

Article

Exploring attendance by demographics in the case of Mongolian performing arts organizations

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Abstract: The cultural market is undergoing increasing complexity; necessitating organizations to delve into a more detailed and thorough understanding of their target audiences than ever before, to effectively meet their needs and expectations. Acquiring and retaining audiences poses a significant challenge for performing arts organizations. The success of these businesses depends on their ability to comprehend the traits and behaviors of their target audiences. This study represents an initial marketing effort, conducting primary research to examine the profiles, demographics, and attendance patterns of audiences at two main performing arts organizations in Mongolia. The focus is on understanding how demographic factors such as age, gender, education, occupation, and income influence attendance frequency. Utilizing data from 6,514 individuals in the audience databases of the two performing arts organizations, 364 structured online survey questionnaires were collected in March and April 2023 through random sampling. Statistical analysis including descriptive statistics, frequency distribution, cross-tabulation analysis, and Chi-square testing, were employed to test the relationships between these factors. The results of the analysis indicate that all alternative hypotheses are supported. Specifically, the findings revealed that middle-aged, female, employed individuals with higher educational attainment and income levels tend to attend performing arts concerts more frequently.

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INTRODUCTION

According to Scheff & Kotler (1996), many arts organizations would be healthier and more long-lasting if they made an effort to appeal to a wider range of consumers using marketing techniques. One strategy would be for arts organizations to place more emphasis on the demand side than the supply side by expanding the audience, growing the audience, and, when appropriate, sponsoring initiatives that cater to particular market segments. The cultural market is becoming more complex; thus, organizations need to examine and have a more detailed and thorough awareness of their target audiences more often ever than before to meet their needs and expectations. This is a necessity in order to grow their audiences in terms of both size and diversity (Colbert, 2020). The challenge of acquiring and keeping audiences is extremely difficult for performing arts organizations. The success of these businesses depends on their ability to comprehend the traits and behaviors of their target audiences. A popular strategy that can assist performing arts organizations in identifying various audience categories and creating tailored marketing plans is demographic segmentation. Moreover, one of the key ways of understanding the needs, preferences, and characteristics of the audiences is segmentation, which allows marketers to divide the audiences into smaller groups. Several segmentation bases, including geographic, demographic, psychographic, and behavioral ones, have been utilized to identify various customer groups in the arts sector (Hill et al., 2018). The popular and widely accepted method of market segmentation that identifies and meets requirements based on demographic traits is still in use today (Belch & Belch, 2017).

Attendance of performing arts refers to the act of attending live performances such as theater, music concerts, and dance recitals. Attending live performances is a significant form of arts engagement that offers useful benefits that affect positively adolescent behavior and health, create social distinction, and improve self-confidence, cooperation, social skills, and peer interaction (Daykin et al., 2008). There are some varieties of components that have an impact on audience attendance such as cost, socialization, cultural enrichment, ease of accessibility, and interest in the specific musical genre of performances. Numerous studies have explored the relationship between audience demographics and attendance at performing arts concerts. More precisely, age and income were two important predictors of participation at music festivals, older and wealthier individuals were more inclined to attend performing

arts concerts rather than other genres (Oakes & Warnaby, 2011), and also people who had a higher educational attainment and incomes were more likely to attend live performances (Seaman, 2005). Demographic segmentation is one of the commonly used segmentation methods in performing arts, which involves dividing the audiences based on factors such as age, gender, educational attainment, occupation, and income the economic characteristics. Younger audiences, for instance, might be more interested in modern and contemporary performances, whereas elderly audiences would favor traditional performances. It has been shown that older audiences are increasingly attending live performances (Kolb, 2005), whereas younger audiences are dwindling. Another factor is gender, since some performances may appeal to one gender more than the other. The degree of appreciation and familiarity with concerts can be affected by one's educational background. An understanding of audience demographics is crucial for determining the scope, effectiveness, and size of the market (Kotler et al., 2023). The demographic characteristics of each person affect attendance patterns in different ways. Demographic characteristics are thus regularly incorporated into audience research (Borgonovi, 2004). These factors have a significant impact on arts attendance, reflecting consumer risk perception levels and preferences for particular cultural offerings (Colbert & Ravanis, 2018). Therefore, understanding demographic segmentation is a crucial marketing element of performing arts to tailor their marketing efforts to meet the specific needs of each segment, and in a result which can increase the attendance and revenue of the performing arts organizations.

In comparison to other countries, the performing arts industry is still relatively and developing in Mongolia, but it has experienced continuous growth and expansion in recent years. Considering the latent development of the performing arts industry, there are very limited studies on the audiences for performing arts, concentrating on audience demographic, attendance, and the relationship between them, with the exception of some audience surveys conducted by two major performing arts organizations in Mongolia. Therefore, this study represents an initial effort to address a gap in marketing perspectives by conducting primary research. The goal is to examine the profile, demographics, and attendance patterns of the Mongolian performing arts audience. Additionally, the study aims to investigate how demographic factors influence attendance frequency and to explore the relationship between them. A comprehensive literature review was conducted to

understand attendance patterns and demographic characteristics, forming the basis for the study hypotheses. A survey instrument was developed to collect quantitative data on audience demographics and attendance frequency, with questionnaire items drawn from the study conducted by Prince (2017) titled "Risk and Reward in Classical Music Concert Attendance". The survey questionnaires were collected from individuals by distributing surveys to those listed in the audience databases of Mongolia's two main performing arts organizations: the Mongolian State Philharmonic and the National Academic Theatre of Opera and Ballet of Mongolia, both located in the capital city of Ulaanbaatar. Statistical techniques such as descriptive statistics, frequency distribution, cross-tabulation analysis, and the Chi-square test were employed to assess the findings. The paper is structured as follows: introduction, literature review, methodology, results and findings, managerial implications, conclusion, limitations, and future research.

