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**Pushing the limits: How can the performing arts
increase market-share in the entertainment market?**

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Abstract:

The U.S. entertainment market was estimated to 720 Billion USD in 2016 and the performing arts, with 16 billion USD in sales represented 2.5 % of this total. For comparison sports events revenue were 67 billion USD in 2016 (Statista, 2018). These numbers reveal that the U.S. performing arts sector is far from reaching its full potential. Academic research on the topic is quite limited. Traditional academic research has identified preferred customer segments and predictors of attendance, but additional actionable findings are necessary to take the industry to the next level. Another key issue is the heterogeneous characteristics of the performing arts: spanning from classical music, opera, to modern dance, and theater, the performing arts attract a diverse audience that may present substantial differences in profile, expectations and behaviors. The purpose of this paper is to identify specificities and similarities across the various forms of performing arts in terms of customer profiles and behaviors. The following forms of performing arts were considered for this research: classical music, opera, ballet, musicals and theater. The findings reveal that performing arts managers should develop differentiated marketing strategies to expand their customer base. These strategies will vary depending on the performing arts genres.

Keywords: Performing arts, segmentation, services, arts marketing

INTRODUCTION AND OBJECTIVES

In the broad field of entertainment, the performing arts have a place apart. Chronically underfunded compared to sports organizations, the performing arts are frequently believed to be elitist and oriented toward wealthy arts patrons. This perception is enduring in the United States and perpetuating itself from generation to generation. The U.S. model is indeed fundamentally different from the German one where the performing arts are funded by the government and are attracting a broader portion of the population (Huntington 2007). American performing arts managers are therefore confronted to significant dilemma as they need to fundraise and attract wealthy donors to fund their performances while conserving their artistic freedom. Facing shrinking attendance, the performing arts managers need to regain independence by attracting new customer segments to their performances and by energizing their current customer base. Two aspects become therefore fundamental: What is the potential extended target market for the performing arts? What are the expectations of the various segments, the current customer base and the potential customer base? What are their predictors of attendance? Another important question stems from the diversity of performing arts genres. The literature typically distinguishes between the classic form of the performing arts that include opera, classical concerts, ballet and classic plays and the more modern or popular forms such as jazz concerts, musicals, theater, modern dance. It is not certain that the same segmentation criteria apply across genres and that findings could be generalized. It is not certain either that the traditional marketing theories will apply equally well. Academic research on the performing arts is limited compared to other sectors. The purpose of this paper is to provide practical and actionable recommendations to performing arts executives and to contribute to the broader fields of arts marketing and service marketing. The present research has selected the following performing arts genres to be investigated: opera, classical music concerts, ballet, theater and musicals. These genres were chosen because they represented both the classic and the modern forms of performing arts. They also had a strong presence in the community we were surveying. The paper is organized the following way:

After reviewing the current literature, we will outline the methodology and the research design. The subsequent sections will present the empirical research findings and will be followed by managerial implications and conclusions.

LITERATURE REVIEW

Spanning four decades the performing arts literature provides good foundations for additional research. In 1979, Rothschild (1979) started questioning the applicability of generic marketing theories to the performing arts and believed that it was necessary to develop unique models for this sector. Andreasen and Belk (1980) were among the first to conduct segmentation research in that regard. Although they were at times challenged for their “elitist” approach (Huntington 2007), many authors have built on their findings over the years.

They identified six segments in the U.S. population. 1) The “passive homebody” who are mostly interested in passive family activities at home such as watching television, 2) the “active sports enthusiasts” who have a very negative attitude toward the performing arts and are active sport enthusiasts, 3) the “inner-directed who are interested in outdoors and family activities but not engaged in cultural activities, 4) the “culture patrons” who are highly engaged in the performing arts, 5) the “active homebodies” who are family and home oriented and are generally negative about the performing arts because they are not socially engaged, 6) the “socially active” who love to entertain their peers, are informed about the performing arts but do not attend often. They believed that groups four and six are the best potential targets for the performing arts and that minimal efforts should be deployed toward the other groups. This view is challenged by Huntington (2007) who describes the German performing arts market as highly inclusive of non-traditional segments. Huntington believes that in the U.S. the target market could also be widely expanded beyond the traditional segments.

