he/she should consider complimenting the technique of special effects in the show rather than conventional practice of traditional performance. Moreover, in the sense of customer-centricity, which comprises the stage of advocacy where communication happens among consumers themselves, interest is still in the stage of awareness for organization can target market consumer (Harvard, 2012).

Customer-centric strategy suggests social interaction is part of customer journey. When they buy, or engage in any product, or service they recognized the brand, or the content means something to them and other people (Harvard, 2012). Live performing arts manager can thus initiate an event as a community, and make it a common bond. By this means, audience can feel aspiring to express their identity among peer. For instance, a manager should consider organizing a feature activities or engagement activities, such as singing contest at a concert, or group dance competition at the dance show, at the time and location of live performing arts, before or after the show, so that consumers of the same interest can have opportunities to interact with one another; they can share their opinions about the content, meet new friends, or even obtain a sense of belonging among their peer. Apart from the content product, target audience may be driven to attend live performing arts event more in order to participate in such feature activities.

According to the research result that social media is the dominating channels used by live performing arts audience, manager can integrate the key factors into the most frequently used channels. To illustrate, it is easy to know the audience's interest through social media usage, and manager can meet audience there, and offer the content product at their expectation. The execution is the example of customer intelligence that create greater levels of consumer understanding in order to translate into unprecedented customer engagement (Newman, 2015). Besides, focusing on social media allows social interaction among consumers themselves for they can share, discuss, and spread the word through online media about the live performing arts. Nonetheless, as traditional channels permeate in the decision making process, live performing arts organization should also understand and develop models of customer multi-channel employment (Slack et al., 2008). For example, the department of

marketing communication should prioritize social media, such as Facebook, as a key channel for advertise a live performing arts, in terms of both longevity and budget, and trivialize less effective traditional channel, such as magazine, radio, newspaper or flyer.

Additionally, to optimize the social media channel, the department of marketing communication should create its personalized unique online content of live performing arts. For instance, if a manager wants to promote (to provide information, boost interest, give undeniable offer, and benefit from purchase transaction) an opera on Facebook, he/she should create a Facebook advertisement in form of video content telling a memorable background or history of this opera troupe. The desired information not only reach target audience efficiently, but also stimulate the interest of consumers.



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## **Appendix A**

### **Questionnaire**

#### **Introduction**

This questionnaire is part of Consulting Practice: Thematic Paper, College of Management Mahidol University. The survey objective is to learn about key factors influencing audiences to purchase tickets and attend live performing arts. In addition, the survey is designed to learn which communication channels attendees of live performing arts use for information search, and purchase tickets. The survey takes only 15 minutes. We appreciate your valuable input.

*\*Live performing arts includes concert, music, drama, musical, dance show, acrobatic show, magic show, puppetry, talk show, and other shows that are performed live to participating audiences.*

#### **Screening question**

1. Have you ever attended live performing arts?

- 1 Yes.
- 2 No.

#### **General question**

2. Which of the following types of live performing arts do you attend? Please choose all that apply.

- 1 Concert or music
- 2 Drama or musical
- 3 Dance show
- 4 Acrobatic show
- 5 Magic show
- 6 Puppetry
- 7 Talk show
- 8 I have never attended live performing arts.
- 9 Other. Please specify...

### Light and heavy user question

3. How often do you attend live performing arts?

1 Every 2 weeks

2 Every 1 month

3 Every 3 months

4 Every 6 months

5 Every 12 months

6 More than 12 months

7 I have never attended live performing arts.

### Specific questions

Please specify the level of your agreement on the following statement, either you have or have not attended live performing arts:

7 Strongly agree | 6 Agree | 5 Somewhat agree | 4 Neither agree nor disagree | 3 Somewhat disagree | 2 Disagree | 1 Strongly disagree

Constructs and attributes		Statement	7	6	5	4	3	2	1	Reference
H	Pleasure	4. Attending live performing arts gives me <b>pleasure</b> .								Lin et al. (2008); Slack et al., (2008)
		5. Live performing arts gives me <b>happiness without delay</b> .								Lin et al. (2008); Slack et al., (2008)
		6. I attend live performing arts to <b>avoid sadness</b> .								Lin et al. (2008); Slack et al., (2008)
C	Enrichment	7. I attend live performing arts because it <b>enriches</b> my life.								Garbarino & Johnson, (2001)
		8. I think live performing arts is a piece of <b>human culture</b> .								Garbarino & Johnson, (2001)
		9. I think live performing arts should be something <b>traditional</b> .								Garbarino & Johnson, (2001)
P	Attitude	10. I have a positive <b>attitude</b> toward live performing arts.								
		11. Live performing arts makes me <b>smile, laugh or cry</b> .								
		12. <b>I believe live performing arts is an excellent</b> form or arts.								
S	Encouragement	13. I attend live performing arts because it is <b>recommended</b> by others.								
		14. I buy ticket to live performing arts only when I am <b>encouraged</b> .								
		15. I read <b>review</b> before I attend live performing arts.								
H	Relaxation	16. I feel <b>relaxed</b> whenever I attend live performing arts.								Garbarino & Johnson, (2001); Hager & Winkler, (2012)
		17. Live performing arts helps me <b>release stress</b> .								Garbarino & Johnson, (2001); Hager & Winkler, (2012)
		18. I attend live performing arts during <b>holiday</b> .								Garbarino & Johnson, (2001); Hager & Winkler, (2012)
C	Essence	19. Live performing arts is one of my life <b>essences</b> .								Hager & Winkler, (2012)
		20. Performing arts contributes to <b>lifelong learning</b> .								Hager & Winkler, (2012)
		21. Attending live performing arts <b>helps me understand the meaning of life</b> .								Hager & Winkler, (2012)
P	Lifestyle	22. Live performing arts is part of my <b>lifestyle</b> .								
		23. <b>I don't think too much to spend money</b> on live performing arts.								
		24. <b>I always spare my time</b> to attend live performing arts.								
S	Interaction	25. Attending live performing arts is primarily a <b>social occasion</b> to me.								Garbarino & Johnson, (2001); Kolhede & Gomez-Arias, (2016); Hager & Winkler, (2012)
		26. I like to <b>meet new people</b> at live performing arts event.								Garbarino & Johnson, (2001); Kolhede & Gomez-Arias, (2016); Hager & Winkler, (2012)
		27. I like to <b>spend time</b> with my friends at live performing arts event.								Garbarino & Johnson, (2001); Kolhede & Gomez-Arias, (2016); Hager & Winkler, (2012)