LITERATURE REVIEW

This section provides an overview of the existing literature on audience attendance, and demographic characteristics in the performing arts sector.

Performing arts attendance

Attending performing arts activities is one of the crucial elements of arts participation, which provides meaningful and beneficial advantages for attendees such as social, cultural, aesthetic, and numerous positive effects on their behaviors and health (Daykin et al., 2008; Lasic & Kenny, 2002). Attending performances at the performing arts provides opportunities for the attendees to communicate, socialize, and interact with others while also sharing their perceptions, understanding, and knowledge of the performance (Yoon & Heo, 2017). Audiences' attitudes, and behaviors indicate that they have a strong shared value in the essence of the music (Courty & Zhang, 2018). The topic of performing arts attendance has been actively researched in the literature and researchers indicated that one of the influential components is economic status which has a variety of impacts on how frequently and whether a person attends live performances (McCarthy & Jinnett, 2001). In order to determine the entire and comprehensive profiles of performing arts audience segments, economic factors are only reliable predictors when combined with a set of variables that take other factors that play a role in the process of purchasing behavior into account (Hayes & Slater, 2024; Kolb, 2005). There

are three types of classification to measure the level of participation in the performances. The first one is the absolute level of consumption, which measures the overall quantity and amount of attendance level. The second one is the rate of involvement during a specific period of time, which is mostly expressed by the proportion of the whole population or subpopulation. The third level is the frequency of attendance, which measures the number of approximate numbers of participants during the last year (McCarthy et al., 2001). Individual ticket buyers for exceptionally intriguing shows are referred to as occasional users, on the other hand, frequent and regular attenders tend to buy more season subscriptions (Borgonovi, 2004).

Audience research has typically concentrated on looking at the entire audience and then classifying attendees according to factors like age, education, income, and frequency of attendance (Abercrombie & Longhurst, 2003). All the conventional social class factors, such as education, income, and occupation, are found to be important in predicting an individual's attendance at live performances by Falk & Falk (2011). For instance, according to Ngobo (2005), customers' frequency of attendance at live performances is fully affected by their age. Educated and higher-income individuals tend to attend performing arts events more frequently. Consumers with more comprehensive art education also attend performances more frequently, which is a direct result of higher income and education levels overall (De la Vega et al., 2019).

Demographic characteristics

The demographic characteristics of individuals affect attendance patterns in different ways. Consequently, demographic characteristics are frequently used in audience research (Borgonovi, 2004). According to previous studies, people from higher social classes participate more actively in all arts activities, are more likely to appreciate and take part in sophisticated forms of art, and also tend to engage in all leisure pursuits (van Maanen et al., 2015). Moreover, attending ballet and opera is highly linked to having a higher social position (Hill et al., 2018), and it is thought that participating in such cultural events is a sign of social standing (Borgonovi, 2004, Willis & Snowball, 2009).

Table 1 summarized the main findings of the study, which shows the overall indicators of the demographic variables. In the following part, each demographic variable of this study is discussed.

Age: Age has played a significant role in the profile of audiences, and age and attendance were also found to be extensively correlated. Art attendance is higher among between the ages of 35 and 54 (Hill et

al., 2018), whereas classical music audiences tend to be older than those for ballet, dance, and theater audiences. Nichols (2002) noted by the life cycle theory that an individual's interest in arts tends to increase from the middle of 30s until the 60s, after which it declines. The audience's age might change according to the time and season of the performances. However, attending live performances is a long and incremental action of learning by consuming that necessitates a buildup of experience and knowledge (Kolhede & Gomez-Arias, 2016). Consequently, the likelihood of attendance increases with age.

Gender: In terms of highbrow cultural consumption, gender plays a significant role. Some authors draw attention to the fact that men attend more in artistic performances rather than women (Chen & Tang, 2021), on the other hand, some scholars mentioned that there is no discernible gender difference in attendance frequency (Roose & Vander Stichele, 2010). However, attending to performing arts is considered a highbrow cultural consumption, thus many empirical studies emphasized that most of the audiences are females (Bihagen & Katz-Gerro, 2000; Christin, 2012; Courty & Zhang, 2018) because women become more compliant and elegant by attending in highbrow performances and learning from this culture.

Education: Education is frequently mentioned in the literature as being essential to participation in the arts and other cultural pursuits (Borgonovi, 2004; Park & Huh, 2010). The best predictor of an individual's attendance at live performing arts events is educational status (Vestheim, 2012; Towse, 2014), which has historically been associated with income and occupation. Generally, higher levels of education correlate with increased participation rates, particularly among those who have completed a graduate or four-year university degree (McCarthy & Jinnett, 2001). Consequently, higher educated individuals constitute a significant segment of consistent attendees at such events. Moreover, it is noteworthy that increased art education tends to lead higher art attendance (Hill, et. al, 2018).

Occupation: In general, the majority of the arts audiences have higher occupational levels. Occupation is a crucial demographic factor that is most closely associated with involvement in the arts, which comes in second after education (DiMaggio & Useem, 2017). Occupational status impacts strongly on arts attendance because employed individuals have higher percentage rates of participation in arts activities receiving more encouragement from their colleagues, friends, peers, and co-workers (Colbert, 2020). Performing arts

attendance was underrepresented by housewives, retirees, and the unemployed (Ateca-Amestoy, 2008).