Understanding the reasons why certain segments frequently attend performing arts shows and others do not, is of course particularly relevant to this present research. Along the years, several scholars have presenting interesting findings in this regard: Oliver (1999) along with Bagozzi et al. (1999) and Maio and Esses (2001) argue that the frequent and casual attendees have different expectations for attending: frequent attendees are looking for an emotional experience while casual patrons are simply seeking entertainment and have no loyalty to a specific genre. They are more opportunistic in their approach and more value-oriented. Those patrons are also more likely to notice the peripheral components of the performance such as complimentary refreshments and seating upgrades that increase the performance value. According to Oliver (1999) the “entertainment seekers” have been neglected because of their low engagement. Hume et al. (2006) complemented these findings and believed that the highly involved art patrons could be further divided into two groups depending on whether, their goals for attending performing arts events are intrinsic or extrinsic: intrinsic goals are emotional and intellectual, they are focused on personal hedonism while extrinsic goals are social goals. In a more recent research Kolhede et al. (2016) profiled the infrequent patrons and identified two categories: the “fringe” customers who respond mostly to personal benefits from the core product such as quality of the performance and “disinclined” customers who respond mostly to peripheral benefits such as the venue and the opportunity to socialize.

Authors have also tried to predict attendance to various performing arts events. Andreasen and Belk (1980) believed that income levels and social groups were strong predictors of attendance. They also identified a correlation between early childhood involvement in the performing arts and future patronage. Early childhood exposure to the performing arts was also recognized as a predictor of future attendance by Colbert (2003). Across the literature, age seems to be an essential determinant of choices and behaviors (Levi-Garbova and Montmarquette 2002, Seaman 2005, Willis and Snowball (2009) but Swanson and al. (2008) believe that it does not fully explains demand patterns in the performing arts.

However, one important question remains. Can we generalize these findings across the various forms of performing arts? Dimaggio et al. (1978), Peterson (1992), Chan and Golthorpe (2005, 2007) noticed that frequent performing arts attendees are not partial to one genre while occasional attendees are usually more exclusive to a specific genre. They named them the omnivores and univores respectively. Considering these results can we conclude that the findings could be generalized across performing arts genres for frequent attendees but not for occasional attendees? Furthermore, Brown (2007) demonstrates that being interested in one genre of performing arts may predict attendance in another genre. For example, interest in Broadway performances negatively influences attendance to classical chamber concerts. He also identified different expectations and profiles from patrons depending on their preferred performing arts form. Chytкова et al. (2012) believe that the benefits sought by patrons vary depending on the performing arts genres: for example, a theater patron may be more concerned about the casting than an opera patron who focuses on the quality of the performance. Kolb (2000) believes that each performing art genre has a code: for example, the typical audience to classical music concert is middle class and minimally interested in peripheral service components such as the venue, decors, lighting or dress. On the other hand, popular music concerts are more focused on generating emotions and interactions from patrons.

RESEARCH QUESTION AND HYPOTHESES

To complement and build on the existing literature the author decided to test the existing segmentation theories across various performing arts genres and to revisit the current assumptions in terms of attendance predictors. The following hypotheses were therefore developed:

H1: Traditional demographic criteria such as income, education and age are valid segmentation bases for all performing arts genres.

H2: Psychographic and behavioral segmentation bases are valid across the various genres of performing arts

H3: Repurchase Intentions (RI) vary across performing arts genres

These hypotheses were tested by using an online survey instrument. As recommended by Andreasen and Belk (1980), participants were screened by asking two preliminary questions verifying that they had been exposed to at least one form of performing arts in the past 24 months. The questionnaire used existing scales (from 1 to 5) previously tested in the academic literature. Details about the constructs and items are presented below:

Table 1 Constructs

Constructs	Items	Cronbach alpha	Authors
VENUE	Clean, attractive and convenient public areas Visually appealing Easy to move around	.846	Dabholkar et al. (1996)
SERVICE STAFF	Staff is well dressed Staff is well trained Staff is courteous	.778	Huang (2009)
AUGMENTED SERVICES	Food and beverage Reception with cast Preferred seating Discounted tickets Babysitting Transportation Bundled package	.789	Currim et al. (1981) Huang (2009)
SOCIAL	Develop business or political connections Socialize with peers Develop new relationships Reconnect with friends	.878	Huang (2009)
REPURCHASE INTENTIONS (RI)	Look forward to attending Would like to attend more often I will see another performance soon I will choose the performing arts over other forms of entertainment I will choose to spend my entertainment budget on the performing arts	.852	Oliver and Swan (1989). Gottlieb et al. (1994) Hume and Mort (2006)
PERFORMERS	Professionalism of the performers Performers' interaction with the audience Renowned performers Highly skilled performers	.616	Huang (2009)

