Theatre Marketing – Analysis of Customers’ Satisfaction

Mirna Leko Šimić and Ana Pap
Josip Juraj Strossmayer University of Osijek, Croatia

THE AIMS OF PAPER
The aim of this paper was to identify key elements that create satisfaction of classic theatre audiences with respect to age (young (<35) vs. senior (35+)) and theatre visiting frequency. It was measured as discrepancies between the level of theatre attendants’ expectations from certain dimensions of theatre service and their experience evaluation with the same.

METHODOLOGY
The research was conducted on a convenient sample using an in-person method in two different intervals: in the first interval research was conducted on young respondents (18-34) and in second interval research was conducted on senior respondents (age 35+).

MOST IMPORTANT RESULTS
The study has identified that the general major source of dissatisfaction with Croatian National Theatre in Osijek (HNK Osijek) are repertoire and the different experience offered. These are the dimensions HNK Osijek should focus its efforts on. Also, this study confirms that HNK Osijek customers’ perception of importance of different elements that create its marketing profile and their satisfaction with those differ with respect to age and theatre attendance frequency. The most critical segment in terms of satisfaction are the senior occasional visitors, where the discrepancies between the expectations and experiences are highest in general.

Keywords: theatre marketing, theatre audience, theatre experience, audience satisfaction

DOI: https://doi.org/10.15170/MM.2019.53.04.04
INTRODUCTION

Numerous studies on theatre marketing have identified that it is losing on attractiveness in contemporary world, mainly due to increasing number of new types of cultural products being available on the market (Gainer & Padanyi 2002). The total number of visitors, especially loyal ones (subscribers) is decreasing, and the audience is aging (Grisolia et al. 2010). Moreover, the majority of classic theatres are publicly financed, usually with very limited and constantly decreasing total budget, and usually a non-existent one for marketing and research purposes.

Classic theatre is a social, situational and experiential phenomenon rather than a fixed or tangible product (Walmasley 2011). Therefore it needs to apply specific methodology and marketing tools to identify the most attractive market segments and to create optimal strategies.

The aim of this paper is to identify key elements that create satisfaction of classic theatre audiences with respect to age [young (<35) vs. senior (35+)] and theatre visiting frequency. The focus of our research was Croatian National Theatre in Osijek (HNK Osijek). Customer satisfaction is one of the key elements that determine customers’ behavioural intentions, i.e. their future attendance (Cronin et al. 2000) and therefore its composition and measurement are important for theatre management.

LITERATURE OVERVIEW

In the performing arts literature there are several issues that have been studied as potentially influencing factors and/or predictors of customer future behaviour: socio-demographic characteristics (age, gender, education), socio-economic (employment, income, social class), geographic (urban/rural), lifestyle and some others. A large number of studies are devoted to customer satisfaction as a significant predictor of customers’ future behaviour.

Table 1 gives an overview of the most important factors influencing theatre attendance in different studies.

| FACTOR                        | STUDIES                                                                 |
|------------------------------|-------------------------------------------------------------------------|
| Gender                       | Sargeant (1997), Chan & Goldthorpe (2005), Grisolia et al. (2010)       |
| Age                          | Peterson et al. (2000), Seaman (2005), Botha & Slabbert (2011), Willis et al. (2012) |
| Education/knowledge          | Bourdieu (1973), DiMaggio (1982), Chytкова et al. (2012), Obaidalahe & Steils (2018) |
| Income/social class/price    | Bourdieu (1973), DiMaggio & Useem (1978), Borgonovi (2004), Solomon et al. (2010), Chytкова et al. (2012) |
| Geography/Location           | Baumol & Bowen (1966), Garbarino & Johnson (2001), Willis et al. (2012), Gilmore (2013) |
| Lifestyle/hobbies and interests | Andreasen & Belk (1980), Sargeant (1997),                         |
| Emotions/satisfaction        | Cronin & Taylor (1992), L’evy-Garboua & Montmarquette (1996), Minor & Hausman (2004), Lee et al. (2008), Jobst & Boerner (2011), Andreea (2012), Tubillejas et al. (2017) |
| Previous experience/early exposure | Morrison & West (1986), Boerner et al. (2011)                       |
| Socialization                | Andreasen & Belk (1980), Dos Santos & Rios (2016)                     |