Income: Both attendance and frequency of attendance are fully correlated perfectly with income, and a higher income group of individuals most likely to attend performing arts activities compared to the general public (Nichols, 2002; Hill, et. al, 2018). It enables organizations to tailor their marketing strategies effectively, reaching and engaging different income segments of the population to maximize attendance and revenue (Borgonovi, 2004). Segmentation fosters the creation of inclusive and accessible cultural experiences, ensuring the long-term sustainability and growth of the performing arts industry (Kirchner et al., 2006). Income does not present only a reflection of one's ability to pay for such activities, but also of their preference for attending them and motivation for social interaction (Swanson et al, 2007).

The conceptual framework presented in Figure 1 is derived from the findings of the literature review conducted for this study.

METHODOLOGY

We have constructed a methodology to serve as the blueprint for conducting rigorous and systematic research, ensuring the reliability and validity of our findings. In this section, we provide a comprehensive overview of the methodological approach employed in investigating the demographic profiles and attendance patterns of audiences in the realm of performing arts. The methodology encompasses key elements such as data collection, research design, sampling, data analysis, and result interpretation (Figure 2). By elucidating these methodological components, we aim to offer transparency and clarity regarding the procedures undertaken to achieve the study objectives.

Data collection, research design, and sampling

There are two main performing arts organizations in Mongolia so-called Mongolian State Philharmonic (<https://www.philharmonic.mn/>) and the National Academic Theatre of Opera and Ballet of Mongolia (<http://www.opera-ballet.mn/>). These organizations play a crucial role in the country's cultural landscape. As part of this study, a comprehensive audience database was compiled from both organizations, revealing a total of 6,514 individuals. Utilizing a random sampling method, structured online survey questionnaires were distributed,

resulting in 364 completed responses collected between March and April 2023. The performing arts sector is relatively new in Mongolia and has been experiencing recent growth. Given the nascent stage of the performing arts sector in Mongolia, the organizations lack extensive audience databases or subscription categories, making it challenging to classify members based on subscription status.

The survey of this study comprised two sections: one addressing audience attendance and the other focusing on audience demographics. The first part consists of three questions about audience attendance frequency, with whom and where to attend live performances. Specifically, participants were asked how often they attend live classical music performances, who typically accompanies them to these events (family, friends or alone), and their preferred venues for such performances. The second part of the questionnaire explores audience demographic data, including age, gender, educational attainment, occupation, and monthly income to provide a comprehensive profile of the concert-goers. The survey questionnaire items are derived from the study "Risk and Reward in Classical Music Concert Attendance" by Prince (2017), given the predominantly classical nature of performances hosted by these two organizations. This study provided a validated framework, making it a suitable basis for our questionnaire design. The incorporation of these items ensures the reliability and relevance of the data collected. The software was designed using a particular random probability method that enables a random selection of participants from the database.

Two performing arts organizations concurred to get in touch with the chosen respondents and send the online survey on their behalf. The sample size for this study was determined using the method by Krejcie and Morgan (1970) as shown in Figure 3. This method ensures the statistical validity of the study by offering a well-recognized formula for determining sample size based on the required confidence level and population size. Accordingly, the study was conducted with a sample of 364 participants.

Data analysis

In processing the questionnaire and analyzing the data, several statistical techniques and methodologies were utilized, such as descriptive statistics, frequency distribution, cross-tabulation analysis, and Chi-square testing using SPSS software. Descriptive statistics provided a summary of the basic features of the data, offering a simple summary about the sample and the measures. The most and least common responses were highlighted

by the frequency distribution, which also assisted in determining how frequently each response was provided. For each question on the questionnaire, the statistics are consolidated using frequency percentages. This approach allowed to represent the distribution of responses in a clear and comprehensible manner, making it easier to identify patterns and trends in the data.

In addition to the statistical relevance of the attendance pattern and demographics, cross-tabulations are calculated for the participants' perceptions of their demographic characteristics. To find meaningful correlations between demographic factors and attendance patterns, this approach was crucial. To evaluate whether there were significant differences for the cross-tabulations, chi-square tests were utilized. Furthermore, SPSS software ensured the quality and dependability of the statistical computations by facilitating the effective processing and analysis of datasets.

Hypotheses of the study

Based on the existing literature on audience attendance and demographic characteristics in the performing arts sector, the following hypotheses are proposed for this study.

Null hypothesis (H0): Middle-aged between 35-54 years old members do not tend to attend performing arts concerts more often

Alternative hypothesis (H1): Middle-aged between 35-54 years old members tend to attend performing arts concerts more often

Null hypothesis (H0): Females do not tend to attend performing arts concerts more often

Alternative hypothesis (H2): Females tend to attend performing arts concerts more often

Null hypothesis (H0): Higher-educated individuals do not tend to attend performing arts concerts more often

Alternative hypothesis (H3): Higher-educated individuals tend to attend performing arts concerts more often

Null hypothesis (H0): Occupational members do not tend to attend performing arts concerts more often

Alternative hypothesis (H4): Occupational members tend to attend performing arts concerts more often

Null hypothesis (H0): Higher-income members do not tend to attend performing arts concerts more often

Alternative hypothesis (H5): Higher-income members tend to attend performing arts concerts more often

RESULTS AND FINDINGS

Demographic characteristics and attendance patterns in performing arts

Table 2 presents the demographic characteristics and attendance background of the participants in performing arts concerts.