The items used to measure emotions were extracted from the articles by Bagozzi et al. (1999), Lijander and Mattsson (2002), Bagozzi (1997), and Maio and Esses (2001). Frequency of participation questions were inspired by Borgonovi (2004). Lifestyle questions such as “play a musical instrument” or “participation in a performing arts production” and “childhood socialization question” were extracted from the Andreasen and Belk (1980) article.

The author contacted several performing arts organizations who agreed to email the survey to their customer base. The survey was administered online to performing arts consumers and yielded 661 usable questionnaires. The following performing arts genres were considered: classical music concerts, opera, musicals, theater and ballet. These organizations are situated in a medium-size metropolis in the U.S. Midwest. The sample was slightly skewed in two regards: 2/3 of the respondents preferred theater or musicals versus other forms of performing arts and 71% were female. The sample was balanced in terms of income, age, occupation, education and marital status. Overall 151 respondents (22.8%) were season ticket subscribers in at least one performing arts genre: classical music concerts counted 69 subscribers, ballet, 10, opera, 33, musicals 43 and theater, 78.

FINDINGS

The sample was first divided into three categories according to their level of attendance: low frequency attendees who attend less than once a year, moderate frequency attendees who attend once a year and up to two or three times a year and high frequency attendees who attend every two months or more. The three segments were compared using cross-tabulation and one-way Anova. Results are presented in appendix 1. Ballet results were omitted due to the low number of respondents in certain categories. The following traits seem to characterize the various segments across the various performing arts genres: the most frequent attendees seem to have been exposed to the performing arts since childhood (Andreasen and Belk 1980). Their friends and colleagues are also regular attendees. Not surprisingly high frequency attendees also donate to the performing arts. Other characteristics are specific to the performing arts genres. Frequent attendees to theater and musicals seem to have children below the age of 18. These two genres are perceived as “family-friendly” while it is the opposite for opera and classical music events. Theater seems to interest both genders equally while musicals attracts more females and opera and classical music events attract more males. Age and occupation do not seem to influence attendance to musicals and theater performances but frequent attendees to opera and classical music concerts are predominantly over 50 years old, males and professionals. Frequent attendees to theater are open to surprises and do not think that it is very important to be familiar with the shows while frequent attendees to opera and classical concerts are concerned about quality and prefer renowned artists and familiar performances. They want to feel “special” when they attend a performance and expect the show to bring them emotions. Theater and musicals attendees do not seem to seek these types of feelings. These performances are usually more casual. Attention to the venue seems to be a little more specific to theater attendees where low to medium frequency attendees consider that it is very important to them.

To identify common segmentations bases across the various performing arts genres a cluster analysis using the two-steps cluster method was conducted. 22 items were considered, and three clusters were obtained. The cluster quality was fair. To describe and compare the clusters, the three categories were subsequently used as a categorical variable and the means of the continuous variables in the questionnaire were compared in an ANOVA. Cross-tabulations were used to examine other categorical variables. The results are presented in appendix 2.

Cluster 1 was named the “aficionados” cluster. This cluster counts 306 respondents. They tend to be older than the other clusters, over 40, and college educated, are likely to be seasons ticket subscribers who participate or have participated in performing arts shows. There are also interested in the visual arts and visit art galleries very regularly. Theater performances are among their favorites: they belong in the high frequency groups of theater attendees and medium to high frequency groups for the other genres of performing arts. Aficionados have a high commitment to the performing arts and are regular donors. These patrons are mostly interested in the performance itself and are concerned about the quality of the show and the professionalism (mean of 4.12) of the performers who they expect to be highly skilled (mean of 4.07). They have a broad knowledge of the performing arts and are eager to discover new performances. Socializing at a performing arts event is not their goal. They are not interested in the peripheral components of the show. The aficionados were exposed to the performing arts as children. Attending a performance is a way of life.