Source: authors’ work
Most of the above mentioned studies are quite consistent: there are significantly more women than men interested in and visiting classic theatre; more of older than younger classic theatre visitors, especially loyal ones, and more higher educated and those with higher income and/or belonging to higher social classes. Theatres in urban areas are more popular, and the closer the distance to the theatre, the more visitors are motivated to attend. More previous experience with theatre causes more willingness to attend, and socialization is an increasingly important additional motivation for theatre attendance.

As it is obvious in the above table, consumers’ satisfaction is, especially in recent studies, identified as one of the crucial elements contributing to both retention of existing customers, and attracting new ones. A number of authors also identify satisfaction with a cultural product as key segmentation determinant (Oom do Valle et al. 2010, Jobst & Boerner 2011, and others).

CUSTOMER SATISFACTION – THEORETICAL OVERVIEW

The concept of customer satisfaction was first introduced by Cardozo (1965), who stated that it can be used as a predictor of repurchasing behaviour, thus emphasizing its role in retaining existing customers. Oliver (1981) defined customer satisfaction as the extent to which customers expected product benefits are realized, or the consistency between expected and actual results. A number of other studies also confirm the gap between expectations and performance as the basic concept behind customer satisfaction (Dovidow & Uttal 1989, Parasuraman et al. 1993, Tseng 2009, and many others).

In this study we use the same approach to identify the level of customer satisfaction. We apply a concept of overall satisfaction, i.e. cumulative satisfaction, which represents an overall evaluation based on the total purchase and consumption experience over time (Anderson et al. 1994). It can be applied to both goods and services. It enables measuring satisfaction with different facets of the company, opposed to transactional satisfaction, which measures a particular experience (Londoño et al. 2017).

Some of studies in performing arts distinguish between main and additional service (Kotler & Scheff 1997, Voss & Cova 2006), where main service cover the elements of performance and additional services are related to pre- or post-performance elements (booking and purchasing the ticket, personnel, information, parking, and similar). Very similar to this, Burgeon (cited in Kotler & Scheff 1997) identified perception of performance quality, perception of ambience and emotions to be determinants of customer satisfaction. Garbarino & Johnson (1999) have examined the influences of component attitudes of theatre goers toward actor satisfaction, actor familiarity, play satisfaction and theatre facility satisfaction, where the first three dimensions belong to the main service and the last one to additional service.

Another important issue regarding theatre customers’ satisfaction is the distinction between loyal (subscribers) and frequent attenders as one group and occasional attenders as other. According to Boorsma & van Maanen (2003) the quality perception and thus satisfaction with performance might differ between the two groups. Although current research findings are not consistent, we also took the approach of differentiating between the two groups.

The review on classic theatre customers’ satisfaction research indicates the importance of the topic. Since most of the studies emphasize the difference between visiting frequency, we accepted this approach. Due to specific attitudes and behaviour patterns in theatre perception among young audiences found in previous research (Leko Šimić et al. 2018), our goal is to test the differences between young and senior audiences.

RESEARCH

The aim of the research was to explore components of classic theatre satisfaction and discrepancies in the level of theatre attendants’ expectations from certain theatre aspects and their actual experience. Difference between the two creates level of satisfaction with theatre. Additionally we wanted to evaluate potential differences in satisfaction with respect to age and frequency of theatre attendance. This is an important issue, since, like in many other classic theatres, HNK Osijek evidence shows a significant decline in theatre attendance, which is depict in Table 2.
Table 2. HNK Osijek attendance 2013-2018

| THEATRE SEASON | NUMBER OF TICKETS SOLD | % GROWTH |
|----------------|------------------------|----------|
| 2013/2014      | 38.189                 | n.a.     |
| 2014/2015      | 43.620                 | +14.2%   |
| 2015/2016      | 45.720                 | +4.8%    |
| 2016/2017      | 41.632                 | -9.8%    |
| 2017/2018      | 38.227                 | -8.9%    |

Source: HNK Osijek, internal reports on sales

Sample description and procedure

A self-completion questionnaire was developed upon analysis of previous studies and distributed to the population in the area of about 50 km around Osijek. The questionnaire was developed with a goal to evaluate respondents’ expectations and experiences, i.e. satisfaction with certain aspects of HNK Osijek.