The respondents of the survey span across various age groups. The largest age group represented in the survey is the 45-54 age group, which comprises 25.8% of the respondents, closely followed by the 35-44 age group at 25.3%. This indicates a significant participation of middle-aged individuals in performing arts concerts. The youngest age group (16-24) is the smallest, making up only 4.7% of the respondents. Among the respondents, 58.8% were female, while 41.2% were male. The majority of respondents have a high level of education, with 45.9% falling into this category. Specialized vocational education (15.9%) and post-high education (14.3%) also have significant representations. Only 0.3% of the respondents have a low level of education, indicating that individuals with higher education are more inclined to attend performing arts concerts. Approximately 60.4% of the respondents reported being employed, indicating that working individuals are the predominant audience for performing arts. Retired individuals also form a significant portion (15.9%), suggesting that retirees have both the time and interest to attend these performances. Additionally, 33.2% of respondents reported having a lower monthly income, indicating dissatisfaction with their financial situation.

The survey investigates how often respondents attend performing arts concerts. The most common frequency is "Once a year," accounting for 39.0% of respondents. This is followed by those attending several times a year (22.0%). Only 3.8% of respondents attend weekly, indicating that while many people attend occasionally, regular attendance is less common. When examining with whom respondents attend performing arts concerts, the survey reveals that the majority (44.2%) attend with their family. Friends are also a common choice (29.9%), while attending alone is less frequent (16.2%). These results suggest that performing arts concerts are often social activities enjoyed with family and friends. The survey identifies the preferred venues for attending performing arts concerts. The National Academic Theatre of Opera and Ballet of Mongolia is the most visited venue, with 44.2% of respondents attending there. The Mongolian State Philharmonic is also popular (28.6%), and the rest of them belonged to the other category accordingly.

Cross-tabulation and Chi-square Test: Hypotheses testing

Cross-tabulation displays the results from both subgroups and the entire group of survey respondents. These results demonstrate the importance of understanding each set of responses to fully comprehend the categories, as the goal of this study is to gain a deeper understanding of the audiences. The Chi-square test is used to determine and examine the relationship between the absolute level of audience consumption and audience demographics.

Hypothesis 1: Age

Null hypothesis (H₀): Middle-aged between 35-54 years old members do not tend to attend performing arts concerts more often

Alternative hypothesis (H₁): Middle-aged between 35-54 years old members tend to attend performing arts concerts more often

The Table 3 illustrates the distribution of different age groups based on their frequency of attending performing arts concerts, providing an overview of the number of respondents falling into each category of attendance frequency for each age group. The highest number of respondents indicated that they tend to attend performing arts concerts once and number of times in a year.

The findings of the Likelihood Ratio and Pearson chi-square tests are both highly significant ($p < 0.001$), indicating a substantial correlation between the variables (Table 4). The relationship between age group and attendance frequency shows a significant linear trend, according to the Linear-by-Linear Association test ($p = 0.001$). Strong evidence against the null hypothesis is shown by the obtained p-value, which is less than 0.001 (much lower than 0.05 or 0.01). Furthermore, the chi-square test findings and the tables presented allow us to reject the null hypothesis and accept Hypothesis 1, which states that middle-aged members (35–54 years old) tend to attend performing arts concerts more frequently than members of other age groups.

Hypothesis 2: Gender

Null hypothesis (H₀): Females do not tend to attend performing arts concerts more often

Alternative hypothesis (H₂): Females tend to attend performing arts concerts more often

Cross-tabulation analysis illustrates the distribution of attendance frequency for performing arts concerts based on gender, with the numbers in each cell indicating how many respondents, both male and female, fit into each attendance frequency category (Table 5). The highest number of both males and

females indicated that they tend to attend concerts only once a year.

The findings of the Chi-Square test reveal a significant correlation between gender and the frequency of attendance at performing arts concerts in Table 6. Both the Pearson Chi-Square and Likelihood Ratio tests yield p-values below the standard alpha level of 0.05, indicating a lack of independence between gender and frequency of attendance. While the Linear-by-Linear Association is marginally significant ($p = 0.069$), suggesting a potential trend, it falls short of traditional significance levels. We accept the alternative hypothesis (H2) and reject the null hypothesis (H0) based on the Chi-Square test results, implying a significant correlation between gender and attendance frequency at performing arts concerts. More specifically, the results suggest that women are more likely than men to attend live performances. This link may be trending, according to the Linear-by-Linear Association, even though it is not quite significant enough to be considered traditional.

Hypothesis 3: Education level

Null hypothesis (H0): Higher-educated individuals do not tend to attend performing arts concerts more often

Alternative hypothesis (H3): Higher-educated individuals tend to attend performing arts concerts more often

The frequency of attendance at performing arts concerts is distributed according to educational attainment (Table 7), with the highest number of attendees exhibiting a high level of education.

The findings of the Chi-Square test reveal a highly significant correlation between education level and frequency of attendance at concerts (Table 8). The Likelihood Ratio and Pearson Chi-Square tests both show a p-value of less than 0.05. There may not be a linear trend in the association between education level and attendance frequency, as indicated by the non-statistically significant linear association ($p = 0.408$). We reject the null hypothesis (H0) and accept the alternative hypothesis (H3) based on the findings of the Chi-Square test. This suggests that when it comes to the frequency of attending live performances, education level and association are significantly related. The association might not follow a linear trend, though, as indicated by the Linear-by-Linear Association's lack of significance. To fully comprehend this association's nature, more investigation and research could be required.

Hypothesis 4: Occupation

Null hypothesis (H0): Occupational members do not tend to attend performing arts concerts more often

Alternative hypothesis (H4): Occupational members tend to attend performing arts concerts more often

Attendance at performing arts concerts shows a statistically significant correlation with employment status, as determined by the Cross-tabulation analysis in Table 9. Specifically, attendance patterns vary among individuals who are employed compared to those who are unemployed, students, retired, or in other occupational groups.