Cluster 2 was named the “Social Butterflies”. They represent a total of 121 respondents in the sample. The social butterflies are younger than the aficionados and slightly less educated. Committed to the performing arts this segment counts many seasons tickets subscribers and regular donors. This group is highly experiential and hedonist. The social butterflies want to feel “special” when they attend an event. Opera performances are among their favorite in that regard. These patrons have a holistic approach and consider that peripheral components such as the venue and the staff are as important as the core performance. They like to be familiar with a show when they attend, and to be educated about it. They also expect high quality from the performers (professionalism 4.55, skills 4.49). Most have been exposed to the performing arts from childhood and are likely to play an instrument and to participate in a show. They are also avid visitors to art galleries and museums and are the most frequent patrons to the performing arts. They like to make it a night when they attend a performance and combine the show with a dinner at the restaurant. The desire to socialize at performing arts events is probably their strongest distinction with the other groups. It is very important for them to meet their peers and to develop new contacts.

Cluster 3 accounted for 234 individuals in this sample and was named the “disengaged”. This group is the least committed to the performing arts. The disengaged are value oriented and opportunistic when attending performing arts events. It is not their favorite form of entertainment and they are usually low frequency attendees. This group is not particularly interested in the arts and does not visit art galleries and museums frequently. They were not involved in the performing arts as children and have never been active participants. Most do not play an instrument. Since they are not interested in the arts it is not surprising that they do not donate. The disengaged are looking for “deals”, discounted tickets, good seats. They pay attention to the peripheral components of the performance such as the venue and staff. They do not attend a performing arts event for socializing because their peers do not typically attend. Performances do not make them feel special and do not meet their emotional needs. These customers are often younger than 30 and are the least educated.

A series of linear regressions were subsequently conducted to identify the predictors of repurchase intentions (RI). The goals were to identify potential universal predictors across the various performing arts genres and specificities across performing arts forms and customer segments. Results are presented in appendix 3. The first linear regression series was conducted on the entire sample and the subsequent regressions considered subsets of the sample according to the respondents’ preference for performing arts genres. Due to the smaller numbers of respondents, the regressions conducted on the opera and the ballet customers did not yield significant results. The key “universal” predictors of RI across performing arts genres seem to be exposure to the performing arts growing up, and the hedonic effect of the experience that makes people “feel special”. Not surprisingly donating frequently and listening to recording performances are also predictors. There is also a social impact component that may slightly influence attendance. Last, visiting arts galleries and museums is positively correlated to attendance while attending sports events is negatively correlated. However, the importance of these predictors varies slightly across performing arts genres. For example, the variable “I had interest in the performing arts growing up” seems to be a significant predictor for the three forms of performing arts that are being considered (classical music concerts, musicals and theater) but is particularly influential in predicting classical music concert attendance (coefficient of .526). Other predictors do not carry across the three genres: for example, “interest for the visual arts” is a predictor for classical music concerts and theater but not for musicals. Donating to the performing arts is a predictor for both musicals and theater but not for classical music. “feeling special” is also a predictor of

attendance for musicals and theater but not for classical concerts. Musicals attendees pay attention to functional components of the performance such as cleanliness of the venue and training of the staff but for both musicals and theater attendees seem to prefer a casual and laid-back atmosphere. Theater goers seem to have some interest in the social aspect of the performance and like to develop new relationships but not business or political connections. It is interesting that the marital status may predict theater attendance. Married couples seem to attend more frequently.

DISCUSSION AND CONCLUSIONS

In summary the findings in the present research are to be organized into two different categories: segmentation and profiling of performing arts attendees, and predictors of attendance.

From a segmentation perspective, the present findings slightly depart from the existing literature in some regards: contrary to the research by Andreasen and Belk (1980) and the common belief, income did not appear to play a role in attendance frequency. Other demographics such as age and education were stronger discriminant factors. It is interesting to note that families with children younger than 18 were more inclined to choose musicals and theater performances than opera and classical concerts. Therefore, H1 is only partly verified. Some of the traditional demographic segmentation criteria such as income or occupation do not fully apply to the performing arts sector anymore. In this research, age, family life-cycle and education are clearly identified as stronger segmentation criteria. These segmentation bases seem to apply across all genres of performing arts.