The research was conducted on a convenient sample using an in-person method in two different intervals: in the first interval research (2017) was conducted on young respondents (18-34) and in second interval research (2018) was conducted on senior respondents (age 35+). Although, the research was carried out in two intervals, it is possible to compare the results since theatre program structure is defined by strict standards (three music and three drama new performances each year and four reprises from previous year).

Altogether 1315 participants took part in the research (876 participants below the age of 35, and 439 participants of age 35+). The information obtained was analysed using the statistical software package SPSS version 21.0. Statistical techniques of univariate analysis (frequency distribution and central tendency measures) were used. The major sample characteristics of young and senior respondents separately are shown in Table 3.

Table 3. Sample description

|                  | Young respondents | Senior respondents |
|------------------|-------------------|--------------------|
| Gender           |                   |                    |
| Male             | 355               | 206                |
| Female           | 518               | 232                |
| Age*             |                   |                    |
| 18-21            | 355               | 335                |
| 22-25            | 306               | 141                |
| 26-30            | 141               | 58                 |
| 31-34            | 88                | 23                 |
| Place of residence |                 |                    |
| Osijek           | 569               | 304                |
| Other urban areas| 34                | 84                 |
| Rural area       | 142               | 50                 |
| Completed level of education |   |                    |
| Primary school   | 10                | 20                 |
| Secondary school | 573               | 196                |
| High school or university | 268 | 195                |
| Postgraduate     | 22                | 27                 |

42 | MARKETING & MENEDZSMENT 2019. 4. SZÁM
Employment status

|                | Young respondents | Senior respondents |
|----------------|-------------------|--------------------|
| Employed       | 214 24.4 306 69.9 | 137 15.6 73 16.7   |
| Unemployed     |                   |                    |
| Retired        |                   |                    |
| Students       | 523 59.7          |                    |

Average monthly household income

|                | Young respondents | Senior respondents |
|----------------|-------------------|--------------------|
| Up to 400 €   | 153 17.5 64 14.6  |                    |
| 401 – 800 €   | 319 36.4 190 43.4 |                    |
| 801 – 1200 €  | 218 24.9 121 27.6 |                    |
| Over 1200 €   | 177 20.2 63 14.4  |                    |

Social networks active

|                | Young respondents | Senior respondents |
|----------------|-------------------|--------------------|
| Yes            | 783 89.4 262 59.8 |                    |
| No             | 83 9.5 176 40.2   |                    |

*age intervals in the first column are related to young respondents’ age groups, and age intervals in the second column are related to senior respondents’ age groups

Source: authors’ work

Research results and discussion

Theatre attendance was measured by a question of visiting frequency to HNK Osijek. The results in young age group (below 35) showed that only 1% of respondents are subscribers, i.e. loyal consumers to HNK Osijek, 5% visit HNK Osijek at least once in two months, 45% few times a year, and 49% of respondents have never visited HNK Osijek. Regarding theatre attendance in senior age group (35+) only 1.4% of respondents are subscribers, i.e. loyal consumers to HNK Osijek, 5.2% visit HNK Osijek at least once in two months, 54.5% of respondents visit HNK Osijek few times a year, and 38.9% of respondents have never visited HNK Osijek.

Respondents who never visited HNK Osijek were excluded from further analysis since they could not evaluate their level of satisfaction with HNK Osijek.

For further analysis, respondents from each age group (young and seniors) were divided into two different groups according to their theatre attendance frequency: frequent theatre attendants (subscribers and those who attend theatre at least once in two months) and occasional theatre attendants (those who attend theatre couple of times in a year). Total number and percentage of frequent and occasional theatre attendants from each age group are depicted in Table 4.