The chi-square test results (Table 10) indicate a strong correlation between the frequency of attending performing arts concerts and one's occupational position (Pearson Chi-Square = 130.755, $p < 0.001$), refuting the null hypothesis. A substantial linear relationship between occupational status and attendance frequency is revealed by the linear-by-linear association test ($p = 0.016$). This supports the alternative hypothesis by showing that the frequency of attending concerts is influenced by one's occupational level.

Hypothesis 5: Monthly income

Null hypothesis (H0): Higher-income members do not tend to attend performing arts concerts more often

Alternative hypothesis (H5): Higher-income members tend to attend performing arts concerts more often

Regarding the frequency of attending performing arts concerts across different monthly income groups, the Table 11 provides detailed insights. The most common attendance frequency was once or number of times in a year among individuals with higher, moderate, and low incomes, while those with low-income levels exhibited the rarest attendance frequency.

The Likelihood Ratio and Pearson Chi-Square tests demonstrate a highly significant correlation ($p < 0.001$) between the frequency of performing arts concert attendance and monthly income (Table 12). Although not statistically significant ($p=0.110$), the Linear-by-Linear Association suggests a potential linear trend. The statistical tests provide strong evidence to reject the null hypothesis (H0), which holds that members with greater incomes do not typically attend performing arts concerts more frequently. The findings are consistent with the alternative hypothesis (H5), which holds that members with greater incomes typically attend performing arts concerts more frequently. Additionally, it is essential to consider practical significance alongside statistical significance.

Despite the overall association being statistically significant, the presence of a possible linear trend, as indicated by the Linear-by-Linear Association, warrants further investigation.

MANAGERIAL IMPLICATIONS

The results of this study significantly advance our understanding of audience demographics and their impact on attendance in the performing arts. Given the limited studies on attendance frequency and demographic characteristics, this research contributes valuable insights for scholars and practitioners in the field of performing arts in Mongolia. By systematically examining factors such as age, gender, education, occupation, and income in relation to attendance frequency, this study enhances the existing body of knowledge.

Consistent with the previous research (DiMaggio & Useem, 2017; Hill et al., 2018; Nichols, 2002; Roose & Vander Stichele, 2010; Swanson et. al, 2007), middle-aged individuals exhibit higher attendance frequency at two performing arts organizations. Specifically, individuals aged 35-44 show a higher weekly attendance rate, while those aged 45-54 demonstrate a higher monthly attendance rate. Conversely, individuals under 25 years old display lower attendance rates for performing arts concerts. In accordance with the previous studies (Christin, 2012; Courty & Zhang, 2018; Nichols, 2002), females showed a higher frequency of attendance than males. The most responded attendance rate was once or number of times in a year for both females and males.

Additionally, individuals with specialized vocational education show a high rate of weekly participation, while those with higher education demonstrate higher monthly and yearly participation rates, aligning with previous studies (Borgonovi, 2004; McCarthy & Jinnett, 2001). Employed individuals also exhibit a higher frequency of attendance across weekly, monthly, and annual intervals, consistent with prior research (Ateca-Amestoy, 2008; Colbert, 2020).

Regarding income levels, individuals with lower income indicate the lowest attendance rates, while those with moderate and high income exhibit the highest monthly and yearly attendance rates, consistent with previous studies (Courty & Zhang, 2018; Favaro & Frateschi, 2007; Hill, et. al, 2018). Since there is limited marketing research at the two performing arts organizations, analyzing attendance patterns among various demographic groups can provide valuable insights for customizing marketing plans. The findings of this study will assist

performing arts organizations in identifying their demographic audience segments and devising focused marketing strategies to engage with them effectively.

The study reveals that the overall attendance intervals within the two performing arts organizations are not high, with most respondents indicating infrequent attendance at performing arts concerts throughout the year. These findings underscore the low overall attendance rate within the performing arts sector. Since industry development necessitates a general boost in attendance, efforts should be directed towards increasing attendance across the industry.

In addressing the general low attendance rate, it is essential to implement flexible pricing schemes targeting groups who rarely attend concerts. These schemes can include discounted ticket prices, subscription packages, and promotional offers and campaigns to motivate attendance in the market. Traditional promotional approaches such as TV and radio help to connect with, attract, and engage middle-aged and older individuals. Whereas, due to the pandemic, digital and social media consumption has significantly increased. Statistics showed that social media users comprised 68% of the total population in 2020, rising to 85.8% by 2024 in Mongolia (Kemp, 2024). Therefore, utilizing digital and social platforms could effectively engage, motivate, and increase attendance rates. The study's findings revealed a lack of younger audiences in concert halls. Hence, leveraging digital and social platforms could prove beneficial in reaching and attracting younger audiences.

Additionally, outreach programs and community engagement initiatives can be employed to raise awareness and interest in performing arts activities. This not only promotes inclusivity but also maximizes audience reach and engagement, ultimately contributing to the overall success and sustainability of the performing arts sector. However, the attendance rate should also be increased among groups with high participation rates, a more structured approach to segmentation is warranted to enhance the effectiveness of these strategies. In particular, in light of the study result, to attract middle-aged women, a targeted marketing campaign that highlights unique benefits and experiences tailored to their interests and preferences is recommended. This may involve offering performances and programs that appeal to their attentiveness, creating special packages or subscription plans specifically for midlife women and offering services and perks such as priority seating, special events or additional services will further enlarge their attendance.