H	Enjoyment	28. I <b>enjoy</b> attending live performing arts.																	Lin et al. (2008)	
		29. I prefer live performing arts to be rather <b>entertaining</b> .																		Lin et al. (2008)
		30. Live performing arts should be <b>spectacular</b> .																		Lin et al. (2008)
C	Stimulation	31. Live performing arts helps me <b>stimulate</b> my art experience.																		
		32. I like attending <b>variety</b> of live performing arts.																		
		33. Live performing arts helps me see <b>new perspective</b> of life.																		
P	Interest	34. I have personal <b>interest</b> in live performing arts.																		
		35. I am <b>curious</b> to learn about the technique used in live performing arts.																		
		36. I always attend live performing arts during my <b>free time</b> .																		
S	Affirmation	37. I consider live performing arts as a means to <b>improve myself</b> .																		Hager & Winkler, (2012)
		38. I attend only <b>popular live performing arts</b> .																		Hager & Winkler, (2012)
		39. I want to be a <b>cultured</b> person, so I attend live performing arts.																		Hager & Winkler, (2012)
H	Flow	40. Live performing arts makes me <b>forget the sense of time</b> when I attend it.																		Hager & Winkler, (2012)
		41. When I attend live performing arts I can <b>leave everything behind</b> .																		Hager & Winkler, (2012)
		42. I <b>fully engage</b> with live performing arts I attend.																		Hager & Winkler, (2012)
C	Expression	43. I feel comfortable to <b>express</b> myself at live performing arts event.																		
		44. I am <b>open</b> to attend every type of live performing arts.																		
		45. I am <b>eager</b> when I have to attend live performing arts.																		
P	Personality	46. Live performing arts should have content to which I can <b>relate</b> .																		
		47. I prefer live performing arts that I can <b>understand it profoundly</b> .																		
		48. I imagine that <b>I am a performer in live performing arts I attend</b> .																		
S	Belonging	49. Attending live performing arts is a <b>quality time to spend with family</b> .																		
		50. It is more comfortable to attend live performing arts in <b>group</b> .																		
		51. A <b>couple can spend time together</b> at live performing arts.																		
H	Aesthetic	52. Live performing arts makes me feel I have <b>aesthetic taste</b> .																		Hager & Winkler, (2012)
		53. I think live performing arts is a <b>high culture arts</b> .																		Hager & Winkler, (2012)
		54. I relate live performing arts with <b>beauty</b> .																		Hager & Winkler, (2012)
C	Perspective	55. Live performing arts helps me <b>learning new things</b> .																		
		56. I understand different ways of life through <b>live performing arts</b> .																		
		57. I <b>discover</b> something new from attending live performing arts.																		
P	Value	58. I see live performing arts as a <b>value</b> for life.																		
		59. Live performing arts gives me <b>ideas how I should lead my life</b> .																		
		60. I can use content from live performance to be <b>my way of life</b> .																		
S	Sharing	61. I <b>share</b> what I experience from live performing arts with others.																		
		62. I like <b>other people to express</b> their opinions about live performing arts.																		
		63. I <b>want other people to experience</b> the same live performing arts.																		

64. Do you intend to attend live performing arts in 1 month? [*Le et al., (2016)*]

- 1 Definitely attend
- 2 Attend
- 3 Undecided
- 4 Not attend
- 5 Definitely not attend

65. Which of the following do you use to search for live performing arts event? Please choose all that apply. [*Slack et al., (2008); Le et al., (2016); Hausmann and Poellmann, (2016)*]

- 1 Social media (e.g. Facebook, Line, Twitter)
- 2 Website
- 3 Email
- 4 Recommendation from online media (e.g. blogger's review, review in web boards)
- 5 Television
- 6 Radio

- 7 Newspaper
- 8 Magazine
- 9 Poster
- 10 Flyer
- 11 Outdoor media (e.g. billboard, screen)
- 12 Recommendation from family, relatives, friends, or acquaintances
- 13 Other. Please specify...

66. Gender.

- 1 Female
- 2 Male

67. Age.

- 1 18 years and lower
- 2 19 to 24 years
- 3 25 to 35 years
- 4 36 to 45 years
- 5 46 to 55 years
- 6 56 to 60 years
- 7 61 years and over

68. Education.

- 1 Lower than high school
- 2 High school or vocational degree
- 3 Bachelor's degree
- 4 Master's degree
- 5 Doctoral degree

69. Personal monthly income.

- 1 15,000 baht and lower
- 2 15,001 - 30,000 baht
- 3 30,001 - 50,000 baht



- 4 50,001 - 70,000 baht
- 5 70,001 - 100,000 baht
- 6 100,001 baht and over