Table 4. Respondents’ theatre attendance

|                        | Young respondents | Senior respondents |
|------------------------|-------------------|--------------------|
|                        | N  %              | N  %               |
| Frequent theatre attendants | Subscribers and respondents who visit HNK Osijek at least once in two months | 52 6 29 6.6 |
| Occasional theatre attendants | Respondents who visit HNK Osijek a couple of times in a year | 394 45 239 54.5 |

Source: authors’ work
The table clearly shows that HNK Osijek mostly attracts senior (35+) audiences, in both groups. This corresponds with Chytkova et al. (2012) findings that confirm younger consumers to be significantly less represented in frequent theatre attendance. Research findings of Grisolia et al. (2010) also show that majority of theatre attendants are occasional visitors, no matter of age or type of performance. Londoño et al. (2017) also found that theatre-going in Columbia (only 16.6% of the sample are visitors in previous year) is not a common habit.

The next part of the analysis aimed to compare differences between young and senior frequent theatre attendants regarding the importance, i.e. expectations and evaluation of actual experience with some key elements that create main and additional service of the theatre. The main elements in case of HNK Osijek are identified as performance, price, ambience, theatre names and staff, while under additional elements we considered other cultural offers in the city, different kind of experience and lifestyle.

These elements, according to the mentioned literature, strongly influence the overall customer satisfaction. The evaluation used 5-point measurement scale (1 – not important at all, … 5 – greatest importance) for importance and the same scale (1 – not satisfied at all, … 5 – completely satisfied) for satisfaction. Table 5 depicts (using arithmetic means) how young and senior frequent attendants evaluate certain aspects of HNK Osijek.

Table 5. Expectations and experience evaluation of frequent theatre attendants

| Dimension | Young audience* | Senior audience |
|-----------|-----------------|----------------|
|           | Expec­tations  | SD*                | Experi­ence  | SD*                | Expec­tions  | SD*                | Experi­ence  | SD*                |
| Performances/repertoire | 4.20 | 1.117654 | 3.95 | 1.06801 | 4.52 | .871 | 3.86 | 1.177 |
| Price | 3.35 | 1.182353 | 3.64 | 1.077971 | 3.45 | 1.152 | 3.68 | .863 |
| Location | 3.06 | 1.356502 | 4.37 | 0.900351 | 3.34 | 1.261 | 4.56 | .847 |
| Ambience/atmosphere in the theatre | 3.77 | .97281 | 4.28 | 0.825936 | 4.07 | 1.334 | 4.08 | .891 |
| Theatre names – actors, directors | 3.56 | 1.236093 | 3.83 | 0.934871 | 4.28 | 1.412 | 3.48 | 1.626 |
| Staff | 3.33 | 1.078481 | 3.90 | 1.019196 | 3.83 | 1.136 | 4.11 | 1.281 |
| Other cultural offers in the city | 3.16 | 1.296581 | 3.43 | 0.814779 | 3.24 | 2.099 | 3.59 | 1.782 |
| HNK offers a “different” kind of experience | 3.63 | 1.057559 | 3.37 | 1.050638 | 4.07 | 2.034 | 3.63 | 2.221 |
| Attending theatre is recognised as a part of the lifestyle of those who know true values | 3.40 | 3.59 | 0.910844 | 4.52 | 2.115 | 3.67 | 1.861 |
| AVERAGE | 3.27 | 3.48 | 3.84 | 3.65 |

*Standard deviation
Source: authors’ work
Table 5 shows that there are certain discrepancies between attendants’ expectations and their actual experience with HNK Osijek in both groups (young and senior audience). It is also visible that young and senior attendants have different levels of expectations and experience evaluation when it comes to HNK Osijek. In general, senior audience has higher expectations of all elements of theatre attendance than young audience. If we consider the overall satisfaction to be the positive difference between expectations and actual experience, it turns out that senior frequent visitors’ segment is not satisfied with HNK Osijek, whereas the young one is. Further analysis shows that young frequent attendants are mostly satisfied with theatre location, staff and theatre atmosphere and only elements where their expectations are not met are different experience offered by the theatre and the repertoire.