Furthermore, engaging midlife women through community partnerships, social media platforms, and targeted advertising channels can foster participation and support in the performing arts community and help build a sense of belonging and connection. As revealed by the study findings, individuals with high and moderate incomes represent a significant market segment that can contribute substantially to the financial sustainability of performing arts organizations.

To engage more individuals with high and moderate incomes effectively, targeted strategies can be deployed that resonate with their preferences and lifestyles. This may involve curating exclusive performances, offering premium ticket packages and exclusive membership programs, and introducing VIP packages with bonuses such as backstage access or meet and greet opportunities. Additionally, providing flexible subscription options, early access to tickets, and hosting member only events can appeal to their desire for exclusivity and value.

CONCLUSIONS

This study aimed to explore the relationship between audience demographics, such as age, gender, education, occupation, monthly income, and the frequency of attendance at the two performing arts organizations. With a focus on Mongolia, where two main performing arts organizations exist, a total of 6,514 individuals were identified in the audience database. From this pool, 364 respondents participated in a survey questionnaire, selected using a random probability method, collected between March and April 2023. The survey was divided into two parts: one focused on audience attendance and the other on demographic characteristics. Statistical methods including descriptive statistics, frequency distribution, cross-tabulation analysis, and Chi-square testing in SPSS were utilized for data analysis.

The findings support all five alternative hypotheses proposed. The findings underscore the importance of targeted marketing strategies customized to specific demographic segments, particularly middle-aged (35-54 years old) individuals and women, to bolster attendance rates. Moreover, attendance at performing arts concerts increases with individuals' education level and monthly income. Employed individuals also show a higher tendency to attend such concerts compared to other employment categories, suggesting potential influence from friends and co-workers.

By identifying demographic segments with higher attendance rates, performing arts organizations can

customize their marketing approaches to specifically appeal to these demographics, potentially boosting ticket sales and revenue. The observed higher attendance rates among employed individuals suggest opportunities for corporate partnerships and employee engagement initiatives, wherein companies may sponsor performances or offer incentives for employees to attend performances. Such associations not only enhance the financial sustainability of performing arts organizations but also contribute to the overall cultural vitality and economic prosperity of the organizations. As mentioned previously, Mongolia seeks to promote its cultural industries and stimulate economic growth, the insights obtained from this study can inform policy initiatives and strategic investments aimed at harnessing the economic potential of the performing arts sector.

LIMITATIONS AND FUTURE RESEARCH

While this study provides valuable insights into the relationship between audience demographics and attendance patterns at performing arts organizations in Mongolia, it is important to acknowledge some limitations. The research focused exclusively on the databases of two main performing arts organizations in the capital city of Ulaanbaatar. Therefore, the sample size of 364 respondents, while adequate for the statistical analyses conducted, may not fully represent the diversity of the population attending performing arts concerts. In future research, it is suggested to address these limitations and expand the scope of the study.

This study may be considered an initial marketing research in terms of audience attendance and demography, which could explore the implications of the study findings on the development of targeted marketing strategies within performing arts organizations in Mongolia. By analyzing the data obtained in this study, researchers can identify specific demographic segments that exhibit higher attendance rates and tailor marketing campaigns to effectively engage with these audiences.

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LIST OF TABLES

Table 1
The summary of the demographic segmentation studies

<i>Reference</i>	<i>Country</i>	<i>Sample and method</i>	<i>Demographic variables</i>	<i>Main findings</i>
<i>Nichols, 2002</i>	United States of America	Survey of Public Participation Data between 1992-2002	Age, gender, education, income, race and ethnicity, employment, marital status and geographic location	Attendance was higher among those with higher levels of education and income, and lower among younger and less educated individuals. Women were also found to be more likely than men to attend arts activities
<i>Borgonovi, 2004</i>	United States of America	The SPPA 2002 survey sample on all adults aged 18 and over	Age, gender, education level, employment status, race and income	The likelihood of people attending performing arts events increases with age and education, and attendance increases when children are exposed to cultural activities.
<i>Sintas, Alvarez, 2004</i>	Spain	A sample includes 12,000 individuals ages from 14 years of age or older. The data obtained from	Age, gender, education, income, and cultural capital	Omnivorous consumers are typically younger, more educated, and have greater incomes and more cultural capital
<i>Favaro, Frateschi, 2007</i>	Italy	The sample includes 31496 individuals older than 19 years old	Age, gender, education, status and type of occupation, marital status, urban geographical characteristics	Age, education, and income significantly influence the art consumption. Younger people prefer rock and pop, whereas older people prefer classical and jazz music. Individuals with higher income and education attend more frequently in live performances
<i>Swanson, Davis, Zhao, 2007</i>	United States of America	The sample size is 442, and the respondents are between 15 and 96 years old	Age, gender, income and education level	Females, older age, and with higher levels of education individuals most likely to attend arts performances for their personal growth. Also, those with higher household incomes tend to attend entertainment and social activities
<i>Ateca-Amestoy, 2008</i>	United States of America	The data obtained from the Survey of Public Participation in the Arts 2002	Age, gender, education, income, occupation, and place of residence	More attendance is related to urban residency, higher income, and educational attainment levels. Some groups of theatergoers are more sensitive to ticket price increases
<i>Roose, Vander Stichele, 2010</i>	Belgium	The sample consisted of 2849 Flemish adults aged between 14 and 85 years	Age, gender, education, income, and urbanization	Older adults preferred live performances whilst younger people were interested in recorded music. Female, highly educated, and higher-income individuals more likely to attend live concerts