The profiling results were for the most part consistent with the existing literature. Three categories of attendees were identified and profiled across the various performing arts genres. These results are consistent with the work of Andreasen and Belk (1980), and Humes et al. (2006). Among the most frequent attendees we find two groups, the “aficionados” and the “social butterflies”. Both segments are committed to the performing arts and donate regularly. The third group, named the “disengaged” includes the casual attendees who usually prefer other forms of entertainment than the performing arts. Several psychographic and behavioral segmentation criteria seem to act as discriminatory factors: one of these factors is the interest for social interaction during an event, another one is the long-term engagement and participation in the arts since childhood. Functional criteria, such as value and hedonic criteria, such as aspirational feelings also play a key role. It is interesting to note that attendance to sports events is consistently negatively correlated with attendance to performing arts events. H2 is therefore verified. Behavioral and psychographic criteria are strong segmentation criteria in the performing arts.

The key differences between these groups reside in their expectations: the “aficionados” are mostly interested in the core components of the performance, the quality of the show and the emotions it conveys. The “social butterflies” have a more holistic and hedonic expectation and are interested in the entire experience: the quality of the show, the venue, and the social aspect. They are likely to dine out before the performance and to meet friends and colleagues at the venue. Both groups were exposed to the performing arts when growing up and the social butterflies often play an instrument and have participated in some forms of performing arts. Both groups are typically more educated than the third group: the “disengaged” are occasional attendees who are looking for value. They are not loyal to any form of performing arts and are usually preferring other forms of entertainment. It is interesting to note that this

group does not expect to have social interaction while attending a performance: they do not assume friends or colleagues to be in attendance.

This present research highlighted the fact that the various forms of performing arts are attracting different groups of patrons. For example, the “aficionados” are sur-represented among the frequent theater attendees and the social butterflies among the most frequent patrons of opera performances: repurchase intention (RI) predictors vary across performing arts genres. For example, the strongest predictor of attendance for classical music concerts and theater is childhood interest in the performing arts but this factor does not seem to influence attendance to musicals. The aspirational desire to “feel special” seem to influence the RI both for musicals and theater. It appears that it is difficult to generalize RI predictors across performing arts genre, therefore, H3 is verified.

LIMITATIONS AND FURTHER RESEARCH

This research faced several limitations. The first one is related to the location where the survey was conducted. Although the region offers a large variety of performing arts genres, many are offered by colleges and universities and there are just a few professional entities available for research purposes. Since the questionnaires were administered by the performing arts organizations through their email databases, we faced some imbalances in the number of respondents for each genre. Certain forms of performing arts are more popular locally and have a larger customer base. It would be interesting to replicate this research in a larger metropolis were the sample could be more balanced across the various forms of performing arts.

MANAGERIAL IMPLICATIONS

These findings lead us to the following conclusions: performing arts organization could increase attendance by extending their traditional target markets and by working on eliminating certain stereotypes.

Income level has traditionally been considered a predictor of attendance in the United States. This belief may need to be challenged. As explained by Huntington (2007), in Germany, frequent attendees to performing arts events belong to various income brackets. Germany has a policy to fund performing arts organizations and that makes it possible for low income individuals to attend performances. American performing arts organizations should continue to lobby for state and government funding that would allow them to include these patrons and their families. Retirees are often impacted by their income limitation and performing arts organizations should ensure that they have adequate rates for this category of attendees.

Age and stages in the family life-cycle should be strongly considered by performing arts organizations. As stated above musicals and theaters are considered “family-friendly” while operas and classical concerts are not. While this present research does not clearly identify why this is the case, one may develop some hypotheses. These two categories may be perceived as more laidback and informal. They may also have family-friendly repertoires. Young families with children may therefore gravitate toward these performing arts forms. It is interesting to note that the “social butterflies” who are frequent opera attendees are young and may not have a family yet while the “aficionados” who are also frequent opera and symphony patrons may be empty nesters. The author believe that both opera houses and symphonies could expand their target market beyond these two segments, by creating special

events for families. They could use different venues, invite children to participate and build this childhood involvement that is such a strong predictor of future attendance in adulthood.

Performing arts organization should adopt a multi-segment strategy to satisfy their most committed clusters: the “aficionados” and the “social butterflies”. The problem is that these two segments are not very compatible. What will please the social butterflies may irritate the aficionados who may be looking for a more subdued and quiet experience. Managers should attract the social butterflies by providing social events before and after the performances. They should ensure that they have a mix of highly recognizable shows that will attract the social butterflies and their friends and more intriguing shows for the aficionados. The social butterflies want to feel special, the aficionados want a good performance. Enhancing the aficionados’ curiosity will break the routine and bring more excitement for this group. World premiere productions would be recommended to keep attracting this group.