Senior frequent theatre visitors show the highest level of satisfaction with theatre location, staff and price, and the highest level of dissatisfaction with different experience offered by the theatre, unrecognized lifestyle of theatre attendants and theatre names. Difference offered by HNK Osijek and repertoire seem to be the critical elements causing highest level of dissatisfaction within both age segments of frequent attendants. Different experience can be explained as novelty, i.e. desire to do and experience new and different things and is related to aspects such as discovery, adventure, excitement, curiosity and uniqueness (Hixson et al. 2011).

Repertoire creation of HNK Osijek is limited to a certain extent since the title of national theatre house implicates inclusion of high-culture products into repertoire, while majority of attendants especially young ones, strongly prefer “easy and entertaining” type of performances (Leko Šimić et al. 2018). Low satisfaction in these dimensions could strongly demotivate theatre visitors for future attendance.

Table 6 shows how young and senior occasional theatre attendants evaluate certain aspects of HNK in terms of expectations and satisfaction.

| Dimension                                | Young audience | Senior audience |
|------------------------------------------|----------------|-----------------|
| Performances/repertoire                  | 3.53 (.97851)  | 3.50 (1.02444)  |
| Price                                    | 3.69 (1.09397) | 3.15 (1.002105)|
| Location                                 | 2.82 (1.25115) | 4.07 (1.07133)  |
| Ambience/atmosphere in the theatre       | 3.67 (1.03768) | 3.90 (.92162)   |
| Theatre names – actors, directors        | 3.29 (1.23249) | 3.50 (.98954)   |
| Staff                                    | 3.05 (1.18145) | 3.63 (.98265)   |
| Other cultural offers in the city        | 3.12 (1.21445) | 3.22 (1.05932)  |
| HNK offers a “different” kind of experience | 3.34 (1.14240) | 3.26 (.99973)   |
| Attending theatre is recognised as a part of the lifestyle of those who know true values | 3.18 (1.22099) | 3.14 (1.08807)  |
| AVERAGE                                  | 3.28           | 3.48            |

*Standard deviation
*

Source: authors’ work
Table 6 also shows differences in terms of expectations and experience evaluation by both young and senior audience who are occasional visitors. Research results show the same pattern as in the case of frequent attendants: young attendants are generally satisfied with theatre performance and senior attendants are not (expectations are higher than experience evaluation). Deeper analysis shows that young occasional theatre attendants show highest level of satisfaction with theatre location, staff and theatre ambience and the lowest (and only) with price and recognition of theatre attendants’ lifestyle. Senior occasional theatre attendants seem to be most dissatisfied of all four groups. The only dimensions in which their expectations of HNK Osijek are met are location and staff. The highest level of dissatisfaction is visible in elements of price, repertoire and theatre “names”. Comparison of frequent and occasional theatre attendants confirms the findings of Boerner et al. (2011) who found no significant differences between “experienced” and “inexperienced” theatre visitors.

Given the average scores in tables 5 and 6, different dimensions of HNK Osijek service are ranked from 1 to 9 by the highest scores. Figure 1 to 4 depict how different segments according to visit frequency and age rank importance (expectations) of certain aspects of HNK Osijek and which experiences they are most and least satisfied with.

**Figure 1. Frequent young theatre attendants’ expectations and experience ranking**

As it is visible from Figure 1, young frequent attendants give the highest importance to performances and ambience. Besides that, they also seek a different kind of experience in HNK Osijek. They are mostly satisfied with the location to which they give the least importance, but ambience and performances are among three aspects they are mostly satisfied with. This is contrary to findings of Boerner et al. (2011) who found that infrastructure and service in the theatre, which correspond to our dimensions “Staff” and “Atmosphere” were not significant for a sample of German theatre audience. Our findings regarding the location, i.e. the theatre building confirm the study of Chytkova et al. (2012) regarding its relative insignificance. The level of satisfaction when it comes to getting a different kind of experience is very low (from all of the HNK aspects, they are least satisfied with this aspect). It is evident that the greatest discrepancy is precisely in this aspect.
When it comes to senior frequent attendants, they also perceive performances as the most important aspect of the theatre, but as opposed to young attendants, they perceive theatre attendance as a part of a lifestyle as important value, and also put high importance to theatre names (actors, directors). They are mostly satisfied with location, staff and ambience – none of which they perceive as most important. They are least satisfied with theatre names, which represent the most significant discrepancy between expectations and satisfaction.