Reference	Country	Sample and method	Demographic variables	Main findings
Christin, 2012	United States of America	The sample size was 18444, and the data from SPPA	Age, education, income, race/ethnicity, and marital status	Highbrow cultural activities are more likely to be attended by older, female, better-educated, and higher-income individuals. A significant correlation between marital status and race/ethnicity was not found
Courty, Zhang, 2018	China	A sample of 43,932 individuals aged 19 and above	Age, gender, education level, employment status, income, and residential location	Younger people with higher levels of education and income were found to be more likely to participate in arts activities

Source: compiled by author

Table 2
Descriptive statistics of respondents' demographics and attendance frequency

Variables	Categories	Frequency	Participation rate
Age	16-24	17	4.7
	25-34	75	20.6
	35-44	92	25.3
	45-54	94	25.8
	55-64	51	14.0
	Above 64	35	9.6
Gender	Male	150	41.2
	Female	214	58.8
Educational attainment	Low	1	0.3
	Medium	34	9.3
	Post medium	52	14.3
	Specialized vocational education	58	15.9
	High	167	45.9
	Post-high	52	14.3
Occupation	Currently unemployed	27	7.4
	Employee	220	60.4
	Student	40	11.0
	Retired	58	15.9
	Other	19	5.2
Monthly income	Very high	18	4.9
	High	108	29.7
	Moderate	82	22.5
	Low	121	33.2
	Very low	8	2.2
	Not known/no answer	27	7.4
How often do you attend performing arts concert?	Very rare	43	11.8
	Weekly	39	10.7
	Number of times in a month	46	12.6
	Number of times in a year	80	22.0
	Once a year	142	39.0
	Once more than one year	14	3.8
	With who do you participate in performing arts concerts?		
With who do you participate in performing arts concerts?	Alone	59	16.2
	With my family	161	44.2
	With my friends	109	29.9
	With my colleagues	35	9.6

Variables	Categories	Frequency	Participation rate
Where do you often go to participate in performing arts concert?	Mongolian State Philharmonic	104	28.6
	National Academic Theatre of Opera and Ballet of Mongolia	161	44.2
	Other	99	27.2

Source: compiles by author, based on own calculations and assumptions

Table 3

Cross-tabulation: Attendance frequency and age

How often do you attend performing arts concert?	Very rare	Once more than one year	Once in a year	Number of times in a year	Number of times in a month	Weekly	Total
16-24	0	1	3	9	3	1	17
25-34	4	7	33	21	3	7	75
35-44	9	3	38	17	5	20	92
45-54	6	1	39	18	25	5	94
55-64	17	0	17	8	6	3	51
Above 64	7	2	12	7	4	3	35
Total	43	14	142	80	46	39	364

Source: compiles by author, based on own calculations and assumptions

Table 4

Chi-Square Tests: attendance frequency and age

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	91.340 ^a	25	0.000
Likelihood Ratio	84.520	25	0.000
Linear-by-Linear Association	10.960	1	0.001
N of Valid Cases	364		

a. 13 cells (36.1%) have expected count less than 5. The minimum expected count is .65.

Source: compiles by author, based on own calculations and assumptions

Table 5

Cross-tabulation: Attendance frequency and gender

How often do you attend performing arts concert?	Very rare	Once more than one year	Once in a year	Number of times in a year	Number of times in a month	Weekly	Total
Male	24	3	56	37	11	19	150
Female	19	11	86	43	35	20	214
Total	43	14	142	80	46	39	364

Source: compiles by author, based on own calculations and assumptions

Table 6
Chi-Square Tests: attendance frequency and gender

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	13.658 ^a	5	0.018
Likelihood Ratio	14.156	5	0.015
Linear-by-Linear Association	3.295	1	0.069
N of Valid Cases	364		

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 5.77.

Source: compiles by author, based on own calculations and assumptions

Table 7
Cross-tabulation: Attendance frequency and education level

How often do you attend performing arts concert?	Very rare	Once more than one year	Once in a year	Number of times in a year	Number of times in a month	Weekly	Total
Low	0	0	0	0	0	1	1
Medium	2	0	19	2	10	1	34
Post medium	2	1	26	15	5	3	52
Specialized vocational education	3	2	10	12	7	24	58
High	28	7	66	44	16	6	167
Post-high	8	4	21	7	8	4	52
Total	43	14	142	80	46	39	364

Source: compiles by author, based on own calculations and assumptions

Table 8
Chi-Square Tests: attendance frequency and education level

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	113.588 ^a	25	0.000
Likelihood Ratio	95.525	25	0.000
Linear-by-Linear Association	0.686	1	0.408
N of Valid Cases	364		

a. 13 cells (36.1%) have expected count less than 5. The minimum expected count is .04.

Source: compiles by author, based on own calculations and assumptions

Table 9
Cross-tabulation: Attendance frequency and occupation

How often do you attend performing arts concert?	Very rare	Once more than one year	Once in a year	Number of times in a year	Number of times in a month	Weekly	Total
Currently unemployed	1	1	14	3	6	2	27
Employed	20	4	104	38	28	26	220
Student	0	0	8	24	4	4	40
Retired	21	3	14	9	6	5	58
Other	1	6	2	6	2	2	19
Total	43	14	142	80	46	39	364

Source: compiles by author, based on own calculations and assumptions

Table 10
Chi-Square Tests: attendance frequency and occupation

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	130.755 ^a	20	0.000
Likelihood Ratio	99.030	20	0.000
Linear-by-Linear Association	5.758	1	0.016
N of Valid Cases	364		

a. 13 cells (43.3%) have expected count less than 5. The minimum expected count is .73.