They could also expand their patron base by attracting the “disengaged” to special events where they would get a special “deal”. Manager should ensure that they provide group rates for friends and colleagues. This could be done by negotiating special group prices for companies or associations. The disengaged segment may be more willing to attend if they attend with their friends or colleagues. Corporations could book select, private events for their employees and sponsor their seats. Performing arts managers should therefore contact large corporations and negotiate private events for their staff. These occasional customers are not committed to the performing arts. Other forms of entertainment such as sports are usually more appealing to them. One may consider other approaches to attract this group. Different outdoor venues could be considered, new repertoires that would include certain sports such as gymnastics, equestrian presentations, cycling and motorized acts, may attract this segment. Cirque du Soleil has a particularly interesting approach in that regard. Using a “Blue Ocean Strategy” they merged two performing arts genres, circus and musicals and carved a new category (Kim and Mauborgne 2014).

There is a strong growth potential for performing arts organizations if they choose to investigate fringe customers. These broad recommendations should apply across all genres, but the research reveals that each performing arts genre has its specificities and that a “cookie-cutter” approach will not be the most effective.

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Appendix 1: Customer profile per genre and per level of attendance frequency

Genre	Low frequency	Medium frequency	High frequency
Theater	N=140	N=401	N=156
Children <18	None	2 or more	1 to 2 children
Education	Some college or less	College or graduate degree	College or graduate degree
Donate (Mean)	2.19	2.61	3.37
Cost is too high	2.93	2.77	2.46
Familiarity with show and actors	Slightly important	Not important	Some
Involvement with local non-profits	3.10	3.31	3.48
Interest during childhood	2.92	3.65	4.27
Friends attend regularly	2.79	3.19	3.80
Colleagues attend regularly	2.68	3.00	3.42
It makes me feel special	2.68	3.11	3.29
Classical music	N=328	N=231	N=102
Gender	Female	Male	Male
Children <18	2 or more	None or 1	None
Education	< college level	Some college	College or graduate degree
Age	Between 30 and 50	51 to 60	Over 60
Occupation	Employees	Management/ professionals/ students	Management, professionals, retired
Donate	2.30	2.90	3.67
Cost is too high	2.88	2.65	2.42
Familiarity with show and actors	Moderate importance	Moderate importance	Slightly higher importance
Interest during childhood	3.28	3.94	4.38
Friends attend regularly	2.96	3.44	3.88
Colleagues attend regularly	2.80	3.13	3.67
It makes me feel special	2.90	3.16	3.55
Emotional needs	2.51	2.68	3.14

Genre	Low frequency	Medium frequency	High frequency
Opera	N=526	N=120	N=15
Gender	Female	Male	Male
Children <18	2 children	None to 1	None
Education	< college level	College or graduate degree	College or graduate degree
Age	30 to 50	Over 50	Over 60
Donate	2.55	3.33	3.80
Cost is too high	2.80	2.46	2.27
Familiarity with show and actors	Moderately important	Moderately important	Important
Interest during childhood	3.54	4.20	4.47
Friends attend regularly	3.17	3.68	3.73
It makes me feel special	3.01	3.36	3.87
Emotional needs	2.59	2.92	3.40
Ballet (NS)	N=559	N=94	N=8
Musicals	N=159	N=410	N=91
Gender	Male	Female	Equal
Children <18	None	1 to 3 children	1 to 2
Marital status	Single	Married	Married
Donate	2.40	2.71	3.33
Interest during childhood	3.23	3.71	4.32
Friends attend regularly	2.93	3.27	3.88
Colleagues attend regularly	2.81	3.07	3.41
It makes me feel special	2.65	3.20	3.34