Source: authors’ work
As it can be seen in Figure 3, young occasional theatre attendants give highest importance to price (as opposed to both young and senior frequent attendants who did not perceive price even in top 5 aspects – Figure 4.). Besides price, they also perceive ambience and performances as important aspects. When it comes to their satisfaction, as well as frequent young attendants, they are mostly satisfied with the location, then ambience and the staff. They are least satisfied with theatre attendance as a particular lifestyle value and with the price.

Figure 4. Occasional senior theatre attendants’ expectations and experience ranking

![Expectation rank vs. Satisfaction rank graph](source: authors’ work)

Similarly, occasional senior attendants perceive performances and price as the most important aspects of theatre. On the other hand, they also want their theatre attendance to be recognised as a part of a particular lifestyle. Their expectations in this aspect are almost met with experience evaluation, given the fact that, besides location and staff, this is the aspect they are mostly satisfied with. On the other hand, occasional senior attendants are least satisfied with the price, other cultural offers in the city and theatre names.

CONCLUSION

Identification of different audiences’ profiles and their expectations and experiences with different product and service elements that create their satisfaction is beneficial to marketers of theatres and other public cultural institutions since it enables adaptation of all marketing elements and strategy, according to the needs and preferences of identified customers’ groups.

The aim of the research was to contribute to understanding of consumer behaviour in case of classic theatre by exploring components that create classic theatre satisfaction. It was measured as discrepancies between the level of theatre attendants’ expectations from certain dimensions of theatre service and their experience evaluation with the same. We also wanted to analyse and evaluate potential differences regarding the age and frequency of theatre attendance.

First of all, our study indicates that HNK Osijek is, just like many other classic theatres, not a mass culture institution. Very high proportion of our initial sample has never visited HNK Osijek (49% of young respondents and 39.9% of senior respondents). Secondly, only a few percent of respondents are loyal customers (subscribers). The majority of theatre goers are occasional ones, visiting HNK Osijek a few times a year.

The study has identified that the general major source of dissatisfaction with HNK Osijek are repertoire and the different experience offered, which according to the analysed theories, are the
core elements of the classic theatre product. These are dimensions that HNK Osijek should focus its efforts on.

Finally, this study confirms that HNK Osijek customers’ perception of importance of different elements that create its marketing profile and their satisfaction with those differ with respect to age and theatre attendance frequency and consequently that such segmentation might be useful for analysis and marketing strategy creation for classic theatre. The most critical segment in terms of satisfaction is the senior occasional visitors segment, where the discrepancies between the expectations and experiences are highest in general. Hence, if HNK Osijek, or any other cultural institution aims to achieve higher levels of customers’ satisfaction, it needs to understand the specific needs and interests of each market segment.

As every research, this one is not without limitations either. The first limitation is related to the sample. The sample was convenient and the highest percentage of respondents were the ones who rarely or never go to the theatre. Also, the research was limited to one country and one theatre only – HNK Osijek. Further research should focus on different theatres in Croatia and in different countries.

**REFERENCES**

Anderson, E. W., Fornell, C. and Lehman, D. R. (1994), “Customer satisfaction, market share and profitability: Findings from Sweden”, *Journal of Marketing, 58* 3, 53-66, DOI: 10.2307/1252310

Andreea, C. (2012), “Attending Live Performing Arts Experiences Why And How Is The Decision Taken?”, *Annals of Faculty of Economics, 1* 1, 1119-26

Andreasen, A. R. and Belk, R. W. (1980), “Predictors of attendance at the performing arts”, *Journal of Consumer Research, 7* 2, 112-20, DOI: 10.1086/208800

Baumol, W. J. and Bowen, W. G. (1966), *Performing Arts: The Economic Dilemma*, New York: Twentieth Century Fund