Source: compiles by author, based on own calculations and assumptions

Table 11
Cross-tabulation: Attendance frequency and monthly income

How often do you attend performing arts concert?	Very rare	Once more than one year	Once in a year	Number of times in a year	Number of times in a month	Weekly	Total
Very high	0	2	2	1	10	3	18
High	5	1	48	33	8	13	108
Moderate	0	4	36	19	15	8	82
Low	36	7	43	16	6	13	121
Very low	0	0	2	1	4	1	8
Not known/no answer	2		11	10	3	1	27
Total	43	14	142	80	46	39	364

Source: compiles by author, based on own calculations and assumptions

Table 12
Chi-Square Tests: attendance frequency and monthly income

	Value	Df	Asymp. Sig. (2-sided)
Pearson Chi-Square	124.707 ^a	25	0.000
Likelihood Ratio	119.093	25	0.000
Linear-by-Linear Association	2.560	1	0.110
N of Valid Cases	364		

a. 18 cells (50.0%) have expected count less than 5. The minimum expected count is .31.

Source: compiles by author, based on own calculations and assumptions

LIST OF FIGURES

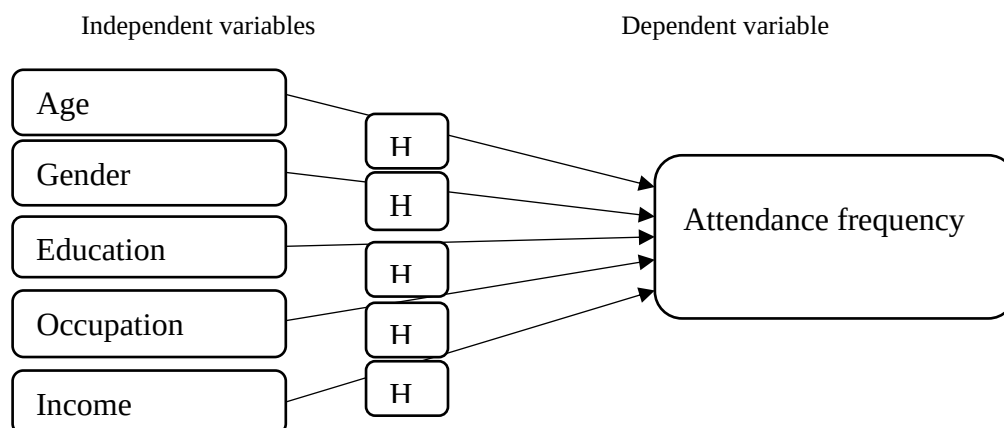


Figure 1
Conceptual framework
Source: Author's construct

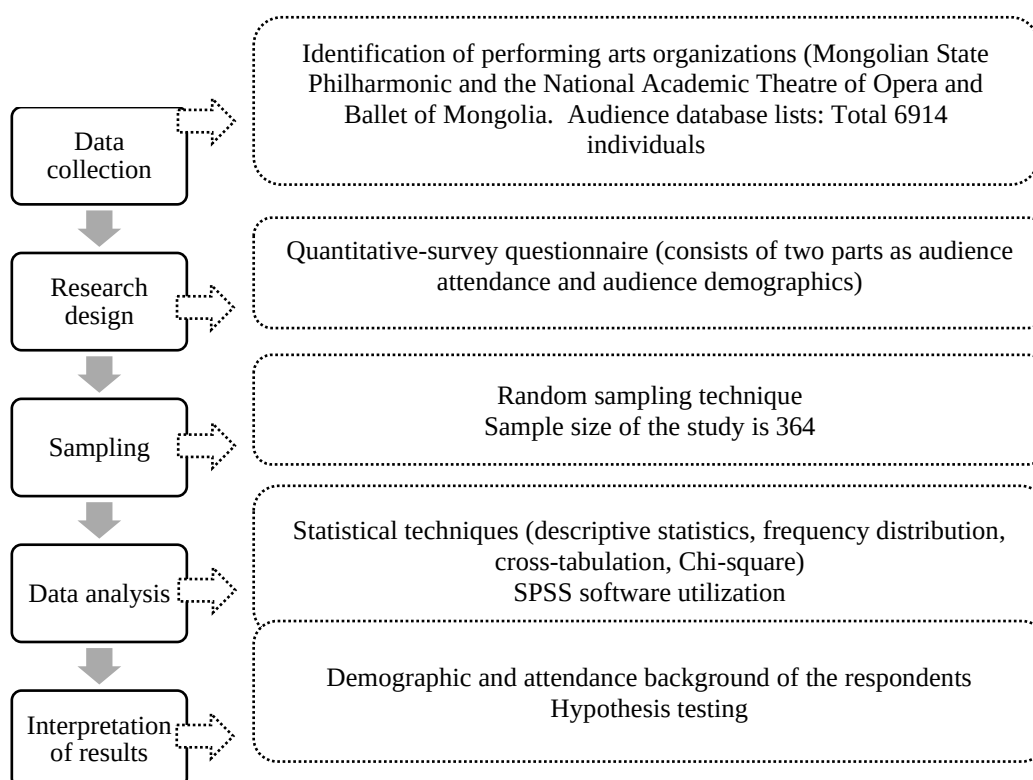


Figure 2
Research methodology algorithm
Source: Author's construct

$$n = \frac{x^2 N p (1 - p)}{e^2 (N - 1) + x^2 p (1 - p)}$$

n =sample size

N =population size (6514)

e =margin of error (0.05)

x^2 =denotes the chi-square value for a degree of freedom of 1 at a confidence level of 95% (equivalent to 3.841)

p =population proportion (if unknown, it is typically assumed to be 0.5)

Figure 3

Sample size calculation

Source: Krejcie & Morgan (1970)