Appendix 2 Cluster profiling

Characteristics	Cluster 1	Cluster 2	Cluster 3
Demographics	N=306	N=121	N=234
Age (P=0.055)	Over 40	18-29	18-29
Education	College or graduate school	College	Some college or technical college
Behavioral bases			
Seasons ticket subscriber (Y/N)	Often	Often	No
Participant in a performing arts event	Occasionally to very often	Occasionally to very often	Never or rarely
Visit frequency to art galleries and museums	Two-three times a year to monthly	Every two months or more	Never or less than once a year
Preference rank for theater	2 nd favorite	3 rd and 4 th favorite	Favorite
Preference rank for opera	2 nd and 3 rd favorite	Favorite, 2 nd , 3 rd favorite	Least favorite
Attendance frequency for theater	High	Medium to high	Low
Attendance frequency for classical music	Medium to high	High	Low
Attendance frequency for opera	Medium	High	Low
Attendance frequency for ballet	Medium	High	Low
Attendance frequency for musicals	Medium to high	Medium to high	Low
Repurchase intentions (Means. Scale of 1 to 5)	4.22	4.26	2.92
Donate to performing arts	3.02	3.21	2.08
Often combine a performance with a restaurant dinner	3.36	3.76	3.26
Psychographics (Means. Scale of 1 to 5.)			
(Social) Socializing at performing arts events	2.22	3.67	2.45
Interested in the performing arts when growing up	4.19	4.29	2.70
Plays an instrument	2.80	3.28	1.87
Attending performing arts events makes me feel special	3.24	3.74	2.56
I need the performance to meet my emotional needs	2.71	3.17	2.35
Attitude			
Augmented Services	2.25	3.09	2.66
Venue	3.36	4.26	3.84
Staff	3.36	4.20	3.67
Familiarity with the show is important	2.57	3.26	2.92

Appendix 3. Regression Results

Full Sample			
Variables	Standardized Coefficients	t	Sig.
Listening to recorded performing arts shows	0.151	5.096	0.000
Visiting art galleries and museums	0.112	3.873	0.000
The venue has, clean, attractive and convenient public areas	0.078	2.087	0.037
The physical facilities at the venue are visually appealing	-0.140	-3.79	0.000
Venue staff are courteous	0.057	1.974	0.049
I donate regularly to performing arts organizations	0.198	6.781	0.000
I had interest in the performing arts when growing up	0.250	8.131	0.000
I attend sports events regularly	-0.140	-5.316	0.000
My friends regularly attend performing arts events	0.128	4.297	0.000
Attending performing arts events makes me feel special	0.227	7.741	0.000
I need the performance to meet my emotional needs	0.083	2.936	0.003
F		78.3	
R ²		57%	
p-Value		0.000	
Regression results per genre			
Classical Music Concerts		t	Sig.
Visiting art galleries and museums	0.180	2.310	0.023
Charity work attracts me	0.183	2.415	0.017
I had interest in the performing arts when growing up	0.526	6.875	0.000
F		24.5	
R ²		64%	
p-Value		0.000	
Musicals			
Listening to recorded performing arts shows	0.224	4.992	0.000
The venue has, clean, attractive and convenient public areas	0.135	2.464	0.014
The physical facilities at the venue are visually appealing	-0.157	-2.803	0.005
Venue staff are well dressed	-0.164	-3.207	0.002
Venue staff are well trained	0.110	2.081	0.038
Synopsis	0.088	2.112	0.036
I donate regularly to performing arts organizations	0.198	4.475	0.000
I had interest in the performing arts when growing up	0.131	2.839	0.005
I attend sports events regularly	-0.114	-2.611	0.010
I am an outdoor enthusiast	-0.099	-2.332	0.020
Attending performing arts events makes me feel special	0.239	5.404	0.000
I need the performance to meet my emotional needs	0.128	2.992	0.003
F		30.7	
R ²		58%	
p-Value		0.000	
Theater			
Visiting art galleries and museums	0.222	5.230	0.000
Renowned performers	-0.129	-2.900	0.004
Highly skilled performers	0.099	2.264	0.025
The physical facilities at the venue are visually appealing	-0.143	-3.121	0.002
Opportunity to develop political and business connections	-0.161	-2.991	0.003
Ability to develop new relationships	0.137	2.508	0.013
I donate regularly to performing arts organizations	0.203	4.493	0.000
I don't have time to attend performing arts events	-0.132	-2.977	0.003
I had interest in the performing arts when growing up	0.358	7.651	0.000
Attending performing arts events makes me feel special	0.196	4.332	0.000
I need the performance to meet my emotional needs	0.100	2.559	0.025
Marital status	0.126	2.971	0.003
F		39.4	
R ²		72%	
p-Value		0.000	