Boorsma, M. and van Maanen, H. (2003), “View and review in The Netherlands: The role of theatre critics in the construction of audience experience”, *International Journal of Cultural Policy, 9* 3, 319-35, DOI: 10.1080/1028663032000161731

Borgonovi, F. (2004), “Performing arts attendance: an economic approach”, *Applied Economics, 36* 17, 1871-85, DOI: 10.1080/0003684042000264010

Boerner, S., Moser, V. and Jobst, J. (2011), “Evaluating cultural industries: investigating visitors’ satisfaction in theatres”, *The Service Industries Journal, 31* 6, 877-95, DOI: 10.1080/02642060902960792

Botha, K., Slabbert, E. (2011), “Market segmentation of visitors to Aardklop National Arts Festival: A correspondence analysis”, *Management Dynamics, 20* 1, 2-18

Bourdieu, P. (1973), “Cultural reproduction and social reproduction”, In: Brown, R. (ed.), *Knowledge, education and cultural change*, London: Tavistock, 71-112

Cardozo, R. N. (1965), “An experimental study of customer effort, expectation, and satisfaction”, *Journal of Marketing Research, 2* 3, 244-9, DOI: 10.2307/3150182

Chan, T. W. and Goldthorpe, J. H. (2005), “The social stratification of theatre, dance and cinema attendance”, *Cultural Trends, 114* 193-212, DOI: 10.1080/09548960500436774

Chytikova Z., Černa, J. and Karliček, M. (2012), “Segmenting the performing arts markets: The case of Czech National Theater attenders’ motivations”, *Journal of Competitiveness, 4* 3, 92-104, DOI: 10.7441/joc.2012.03.07
Dovidow, W. H. and Uttal, B. (1989), “Garbarino, E. and Johnson, M. S. (1999), “The different roles of satisfaction, trust and commitment in customer relations”, *Journal of Marketing*, 63 70-87, DOI: 10.1177/002224299906300205

Garbarino, E. and Johnson, M. S. (2001), “Effects of consumer goals on attribute weighting, overall satisfaction and product usage”, *Psychology and Marketing*, 18 9, 929-49, DOI: 10.1002/ mar.1036

Gainer, B. and Padanyi, P. (2002), “Applying marketing concept to cultural organizations: An empirical study of the relationship between market orientation and performance”, *International Journal of Nonprofit and Voluntary Sector Marketing*, 7 2, 182-93, DOI: 10.1002/ nvsms.178

Gilmore, A. (2013), “Cold spots, crap towns and cultural deserts: The role of place and geography in cultural participation and creative place-making”, *Cultural Trends*, 22 2, 86-96, DOI: 10.1080/09548963.2013.783174

Grisolia, J. M., Willis, K., Wymer, C. and Law, A. (2010), “Social engagement and regional theatre”, *Cultural Trends*, 19 3, 225-44., DOI: 10.1080/09548963.2010.495277

Hixson, E. J., Vivienne, S., McCabe, S. and Brown, G. (2011), “Event Attendance Motivation and Place Attachment: An Exploratory Study of Young Residents in Adelaide, South Australia”, *Event Management: An International Journal*, 15 3, 233-43, DOI: 10.3727/152599511x13124 625650539

HNK Osijek, internal reports on sales.

Jobst, J. and Boerner, S. (2011), “Understanding customer satisfaction in opera: first steps toward a model”, *International Journal of Nonprofit and Voluntary Sector Marketing*, 16 1, 50-69, DOI: 10.1002/nvsm.394

Kotler, P. and Scheff, J. (1997). Standing room only: *Strategies for marketing the performing arts*. Boston, MA: Harvard Business School Press.

L’evy-Garboua, L. and Montmarquette, C. (1996), “A Microeconometric Study of Theatre Demand”, *Journal of Cultural Economics*, 20 25-50, DOI: 10.1007/bf00148269

Lee, C. K., Lee, S. K., and Babin, B. J. (2008), “Festivalscapes and patrons’ emotions, satisfaction, and loyalty”, *Journal of Business Research*, 61 1, 56-64, DOI: 10.1016/j.jbusres.2006.05.009

Leko Šimić, M., Štimac, H. and Mikrut, M. (2018), “Theatre marketing: young audience perceptions and behaviour”, *Cultural Management: Science and Education*, 2 1, 31-46, DOI: 10.30819/cmse.2-1.02

Londoño, B., Prado, Y. and Salazar, V. (2017), “Service quality, perceived value satisfaction and intention to pay: The case of theatrical services”, Academia Revista Latinoamericana de Administracion, 30 2, 269-86, DOI: 10.1108/ arla-01-2016-0022

Minor, M. S. and Hausman, A. (2004), “An elaborated model of satisfaction with live musical entertainment”, *Advances in Consumer Research*, 31 318-9

Morrison, W. G. and West, E. G. (1986), “Child Exposure to the Performing Arts: The Implications for Adult Demand”, *Journal of Cultural Economics*, 10 1, 17-25, DOI: 10.1007/ bf00225820

Obaidalahe, Z., and Steils, N. (2018), “Motivation trajectory of attending performing arts: the role of knowledge”, *Arts and the Market*, 8 1, 5-18, DOI: 10.1108/aam-02-2017-0001

Oliver, R. L. (1981), “Measurement and evaluation of satisfaction processes in retail settings”, *Journal of Retailing*, 57 3, 25-48

Oom do Valle, P., Mendes, J. and Guerreiro, M. (2010), “Sustainable cultural events based on marketing segmentation: The case of Faro capital of culture”, *Revista de Turismo y Patrimonio Cultural*, 8 3, 91-104, DOI: 10.25145/j. pasos.2010.08.037

Parasuraman, A., Zeithaml, V. A., and Berry, L. L. (1993), “The nature and determinants of cus-
customer expectations of service”, *Journal of the Academy of Marketing Science*, 21 1, 1-12
Peterson, R. A., Hull, P. C. and Kern, R. M. (2000), *Age and Arts Participation: 1982–1997*, NEA Research Division Report No. 42, Santa Ana: Seven Locks Press
Sargeant, A. (1997), “Marketing the arts – A classification of U.K. theatre audiences”, *Journal of Nonprofit and Public Sector Marketing*, 5 1, 45-62, DOI: 10.1300/j054v05n01_04
Seaman, B. A. (2005), “Attendance and public participation in the performing arts: A review of the empirical literature”, available at: http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.335.5641&rep=rep1&type=pdf
Solomon, M. R., Bamossy, G., Askegaard, S. and Hogg, M. T. (2010), *Consumer Behavior A European Perspective*, London: Prentice Hall
Tseng, M. L. (2009), “Using the extension of DEMATEL to integrate hotel service quality perceptions into a cause–effect model in uncertainty”, *Expert systems with applications*, 36 5, 9015-23, DOI: 10.1016/j.eswa.2008.12.052

Tubillejas, A. B., Cervera-Taulet, A. and Calderón García, H. (2017), “El efecto moderador del género en el comportamiento post-asistencia del espectador en las artes escénicas”, paper presented at 16. IAPNM congress, Badajoz, Spain
Voss, Z. G. and Cova, V. (2006), “How sex differences in perceptions influence customer satisfaction: A study of theatre audiences”, *Marketing Theory*, 6 2, 201-21, DOI: 10.1177/1470593106063983
Walmsley, B. A. (2011), “Why people go to the theatre: a qualitative study of audience motivation”, *Journal of Customer Behaviour*, 10 4, 335-51, DOI: 10.1362/147539211x13210329822545
Willis, K. G., Snowball, J., Wymer, D. C. and Grisolia, J. (2012), “A count data travel cost model of theatre demand using aggregate theatre booking data”, *Journal of Cultural Economics*, 36 2, 91-112, DOI: 10.1007/s10824-011-9157-z

---

Mirna Leko Šimić, PhD
Professor of Marketing
lekom@efos.hr

Ana Pap, PhD
Postdoctoral Researcher
ana.pap@efos.hr

Josip Juraj Strossmayer University of Osijek, Croatia
Faculty of Economics in Osijek